

MUSIC AND THE STAGE

EDITED BY LESTER A. WALTON

THEATRICAL COMMENT

NO little interest is being shown in the legal proceedings over the estate of the late Robert T. Motts, proprietor of the Pekin Theatre, Chicago, who left an estate valued between \$50,000 and \$100,000.

The legal fight for possession of the property, on trial in the Probate Court, has brought forth a number of claimants who are seeking to prove their blood relationship to the pioneer of colored theatres.

Overcharging Colored Patrons in the South. From the Austin, Tex., correspondent of THE AGE the following piece of news was received this week:

The first colored show of the season to play in Austin will be the Southern Smart Set Company. It will make its appearance in this city Friday evening.

This is not very pleasant news to receive on this end so early in the season and the proprietors of the Southern Smart Set, whose offices are in New York City, were very much surprised to learn that the colored play-goer was being overcharged in some of the Southern cities, when shown the statement made by THE AGE correspondent.

Probably the desire of the house manager to make a "clean up" when a colored show comes to town is responsible for the unfair treatment toward the colored people. In such cities as Austin, Tex., a colored show is booked solely on the expectation of the colored patronage; the house manager figures in advance that the house will be top-heavy and that the attendance on the first floor will be light.

This policy is not only practiced in the South but sometimes in other sections of the country. Quite often word has been received at THE AGE office that colored people are charged more for seats in the balcony than the whites pay in the orchestra. Such a practice of extracting hard-earned nickles and dimes from the pockets of the colored folk should be stopped, which can be done by the proprietors of the respective colored shows instructing their advance men to see that the house managers throughout the country treat the colored patrons with more consideration and fairness.

Puts Ban on Girls Making Up White. A few days ago at one of the rehearsals of the Smart Set Company, S. H. Dudley called all the female members of the company together and with marked solemnity informed them that he had a confession to make to them. His confession was as follows:

Ladies—young and near young—I desire to talk with you for a few moments on a subject which I have given very little attention during all my years as leading comedian of the Smart Set Company, but after witnessing a performance recently in which the colored girls almost made me laugh and cry in turn when I observed the way they used paint and powder on their faces, I came to the conclusion that I would in the future have heart-to-heart talks with the young ladies in my company, particularly the chorus girls.

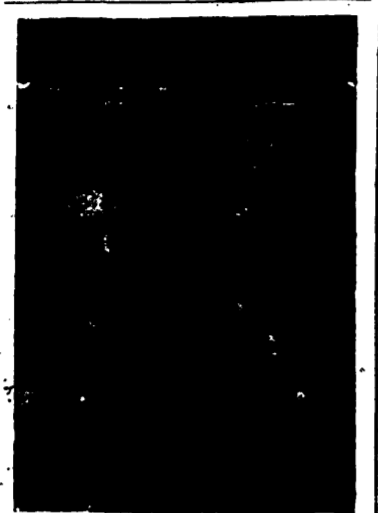
In the future I don't want any white people in my chorus. I want all colored people; I want a colored show. I am sorry I have been allowing the women folks in this show to use light powder with such a large hand did not mean that I was overlooking such an important item until I saw what a sad spectacle the colored girls in another theatrical organization presented. You had to see that light powder for mine. I want you all to understand my position thoroughly. From now on I want to see every female member of this company of the brown-skinned type.

To use an expression heard often on 135th street, Mr. Dudley "said a mess" when he told the young women of his company that he had put a ban on the use of extremely light powder. Why the majority of colored chorus girls show an inclination to make up very light has always been puzzling to me. Brown-skinned girls of various shades, who could present a very attractive appearance by using only a small bit of paint and powder usually make themselves hideous by the extravagant use of make-up material.

Why many of the colored chorus girls do not use powder which matches their color instead of dabbing on their faces something that makes them much lighter is also a source of mystery to the white critics, who seldom refrain from commenting on the half-white appearance of the girls in the chorus. Going to see a colored show they find it difficult to understand why they should see young women fitting about the stage with very few evidences to disclose their racial identity.

Aida Overton Walker is one colored

female performer who has never shown a disposition to be other than a "brownie," and it cannot be said that she has suffered any for using such good judgment. We should all rejoice and make glad now that Mr. Dudley has seen the light, and this season we expect to see the young ladies in this show make up to wit: the brown-skinned girls brown and the bright girls brownier. Not as in the past, the brown-skinned girls light and the bright girls lighter.



