Intro to Vaudeville

In fall the caterpillars pipe
The Pumpkin homeward fly
Tis then the scarlet sage is ripe
An ready for the pie.

In fall the quail pop overhead
The chestnuts shrilly call.
Tis then the oyster, adron the
garden wall.

In fall the actors smoking hot
Are sqid by venders shrill
And stars forsake the baseball lot
For current vaudeville.

Baseball and Vaudeville-an unlikely combination you say, but during the 1900’s it was the vogue of star baseball players to augment their winter income by appearing in vaudeville, usually with an experienced vaudeville star doing most of the acting. Many players did a baseball monologue and sometimes doing a little singing or dancing. Many were awkward on stage but stars like Mike Donlin, Charley Dooin, Billy Hallman, Al Mamaux, Joe Tinker and many others felt comfortable on stage and were talented. The Red Sox Quartet with Marty McHale were exceptional musically and were accepted by their fans. While some critic did not appreciate the baseball stars appeal, the fans did and the baseball stars usually played to packed houses of their admirers. There were critics-including the ‘White Rats’ (a union organization) and the baseball magnates. The stars could ask for a bigger salary to play baseball-using what Vaudeville usually paid as leverage. The
vaudeville salary was much more than a player earned from baseball something five times their baseball salary.

A number of forms of entertainment existed at the turn of the 20th century – baseball, vaudeville, the minstrels, boxing, and later radio and silent films, and popular sheet music. The beginning of any era in history can never be given a definite date. For instance we really do not know when the first jazz was played but jazz historians give the date as around 1900. The minstrels began somewhere around the late 18th Century with the forming of the Virginia Minstrels in 1837. This group was the roots of the minstrel era.

The professional minstrel troupes began to decline and the only minstrel performances existed mostly in individual towns or churches giving minstrels in the middle 1919s. and well into the 1930s. (Sic: In my musical career when young, I did a few ollios in the minstrels in the 1940s.) Vaudeville is said to have begun from the early 1880s and lasted until the middle 1930s. Baseball did not decline in popularity but increased and attendance increases to this day. Times and taste change and acceptance of these early forms of entertainment had their height of popularity during the early 1900s. With the progress and popularity of films starting with the silent films and the introduction of 'talkies' and radio, their popularity hastened the killing of vaudeville.

Early baseball in the early 20th century was not a lucrative career and most ball players had other jobs during the off-season. Many players had regular jobs as salesmen, and other regular jobs. To make money some baseball players entered the entertainment field. At this time Vaudeville was the most popular form of entertainment. So it was natural that some went onto the stage. Many famous people of this era took to the stage using their star status to work the vaudeville stage. Of these ballplayer as entertainers, some stood on the stage and recited poems such as ‘Casey at the Bat’ and others along with the stars of vaudeville used popular songs to present an
act such as skits and baseball songs such as ‘Take me out to the Ball Game.' Some of the biggest names in baseball took to the stage. Stars such as Babe Ruth, Ty Cobb, Rube Marquard, Chris Mathewson and others not as well-known, earned a living during the winter doing a 'stunt' in vaudeville. We have the same activity going on today when many star players do live television. Some, like Rube Marquard performed with partners (Blossom Seeley-his then wife) to do skits while others did single ‘acts,’ mostly monologues.

The fans loved them and some critics did not. The publicity agents praised their baseball clients whether they had real talent or not. So one should not judge their talent by the good or bad write-ups in print but should be judged by their success on the stage. Agents knew that a star baseball player would be a draw and would make them money.

A Partial list of The Supporting Partners

Rube Marquard/Blossom Seeley, Annie Kent, Alice Joyce
Mike Donlin/ Mabel Hite, Tom Lewis, Mary McHale
Joe Tinker/Sadie Sherman/Slivers/Stella Mayhew/Evers
Coombs, B & M/Pearl Sisters
Dooin/McCool/Dumont Minstrels/Marelle Page
Schaefer/Grace Belmont, O'Leary
King Cole/Jules Von Tilzer/O'Toole/Harry Smith/
Maranville/McHugh
Cap Anson/ Daughters
Jennings/Ben Smith
Babe Ruth/Cross
Kelly/ Sam Ryan, William Jerome
Mathewson/Tully Bay/Kibbee
Tommy Leach/Marie Trask Mamaux/Ruel/Petty
Benjamin Hunt/Edith Wolfe Schaefer/O'Leary
Arthur Fletcher/Irene Dieu Waddell/Schreck
The individual baseball career statistics of the players will not be completely covered in this book, only a few remarks about their athletic abilities and accomplishments. One may find information from many other sources that cover the complete career statistics in baseball of these baseball stars.

Boxers such as Sullivan and Corbett also took advantage of their fame and entered vaudeville but it was the baseball player that appealed mostly to the fans. Slapnicka was a real vaudevillian and his act was unique. Schaefer and Altrock had an act that was not appreciated by the vaudeville audience at first and got the 'hook.'

For many players the stage was a way to make money or use the leverage to gain higher salaries. A few players such as Donlin, Hallman and McHale made a career of the stage. Usually the stars of the World Series would form a vaudeville act to take advantage of their exploits in their current role in the Worlds Series. For instance, Coombs, Bender and Morgan. Their skits (also called sketches or stunts) were written by such names as Ring Lardner, Charles Hoyt and George M. Cohan. Hans Wagner once attended a rehearsal for an act but walked out and never had a thing to do with vaudeville after that. Later he did movies with Shemp Howard, one of the three stooges.

While I am sure I haven’t mentioned all the baseball players that went into vaudeville, I have limited my research and only mention the baseball players of the early 20th Century during the height of vaudeville but do include Babe Ruth in 1921 and a mention of a few others.

Bill Lange (one of the great ball players in this era), Cap Anson and Mike Kelly were the early entries into vaudeville
and scores of others followed their lead and success (with the fans).

Cobb did a comedy play ‘The College Widow’ and quit after a few months as he said it hurt his batting eye. ‘Doc’ White was a good one. He had a good voice and as a musician he had a number of popular songs published, one became a hit – ‘Little Puff of Smoke.’ Being a musician as well as a baseball fan I have include the music, when possible, that these players sang in their act.

Cap Anson, after trying the stage in a comedy called ‘A Runaway Colt’ also did a ‘stunt’ with his daughters later on the vaudeville stage. Hughie Jennings and Charley Dooin had pretty Irish tenor voices, and did well on the stage. Mathewson and Waddell also joined many others and have their own story with their attempt to become 'actors.'

Thus the importance of this situation-ball players using vaudeville salaries as a means of securing larger salaries for their baseball activities. There were no agents for ball players and the player did his own bargaining with the magnets of baseball. Mike Donlin quite baseball after his demands for a larger salary was not met. Others finally signed and usually received the salaries they demanded. As the popularity of baseball grew the player's salaries increased, but not without a fight between the owners and the players. Vaudeville played an important part in this fight. We find many articles about the entrance of baseball stars entering vaudeville. Their appearance is found in newspapers and magazines across the country that emphasized this movement that was to change the history of baseball and showed that the fans wanted to see their heroes up close.

Many were successful while some failed. among the most successful would be: Mike Donlin, Arlie Latham, Joe Tinker, Al Jennings, Bill Hallman, Marty McHale, Doc White, 'Red' Dooin, Home Run Baker, Callahan, Mamaux and Rube Marquard.
During the early 1900's there was a way of talking and the use of slang language we do not use now. Appearing on stage was called an act, a stunt, a turn, a skit or a sketch. Any performer might be called an actor. Some ball players were in the 'legit' stage such as Donlin, Hallman, Waddell, Marquard, Latham, Kelly, Anson, Cobb, and Baker.

Many did monologues - McGraw, McHale, Tinker, White, and others. The most unusual stunt was by Slapnicka which had to be seen to write about.

