

Graduates From the Chorus



Miss Elsie Ferguson
Photo by Victor Georg

It is not in the least a bad preparation for the more serious walks of the drama to be first in the chorus. That is well demonstrated by the success of the young women whose pictures are shown here as well as by the honors won by numerous other ladies of the stage whose features would be equally worth recording on this page if space permitted.

Elsie Ferguson might at present be called the foremost actress of the American stage in view of her present being called the foremost actress of the American stage in view of her youth. It took only a real play like "Outcast" to establish her. None of the previous pieces in which she had appeared was so nearly worthy of her.

She began her career in the chorus and there she remained for several years. She sang in "The Belle of New York" and she sang in "The Wild Rose" at the Knickerbocker Theatre when Evelyn Nesbit and Reine Davies were her beautiful associates.

Gradually she developed from musical comedy, although she acted in "Dolly Dollars," "Julie Bon Bon" and with Hattie Williams in "The Girl From Kay's." So she had the experience which comes with such training as the chorus brings.

Later she joined Charles Frohman's comedians and with "The Two Schools" at the Madison Square Theatre her career as an actress began. She was always a musician and studied the piano with Alexander Lambert.

That the chorus may be just as satisfactory a training school in London is shown by the experience of Constance Collier. She is now a serious actress who is best in the most dramatic roles. In Maselfeld's "Nan" with the Stage Society, as Nancy Sykes and as Emilia in William Favereham's production of "Othello" she has been conspicuously successful.

But Miss Collier had her first experience in the chorus of the Gaiety Theatre in London. She comes of a theatrical family and her father acted with Samuel Phelps. So when she was old enough to go on the stage at all she played the part of the child in "The Silver King."

A few years afterward she entered the chorus of the Gaiety Theatre and after several years apprenticeship there she was engaged to act in a series of plays at the Duke of York's Theatre. Her first work as a serious actress was in "The Sign of the Cross." Several times she acted Mercutio in this play when Maude Jeffries, for whom she was the understudy, was ill. She soon took an important place on the London stage.

learned all that was to be found in that part of her profession. Since that time she has alternated between comic opera, drama and the film plays.

Billie Burke soon emerged from the chorus and her first success with a solo was in Paul Potter's musical play "The School Girl." She sang "My Little Canoe," and when it was decided to give that ditty to Edna



Constance Collier

May if the company came here, Miss Burke decided to remain in London rather than have practically all her part taken away from her.

Irene Fenwick's stage beginnings were made in "Peggy from Paris," in which she sang in the chorus for a short period. Then she left the management of Henry W. Savage to attempt the drama and first attracted attention under the management of Charles Frohman in "The Bottle Imp"

at the Lyceum Theatre and later in the same season appeared in "The Zebra" and other comedies.

Discoveries About the Feet
BY DR. L. K. HINSBERG.

DARWIN points out in his great aggregation of facts called the "Descent of Man," that beauty tends to increase and ugliness to dis-

word, that beauty which has its own upshot of this delectable trick of nature is that the hens choose the prettiest, proudest, bondest, handsomest cocks, and these in turn mate with the sweetest, softest, prettiest Gerail-

all destined to have beautiful feet. Study of past family histories, archeology the transmission of hereditary characters and scientific observations show that the types of feet which are rapidly disappearing from the earth are the large and horrid

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appear. He explained this in two ways. The beautiful is usually the most useful, and evolution by natural selection and survival of the fittest, as Herbert Spencer put it, tends to make the useful things conquer the useless.

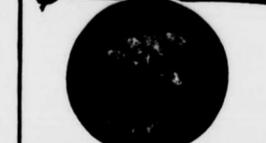
The other way to prove the transmission of pretty characters in preference to the ugly ones is due to the mating instincts. The most lovely creatures and plants in their mating seasons take on the new and spring-like beauty. Hydra swimming in the muddy gutter, fish about to spawn, birds and beasts, ferns and flowers, assume the eternal voice and inward

lines. Heredity, naturally enough, cannot transmit the ugly featured creatures because they are unmated and have no offspring to hand on to posterity.

Prof. O. A. Hawkes, master of science, of London and Birmingham, England, has just laid before us anew this important discovery, with especial regard to the hereditary characteristics of the feet. True enough, he overlooks the Mendelian law of heredity and the De Vries discovery of mutations—hybrids which become parents of a true race—with regard to such an ugly deformity as club feet.

Prof. Hawkes, however, with this exception proves beyond a doubt that the human race, girls and gallants, are

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looking ones, whereas the small and pretty feet are rapidly increasing.

The Zulus have one type, the Africans another, and the Greeks have the ideal type. In America and England there is a mixture of all types. The Germans have a type of foot like the Zulus. This one is also rather too common in Chicago.

Repeated observations upon over three thousand people show that there is a vast improvement in the average symmetry and beauty of the human foot as compared with measurement, portraits, pictures, statuary, and excavations of the Middle Ages, Pre-Christian times, Egyptian and Babylonian days and further back.

The feet of unborn and newborn babies seem to retain some of the contour of those out of date and far from ideal feet.

The beautiful, small and symmetrical foot which the human race is approaching, but which is as yet unknown in any race or any Greek statue, is shown in the great painting by Burne-Jones called "Sibylla Delphica." The foot is perfect in symmetry, tiny and slim, the toes are long and slender, particularly the second toe, which is longer than the big toe.

Obviously this beautiful type is soon to be approached if the researches of these anthropologists are correct. They find that there has been an increase of beautiful and small feet from 6 to 11 per cent, among the average Londoners since Darwin's day. Measurements made then—some fifty odd years ago—show that there was 94 per cent, of feet, that could not by any stretch of the imagination be classified as pretty. Only 6 per cent, were in any manner like those of Venus or Diana.

On the other hand, the examinations just completed upon those of former persons tested show an amazing increase of nearly 100 per cent, of beautiful feet. Both young men and young women examined—measurements as in 1850 were made on boys of 21 and girls of 18 in the same families—show 11 per cent, of pretty feet, and a decrease to 89 per cent, of the ugly ones.

All of which points to the prospect of a superhuman group of inhabitants

of the earth with the proud possession of some day of beautiful feet.

FAMILIAR INCIDENTS By Stephen Leacock

My Unknown Friend.

Continued from Seventh Page.

"Yes," I murmured, "very sad. But it has its other side too."
"Very true, especially of course at that age."

"As you say at that age, and after such a life."

"Strong and bright to the last I suppose," he continued very sympathetically.

"Yes," I said, falling on sure ground, "able to sit up in bed and smoke within a few days of the end."

"What," he said, perplexed, "did your grandmother—"

My grandmother? That was it, was it?

"Pardon me," I said, provoked at my own stupidity; "when I say smoked I mean able to sit up and be smoked to a habit she had—being read to and being smoked to—only thing that seemed to comfort her—"

As I said this I could hear the rattle and clatter of the train running past the semaphores and switch points and slacking to a stop.

My friend looked quickly out of the window.

His face was agitated.

"Great heavens!" he said, "that's the junction. I've missed my stop. I should have got out at the last station. Say, porter," he called out into the alleyway, "how long do we stop here?"

"Just two minutes, sah," called a voice back. "She's late now, she's makin' up tahn!"

My friend had hopped up now and had pulled out a bunch of keys and was fumbling at the lock of the suit case.

"I'll have to wire back or something," he gasped. "Confound this lock—my money's in the suit case."

My one fear now was that he would fail to get off.

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