WHERE THE SHOWS ARE. DR. BEANS FROM BOSTON CO.—Plainfield, N. J., September 28; Easton, Pa., 29; Allentown, 30. Next week, Philadelphia. BLACK PATRI CO. Alhambra Theatre, Chicago, Ill., Next week, Chicago. McVABE'S GEORGIA TROUBADOURS—Lathrop, Mo., September 28; Lawson, 30; Excelsior Springs, October 1; Polo, 2 and 3; Brainerd, 4 and 5. SOUTHERN SMART SET CO.—Waxahatchee, Tex., September 28; Corsicana, 29; Piquette, 30; Meigs, October 2; Groesbeck, 3; Calvert, 4; Palestine, 5. DOWN IN DIXIE MINSTRELS—Elmore, Okla., September 28; Kingfisher, 29; Oklahoma City, 30 and October 1; Ardmore, 2; Galtsville, Tex., 3; Dewmore, 4; Bonham, 5. CONGO KING CO.—La Hais, Ill., September 29; Hillsboro, Ia., 30 and October 1; West Point, La., 2; Eldon, 3; Drakeville, 5 and 6.

THEATRICAL NOTINGS

The Kratois are at Keith's Theatre, Lynn, Mass.

Fiddler and Shelton are at Keith's, Columbus, O.

Avery and Hart are at the Alhambra Theatre this week.

The Brinkleys are at the Gaiety Theatre, Indianapolis, Ind.

The Happy Four are at the Appolo Theatre, Bradford, Ont.

Billy King has taken charge of the Ruby Theatre, Louisville.

The Musical Spillers are at the Bushwick Theatre, Brooklyn.

Parker and Dabney are at the Keystone Theatre, Hoboken, N. J.

The Punkin Colored Trio is at the Majestic Theatre, St. Paul, Minn.

William E. Jones is scoring at the Lincoln Theatre, Washington, D. C.

Copeland and Payton are on the bill at Hammerstein's Victoria Theatre this week.

Aida Overton Walker and Company are headliners at Proctor's, Newark, this week.

Mills and Lancel are in their seventh week at the Grand Theatre, Chattanooga, Tenn.

The Whitman Sisters have been held over another week at Gibson's Auditorium, Philadelphia.

Belle Thomas has just closed eight successful weeks at the Crown Garden Theatre, Meridan, Miss.

Crumbly and Davis are playing over the Shedy Circuit. This week, Shedy's Theatre, Pittsfield, Mass.

The Watermelon Trust, with Grundy and Patterson, is at Pantages Theatre, Los Angeles; Cal. Next week, Denver.

John C. Glass and Bennie Jones are doing an act together. They style themselves as the "chocolate comedians."

Mabel Whitman and her toy comedians are in New York City and will soon be seen in vaudeville in Manhattan.

Cooper and Robinson are no longer playing on the United Time. This week they opened at Loew's American Theatre.

Elmer Bowman is traveling with Los M. Gates' production—"Thais"—and writes from Toronto that "everything is peaches."

Bonney and Freeman are attracting favorable attention throughout New England. This week, Opera House, Augusta, Me.

Manager Benjamin Nibur of the Crescent Theatre is now putting on four acts at each performance, with good results.

Sosie Sutton has just closed a fourteen weeks' engagement at the Forsberg Theatre, Washington, D. C., and will now take a few weeks' rest.

John E. Lewis, tenor soloist, is making good with the Owens and Brooks stock company, which is playing at the Central Theatre, Atlanta, Ga.

Johnson and Dean are making a fine record abroad as vaudevillians. In the past eighteen months they have headlined bills in England, Germany, France and Russia.

Maudie Jones, who has been cashier at the Crescent Theatre for many months, has resigned. Her place has been filled by Miss Jilaria Friend, formerly of Washington, D. C.

Chris Smith, the well known song writer, who has been playing in vaudeville in and about Chicago for several months, returned to New York Monday, accompanied by his wife.

Prof. J. F. Ransom, director of the Ransom School of Music, Boston, director of the Ebenezer Church choir and a member of Handel and Haydn Society, is spending several days in New York City on business and pleasure combined.