Ball players were in vaudeville or in the silent movies in the years 1887 to the early 1920s. The Earliest dates in my research were:

1887 - Kelly
1888 - Anson, Latham
1892 - Mallune
1896 - Lange, Stadl
1896 - Hallman
1903 - Waddell
1905 - Donlin
1905 - Bay
1907 - Cobb
1908 - Dooin, Howell, Schaefer Tinker, Bresnahan, Dooin
1909 - Callahan
1910 - White, McGraw, King Cole, Kling, Myers
1911 - McHale, Walsh, Wilkes, Bender, Marquard, Oldring, Faust
1912 - Jennings, Slapnicka, Moriarity
1913 - Maranville, Bush, Schang
1914 - Stalling, Gowdy, Baker, Altrock
1915 - Jackson
1016 - Griffith, Mamaux
1919 - Wagner, Ruth
Hoyt - 1921

**Vaudeville slang:**

Monologue: A performer whose one-person act consists entirely of talk, probably the origin of modern 'stand-up comedy,' the vaudeville monologist's act might also be serious and the material might be rendered straight or in dialect.

Sketch: A short enacted scene, almost always comic, with two or more performers. There is only the most rudimentary plot and the simplest characters (e.g. 'a couple on a date' interacting with 'a waiter'). One modern example is the 'sketch comedy' featured on Saturday Night Live. The word 'skit' is derived from 'sketch'. Also can be called: a stunt, a skit, a turn,

Guyed: A fan heckling a performer; ridicule, ribbing, poking fun. (Sic: see Mike Kelly File.)
Headliner: the star of the show

Boards: the stage

Green room: Many vaudeville theaters had a 'green' room which is in use today in TV.

Freak act: An act notable for the unique nature of the act or performer - an acrobat, bicycle trickster, jugglers, etc. (Sic: see Slapnicka file.)
Two-a Day: Two performances a day, a matinee in the afternoon and one at night.

Circuit: Multi-city chain of theaters with the same ownership booked as a block, i.e. shows in New York, Boston, plus as many cities that an act would do shows.

The most successful stay in vaudeville after retiring from baseball-Hallman, McHale and Donlin.

There is a lack of original material on what a 'stunt' or a monologue was like but there are a few write-ups that describe a 'stunt.' There are some silent films featuring baseball players available on the 'Internet,' and a few of the play's plots are found. The ball players often had an experienced performer with them such as Rube Marquard, Mike Donlin, Babe Ruth, Mathewson & Meyers and a few others.

We might add that some tried singing and dancing. Some were very successful singing but few were good dancers. Others had a number of jokes that seemed to be enjoyed by the audience and were noted that their acts was described as comedies. Some of their dialogue was written by such famous people as George M. Cohen, Charles Hoyt, Grantland Rice and Ring Lardner.

Doc White, Tom Griffith Moriarity and a few others composed original music used in their act.

Many of the 'stunts' had a company of a supporting casts and accompanying scenery. Often they wore costumes besides appearing in their baseball uniforms.

The baseball players played the most popular vaudeville houses such as the Palace in New York, the 'Mecca' of show business and some less know played the smaller houses. Where ever they appeared they mostly played for crowded audiences who were very appreciative of the ballplayers efforts.

Most players enjoyed performing but the life of a vaudevillian was much different than the life of a ball player.
'Two a Day' and the traveling to many different towns wore on some. Cobb quit his play saying the footlights hurt his batting eye.

But the salaries offered were often too good to refuse.

**Vaudeville**

The years that vaudeville was most popular was from 1908 to 1913. Vaudeville had been around for the last decade of the 19th century and it stumbled along for another some 2 decades until the silent and then 'talkies' and radio killed it.

During the golden age of vaudeville baseball was the most popular sport in America. Baseball and vaudeville mirrored each other, each playing the growing big cites as well as the smaller towns that had a baseball diamond and a stage. But TV saved the essence of vaudeville. The Ed Sullivan show presented various and varied vaudeville acts. Johnny Carson did a monologue each show and could be called an interlocutor with Ed McMann as an end man, the same kind of monologue as did Joe Tinker and other baseball stars on the stage. Now to see a vaudeville show one just has to tune in your TV and not have to go to a theater. Radio and later TV extended the life of vaudeville. The early variety shows were like the 'olio' of the minstrels.

Tony Pastor changed vaudeville into a family affair. Before his changes the audiences was mostly men and often had 'off color' material and pretty lightly clad women. Pastor turned vaudeville into 'polite' vaudeville. Then came the Palace opening in 1913.

Baseball had a huge fan base and they flooded into the theater to see their 'heroes of the diamond' perform, not really caring if they were good or bad on stage. It made no difference to a fan and while some critics did not like the effort of the baseball stars the fans flocked to the theater and ignored the critics.
America growing, found both vaudeville and baseball a form of entertainment amusing and enjoyable. In both we found the reflected of the urban diversity of America at this time.

The apex of vaudeville was the Palace Theater in New York which opened in 1913. Playing the Palace insured a booking throughout the country.

Were baseball stars successful? -Yes. Were they all good actors? - some of them were. Billy Hallman remained in show business as did McHale and Donlin. Tinker, Jennings, Dooin Mullane, Morgan and others were very successful and had great drawing power.

Even rough John McGraw entered vaudeville and his monologue was very interesting to the fans. He gave 'inside' information that the fans loved. He even showed a sense of humor, although his jokes today we would not be funny, but the audience laughed.

The newspapers and magazine covered the appearance of a baseball star on the stage and many had help from veteran vaudeville and entertainment veterans.

Baseball: The Golden Age (Book) – Harold Seymour- 1971

One of the most publicized activities of the players was acting. Since they were already in the public eye, an obvious place to exploit their names was on the stage. Few had real talent. Some simply did monologues, telling about ‘Inside Baseball’ and exciting moments on the diamond. Others danced, did imitations, or took part in skits and plays, but most sang. Like so many in the days before radio & TV, ball players liked to harmonize among themselves in the clubs house or hotel for their own amusement or with vaudeville in mind. (See Ring Lardner's essay 'Harmony. ')

Outstanding star players & members of pennant-winning clubs could make considerable money in show business. Ty
Cobb, who later liked to tell how he and other old-timers spent the winter outdoors keeping in condition, once played the lead in ‘College Widow,’ a play that was changed from football to baseball to accommodate him. Charlie Dooin sang with Dumont’s Minstrels in Philadelphia and Larry Doyle was the villain in a melodrama. Kling put on a billiard exhibition. Doc White, the songwriter, who also sang ‘surprisingly well,’ formed a quartet with Artie Hofman, Addie Joss and Jimmy Skeckard. In 1912 four teammates formed the Boston Red Sox quartet.

Rube Marquard made his debut at Hammerstein’s in 1911. The following year he did an act with his wife to be, actress Blossom Seeley in which they danced something called the “Marquard Glide.” Joe Laurie the famous vaudevillian, who saw Marquard’s act, remembered that he sang very well. Another act featuring the two called ‘The Suffragette Pitcher.’ The report on that was not so kind. The Sporting News stated that as an actor, Marquard was one of the greatest living left-handed pitchers. *(A quote that many critics used.)*

Rabbit Maranville took to the stage too. A story has it that while he was regaling a theater audience with baseball stories he simulated a steal of second base. He was so realistic that he slid over the footlights, landed on top of the first violinist, and bounced into the snare drum spraining his leg. Rube Waddell was paired with another zany pitcher, Rube Raymond in a play named ‘Stain of Guilt.’ Christy Mathewson and Chief Meyers made a big hit in 1910 with May Tully in a sketch called ‘Curves,’ written for them by the sportswriter Bozeman Bulger. They were book for 17 weeks, and Matty was said to have received nearly $1000 a week. His manager, John McGraw, reportedly was paid $2500 a week on the Keith Circuit in 1912 for a monologue called ‘Inside Baseball.’

Joe Tinker surprised everyone by making quite a hit in vaudeville. The New York Telegraph called his skit ‘A Great Catch’ a clever little piece ‘that well deserved the applause it
got. Tinker received favorable notices, one of them in Variety, for other shows in which he appeared. The Chicago Journal called him a ‘refreshing change from most athletic champions who took to the stage - good-looking, bore himself like gentleman, and neither clumsy nor obstreperous,’ Evidently impressed with his reviews, Tinker decided to quit baseball for 1913 and stay on the stage, but changed his mind and became playing manager of the Cincinnati ball club.

