# HORSE RACING IN THE EAST ON ITS FEET AGAIN

By TOMMY CLARK.

HORSE racing in the east is coming back in great shape. Nearly every day since the opening of the season there has been increased attendance. The old time enthusiasm is again manifested, and horses are rooted in as of yore, and close finishes and able jockeyship are loudly applauded. Shortly after the passage of the Agnew-Hart anti-betting law one could almost hear a pin drop as a field of horses struggled down the stretch to the finish. Even the old cry of "They're off!" was rarely heard, and often a race would almost be over before the crowd was aware it had started. Surely the law against betting had put a damper on things in general, and it was freely predicted that another year would witness the passing of the thoroughbred in the east.

The change in conditions this season is hard to believe. Favorable decisions by all courts of law in New York have pulled the game out of the fire. It is no longer considered a crime to bet man to man fashion, and the horsy public is gradually, if not any too quickly, becoming aware of the fact. The Eastern Jockey club officials consider the business of oral betting a private matter, but in the best interests of racing will not permit groups to gather on the lawns. But no restriction is placed on the old betting ring, and most probably they will drift back to their old places, but with the stools missing.

A prominent racing official in talking of betting recently said:

"If it is permissible to make oral bets in one place it is perfectly legal to make them in another. And a man is not guilty of a violation of the statutes because he chooses to stand under a roof in preference to some spot without a shelter. Of course no gambling paraphernalia will be permitted to be used in the shed."

The attendance at the Gravesend (N. Y.) track the day of the Brooklyn handicap was as near old times as the most ardent supporter of the game could desire under present conditions. The attendance represented fully $15,000, the largest since the anti-betting law was passed. The grand stand was so crowded that it was necessary for its occupants to stand on the seats to see the finish.

If any further argument is needed to convince one that the game is on its feet again the plans of the associations whose meetings are to be held later should be sufficient. Nearly every track is to have five day meetings instead of four, and at Saratoga, N. Y., there is to be racing six days of the week.

### Big Leaguers Prepare For Fight.

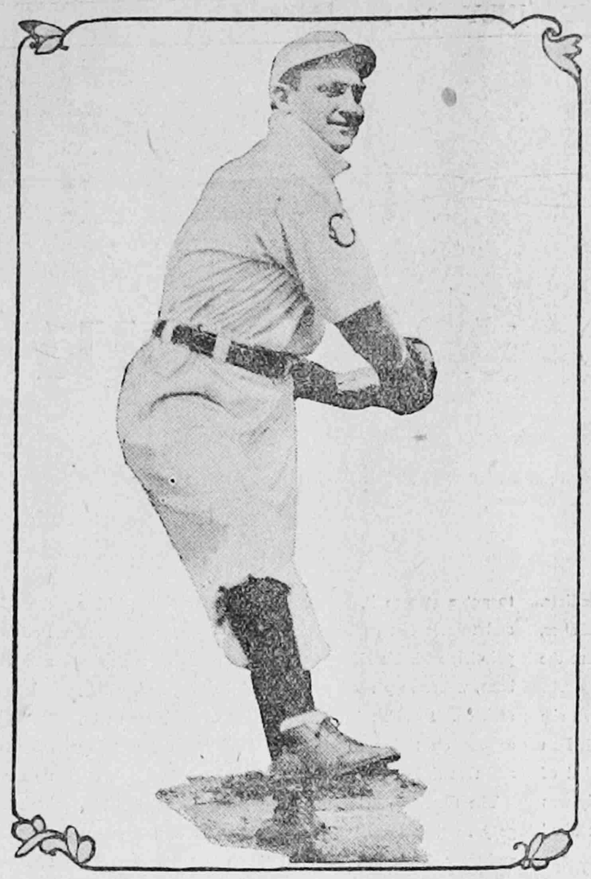
War specks, and big ones at that, have appeared on the baseball horizon. The conference of the National league magnates in Cincinnati recently, which was generally supposed to be a talkfest on the status of President Harry C. Pulliam, turned out to be one of the most important war councils held in some years according to inside information handed out by one of the big men in baseball and one who generally knows what he is talking about.

