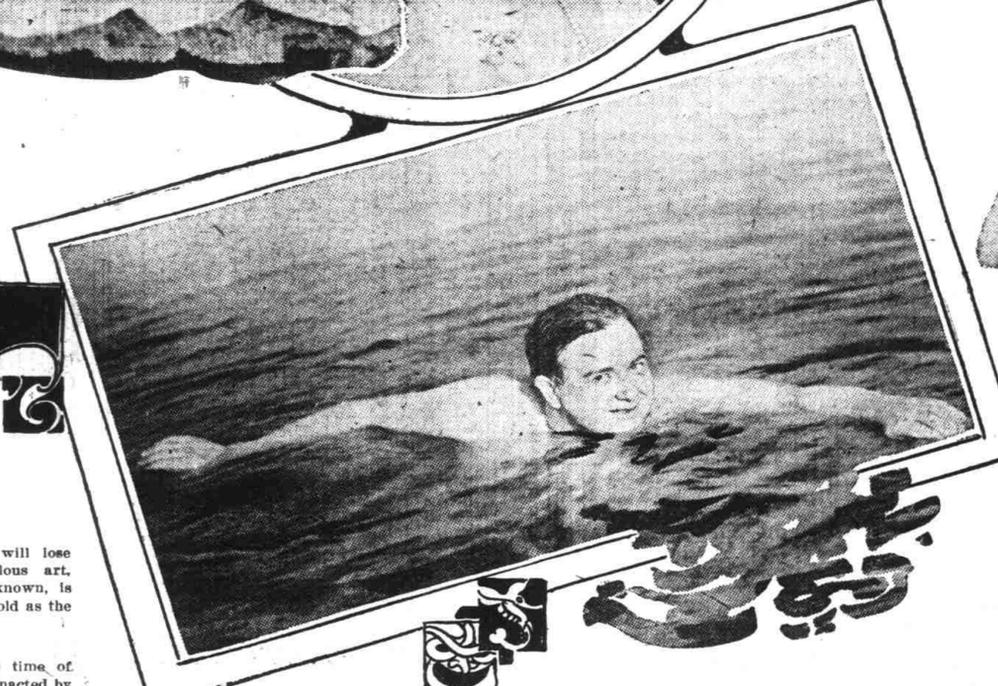
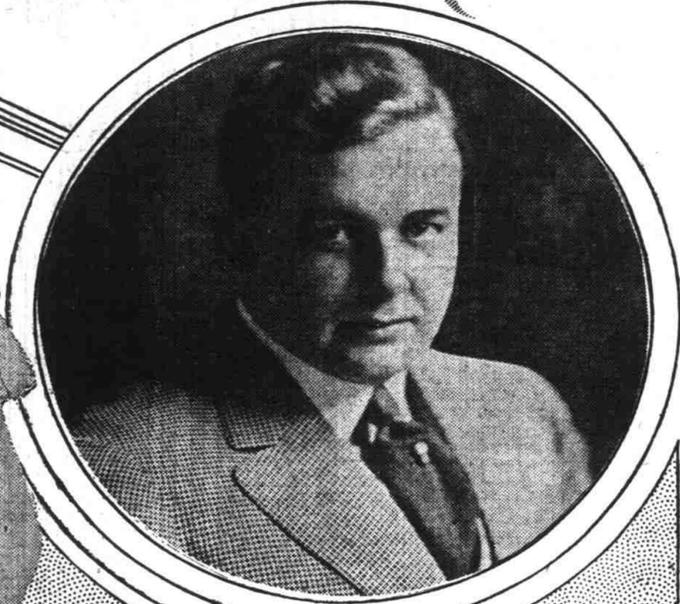


\$500,000 for a CORSET



*That's What the Earning Power
of This Pair of Stays
Is Per Annum—Would You Wear
One If It Brought You This Sum?*

charms of the fair sex. Eltinge occupies a niche in the Temple of Thespis alone and unrivaled and not of another actor of the day can these words be written. His sustained characterizations in "The Fascinating Widow" and his more amazing artistry as revealed at present in "The Crinoline Girl" have marked him as the one man who has dignified feminine delineation by an art which will endure long after he has laid aside skirts and corsets for all time.

Although Eltinge earns a salary which equals that of the President of the United States, it must not be forgotten that he spends probably as much in a year on clothes as does the President on entertainment. Ever since his first appearance as an impersonator Eltinge realized that his chief stock in trade was his wardrobe.

Immediately he became recognized by the public as a novel entertainer he began to secure himself in the admiration of his followers—75 per cent of which are women—by "plunging" in the gown market. Himself something of a connoisseur of drapery, he was able to design modes which were just a bit more ultra than the most fashionable raiment, and employed the best dressmakers to carry out his ideas.

Fighting Criticism.

Each year he fortified himself against criticism by trips abroad, and although he began by buying many details of his wardrobe in Paris, he has since come to the realization that the American made dress is better suited to his needs. He found that the gowns, wraps and hats designed in this country invariably elicited greater praise than those imported from across the water. This revelation has resulted in some very

that an American thrown on his own resources usually rises to the occasion. All the papers now say that we shall have to look to this side of the Atlantic for our feminine styles now that war-stricken France is unable to supply them. Well and good! My prediction is that America will now adopt a style all her own and that by the time the war is over poor Paris will find that she has lost control of women's styles forever.