Mike Donlin was even better than Tinker in show business. Joe Laurie thought ‘Stealing Home’ in which Donlin appeared with Mabel Hite in 1908, was ‘a great act’ and comments in various newspapers agreed. The New York World said Donlin’s dancing ‘brought down the house.’ According to the New York Globe it ‘created a small pandemonium of uproar.’ The New York Sun reported that he had ‘a very fine stage presence.’ Other papers were equally enthusiastic, but his biggest rave came from Variety; ‘if you haven’t already attended the Big 42nd Street ovation, by all means beg off from the office and do so without delay. Mike Donlin polite comedian is quite the most delightful vaudeville surprise you ever enjoyed, and if you miss him you do yourself an injustice.’

The success of the act enabled Donlin and Hite to boast their price from $1000 a week to $1500 in New York and $2000 in other cities. So many offers flowed in that Donlin, like Tinker, began talking about not signing with his club the next season. ‘There is more money in being an actor than in being a ball player.’ he was quoted as saying. Donlin did interrupt his baseball career, refusing the Giants’ offer for 1909, and stayed in vaudeville for the next two years, reportedly making five times the money he would have received as a ball player. Although he did not endear himself to New York baseball fans by his refusal to ‘help his team,’ he continued to receive praise as a popular Idol,’ whose picture appeared in Vanity Fair under the heading ‘’Broadway Mike Donlin the Beau
Brummel of Baseball.’ Donlin returned to baseball in 1912, this time with Pittsburgh, but gave it up again for vaudeville the following year, only to comeback in 1914 for his last season. Meanwhile his first wife had died in 1912 and he later married another actress, Rita Ross, and turned to the movies, where 'Moving Picture World' said he became something of an actor’ although his obituary in the New York times said he was never the actor he thought he was.

Inning: A Baseball Reader

In the early 1900s outstanding players and members of pennant-winning clubs cold make considerable money in show business. Ty Cobb, once played the lead in 'College Widow,' a play whose theme was changed from football to baseball to accommodate him. Charles Dooin sang with Dumont's Minstrels in Philadelphia, and Larry Doyle was the villain in a melodrama. Johnny Kling put on a billiard exhibition. Doc White, the songwriter...formed a quartet with Artie Hofman, Addie Joss and Jimmy Sheckard in 1912 four teammates formed the Boston Red Sox quartette.

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with Pittsburgh, but gave it up again for vaudeville the following year, only to come back in 1914 for his last season. Meanwhile his first wife had died and he had married another actress, "Rita rose, and turned to the movies...although his obituary in the New York times said he was never the actor he thought he was.

![Donlin](image)

**Diamonds in the Rough** - Joel Joss

In 1912 came another quartet featuring two major league ex-pitchers-Frank Browning of Detroit and George Cable of Brooklyn. This quartet appeared in vaudeville in the mid-1920s.

Waite Hoyt, whose father had been in show business, sang at that Mecca of vaudeville, New York's Palace.

Early as 1877-only one year after the founding of the National League, professional baseball teams had begun to make paid appearances in vaudeville theaters, much as players now appear as guests on TV shows.

**Write-ups in Newspapers and Magazines**

*Lima News* - December 16, 1891 - Stars of the diamond. They have seldom shone brightly on stage. Good ball players, bad actors. Several have tried it, but they have all come to grief-
Captain Anson may be the exception—It look as if Christmas would bring peace.

Although several attempts have been made, no remarkable successful slides to fame behind the footlights have ever been made by the Knights of the bat and ball. In times gone by both the National League and American Association invaded the theatrical world for Thespian recruits for their staffs of umpires. Frank Lane, an actor of no little ability, weathered the storm of criticism through one season's fight for glory and the bunting, and George W. Barnum was in the service of the Association until he sickened of the rasping notations of press and oral arraignments of enthusiasts and quit the field to assume a part in the play with the McGinty like title of 'The Bottom of the Sea.' It seemed the very irony of face to allot to him a role calling for the qualities of heavy villain after a cruel baseball world had jeered and jibed in wanton ribaldry. In stage life he could gloat for an act or two over anticipated revenge until the time came for the final triumph of virtue. Both lane and Barnum were enthusiasts before they took up the indicator and enthusiasts they remain, though sorely tried by the fire of merciless bleacherites.

There are so many warm friendships between the players on the stage and the players on the diamond that it is but natural that many actors are the most rabid sort of baseball fanatics. De Wolf Hopper and Digby Bell have won fame as cranks secondary only to their worth as exponents of comedy in opera. Not only that, but on festal occasions they have put on uniforms and proved to an applauding world that they know more about baseball in theory than in practice.

With a laudable desire—perhaps the same sort of idea that seized John L. Sullivan when he went into the business of elevating the stage—several ball played have essayed to wear an actor's crown, but most of them have proved misfits, and looking over the theatrical roll today there is not punisher of
the hog hided sphere whose winter voice is raised in either comedy, tragedy or opera. There was some talk a year or two ago-talk recently revived-of Adrian Constantine Anson starring in a play of Charles H. Hoyt's framing. The big Chicagoan has nerve, pluck, perseverance and assurance enough to force the issue if he made up his mind to seriously consider such a proposition. 'Grandpa' might shine in farce comedy before the fast failing light goes out on that style of entertainment. Imagine him in a skit titled 'Baby'-his own familiar nickname, which has stuck to him like glove for a dozen years-appareled in white bib and tucker and pantalets.' This project may prove to be simply a might mare.

'King Kel' has played several star engagements where the lines were no heavier than 'Certainly, me Lord' and Boston and New York have both seen how well he cannot act. When Lew Simmons, one of the three fathers of the Athletics-for Charley Mason and William Sharsig both shared in the responsibility of that Philadelphia affair-put 'Fashions' on the road several season ago, 'Arlie' Latham was one of the cards. Sad to relate salary days soon became unfashionable in 'Fashions,' and it wasn't very fashionable to early regularly, so 'Fashions' went up the flume and 'Arlie' Latham's first and last tour as a star ended abruptly. After that he went on the road with an opera company, and he warbled 'Pinafore,' 'Faust' and other light and heavy musical artillery all through the new states before Uncle Sam opened his arms to the Dakotas and Washington. 'Lath' refused an offer to go out with Lew Dockstader's minstrels this fall, and decided that a quiet life in his new home at Lynn, Mass., with his little wife-who was also an opera singer-was preferable to night séances in burnt cork. Norman Baker, the old southern League pitcher, who was with Omaha this year, has a splendid voice, and he has been heard in opera. One of the latest ball players to go on the stage was Mark Baldwin. He came right off again, however, having played with distinction the character of a
rounder, ordering a schooner in the concert hall scene in 'After Dark.' (Baldwin later studied medicine and became one of the country's top surgeons.)

**Bryan Daily Eagle – January 6, 1897 – Eschew the Stage-Nick Young**

‘I don’t think its policy for ball players to fore themselves into the theatrical business.’ Says President Young. ‘They do not add to the dignity of the game, and they encroach on the field of people who obtain a legitimate livelihood from the stage. Mr. Anson was a failure. So was Mike Kelly. Poor Mike was unmercifully guyed, and, instead of making money as a concert hall singer, he actually wound up by losing money in an attempt to manage. The actors do not thank our players for inflicting themselves on the public, and I should think their wishes should be respected, as they are splendid patrons of the game, and many a dollar from the passes our turnstile.’

Nick Young
(Newspaper carried stories about ball players entering show business but they were not always correct in their assumptions. The below article states that Hallman made a 'fizzle.' Hallman was in show business since he was a young boy and continued after baseball to be a successful Broadway show actor.)

Evening Star - Dec 11, 1905 - Ball Players on the Stage – From the New York Press

Fans often wonder why all ball players fail on the stage. True it is that the better a man is on the diamond the worse he is on the boards. Arlie Latham and Billy Hallman made fizzes of their stage careers. Dick Cooley is an open proposition. Anson got as far as first base with ‘A Runaway Colt,’ but he was run down between Chicago and St. Louis. Now that so many dramatic stars are made the centers of plots it would be well for the flannel clad heroes to follow their lead. Many a play-Smith could take any of the leather lammers and hew out a play suitable to the individual’s peculiarities or experiences, as did the man who found a bunghole and built a barrel around it.