This is the story: The National and American leagues are prepared to strike a deathblow at the Eastern league and American association should this clique of Class AA moguls mention war next fall. Since the Class AA people refused to sign the joint agreement promulgated at Cincinnati last January, in which the big leaguers handed out a number of concessions asked for by the two leading minor leagues, rumors have broken out that the American association will surely invade Chicago and that the two organizations have plans to organize a powerful independent organization as a rival to organized baseball.

To nip these plans the National and American leagues lost no time in getting together secretly and preparing for any war that minors may instigate. If the present controversy comes to the issue the plans of the big leaguers will surely work a revolution in the baseball world as well as upset conditions in minor league circles. In fact, it is the biggest war move since the organization of the American league, as well as the famous Brotherhood squabble.

To squash any move of the disgruntled minors to become independent the big leaguers have planned to increase their circuit to twelve cities. The plan is to take eight of the best cities, four in each of the Eastern league and American association. In the American association it is planned to pluck Indianapolis, Louisville, Kansas City and either Columbus or Toledo. From the Eastern league, Buffalo, Baltimore, Providence and either Newark or Jersey City will be taken.

From these eight cities which are to be taken the two major leagues will divide the spoils, each club adding two eastern and two western cities to their respective circuits. From past experience twelve club circuits have proved to be burdensome affairs, but in case of war such a course would operate in favor of the majors, while, on the other hand, it would seriously cripple the strength of the two discontented minor organizations.



BILL CAMPBELL, ONE OF THE CINCINNATI NATIONALS' WINNING PITCHERS.

### Night Baseball.

If the plans of the men interested in having night baseball in Cincinnati materialize, fans all over the United States will have a chance to witness their favorite pastime after dinner. Several games have been played, and the men had no difficulty in fielding ground hits or fly balls. If the experiment is successful it will have radical if not revolutionary effect upon the future status of professional baseball and is bound in the nature of things to make baseball even more of a national game than now because of the possible enormous increase of patronage due to its accessibility to the toiling millions.

If the plans work, this is what we may expect to hear in the near future:

"Have you got anything on tonight Ben?"

"No."

"Well, let's go out to the ball game. So-and-so is going to pitch. The game doesn't begin until 8 o'clock."

"Will the game be over before midnight?"

"Sure. They're not playing a double header this evening. It'll be pretty chilly, but I guess we won't mind."

## SPRINTER'S LIFE SHORT.

### Career of Weight Thrower Outlasts That of Runner.

The "athletic life" of a weight thrower outlasts that of a runner nearly double. Men like John Flanagan, Martin and Dick Sheridan, Dennis Horgan, Dick Sheldon, Alfred Plaw and J. S. Mitchell were all good a decade ago, and all look to be able to go along at the same clip for five more years. But what of the runners who were topnotchers a decade ago? What has become of A. C. Bowen, George Orton, Alex Grant, G. O. Jarvis, W. F. Schutt, Johnnie Cregan and Dick Grant, the boys who were famous as runners six or eight years ago? Their "athletic life" is over, while the big weight throwers are still in their prime after six or eight years' campaigning.

Difference in training methods may be said to be responsible for this condition of affairs. The weight man waxes fat on training, his object being to take on weight and still retain his speed. He has his beer and cigars if he wants them and seldom if ever is in danger of becoming "fine." The weight thrower's effort in competition seldom costs him more than a pound or two.

Compare this line of work with that of the average runner and it is readily seen that the weight man stays in the game longer. The runner is no good until he gets "fine" and begins to look drawn in the face. While he is in flesh he might just as well stay at home for all the good it will do him to go into a race. Then his effort in competition is vastly more wearing than a weight thrower's task. Aside from the actual weight lost, the nervous strain is great.

A half miler generally drops about two pounds in his race, while a man running five miles generally loses from four to six. Besides this, the runner loses weight in his training every day, and it is undoubtedly this tearing down and building up that affect the runner to the extent of making his period of usefulness on the cinder path much shorter than that of his fellow athlete, the weight thrower.

## STUDENTS MUST LEARN TO SWIM.

University of Pennsylvania students must do something in athletics, and all must learn to swim. The freshmen are sent to the tank at the beginning of the term and are given no peace until they can swim a certain distance with two different styles of stroke. Every student must also be able to chin himself on a bar and pull himself up hand over hand on a rope. He also is taught to run and to hurdle. His measurements are taken at the opening of the term and the strong and weak points of his makeup noted.

