

THE STAGE AND THOSE WHO BELONG TO IT

By CARLTON HOLT.

SOME one who has a taste for such things has been making up a list of present day stellar attractions in the operatic and musical comedy industries who began their public career in the chorus. The compiler of this interesting collection—a woman, of course—declares that before she had completed her self appointed task she was ready to ask, "Is there a single one among them all who didn't start in the ranks?"

Beginning with grand opera favorites, there's Bessie Abbott. Since 1901 she has been ranked both at home and abroad as one of the most successful of American prima donnas. 'Twas not ever thus. Miss Abbott is an alumna of the University of Hard Knocks. Although reared in luxury, she was reduced to a point perilously near poverty, and she and her sister were glad to become members of the chorus in one of the late Augustin Daly's musical comedy productions. It was thus she earned the money to have her voice cultivated.

Alice Nielson and Gertrude Hoffmann, both salary absorbers of the highest magnitude, were humble little chorus maidens once upon a time. The time defying and still peerless Lillian Russell made her primary venture in the chorus of "Pinafore." It was not long until she was "discovered" and that chorus became the "salient feature" of the fetching little opera. Eva Tanguay won't admit that she is a chorus graduate, but she doesn't deny that she made her first appearance on an amateur night and that all the American Beauties incident to that evening went elsewhere. Anna Held, who has been depleting American pocketbooks for more than a decade, admits freely that she did her first turn in a Parisian cafe chantant and for a long time afterward sang in a chorus. Adrienne Augarde, who is one of the superlatives in "The Dollar Princess," was a chorus girl for several years and was so poorly paid that she was glad to add an honest trifle to her income by acting as "dresser" to the principals.

Although the inimitable Fritz Scheff never sang and danced in the chorus, her mother—an estimable woman—did that very stunt and managed to educate her charming daughter all at the same time. Sweet Frances Cameron, the brightest of all the Merry Widows, began by being a Maxim girl in one of the early companies of that popular operetta. Billie Burke—yes, charming Billie—now a delineator of legitimate dramatic character of the most up to date and accepted sort, made her beginning in the ranks of musical comedy. Nor did she make the shift from chorus girl to her present eminence with the hop, skip and jump which characterized the metamorphosis of Elizabeth Arden, who plumped into Grace Van Studdiford's role and subsequent prominence in a single night, while the latter lady was "having it out" with her manager. The show went on. Miss Brice literally jumped into the late Grace's shoes and costume and achieved fame in less than thirty minutes.

Near the end of the list? Not at all. Only just beginning. How about Lulu Glaser, who left her home in Pittsburg one fine day and went to New York in quest of dramatic honors? Did she begin at once to scintillate as a luminary of the first magnitude? What she actually did, and she was exceedingly fortunate to accomplish it in view of the congestion in the prima donna timber market, was to secure a position in the chorus of "The Lion Tamer" at the Broadway, and it was

five long months before she was able to make it clear to the powers that she was entitled to have her name on the program. It is not an easy matter to look at dainty Marguerite Clark, miniature embodiment of all the arts and graces, and remember that she, too, has borne the gilded spear in the fairy queen's bodyguard. Edna May? That bewitching instance of femininity

puted success as a star in "The Mocking Bird," made her first appearance as a member of the chorus in "The Geisha," an Augustin Daly production, and Edna Goodrich, the wife of Nat C. Goodwin, was a member of the "Florodora" set, which was not the original sextet either.

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A New Mrs. Malaprop.
Miss Alice Fischer, whose delightful role of Mrs. Michael Nolan in "The Fourth Estate" has made her famous, is Mrs. William Harcourt in private life. She made her first appearance in a company headed by the veteran Frank Mayo in 1888. She came originally from Terre Haute, Ind., and in her early years had an ambition to become an elocutionist.

"I was studying elocution," she said the other day, "and a clergyman, a friend of the family, said I should be an actress. I told him my people would never hear of it, but he said that if I was a born actress I should be sinning if I did not take up my calling. So, you see, I did."

Being a westerner herself, Miss Fischer is extremely frank about criticizing her present role, that of a Pacific coast parvenu, and she doesn't care whether the authors like it or not. "You know," she said, "western women aren't like that at all. I have known any number of them, rich and poor, and I have always found them witty and well bred. But the playwrights when they have a westerner in mind make her a 'strife' seem to insist on making his family loud, angular and awkward. It is a lovely part, though, of course, and I enjoy it thoroughly."

"The time I took tea with Dr. and Mrs. Oliver Wendell Holmes? Why, where did you hear that? Yes, I did, and I had the most delightful time. Mrs. Holmes, you see, invited me to visit her and wanted to invite some friends to meet me. I insisted that I just wanted to have tea with her and the doctor alone, so she let me have my way. And she gave me a piece of glass from a broken window in the

doctor's study. A windstorm, she said, had blown the window in, and she was giving the pieces to the people who visited her as souvenirs. I suppose I have that glass somewhere."