The zenith of vaudeville was 1908 till 1913. It stumbled along until the silent film and then the ‘talkies’ killed it economical. In 1908 Mike Donlin by his fame on stage success almost single-handed made the stage a place for ballplayers to perform and most important to make more money than playing baseball. The winters were free to baseball players and their fame made them an attracting act for the admiring public.

Mike and Mabel Hite on the stage presenting a skit called ‘Stealing Home.’
Mike Donlin was comfortable on the stage as he was on the baseball diamond. One critic sited Donlin’s hoofing talents as ‘created a small pandemonium of up roar’. Variety revived a Donlin performance as:

‘If you haven’t already attended the big 42nd Street ovation by all means beg off from the office and do so without delay. Mike Donlin as a polite comedian is the most delightful vaudeville surprise you ever enjoyed, and if you miss him you do yourself an injustice.’

Donlin, a successful baseball player for manager McGraw of the Giants could not have Donlin on his team as Donlin was making about 5 times the money he could make playing baseball. Donlin and his wife Mabel Hite were making $1,500 a week in New York and $2,000 on the road.

The fact was not missed by fellow ballplayers. The popularity of baseball in the 1900s was also fostered by the writing of Jack Norworth and Albert Von Tilzer's 'Take Me out to the Ballgame.' With his wife Nora Bayes, Norworth brought the song into the vaudeville stage. Together they would earn $1,750 per week. The song and the poem, ’Casey at the Bat’ gave baseball a popularity that increased each year, and then came the parade of sport stars to the vaudeville stage.

In the winter of 1910 Christy Mathewson and catcher Chief Meyers took to the vaudeville stage, with a skit called ‘Curves.’ Others followed. Red Dooin sang songs and had an acting part with the ‘Dumont’s Minstrels. Doc White
composed a ballad ‘Little Puff of Smoke, Good Night’ with lyrics by Ring Lardner. Even the aggressive Ty Cobb took to the stage starring in ‘The College Widow.’

Cap Anson earlier in 1890s took to the stage. In 1911 Donlin returned to the stage after a two year absence having married Mabel Hite and was on the vaudeville stage as early as 1906. Donlin had an act with Marty McHale in 1914. Mabel died in 1912.

In 1911 Rube Marquard received an offer to appear on the vaudeville stage. There was a routine shared by Rube and Annie Kent at Hammerstein’s Victoria Theater. Their routine was a full 14 minutes routine that was called ‘a skit’ or a ‘sketch,’ and Marquard was not successful in his first appearance. As usual the woman vaudeville star sang and danced and carried the baseball star through the skit. It was said that Kent danced with Rube – Rube took one step to three steps by Kent. This was before Rube met Blossom Seeley. Rube was ‘not bad’ and really had little to do, the act being popularized by Rube’s fame as a baseball player. Thus we have the merging of baseball players and vaudeville. Rube and Seeley meet and fell in love. The Blossom Seeley divorced her husband Kane and teamed with Marquard in a vaudeville act called ‘Breaking the Record,’ referring to Marquard’s record breaking steak of 19 straight wins as a pitcher.
Seeley

During their act they sang a song entitled ‘Baseball.’ (1913) First they sang it as a duet, then Seeley glided off the stage and came back and sang three stanzas of the song as a solo. The audience at first laughed along with Rube and then after it was over, roared with approval. Rube joked along with the song knowing he wasn’t the greatest of singers and replied, 'It’s your own fault; you’ve brought this on yourself. I’ll sing it once more.’

Then Seeley returned to the stage. She picked up the tune and did her own interpretation. As she sang and danced Rube ran off the stage. Seeley then sang ‘Those Ragtime Melodies,’ soothing the audience. Rube changed clothes and reappeared on stage in top hat and tails. Seeley took Rube’s hand and together they did a brilliant dance number called ‘Gasotzhy.’ Seeley led the dance all the way. The critics raved approval when the 24 minute routine was over.

They were now headliners.

In 1913 they appeared in ‘The Suffragette Pitcher’ that presented timely jokes and a handful of new songs. It was 9 minutes and they opened at the palace, the Mecca of vaudeville theaters in New York. The critics reviewed the skit. Rube and Seeley were headliners for three huge seasons. Rube returned to baseball for the 1914 season after a very successful tour in the 1913-1914 seasons. Rube had a miserable season and his fame diminished. Seeley did a solo act and was very successful. They had a discussion with both wanted the other to quit their desire. Rube went back to baseball and Seeley to the stage. They were divorced in 1920 officially. Seeley later married Benny Field and together they had a long and successful career together in vaudeville and show business.
Indianapolis News - October 25, 1906 - White Socks may do a stunt in vaudeville. Enterprising theatrical manager said to be figuring on taking nine players on trip.

Acting manager Jiggs Donahue, of the White Sox, has received an offer from a theatrical manager, to take nine bonafide world's champions on a vaudeville tour this winter. The season, if the deal is carried through, will last twelve weeks, and the players will receive $200 a week salary. What sort of play will be fixed for them is not known, nor is it assured that the players will accept the offer. Only nine are desired, and from this it is thought some form of the national pastime is to be produced on the stage. Donahue thinks well of the scheme, and some of the players are anxious to take the trip. Arrangements have not yet been completed.

Instances of professional efforts behind the footlights are not uncommon. 'Rube' Waddell has starred as the hero of a thrilling melodrama with some success. Dick Cooley is a monologue artist on the vaudeville stage during the winters when he cares to be. 'Captain' Anson was made the central figure of one of Charles Hoyt's farces, 'A Runaway Colt.' Kelly, Latham and others also have figured on the stage. Never before, however, has there been an attempt to star practically an entire baseball team in one company.

Los Angeles Herald – June 2, 1907 – Ball Players Poor Actors. Field popularity not sufficient for successful career as thespian. ‘Rube’ Waddell as example.

Although baseball is the great national game, says the Detroit News, no ball player, no matter how much he has been worshiped by the people, has ever yet made good on the stage simply because of his reputation as a player.

The last one to be trotted out on the boards was Rube Waddell, and he practically killed the show, ‘The Stain of Guilt.’ He had a bad habit of taking the stage carpenter out to
have a drink just when the latter was needed to cut the rope that let down the trapdoor through which the innocent child was thrown into the deep, dark river.

Pop Anson tried it when he was in his palmy days, and Pop last just two months with one of Hoyt’s plays ‘A Runaway Colt.’

‘Anson never forgave Willie Keeler for a joke they played on him when he was in that show,’ remembered Hughie Jennings, mogul of the Detroit team, the other day, while talking of those who sought histrionic honors.

‘The show came to New York during a league meeting, and as an extra attraction Anson had three or four players appear on the stage with him.

‘There was a scene laid on a baseball field. The hero—‘Pop Anson—was to hit a home run and thereby win the heart of the sweetheart’s father, who was a fan. He was to get the daughter and they were to live happily ever afterward.

‘The show was going all right for several weeks. Anson was driving in the home run and winning the bride twice a day.

‘But he made a mistake in getting those ball players to take the part of the supers during that special engagement for the benefit of the gathered baseball moguls.

‘Willie Keeler played third, Jack Warner caught and Arlie Latham was umpiring. I don’t remember the rest of them.

‘Well, the show went all right until this scene came up. The players where all laying for Anson. He hit out his home run and went tearing around the bases. Just as he passed third Keeler stuck out his foot and tripped him.

‘They threw the ball to Jack Warner and he tagged poor ’Pop’ out.

‘It nearly broke up the show. According to schedule, there the girl was in the stands waiting to be claimed, and there was the old man waiting to turn his daughter over to the man who brought in the winning run. But ’Pop’ was out.’
Monte Cross, the famous Philadelphia shortstop, says he has been persuaded by the booking agent of Keith's vaudeville circuit to organize a quartet of ball players, and that he has been promised twelve weeks in New York alone. Cross sings first tenor, and it is his idea to get 'Ed' Walsh, the White Sox 'spitball' thrower, for second tenor; 'Nig' Clarke, of Cleveland, for baritone, and Harry Armstrong, of Toledo, for bass. All four are high class singers and could make good on their merit alone. Cross said he wanted Addie Joss, but 'Slat' is wedded to a sporting berth and prefers newspaper work to the stage.
Players of note who may jump from the diamond to the footlights at the close of the baseball season - Big Ed’ Walsh is shown in the act of serving a spit ball.