## HART'S "FOOTBALL DOGS."

Joseph Hart has imported a European act that was a sensation in Paris and that he believes will be an equally great success here. The act is entitled "The Football Dogs," and the performers are twenty-two educated canines.

The act opens with a view of a football field in "Dogdom," wherever that place is located, and a throng of spectators are seen in the grand-stand and bleachers, all of them canines. Directly the two opposing teams march across the stage, eleven of them wearing the blue sweaters of Yale, and the other eleven attired in the orange and black of Princeton.

This scene shifts, and the gridiron, with goal posts in place and the five yard lines marked off, is shown. The ball is put in play, and the two teams of canines fight as earnestly and as valiantly as ever did the sons of Old Eli or the wearers of the Princeton colors. They bark, as if giving their signals. They rush the ball here and there, and eventually one side or the other gets the pigskin dangerously close to the enemy's goal. At such a juncture an interesting feature of the act materializes in the form of a silent but determined dog, who serves as the guardian of his goal. At the slightest indication of the ball being carried over his line this canine guard is in action and fights off his opponents in their efforts to score.

HOBE FERRIS, ST. LOUIS AMERICANS' STAR THIRD BASEMAN.

Hobe Ferris of the St. Louis Browns is once more demonstrating that he is one of the leading third sackers in the American league. Ferris is now putting up that same consistent game that characterized his playing in former years.

## CONSIDERED PITCHERS' GLOVE A FREAK.

Cy Young says that one of the strangest things he ever saw at a ball game was when Nig Cuppy, the old time pitcher, first used a glove while pitching, sixteen years ago. Young says that the fans and the players, he himself among them, considered this the freakiest thing that a pitcher could do. Cuppy wasn't the only pitcher to use a glove long, however.

## WHAT DOES THE ACTOR KNOW?

The art of acting is the one thing which this generation of actors seems to know the least about. They can auto; they can golf; their social gifts are many and various. But the wildest press agent never seems called upon to inform the public that his client spends so many hours a day conning over Doran or Genest or reading Sophocles or making the acquaintance of Shakespeare and Goethe. Ask the average actress who appears as Juliet whether she has ever read what Hazlitt, Leigh Hunt or Charles Lamb said about this young queen among tragedy characters and you will get a bewildered stare for an answer. Actresses will tell you they prefer to originate the characters from their own inner consciousness. They have never heard of Aimee Desclee; they could not tell you a word about the Juliet episode in the life of Hector Berlioz. The theatrical papers they know by heart, but put them through an examination in the literary tendencies of their own day and they prove lamentably ignorant.

## AN EXHIBITION AT STRATFORD.

There was recently held in Stratford-on-Avon a Shakespeare exhibition, the objects displayed being ancient domestic goods of the kind which would have filled the house of a Stratford mayor in the poet's time. There were in this collection objects said to throw light on some expressions and incidents in "The Taming of the Shrew," a play containing many allusions to the people and customs of sixteenth century Warwickshire. One of the articles illustrated Shakespeare's line, "And burn sweetwood to make the chamber sweet." It was a thing that looked like a pair of wafer irons, but was in reality a pair of bellows with a little chamber in the nozzle, into which "sweetwood," like sandal or fragrant herbs, could be inserted in company with a bit of live charcoal. On working the bellows a smoke of exceedingly good smell would be diffused in the room.

# "I Care Not For the Shines That Star," Sings Nora Bayes In "Follies of 1909;" "The Motor Girl" Also a Hit

[From Our New York Dramatic Correspondent.]

TWO dashing new summer shows of attractive qualities, "The Follies of 1909," at the New York theater roof garden, and "The Motor Girl," at the Lyric theater, will, with "Havana," at the Casino, and "The Midnight Sons," at the Broadway, give New Yorkers a pleasing variety for the hot months, now in our middle.

"The Follies," the latest production of F. Zeigfeld, Jr., is a medley, a combination spice salad (whatever that is) of girls who glitter, gambol and gleam, with here and there a comedian or two of the opposite sex.

"I Care Not For the Shines That Star" sings Nora Bayes, who is a delight in the most prominent role. Miss Bayes sings several song numbers in entertaining fashion, as also does Lillian Lorraine, the airship girl.

The airship scene is a novelty. Miss Lorraine is suddenly seen to glide from a corner of the theater in a gayly bedecked imitation of the Wright aeroplane. However, her aero is attached to the sky, and the Wright brothers' affair isn't.