A Many Sided Actor.
There is no use of denying the fact that Francis Wilson has proved himself to be a great surprise even to his friends and probably, if the truth were known, to himself as well. In the good old "Erminie" days he achieved a remarkable publicity by means of a pair of the most versatile and absolutely marvelous legs ever attached to a human anatomy. After the popular interest in "Erminie" began to show signs of collapse—a condition which at one time seemed to be most unlikely ever to arise—Wilson proceeded to make it perfectly plain to the world that his legs did not represent him at his very best; that his resources were not exhausted when "Erminie" ceased to tickle the public fancy.

When the absurdities of musical comedy began to pall, even before the reaction had become too violent, Wilson forsook it and revealed himself as a capable exponent of legitimate comedy. Then, having satisfied himself and mankind in general that he was in possession of the true dramatic instinct, he proceeded to divulge the fact that he had a creative facility of the first class. His triumph with his own play, "The Bachelor's Baby," has made that evident.

Latest of all, Wilson has blossomed forth as an orator. In a recent speech of an hour and a half against the Massachusetts child actor law he flayed the bungling philanthropists who are behind the measure with such vigorous eloquence as the following:

"Emotional women and inexperienced clergymen (and who are so poorly equipped to face life's problem as the average clergyman?), knowing absolutely nothing of the stage, and, for the most part, unreasonably and by church law bitterly opposed to it, feel that the stage child of all others needs the most protection! But how different is the fact! It is unreasonably, stupidly ignorant to make a parallel between the miserable factory child, his pittance of pay and his long hours of physical drudgery in doing a man's work and the joyous child of the theater, whose pay is royal and whose mental task is counted in minutes.

"What is the reason of this sudden wave of sympathy for the stage child? Why should the law be invoked at this particular time in its behalf? Is it really because it is felt that the child of the stage is being injured mentally and physically, or is it a question of politics? And if it can be shown—as it can be—that the child of the stage is in no way injured and that it is a loss to the child, its profession and the world at large to discriminate against it, why may not the child, within reasonable limitations, be given an opportunity to acquire the thing that it can do best? If these well meaning but unsophisticated people who are using so much fervor and so little discretion in this child labor matter could only know of the people who, turning harmlessly to the services of a gifted child, have been spared or rescued from the martyrdom of icy charity or from becoming charges upon the city or state, they might perhaps hesitate before proceeding to such extremes.

"Most of the men and women who adorn the stage today and are in fine health were the infant saviors of their families. And they are snickering at the heroic philanthropy of those who passed this child labor law."



MARY MANNERLING AND MARK SHORT IN "A MAN'S WORLD."

began her public career in the chorus of Hoyt's "A Contented Woman" and also served a Broadway apprenticeship in "The Belle of New York" before she found her opportunity as a Salvation lassie to capture the hearts of all the playgoers of the present generation.

The Way Others Went.
Mabelle Gilman (Mrs. W. E. Corey), who won great success as a lead in "A Runaway Girl" in support of James T. Powers and who further advanced her standing when she made an undis-

covered success as a star in "The Mocking Bird," made her first appearance as a member of the chorus in "The Geisha," an Augustin Daly production, and Edna Goodrich, the wife of Nat C. Goodwin, was a member of the "Florodora" set, which was not the original sextet either.

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Youth Won Lightweight Championship For Wolgast—Jeffries, Fortune Maker. New Football Plans to Be Proposed

By TOMMY CLARK.

ALL hail the new king of the lightweights, Ad Wolgast of Milwaukee, who defeated that sturdy warrior, Nat Nelson, in California on Washington's birthday! The recent battle was only another case of the inevitable. It was a battle of youth against age, and youth won. It was a battle of reserve power and gameness against more reserve power and gameness; but, above all, one of the gladiators had youth. It won the lightweight championship for Wolgast.

The Dane fought the battle that has always won for him heretofore, always boring in to wear down his opponent, only to have enough reserve power to knock the other man out when he was all in. He fought that way against Wolgast and lost the title.

And all this because Wolgast had youth and all the stamina that goes with it. The Milwaukee boy stood all that the nifty Dane could give. Leading all the time, Nelson bored in only to find that when he was exhausted the young opponent before him was almost as fresh as when he entered the ring.

Wolgast is a fighter like Nelson. He relies on his strength to win for him, not being overburdened with cleverness. The Battler underestimated this asset of his opponent as well as his own reserve power. He was matching his former great physical powers, worn and torn by thirteen years' experience in the ring, against all the vigor of youth and the added stamina of a chance to win a championship.