Emile H. Nelson is doing a character part in the Over Night Company. He is the only colored performer with the company and must have a grin that is a winner, as the Montreal Herald says: "Nothing better than the superbly knowing grin of the colored waiter," played by Emile Nelson, has ever been done here."

If the present members of the Alpha Comedy Four—Anthony D. Byrd, Ernest Lawson, William Scudder and Lawrence Chenault—are wise enough to keep together they will soon have an act strong enough for the big time. These four singers have a very good singing act with a bit of comedy now and then to relieve the monotony. They are some more harmonizers, effectively rendering each number. Ernest Lawson should have a song in between the numbers sung by Lawrence Chenault and William Scudder, not after them, which would prevent one tenor from appearing after the other.

"DEACON" JOHNSON GETS MONEY.

Edward M. Tierney, treasurer of the Sweeney-Tierney Hotel Company, who was defendant in a suit for \$1,870 brought by Frederick Johnson, a musician, last week made up his mind to submit to the findings of the jury which awarded Johnson judgment in the City Court last June. So Johnson handed a check for \$1,870 a few days ago, which ended the controversy. Some months ago Johnson made a verbal contract with Tierney to furnish entertainers at the Marlborough Hotel, Broadway and 36th street. Several Southerners took exception to the presence of the colored entertainers in the hotel and Manager Tierney discharged them.

"Deacon" Johnson demanded that he be paid for the services of the men for the entire time contracted. Manager Tierney could not see it that way and the case was taken to court. The first hearing resulted in a mistrial, the jury failing to agree. The second trial was heard in Justice McAvoy's Court, a jury rendering a decision in the musician's favor. However, the court ordered a new trial. The last trial took place in June, before Justice Lynch and a jury again awarded Johnson a verdict. After the trial Manager Tierney announced that he would appeal the case to a higher court, but for some reason he changed his mind.

(What "Deacon" Johnson has done relative to securing what is lawfully due him, other can do.—Editor's Note.)

KELLEY AND DAVIS CELEBRATE.

Kelley and Davis celebrated their ninth anniversary as partners in the private dining room of the Green Dragon Hotel, Philadelphia, Wednesday evening, September 20, which was a jolly affair, attended by well known vaudevillians. There were good things to eat and drink a plenty and everybody was in a mood to join in singing. Reference was made to the fact that Amos Davis was a relative of the late Ernest Hogan, which was responsible for the singing of "Is Everybody Happy?" "Oh, Say, Wouldn't That Be a Team," and "Emancipation Day."

The late George W. Walker was also referred to and several of Williams and Walker's first successes were sung. The name of the late Joe Britton was also applauded. Among those who rendered selections were Shelton Brooks, Mme. Robinson, Mme. Pauline Dempsey, Lottie Dempsey, Mabel Whitman, John W. Cooper and John C. Glass. Three cheers were given for the C. V. B. A. and the Ladies' Auxiliary many times during the evening.

Those present were: Sadie Britton, Mme. Robinson, Mabel Whitman, Mme. Pauline Dempsey, Sarah Dempsey, Edith Harrison, Lottie Dempsey, Mr. and Mrs. W. R. Perkins, John C. Glass, Jerry Watkins, Willie Fasky, C. Taylor, Berry Smith, Col. J. F. Simmons, John W. Cooper, Samuel Reed, George M. Hargroves, Joe Johnson, Pete De Rose, Russell Lee, A. Miller, Bennie Jones, Linnie Robinson and Jasper Allen.

WHITES ALSO LIKE SHOW.

Another colored show and a minstrel troupe at the same time, is pleasing the white Southerners as well as the colored people. Here is a review of the "Down in Dixie" Minstrels, appearing in the Arkansas Democrat of Little Rock, Ark.

Henry Irving once complained of missing the enthusiasm of the gallery. The "Down in Dixie" Minstrels had no complaint on that score to make in their engagement at the Empress last night. The balcony and gallery were filled to capacity and certainly the occupants made the walk-in ring with applause, shouts and whistling. Burton and Wislitz have got a very good Negro organization, and the show planned the white contingent down stairs as well as those up stairs. Charles P. Williams, Al Thomas, Al Toliver, Charles H. Williams, Al Stevens and Willie Gilman were the principal comedians, and there