Probably the most amusing of the many scenes is a view of the East African jungle where ex-President Roosevelt is hunting. A corner of the forest primeval is shown where a badly frightened section gang of tigers, lions, giraffes, elephants, ostriches, monkeys, etc., is found hiding from "Bwana Tumbo." The fact that there are no tigers or ostriches in East Africa didn't bother the authors or stage manager. Kermit Roosevelt appears, crying for his papa, for he is lost in the jungle, being unable to find his way back to the hotel. Kermit grabs a lion in true Rooseveltian style, and after extracting its teeth he later hangs a target on its dining room and holds it up for his father to shoot.

One number—the finale of the first act—has dash and ginger in it. Girls representing every state in the Union, each wearing on her head a miniature battleship, dance on the stage to national airs. Then the house is darkened and the ships are illuminated with electricity against a background showing the tall buildings of New York. It is the prettiest picture of all the night.

Oscar Hammerstein is lampooned by seven different people in one scene—Oscar, the shining mark of all the summer show librettists!

### "The Motor Girl."

The story of "The Motor Girl" doesn't matter. It is all about a motor girl who won a race disguised as a man. When her identity was discovered she was disqualified. She lost the race, but won a husband. Therefore there is a love affair—yes, two of them—and the principals act like real lovers.

Georgia Caine as Dorothy Dare, the motor girl, divided the starring honors with Elizabeth Brice, who played Louise, countess of Altenstein. These girls can sing. Moreover, they can act, and act naturally.

Miss Caine sang "The Motor Girl" song with style. She gave us "The Belle of the Dairy Lunch," with imitations of the "coffee and sinkers" girl, so familiar to quick lunch fiends, and she sang "Just Suppose You Love Me" with Martin Brown, who played Dick Willoughby, her sweetheart, and sang them so well that the audience made the theater rock with applause.

Elizabeth Brice, a winsome little miss with a smiling face and a sweet voice, sang half a dozen selections, the best of which were "In Philadelphia" and "I'm Old Enough to Think." Adelaide Sharp contributed the feminine comedy. As Wilhelmina Lamm, a Dutch maid, she had the house in an uproar. Her German dialect was a scream.

Miss Sharp also sang well. James F. Cook and John Lorenz, as Bill Pusher and Robin Coyne, were the other funmakers. As escaped jail birds, who tried to conceal their prison stripes under heavy automobile buffalo robes while defying the hot weather, they provoked great mirth. One of the pair—which it was impossible to tell—did a comedy pianologue and dance that caught the house instantly.

The music of "The Motor Girl" is by Julian Edwards and the lyrics by Charles J. Campbell and Ralph M. Skinner.

### A Hartley and Nevin Grand Opera.

News has been received by cable that the authorities of the Royal Opera House in Berlin have definitely accepted for production a grand opera in three acts entitled "Poia," the libretto of which is by Randolph Hartley and the music by Arthur Nevin. Both the composer and librettist are Americans, the opera is upon an American Indian subject, and the work is the first American composition of its kind that has ever been accepted by a court theater in Europe.

The story of the opera concerns a legendary character named Poia, who in order to win the love of a girl of his tribe made a hazardous journey to the home of the sun god and, because of his bravery and devotion, was chosen by the gods to be their prophet upon earth. The legend upon which the libretto is founded is really the Christ story of the Indians of the northwest. It differs from similar legends possessed by all races chiefly in the fact that human love is the inspiration that leads the hero to spiritual perfection.

### All Characters Are Indians.

The action takes place at a period long before the arrival of white men in America, and the characters are all Indians and personages of Indian mythology. Mr. Hartley has, it is said, followed as closely as was possible in the dramatic form the original Indian legends, which were gathered and translated by Walter MacClintock, a young American ethnologist who has made a specialty of Indian folklore. Mr. Nevin's score is based upon original Indian themes which he himself obtained at first hand from the Indians of the northwest. The work as an opera is, however, constructed upon the accepted lines of modern music drama.

The first production of "Poia" at the Berlin Opera House will occur next season, and a German translation of the libretto will be used.

Frederick Trigellas

## Some of the Leading Players and a Scene From "The Motor Girl," Lyric Theater, New York


ADELAIDE SHARP AND HER DUTCH BOYS AND GIRLS IN THE WILHELMINA SONG