Annoying Fashions.

"So far as I personally am concerned, I have not recently been bothered by the Parisian vogues one way or another. I am having all my stage clothes made in this country after my own designs with the help of experts whose business it is to know what is up to date. Now if a mere man can work out these details, why cannot women do them much better? Of course I realize that many of the Parisian designers are men, but they have always had the advice and counsel of women just as I do. If the French women can do it, why not the American women? American women are the most progressive in the world in every department and supreme in many. Why not in the art of dressmaking? They will have to originate styles for various reasons.

"The American women are unlike the women of Europe in figure and carriage. They are more athletic and at the same time more graceful. They walk better than any women in the world if they follow their natural inclinations. Consequently they should carry their clothes better. A famous critic of women once made the

*IN the Circle
I at the Top
Mr. Eltinge Is
Seen in His
True Personal-
ity; in the
Lower Circle as
a Spanish Maid
and at the Bot-
tom at His Fa-
vorite Recrea-
tion.*



Julian Eltinge as the 1830 Girl

WOULD you wear corsets for \$12,000 a week? No, this question is not addressed to women. It is intended to be answered by the uncorseted sex.

Just offhand you may find it difficult to conceive of any situation where the compressing of your manly form in stays could result in such an income. But the situation has been found and Julian Eltinge, female impersonator and athlete, is filling it to a nicety.

After glancing at this comfortable stipend, any man might be excused for his hesitancy in replying in the negative, especially when it is figured that a season of forty weeks means a sum approximating \$500,000. This does not mean that the popular Julian pockets this entire fortune yearly, but his share of it is not to be sneezed at by anyone not burdened with a healthy income.

About Money First.

The avaricious aspect of his endeavors is mentioned early in this story for the simple reason that it forms about the only incentive which urges Eltinge to wear skirts and torture his equator with stays instead of appearing in conventional male attire. Feminine impersonation is to him only a means to an end and that end is the accumulation of a competency and accumulating it quickly. When that com-

petency is attained, the stage will lose Julian Eltinge and his marvelous art, which, although not generally known, is really the revival of a custom as old as the theater itself.

Five Centuries Ago.

Going back 250 years, to the time of Charles II., when all roles were enacted by men or boys, it is found that the English stage was somewhat scandalized by the importation of a theatrical company from France in which the female roles were actually played by women! Prynne, the Puritan, was so enraged that he styled these actresses as "unwomanish and graceless," not meaning, however, that they were unfeminine or awkward, but that the stage was no place for ladies born in an era of grace.

Another writer of that period, Thomas Brand, recorded that "they were hissed, hooted and pippin-pelted from the stage" and that "all virtuous and well disposed persons in this town were justly offended," although there is evidence that the broader minded among the spectators did not fail to see the propriety of Juliet being represented by one of her own sex rather than by a youth. In this connection it is interesting to note that Shakespeare never saw one of his heroines portrayed by any other than a beardless boy.

Killigrew and Davenant were the first managers given authority, after the return of Charles II., to employ actresses to represent female characters, although these patents were not awarded until the public

came to resent the enactment of "women's parts being represented by men in the habits of women."

By 1664 the vocation of the "boy-actress" had altogether passed away, but until the year mentioned, they were essential factors of almost every dramatic performance.

Of the men who became celebrated as interpreters of female characters there were three in Killigrew's company, Hart, Burt and Clun. Hart was Pepy's prime favorite, though Burt and Clun achieved fame in tragic roles both male and female.

As to the real manliness of these players, there is a story that Hart and several other actors in the same line of work fought on the King's side at Edgehill in 1642.

Another Handsome "Woman."

Another young actor whose name has been handed down as the handsomest "woman" as well as the handsomest man of his time was Edward Kynaston. The critical Pepys describes his first glimpse of Kynaston as follows: "Tom and I and my wife went to the theater and there saw

'The Silent Woman.' Among other things here, Kynaston, the boy, had the good turn to appear in three shapes; first, as a poor woman in ordinary clothes, to please Moros; then in fine clothes as a gallant—and in them was clearly the prettiest woman in the whole house—and, lastly, as a man—and then, likewise did appear the handsomest man in the house."

How Times Change!

Contrasting the earning powers of the impersonators of that day with the only actor of the present time who has succeeded in this art, it is found that Hart and his contemporaries received each about three pounds (\$15) weekly, whereas Eltinge's salary and percentage varies anywhere between \$3,000 and \$5,000 for the same amount of time on the stage.

Not since the days of Hart, Burt, Berterton, Clun, Kynaston, Mohun and Nokes has there appeared a masculine interpreter of feminine roles to compare with Julian Eltinge. The present day offers nothing but a horde of hopeless imitators, whose efforts are confined to burlesquing the

*IN the Pose at the Right
Mr. Eltinge Has Succeeded in Deceiving Many of the Knowing Ones.*

timely observations on fashions which are here set forth in his own words.

"I have traveled about this country a great deal during the past few years," he says, "and I have come to the conclusion

remark that the English woman walks with her knees, whereas the American woman swings free from the hips. The walk of the French woman is adapted to the drawing-room, but not to the street."