are good comedians in the first part. The chorus work is good, too. The olio is also worth while. La She is a slack wire artist of merit, his work on a balanced chair being excellent. Charles P. Williams is a juggler by the equal of most of the higher-priced white jugglers, and, indeed, he did some stunts entirely new herabouts. Alexander Tolliver does a good trick buck and wing dance on skates; Augustus Stevens is a clever female impersonator, and "Dr. Who-Do," a sketch, introduces a lively line of buck and wing dances. The after-piece, "The Richest Man in Dixie," written by Williams and Stevens, brings Charles H. Williams out at his best in a sort of Bert Williams character comedy role. The act is more elaborate than the average after-piece of minstrel shows, and, although the show is a better Negro minstrel show in quality if not quantity, seen here for some time. (Arkansas seems to be waking up.—Editor's Note.)

SHALL THE BALLET SKIRT GO?

From Paris comes the following news: The question of the length of ballet girls' skirts at the Opera is causing nothing less than a small revolution among the Paris public, and, especially among the fashionable subscribers to the boxes.

The ballet of the Opera is an institution in Paris and anything that affects it deeply affects all Parisians. Now, the new ballet master, M. Clustine, a Russian, has announced various reforms and, of these, the chief is that the short "lamp shade" ballet skirt must go, and be replaced by long flowing dresses, which, he says, are not only more respectable, but more artistic.

This fiat has divided opera goers into two camps. One declares that the short "tutu" is thoroughly ungraceful and that it destroys the beauty of the feminine form, while the long skirt can be a powerful ally in the harmony of line which is the aim of good dancing. The other side contends that the present costume has been in use for centuries and will rather have things remain as they are.

The latter camp is supported by the younger members of the corps de ballet, who complain that if their legs are to be completely covered up, their advantage over their less shapely sisters would be lost. They even talk of going on strike, and the directors, M. M. Messager and Broussan, find their time taken up in hearing formal protests and receiving deputations.

IN THE WORLD OF SPORT.

By LESTER A. WALTON

Colored Players and the Big Leagues.

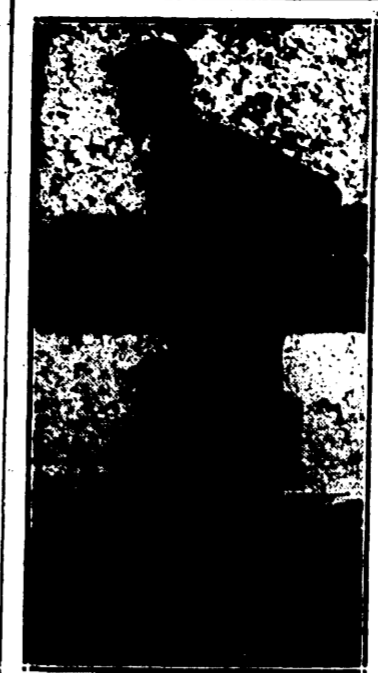
REFERENCE has been made frequently in the daily papers this season of the series of games played last winter in Cuba between the Detroit of the American League and the Havana team, which was won by the latter. The writers invariably speak of the Havana nine as having been composed entirely of Cuban players, when as a matter of fact four American Negroes were the stars of the organization. They were Lloyd, P. Hill, Petway and "Home Run" Johnson.

The prominent part played by the colored players from the United States is shown by statistics giving the batting averages made by the five leading batters of the series, as follows: Lloyd, .500; Johnson, .412; Petway, .300; Cobb, .370; Crawford, .360. Not a Cuban player wielded the batting stick with such effectiveness as Lloyd, Johnson and Petway, who swatted the ball oftener than the renowned Ty Cobb and the heavy-hitting Crawford of the Detroit team.

Many colored players believe that the presence of Marsans and Almeida, Cubans on the Cincinnati team, is of great significance and will have great bearing on the future destiny of the colored men in baseball. True, Marsans and Almeida are very light Cubans and look like any of the other white players; but they are Cubans nevertheless, but there are a number of colored men playing semi-professional ball whose complexions are as light as the Cubans for that matter.