1908

Scranton Republican - November 12, 1908 - Stage is claiming diamond stars. Winter season sees baseball idols rivals for histrionic honors. They prove drawing cards.

Baseball players have found a good field for their efforts in the winter time. They have adopted the stage as a profession. None of them has yet tried to play 'Hamlet' but give them time, and they will yet get there.

Billy Hallman, who achieved some fame as a song and dance artist, was one of the original ball player-actors, but Mike Donlin, of the New York Giants, is probably the first to become a headliner on a big vaudeville circuit. Harry Bay, the
fleet footed outfielder, who was formerly with the Cleveland club, also spent his winters on a theatrical circuit. Bay was a clever musician, and played in the orchestra, while his wife was a member of the company.

This year Donlin, Harry Howell, the pitcher of the St. Louis Americans, and Joe Tinker, shortstop of the Chicago cubs, have been stage struck. Howell is now on a vaudeville circuit in the west, while Tinker made his debut last night in 'Brown of Harvard.'

Last winter Charley Dooin, catcher of the Phillies, sang in a minstrel show for one week. Dooin could have got a contract for many weeks—indeed, he was offered a contract to sing on a vaudeville circuit—but the life didn't appeal to him and he quit at the end of the sixth night. Monte Cross was to have followed Dooin at the home of minstrelsy, but after being billed he pleaded that his wife wouldn't let him go on the stage. This was only one of several offers that Monte has received. In 1907, he would probably have formed one of a quartet of ball players on a vaudeville circuit. They had the offer, but the Athletics' defeat in the pennant race spoiled the plan.

'Dick' Cooley, when he was with the Phillies, also came near going on the stage, for Dick cold sing coon songs by the hour and sing them well. Cooley could jazz any umpire that ever wore a chest protector, but when it came to going before the footlights he completely lost his nerve.

There are many really clever singers and monologue artists among the ball players, but as a rule they haven't got confidence enough in themselves to do their little specialties before the public.

Scranton Republican - November 20, 1908 - New roles for athletic stars. Thespian peril now menace sport. Mike Donlin will not essay Hamlet. Might be worse, however.

Not the least of the pitfalls that are yawning for exponents of popular sports is the 'Thespian Peril,' which is fast depleting
the ranks of the headliners in field, track and indoor pastimes. The call of the stage has become so strong that the headliners in sports are rapidly becoming headliners in vaudeville. There is no telling where this new line of endeavor will lead to. Already the old-time vaudeville artists are viewing the movements with alarm. Owners of baseball clubs fear that some of their stars cannot be induced to return to the diamond for salaries of anything but vaudeville dimen-up, the owners doubtless will object to giving away all of the profits.

The keen competition for novelties in vaudeville has caused the agents to turn to the sporting arena for new and novel acts. Outside of New York there is not much doing, but hardly a week passes now that some sporting celebrity is not booked to do a stunt on the stage. Willie Hoppe, former billiard champion, is soon to appear before the footlights with an original specialty. By means of ingeniously arranged mirrors difficult milliard shots will be shown. Mike Donlin and Mabel Hite are 'standing 'em up' at the Colonial at New York this week. After a few weeks more in Manhattan and Brooklyn this clever pair will go to Chicago and will, also appear in several cities in the National League circuit. Mike expects to be busy right up until it is time for the Giants to go south next spring, and with his earnings he is buying a large chunk of Long Island.

It has long been a habit of prize ring champions to exhibit themselves in burlesque houses. A few of them like Jim Corbett and Bob Fitzsimmons and Jim Jeffries became stars of vaudeville and melodrama. Battling Nelson, who is here writing a book, has just finished an engagement, but the baseball player on the stage is almost a new departure. Cap Anson once essayed to act, but didn't make a success of it. The downfall of horse racing in the East, and the great baseball races of last season created an interest in baseball that vaudeville promoters were quick to commercialize. Harry Howell of the St. Louis Browns is doing a monologue, and Joe
Tinker of the Cubs has a part in 'Brown of Harvard' as played by a Chicago stock company 'Rube' Waddell has signed to go out with a minstrel show. Last winter Charley Dooin, of the Phillies, and Cy Morgan of the Boston Red Sox, were minstrel stars. Dick Cooley was also in vaudeville two or three years ago, but when he slipped from the big leagues he was no longer a drawing card. It's the heroes of today that the fans want to see.

There are really many clever singers and monologue artists among the ball players, but as a rule they lack the nerve to do their specialties. Umpire Tim Hurst would be a great hit if he could tell his stories on the stage. Nobody takes the Thespians seriously. None of them has yet essayed Hamlet. Many persons cannot discover much histrionic ability in Mike Donlin. As one fan remarked after seeing the sketch. 'Mike is certainly a fine ball players.' But Sir Michael feels just like the line in Eva Tanguay's song, I' don't care, I don't care, I get the money.'

There is scarcely a branch of the sport that is not represented in vaudeville. Johnny Hayes, the Marathon winner, was a big hit. Wrestler Frank Gotch has just gone to London to fill music hall engagements. Horse racing is depicted in two plays which opened on Broadway this fall. Bicycle racing on rollers is a new act that is playing at the Lincoln Square this week.

Who knows but what the chess experts will be inflicted on us before the season in over?

Vancouver Daily World - December 5, 1908 - Sporting heroes vaudeville stars.

The heroes of the sporting world are readily becoming the stars of vaudeville. An entirely new institution is the baseball player on the stage. The vaudeville manager, always on the lookout for novelties, took account of the great enthusiasm over baseball last season, and the faith he put in
the loyal fans has been more than justified by the big demonstrations with which these stars of the baseball world have been received. While the manager is smiling over his big receipts nightly, however, everyone is not pleased by this innovation.

First, the vaudeville actor himself is alarmed, for innovations are not to his liking. Secondly, the different owners of the baseball clubs are afraid that when spring comes and it is time to get ready for preparations for the baseball season these same stars will not wish to return to the diamond for salaries inferior to those received in vaudeville, where many of them are receiving upwards of $500 a week.

For several week Mike Donlin and his wife, Mabel Hite, have been playing to packed houses in vaudeville in New York.

When Joe Tinker of the Cubs' baseball team played the part of the coach in 'Brown of Harvard,' people were turned away at every performance. It is hardly to be expected that one can both be a champion baseball players and a great actor, but there are many folks in the theatrical world who have 'reputations' that do no better than Joe Tinker.

Baseball is not the only sport from which recruits for the stage have been taken. Johnny Hayes, who became internationally famous by winning the Marathon race, has been appearing in vaudeville and received with great applause. After several scenes from the great race shown on the moving pictures Mr. Hayes makes his appearance and gives a short witty speech.

(The appearance of famous people's accomplishments still goes on today. While with the Air Force Band I heard the first lecture of Sir Edmond Hillary after successfully climbing Mt. Everest.)
An original act is soon to bed introduced in vaudeville by Willie Hoppe, the former billiard champion. He will show a number of difficult billiard shots..

Another player who has temporarily abandoned athletics and settled down to 'act' is Harry Howell, of the St. Louis team. He is giving, with much success, a monologue in vaudeville.

Other sporting celebrities who have felt the call to the stage and met with success are Jim Jeffries, Jim Corbett, Robert Fitzsimmons, Battling Nelson, Charles Dooin of the Philadelphia team, and 'Rube' Waddell.

Omaha Daily Bee – December 8, 1908

A fairly good club could be formed from ball players who at one time or other appeared on the stage, even briefly. Billy Hallman of Kansas City, Harry Bay, formerly of the Naps; Mueller, who has achieved fame as an Eastern league pitcher and sang for two or three seasons in comic opera, are among them, while George Upp of Columbus is a member of the Paul Gilmore company. Land, the Toledo catcher, played in a farce for a year. Then there was ‘Rube’ Waddell, the star of the ‘Stain of Guilt’ company; Charley Dooin, the Philadelphia catcher, and Monte Cross, manager of the Blues, in minstrel shows, and Dick Cooley in vaudeville. This year’s crop of actors includes Mike Donlin in a sketch with his wife, Mabel Hite. Harry Howell doing a monologue stunt in vaudeville houses in the west, and Joe Tinker, a member of a stock company.