His reserve power did not respond to the summons. The Dane, weak, battered and torn, was unable to withstand the onslaught of his younger opponent. He was beaten at his own style of fighting, and he lost the lightweight championship of the world.

With the passing of Nelson pugilism loses one of her shining lights. Never in the history of fistiana has a man won for himself so many personal friends as the Dane, and this principally because he was game and had the physical power to stand the gaff.

Never in any battle did the brave old Dane take a backward step until the fight with Wolgast. And then only when both eyes were closed, his face torn to ribbons, his ears swollen so that they could not hear, all his reserve power gone, did the mighty lion of Denmark stumble blindly backward under the onslaught of the dancing, jabbing champion seeking Wolgast.

plea that "he did not drop me." That was Nelson.

It was this trait, the fact that he never acknowledged defeat and that he was always game to the finish, that made Battling Nelson one of the most wonderful fighters that ever donned the gloves.

The brave old Dane knew no fear. He was unbeatable in his prime. He was always on the level. He personified the manly art of self defense.

Jeff's Big Fortune.
When one stops to consider that Jim Jeffries just picked up \$62,000 for showing the people that he was in condition to fight Johnson and is sure of \$50,000 more even if he loses the big battle and possibly \$500,000 if he wins, one is bound to be envious. That is what one would call making money quick.

But the immense sums of money which both Jeffries and Johnson have already pulled down and are going to receive in the future are good examples of the increasing popularity of sports. Why, there are people who would go to see Jeff in a vaudeville turn one night, take in Johnson's show the next, later on see them fight, then view the moving pictures of the battle and finally pay an exorbitant figure to see the winner go on the stage and bow to a vaudeville audience and gather in \$3,000 a week. Such is life in America today.

The average college professor who spent years in preparing himself for his honorable career is fortunate if he receives as much money salary for one year as Jeffries and Johnson get for a single week. And just think of the many high positions of trust held by citizens who govern this great country of ours which pay less per annum than Johnson and Jeffries will receive for a single night's work next July. Truly, one would say it is a funny world, and some of us will labor on for years while the Jeffs and the Johnsons will spring up and grab the money which we willingly give out of our hard earned wage.

New Plans For Football.
The three plans upon which the subcommittee of the intercollegiate football rules committee, which meets in New York March 25 and 26, will report provide in substance for the following changes of alignment and play:

Plan 1.
First.—Seven men on the scrimmage line.
Second.—No pushing or pulling of the man with the ball.
Third.—Prohibition of diving tactics.
Fourth.—Ends going down the field not to be bodily checked.
Fifth.—Players going down the field under a punt not to approach nearer

than five yards to catcher or punter until he has touched the ball and then coming to tackle him or charge forward unless he starts to run with the ball.

Sixth.—Eliminate outside kick.
Seventh.—First man receiving the ball to be allowed to carry it anywhere.

Eighth.—Forward pass allowed over any part of the line to men on ends of the line or behind the line when the ball is put in play.

Plan 2.
First.—Divide the halves into two periods, play to be resumed by the side in possession of the ball when the preceding period closed.
Second.—Seven men on the line of offense and three of the backs to be at

least four yards in the rear of the line. (This would eliminate the tandem play perfected by Harvard.)

Third.—Forward pass to be made and caught only by players standing behind the line when the ball is put in play.

Fourth.—In offensive plays between the two twenty-five yard lines the team with the ball must advance it ten yards in consecutive downs or forfeit possession. (This article the committee states itself open to further advice.)

Plan 3.
First.—Seven men on the line of scrimmage, with the back field of offense limited to four men, center rush always in the center and no interchange of players permitted.
Second.—Eliminate neutral zone and outside kick.
Third.—No runner with the ball to receive any help until he has reached the line of scrimmage. (This would reduce the weight of the attack.)
Fourth.—Distance to be gained, seven yards in four downs.

atrical interests he continued to reward minor players who showed merit. Flora Zabelle, who has achieved a great success in "The Man Who Owns Broadway," was a chorus girl in the Castle Square company, and Helen Hale, who scored in "Peggy From Paris," "The Man From Now," "Woodland" and "The Yankee Consul," made her first appearance in the chorus of "The Prince of Pilsen." Harriet Burt, who played the widow in "The Time, the Place and the Girl," and is an established favorite in musical comedy,

with delight, worked in the chorus before she grew so robust.

Blanche Ring's Little Joke.
When preparations were under way in September, 1891, for the production at the old Standard theater of William Irving Paulding's play, "The Struggle of Life," Frederick Paulding, the author's cousin and producer and star of the production, was giving audience one afternoon to a group of children who, led by doting parents and guardians, were being considered as eligi-

ble for a scene in the drama in which a crowd of youngsters figured. One wide eyed girl, a long braid of blond hair hanging down a shapely back and a pair of very trim black stockinged legs peeping from beneath a short skirt, caught Mr. Paulding's eye. She seemed a bit large for her purpose.