The fact remains that the American public is aware that the big leagues managers have decided to permit colored men—Cubans—to play on the major league teams. Now that the first shock is over it would not be surprising to see a Cuban a few shades darker than Almeida and Marsans breaking into the professional ranks, with a coal-black Cuban on the order of the crack pitcher, Mendez, making his debut later on. Manager McGraw of the New York Giants is quoted as having said that if Mendez was a white man he would give a large sum of money for his release, and as quiet as it is kept, if McGraw did not think he would sign Mendez today. He is one manager who is not chock full of color prejudice, as he has shown by using Meyers, the big Indian catcher. McGraw went the other way in the case of a darker hue in the two big leagues it were the citizens of this country to get into fast company. The Negro in this country has more varied hues than even the Cubans, and the only way to distinguish him would be to hear him talk. Until the public got accustomed to seeing native Negroes on big leagues, the colored players could keep their mouths shut and pass for Cubans.

It is strange that the big league managers are opposed to colored men of this country playing in the National and American Leagues. In all other forms of sport the Negro is not barred from competing, except, of course, in the South. White and colored runners take part in the same events, the Caucasian and Negro meet in the fisty arena, and white and colored jockeys ride rival horses on the different race courses. Then, if there is no race prejudice on the race track, in the prize ring and on the cinder path, why should there be on the baseball field?



CAPT. LLOYD Heavy-hitting Shortstop of the Lincoln Giants

The St. Louis Post-Dispatch recently published an article on "The Great American Game," which is worthy of reproduction. The article:

There is some doubt if baseball, after all, is the great American game. We play it, to be sure, but the colored people play it so much better that the time is apparently coming when it shall be known as the great African game.

The St. Louis Giants, a black baseball team, have easily beaten everything in town but the Browns and the Cardinals, and neither of these latter will play them. The Chicago Giants, all all-Black built, have done the same thing in that city, and there are no end of people up there willing to wager that they can beat either the White Sox or the Cubs.

Your Negro is not a bad athlete. Peter Jackson only missed being heavy-weight champion of the world because the holders of that title were afraid to fight him. Subsequently the best riders of Europe sat up on their machines and watched the sunlight flash on his black heels.

It requires some courage to predict that colored baseball, the colored pugilism, is to supersede the white brand, but someone has to think ahead and indicate whether we drift, and we therefore wish to see upon record as having said that it will.

If the Browns and Cardinals will admit the St. Louis Giants to a three-cornered series for the local championship this fall it will be in St. Louis right away.

Taking up the idea advanced by the Post-Dispatch, why can't a three-cornered game be arranged between the New York Giants, the New York Americans and the Lincoln Giants or the Royal Giants for the local championship? The spectacle of white and colored teams competing is common in and about New York. Five or more colored clubs play white teams throughout the season before large crowds; so far as the public is concerned no traditions or customs would be shattered.

The last time a big league team of New York City played a colored nine was two years ago, when the New York American, after finishing the season, went to a small town in Connecticut and played the Royal Giants, losing by a one-sided score. Of course, from a business standpoint, for a major league team to be defeated by a colored semi-professional aggregation does not tend to boost the stock of the big leaguers, and it is probably from this standpoint many of our managers look.

Lloyd, the captain and manager of the Lincoln Giants, says that Ty Cobb, who hails from Georgia, and the other players on the Detroiters, are jolly good fellows on and off the field, and it is most likely that if a vote was taken among the white ball tossers relative to the admission of native colored players in the major leagues, the majority would vote in the affirmative.

Lincolns Get Even With the Royals.

If revenge is sweet, then the Lincoln Giants had a regular candy pulling and cake walk at Olympic Field Sunday in a double-header with the Royal Giants, defeating the victors in the first game, 4 to 1, and in the second contest, 7 to 0. The Lincolns started out to get even with the Royals for the drubbing Manager Connor's team gave them at American League Park two weeks ago, and succeeded.

Redding, who was knocked all over the lot in the game at American League Park, was the star of the double-header, pitching both games and earning the name of the "Iron Man." He allowed the Royal Giants five hits in the first game and nine in the second. Eight Royals struck out in the first contest and nine in the second, Redding's record for the afternoon being 17 strikeouts.

Earl started to pitch for the Royal Giants in the first game, but retired in the second inning after four runs had been made off his delivery. He was relieved by Crawford, who held the Lincolns scoreless during the rest of the game. His attempt to follow Redding's example and pitch both games proved disastrous, however, as he

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BRADLEY General Utility Man of the Lincoln Giants

Table with columns for ROYAL GIANTS and LINCOLN GIANTS, listing statistics for various players like Clark, Earl, and Redding across multiple games.

For the latest Theatrical news read The New York Age.