1909

A proposition for restraint by contract for baseball players who may wish to engage in other occupations in the winter months is occupying the attention of club owners and baseball managers as the result of a suggestion from Judge Kavanagh, President of the Southern Baseball association. Judge Kavanagh expressed the opinion that it soon might be necessary to insert a clause in the contracts made with the players providing against the player appearing or engaging in any other form of public amusement or professional sport during the championship season for baseball.

Judge Kavanagh’s suggestion was inspired by the recent success of Mike Donlin, the New York National League player, as a vaudeville performer, and the apparent possibility that should Donlin’s success continue he may play ball in the day and play in vaudeville in the evening sometime in the coming season. There could be no restriction on Donlin, under the existing conditions, and Judge Kavanagh pointed out that no player could do his best on the ball field if he also engaged in night work.

In Judge Kavanagh’s opinion, the managers of baseball teams soon will be compelled to protect their star players and chief attractions by preventing them from taking other engagements or engaging in business enterprises which might be injurious to the character of their work as ball players or which might distract from their value as attractions on the baseball field.

Pitchburg Sentinel - May 28, 1909

Pat Moran of the Cubs is very much in the lime light at Chicago just now, for his fine work behind the bat is stamping him as a leader in the game. The Chicago papers are filled with paragraphs about him, one, the Tribune, has a story to the
effect that he is to go on the concert stage next winter. Listen to it:

'Four of the best known ball players in the big leagues will be seen on the vaudeville stage next fall and winter.

A quartet consisting of Ed. Walsh and Doc White of the Chicago White Sox, Christy Mathewson of the New York Giants and probably Pat Moran of the world's champion Cubs has been formed and has been offered booking by one of the biggest vaudeville agents.

**Calumet News - November 19, 1910 - Diamond Stars shine on stage. American public anxious to show its appreciation of baseball stars all the year round.**

Baseball is getting such a strong hold on the American public that the fans are not content with watching the game during the regular season, but are anxious to show their appreciation of the national game even in the winter months. The stars of the diamond are coming to be stars of the stage. The demand for ball players that can do a turn on the vaudeville stage or show themselves even in the legitimate is much greater than the supply of players.

The time is coming that when any ball player that can make himself popular during the summer with the fans will be sure of a place on the stage during the winter. The player-actors are increasing in number each year, and before another five years has passed the best attractions on the vaudeville stage will be the ball players that have entertained the people through the summer with brilliant plays.

Four of the best known of Chicago players will this winter try their skill as entertainers before the footlights. Joe Tinker, Doc White, Jimmy Callahan and Ed Walsh will do their trick for several weeks during the long vacation period. Tinker and Callahan have been out before and have established themselves as capable actors. Mike Donlin has been a star for two years. His wife, Mable Hite, is one of the most popular idols of the
matinee frequenters, and through her Donlin has been able to make himself solid with the amusement speaking public after saying good-bye to the diamond forever.

In New York Christy Mathewson and Chief Meyers are doing a turn on the stage that is meeting with more than ordinary success. Doc White, will sing some of his own productions during his tour this winter, and it is a certainty that he will be one of the most popular finds of the season for the theater managers.

Ed Walsh has a fine voice also, and he will do a singing turn when he gets his line well learned. The ball players have not been seekers after these stage engagements, but it is because the public is eager to see the heroes of the diamond off the ball field. It is the sight of the players more than what they do that pleases the theater goers. One of the most successful player-actors in the business is Charlie Dooin, the energetic manager of the Phillies. He has been entertaining audiences for two years on the stage, and has been so much of a success that this year he was besieged with offers from some of the best vaudeville circuits.

It speaks well for baseball to have the players that are capable of getting up before an audience and amusing them for a half hour. The players of long ago were not in a class with the player of today for few of the old-timers were capable of doing any kind of a stunt that was worth seeing, while today the only reason that there are not many more players on the stage is that the players refuse the offers that are made to them by the eager theatrical managers.

1911

Oakland Tribune - February 19, 1911 - Players are well paid for work in baseball.

Ty Cobb gets more than any other active ball player. Frank Navin pays him $9000 a year for the service he renders
the Detroit Club. Christy Mathewson, star of all hurlers, is second to Cobb. The New York Giants pay Christy $8000 a season for his pitching. But Christy has something on Tyrus. Immediately after the baseball season ended Mathewson went on the vaudeville stage. He appears in a sketch called 'curves.' Chief Meyers, catcher, and Miss May Tully, a clever vaudeville actress, are the other members of the 'supporting cast.' In this sketch Mathewson shows how he throws curves, his famous 'fadeaway' and other deliveries. Managers of vaudeville houses pay $1500 a week for their sketch. Mathewson draw $800 of this sum. They have fifteen weeks in vaudeville and consequently Mathewson will draw $12,000 as his share. In fifteen weeks Mathewson draws $12,000 for telling how he earns $8000 in six and a half months, including the training season.

Meade County News – August 31, 1911

‘What do you think of this idea of letting baseball players appear in vaudeville?’

“I don’t know how it will work out,’ replied the fan, ‘but I’m afraid that when the season comes around some fellow will forget himself and start up a ballad when he ought to be sliding to second.’

Atlanta Constitution - October 3, 1911

Sport is everyday getting a firmer grip on the stage. Where the regular people of the theatrical world look gloomy when somebody suggests Shakespeare, they smile when Ad Wogast signs a contract to walk through a few rounds of tapping before the footlights. Joe Tinker once made real money for hitting a home run at every matinee and night performance. Jimmy Callahan's fame as a ball player permitted him to get the gilt for telling some of the oldest Irish stories that Hibernia has ever had to stand for. Christy Mathewson and Chief Meyers are vaudeville headliners and
Mike Donlin stayed on the stage so long that he came mighty near forgetting to play baseball.

And now America's most popular indoor sport is graphically depicted right in Atlanta. And it is depicted so realistically it hurts. Wogast's act was never convincing. Anybody could have hit those home runs of Joe Tinker. Better stories are told in every ten-cent picture house than Jimmy Callahan used to spring. Mathews and Meyers were the essence of the puck in their act and Mike Donlin had to gave a wife to carry him through.

When Charley Grapewin depicts the morning after a thrilling race in an indoor yacht club your mouth almost tastes like his does. You go through all the emotions of the sport from the misery of standing up to the balm which arrives with the ice water.

Gentle reader, avoid the indoor sport tonight. go to see Grapewin the next day and you will get all the results at one-tenth of the price.

Wilkes-Barre Record - October 4, 1911 - Baseball stars invade vaudeville. Man other players will 'tread the boards' when 1911 season closes.

At the close of the baseball season there will be a general invasion of vaudeville by the stars of the diamond.

Ever since Mike Donlin, Christy Mathewson and 'Big chief' Myers showed how easy it is to coin baseball fame into real money on the vaudeville stage, our champion ball tossers have been unable to resist the lure of the footlights. Donlin, Mathewson and Myers have not fallen for the vaudeville game this year, but many who have hitherto resolutely denied themselves to booking agents and vaudeville managers, have succumbed.

Among the first to take the plunge will be pitcher Rube Marquard of the giants, who will appear in a monologue. Marquard was booked to double with James J. Morton in a
comedy skit written by William f. Kirk, but he conceived the idea that he ought to star all alone and that he was a regular actor.

Marty O'Toole, the Pirates' $22,500 pitching wonder, will open on the big time probably at Hammerstein's Victoria, during the World Series, with Kingston and Thomas, in a wild west act.

Joe Tinker, who is putting such a crimp into the Giants at Chicago, again is going to be a headliner all by himself. He has already had considerable vaudeville experience.

Chief Bender, Jack Coombs and Cy Morgan of the Athletics are going to do an act with the Pearl singers, which has been prepared for them by Donnelly and Havez. Rehearsals of the act under the direction of Mr. Donnelly have already commenced.

The Cub's famous pitcher, King Coe, is going to appear with Jules von Tilzer in the popular priced Chicago vaudeville houses. This will be his second offense.

Add to the above Ty Cobb's lunge into the legitimate via a baseball version of 'The College Widow,' it would seem that the footlights will reflect the effulgence of most of the big diamond stars before long.

(Ironically, Grapewin later did a stunt on the vaudeville stage with Mike Donlin.)