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MOTOR SLEDGE WHICH HAS ATTAINED A SPEED OF THIRTY MILES AN HOUR.

This is the newly invented motor sledge with which A. L. Hillman of Moorestown, N. J., has been astonishing residents of that locality. He says he has attained a speed of thirty miles an hour with it. He also claims that it can be used as a means of reaching the antarctic as a substitute for dogs. He has never been to the polar regions and therefore cannot be considered to speak with authority when he makes this claim for his new machine, but it certainly is a winner in the matter of making speed. The device is a sled of the foot steering variety, equipped with a four horsepower single cylinder engine having a speed of 1,500 revolutions a minute. In a steel frame projecting from the rear of the sled Hillman has rigged the wheel of a motorcycle, over the rubber tire of which he has clamped a steel band about two inches wide, containing eighteen teeth four inches apart and two inches high. These teeth are cut to a sharp edge and when the machine is in action dig down into the snow,

College Aeronautics.
Intercollegiate aeronautics is far from a mere dream if the promoters of the sport are to be believed. The Aero Club of the University of Pennsylvania is endeavoring to form an intercollegiate aeronautic association. The first convention, including representatives from every college, with an enrollment of more than 500, will be held in Philadelphia during Easter week.

Ban Johnson's Big Salary.
An evidence of the increasing popularity of baseball is the \$25,000 salary the American league magnates recently voted to Ban Johnson for twenty years. While it might be that Johnson's salary is, as Charley Murphy expressed it, "good press agent work," it is pretty certain that the large gentleman who once worked as a newspaper man is getting enough money each year to keep the wolf from the door.

More power to Johnson! He led the American league through wartimes which threatened to end organized baseball. And he has, since the declaration of peace, always worked with the aim of keeping his league in mind first and always. All things considered, \$25,000 a year is scarcely too much.

New Baseball Training Method.
A new method of training baseball players to become champion batsmen has been evolved by Clark Griffith, manager of the Cincinnati Nationals. When Griff arrived in Hot Springs, Ark., he immediately had a consignment of small balls and bats shipped to the training grounds, and the men are using them in the preliminary practice. When they take up the larger bats and regulation balls it is expected they will have little difficulty in hitting the most baffling curves that opposing pitchers can serve to them.

Griffith maintains that the player who can hit a small ball with a small bat should be able to "meet" a large ball with a large bat square nine times out of ten.

"It's one of my pet ideas," says Griffith in a letter to a friend. "I think that it will be a good thing. Anyway, I am going to try it."

Griffith is a man of ideas, but somehow he finds it hard to turn out a pennant winning team.

NO OBESITY CURE.
Frank J. McIntyre, who plays Bob Blake in James Forbes' comedy "The Traveling Salesman," when he first began playing the part weighed 215 pounds. He now tips the beam at 252. Having become famous as a fat actor, he has a haunting fear that if he should become thin his popularity might wane. Recently he was brought face to face with a crisis when he was called upon by a man who was selling an obesity cure. He listened for quite awhile to the seductive eloquence of the patent medicine vendor, who in the climax of his appeal said, "With this medicine in four weeks it will take two of you to make a shadow." When

McIntyre replied, "Yes; that sounds mighty good to me so far as personal comfort is concerned, but what will I do about my job, which requires me to keep to my present weight in order to hold it?"

NORA "SHOWED" HIM.
When Nora Bayes was singing "Has Anybody Here Seen Kelly?" the other night a large corn fed gentleman in the audience arose and, unlimbering a thick brogue, shouted: "I'm Kelly—John Kelly, from Bremen, Mo.—and I don't care who knows it. I'm Kelly, and all I've got to say is, 'Oh, you Nora Colleen!'"

The audience loosened up and gave Kelly a big hand. The gentleman from Missouri sank back in his chair, overcome with embarrassment. Miss Bayes was so much amused she sent for him and entertained him in her dressing room, where he met Jack Norworth, Miss Bayes' husband.

"I'll tell you one thing," said the stranger—"there's a lot of Kellys; wish your wife had their name."

The text and examinations of the athletes of Harvard have resulted in Hamilton Fish, Jr., being officially declared the strongest man of the student body of the university. Young Fish made 1,300 points in his examination by Dr. Dudley Sargent in the Hemlin gymnasium. Fish, who is now on a leave of absence, is twenty-one years old, is six feet three inches and weighs 205 pounds. He is considered one of the most splendidly developed men physically that have ever matriculated at Harvard. He is a star soccer and basketball player and has been an All American tackle for three years.



HAM FISH, JR., FAMOUS FOOTBALL PLAYER, WHO HAS BEEN DECLARED STRONGEST MAN IN HARVARD.