El Paso Herald – October 7, 1911 – Many Baseball Stars to go into Vaudeville

At the close of the baseball season there will be a general invasion of vaudeville by the stars of the diamond.

Ever since Mike Donlin, ‘Christy’ Mathewson and ‘Big Chief’ Meyers, late of El Paso, showed how easy it is to coin vaudeville fame into real money on the vaudeville stage, the champion ball tosses have been unable to resist the lore of the footlights. Donlin, Mathewson and Meyers have not entered
the vaudeville game this year, but many who have hitherto resolutely denied themselves to booking agents and baseball managers, have succumbed.

Among the first to take the plunge will be pitcher Rube Marquard, of the Giants, who will appear in a monologue. Marquard was booked to double with James J. Morton in a comedy skit, written by William F. Kirk but he conceived the idea that he ought to star all alone and that he was a regular actor.

Marty O’Toole, the Pirates’ $22,000 pitching wonder, will open on the big time, probably at Hammerstein’s Victoria during the World’s Series, with Kingston and Thomas, in a Wild West act.

Joe Tinker on the Stage

Joe Tinker who has been putting such a crimp into the Giants at Chicago again is going to be a vaudeville headliner all by himself. He has already had considers the vaudeville experience.

Chief Bender, Jack Coombs and Cy Morgan, of the Athletics are going to do an act with the Pearl Sisters, which has been prepared for them by Donnelly and Havez. Rehearsals of the act under the direction of Mr. Donnelly have already commenced.

The Cub’s famous pitcher, King Cole, is going to appear with Jules Von Tilzer in the popular priced Chicago vaudeville houses. This will be his second offence.
And to the above, Ty Cobb plunge into the legitimate via baseball version of ‘The College Widow,’ It would seem that the footlights will reflect the end of most of the big diamond stars before long.

_Harrisburg Telegraph_ - October 26, 1911 - Famous baseball stars will go on stage during next ten months. Harrisburg Theater gets it share of diamond stars.

Don't imagine you have heard the last of the baseball stars just because the series of games for the World's championship is over. Within a fortnight there will be such an influx of baseball stars on the stage that it will seem like going to a ball game when you take your seat in parquet. Harrisburg has already had its look at Mike Donlin, who is taking bows at the Orpheum this week, and on Saturday of next week Ty Cobb will be at the Majestic.

Ten hours a day rehearsals have been ordered for Jack Coombs, conqueror of Mathewson, 'Chief' Bender and Cy Morgan of the Athletics for their vaudeville act, which opens October 30. The try-out week has been booked for Dockstader's Theater, Wilmington.

Kathryn Pearl and Violet Pearl, who will head the act, have been rehearsing with the ball players, and a strong turn seems assured. Morgan, known as the 'Minstrel Man' of baseball, is a veteran of both the stage and the diamond. During the team's trip away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts. Coombs has developed unexpected stage ability, while Bender's chief stock in trade, so far, has been his famous smile. However, Morgan believes Bender will yet make an actor. The salary for the act is $2,500 a week. The demand is said to justify this price.

'Rube' Marquard, the Giants' second star, is still hopeful of scoring a hit on the stage. Marquard's managers point out
that a little break in the luck turned the game against him, just as Wilton says a little break in the luck turned the first game against Bender.

The 'Rube' has a monologue written by Will F. Kirk, the New York American's jingle writer, and ought to go big, if only on his work this year on the National League circuit.

Up in New England four of the Boston Red Sox have formed a quartet. They will be booked over the better class of New England theaters. McHale, 'Buck' O'Brien, the wonderful young pitcher, Third Baseman Larry Gardner and first Baseman Bradley are the songsters. Those who have heard them are of the opinion that the quartet will be a decided hit on its excellent singing, aside from the members' baseball fame. They are asking $500 a week, and will probably have no trouble in getting booked.

Gus Edwards has a scheme for an all-star big league minstrel troupe. He held a conference in Boston last week with the idea of recruiting sixteen baseball players to form the combination, the idea being to head the troupe with a trio of Athletics.

Mathewson so far has refused vaudeville offers.

Charley Dooin, manager of the Phillies, and his stage partner, Jim McCool, are due to open in two weeks on the United Booking Agent's circuits.

After Monday's game in Philly, Kirk got to work on the Marquard monologue again, fixing it up somewhat to correspond with Marquard's report of the game when Baker tapped his straight ball for a homer. Marquard explained to the readers of the New York Times and Philadelphia Ledger how it happened.

Frank Baker could have gone into vaudeville Wednesday and been billed as 'The Home Run Kid' after Tuesday's tussle at the Polo Grounds, when he swatted one into right field in the ninth, trying the game. but Baker has a farm and family down
New Jersey way, (Sic; Actually Pratte, Md,) and he'll stick there over the winter.

There were bid in some time ago for the Pittsburgh $22,000 wonder, Marty O'Toole, but O'Toole hasn't had the opportunities for workouts since joining the Pirates that will bring him into competition within world's Series champs.

Chief Meyers, of the Giants, still has the acting bee, and likes the coin it gathers in.

'Germany' Schaefer, who gained most of his diamond popularity with Hughey Jenning's Tigers, is being groomed for a sketch with Grace Belmont, ten weeks being offered them.

Out in Chicago, Joe Tinker, the Cubs' prize shortstopper, is being lined up for a Sullivan-Considine tour, while 'Doc' White, the White Sox twirler, another player who has had stage experience (debuting last fall) will once more seek vaudeville honors with his monologue. King Cole, of the same team, will work around Chicago, with Jules Von Tilzer likely for a partner.

Last but not least Charles Faust, the Jinx boy with the Giants, will play the small vaudeville houses as soon as the championship series is finished.

Immediately after Coombs had defeated Mathewson in Tuesday's game at the Polo Grounds, two vaudeville agents, whose identity are being kept secret, approached the player at the Hotel Somerset with propositions for Coombs to break his vaudeville contract and also swing Bender and Morgan into a new act. Both offered bigger salaries than the players are to receive under their present contract.

Coombs, however, declined to talk business, declaring that even if he was not under contract, he had given his personal word last July, and would stick to it.
behind footlights. Names of some of them: Jack Coombs, Chief Bender, Rube Marquard, Charlie Dooin among the list.

How to spend the few months which intervene between the close of one baseball season and the beginning of the next no longer affords a perplexing problem for the stars of the diamond. The stage is opening its arms wider every year and extending a welcome that ball players are showing unusual eagerness to accept. Three years ago Mike Donlin was the only ball player of note whose name was flashed in blazing type over a playhouse entrance, but the coming winter will see at least a dozen noted ball tossers behind the footlights, with almost as many more refusing offers to tread the boards. As actors many of these ball players bat far below the .300 class, but they have the reputation, and a 'rep' in any big field of endeavor appears to be a valuable vaudeville asset these days.

Heading the list of ball player acts which will be exploited during the coming winter is a company made up of three Athletic pitchers and the Pearl Sisters. The baseball stars in the company are no less renowned diamond heroes than Jack Coombs, Chief Bender and 'Cy' Morgan. this trio was signed up several months ago, at a time when Detroit was making a runaway race in the American league pennant chase, but recent developments have only added strength to the drawing powers of the diamond warriors and it will certainly draw down a much larger weekly stipend than it promised at that time.

This act will be given its tryout at Dockstader's theatre, Wilmington, Del., this week, and the promoter of the act expects steady booking until next spring training trip calls away its baseball trio. The prices asked for the act is $2,500 weekly, and this figure is the sole cause of no further booking to date. But this fact is not worrying the promoter. He figures that managers will be falling over each other in their rush to secure bookings after the World's Series is completed. Wherever the act appears a bet will be offered to the house
managers that the ball players will receive more publicity than all the rest of the bill combined, and nobody is barred in the maze-up of the supporting bill.

The act will be called 'Learning the Game,' and the players are advertised to appear in the same uniforms that they wear in the World's Series. Kathryn Pearl and Violet Pearl, who will head the act, have been rehearsing with the ball players, and they are confident that the sketch will be a winner. Coombs and Bender are strangers to the stage, but not so with Morgan. He is known as the 'A Minstrel Man of the Diamond,' and is as much a veteran behind the spotlight's as in the pitchers' box. He has worked in other off-seasons as a singer. Morgan has spent much time in preparing his pitching mates for their parts, and it is said that Coombs has shown unexpected stage ability. Bender's chief stock in trade, so far, has been his famous smile. But Morgan believes that Bender will yet make an actor.

Immediately after Coombs defeated Mathewson at the Polo Grounds last Tuesday two vaudeville agents approached him at the Hotel Somerset with propositions to break away from the act for which he is rehearsing and join another. It was stipulated that Bender and Morgan could come along, also. A larger salary was offered in each case, but Coombs turned both down. This act of Coombs's recalls an incident of a year ago, after Coombs had three times defeated the Chicago Cubs and brought the world's championship to Philadelphia. He was offered a contract calling for $800 per week over one of the burlesque circuits during the entire winter, but he turned it down because he had given his word to a Cuban promoter to make a trip to Havana for $500 and expenses.

Rube Marquard, of the Giants, is another ball toser who is slated to try for fame behind the footlights. Rube is scheduled to do monologue which will deal with baseball, particularly with his part in the "World's Series."
Four members of the Boston Americans have formed a quartet and expect to secure bookings over the better class of New England theatres. As all four have baseball reputations extending far beyond the confines of New England, and possess voices above the average, it is likely that their endeavors will not be confined to this small territory. The players are pitcher 'Buck' O'Brien, First Baseman Bradley, Third Baseman Larry Gardner and McHale. O'Brien is no newcomer to the stage, having spent his winters as a vocalist in moving picture theatre shows for the past few years.

Charley Dooin, manager of the Philadelphia Nationals, and his stage partner, Jim McCool, are booked to open the fall and winter season in about two weeks. Dooin is another ball player who has had stage experience and has made good. Dooin's specialty is singing.

Chief Meyers, who teamed last winter with Christy Mathewson and May Tully in a vaudeville act that was solidly booked until the Texas training trip called both Giants away, still has the acting bee and will probably be seen on the stage again this winter. He has been offered an Indian monologue, and is thinking seriously of taking it up. Mathewson has refused all offers, and announced that he has no further desire to be an actor.

'Germany' Schaefer, the greatest baseball comedian of the age, is being groomed for a sketch with Grace Belmont. They have already been offered ten weeks' booking, and should have no trouble getting more. Schaefer is a natural comedian, and if he can carry his diamond comedy to the stage he should have no trouble making good.

Joe Tinker, the Cub shortstop, will spend the winter as he has spent the off season for the past few years, on the stage. Tinker is now getting ready for his work. King Cole of the same team, who did a turn last winter on the stage, is planning to repeat, employing Jules Von Tilzer as his partner. 'Doc' While, the White Sox pitcher, whose debut in the vaudeville
ranks last fall was a success, will again seek honors as a monologue artist.

Mike Donlin, having once more achieved distinction as a diamond hero, will undoubtedly take another whirl at the acting game. As an actor Mike was universally praised as being a great ball player.

Ty Cobb has been deluged with stage offers and will be received into the profession by the managers with open arms any time he may care to take a chance. It is reported that Tyrus is seriously considering an offer this year.

Last but not least among those who will break into vaudeville this year is Charley Faust, the eccentric Kansas farmer, who has been with the New York Giants' squad for several weeks. Faust will make his debut in New York.

J. Franklin Baker, the home-run hitter, of the Philadelphia Athletics, has received some tempting offers since he achieved such great fame by his two home run clouts a few days ago, but Baker has turned a deaf ear to all offers up to date. Baker has a family and home in Maryland, and he expects to sink there during the winter.

Marty O'Toole was a much-sought personage by vaudeville managers when he was gaining so much notoriety as the highest-priced player in the history of baseball, but he had little to do as a major leaguer, and he was crowded out of the limelight by more recent heroes.

Besides the list here mentioned, there is a possibility of several other ball tossers budding out as thespians during the winter. There are also a number of minor league players who spend their winters behind the footlights, making quite an array of baseball actors who divide their time between the diamond and the stage.

Winston-Salem Journal - November 1, 1911 - Many Star go on stage. Prominent ball players have snap getting 'histrionic jobs.
How to spend the few months which intervene between the close of one baseball season and the beginning of the next no longer affords a perplexing problem for the stars of the diamond. The stage is opening its arms wider every year and extending a welcome that ball players are showing unusual eagerness to accept. Three years ago Mike Donlin was the only ball player of note whose name was flashed in blazing type over a playhouse entrance, but the coming winter will see at least a dozen noted ball tossers behind the footlights, with almost as many more refusing offers to treat the boards. As actor many of those ball players bat far below the .300 class, but they have the reputation, and a 'rap' in any big field of endeavor appears to be a valuable vaudeville asset these days.

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Expects act to be a hit

This act will be given its tryout at Dockstader's Theatre, Wilmington, Del., during the week beginning October 30, and the promoter of the act expects steady booking until next spring's training trip calls away its baseball trio. The price asked for the act is $2,500 weekly, and this figure is the sole cause of no further booking to date. But this fact is not worrying the promoter. He figures that managers will be falling over each other in their rush to secure bookings after the World's Series is completed. wherever the act appears a bet
will be offered to the house managers that the ball players will receive more publicity than all the rest of the bill combined and nobody is barred in the makeup of the supporting bill.

The act will be called 'Learning the Game,' and the players advertised to appear in the same uniforms that they wear in the World's Series. Kathryn Pearl and Violet Pearl, who will head the act have been rehearsing with the ball players, and they are confident that the sketch will be a winner. Coombs and Bender are strangers on the stage, but not so with Morgan. He is known as the 'Minstrel Man of the Diamond,' and is as much a veteran behind the spotlights as in the pitcher's box. He has worked in other off seasons as a singer. Morgan has spent much time in preparing his pitching mates for their parts, and it is said that Coombs has shown unexpected stage ability. Bender's chief stock in trade, so far, has been his famous smile. But Morgan believes that Bender will yet make an actor.

Refuses larger Offer

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Rube Marquard of the Giants is another ball tosser, who is slated to try for fame behind the footlights. Rube is
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Four members of the Boston Americans have formed a quartet and expect to score booking over the better class of New England theaters and as all four have baseball reputations extending far beyond the confines of New England, and possess voices above the average, it is likely that their endeavors will not be confined to this small territory. The players are Pitcher 'Buck' O'Brien, First Baseman Bradley, Third Baseman Larry Gardner, and McHale. O'Brien is a newcomer to the stage having spent his winters as a vocalist in moving picture theatre shows for the past few years.

Dooin on stage

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And Tyrus, too

Ty Cobb was deluged with stage offers and chose 'The College Widow,' in which he will star and will be received into the profession by the managers with open arms.

Last but not least among those who will break into vaudeville this year is Charles Faust, eccentric Kansas farmer, who has been with the New York Giants' for several weeks. Faust will make his debut in New York.

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With the baseball season finally ended, it's to the footlights for an unusually large number of ball players this winter and the stars of the diamond, who seek stage fame and dollars, run down the line from Connie Mack's premier flingers to Charley Faust, the charm of the Giants. First in importance comes the vaudeville act of Jack Coombs, Chief Bender and Cy Morgan of the Athletics, in combination with Kathryn Pearl and Violet Pearl, two well known performers. Morgan, known as the 'Minstrel Man' of baseball, is a veteran of both the stage and the diamond. During the team's trips away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts. Coombs has unexpected stage ability, while Chief Bender's stock in trade, so far, has been his famous smile. However, Morgan believes that Bender will yet make an actor.

'Rube' Marquard, the Giants' second star, is hopeful of scoring a hit on the stage.

The Rube has a monologue written by Will F. Kirk, the New York jingle writer, and ought to go big, if only on his work this year on the National League circuit.

Besides, 'Rube' will have the assistance of a chorus of 20 beauties in putting this act over. It's called 'Marquard's $11,000 Beauties.'

Up in New England four of the Boston players have formed a quartet. They will be booked over the better class of New England theatres. McHale, 'Buck' O'Brien, the wonderful young pitcher, Third Baseman Larry Gardner and First Baseman Bradley are the songsters. those who have heard them are of the opinion that the quartet will make a decided hit on its excellent singing, aside from the members' baseball fame. They are asking $500 a week, and will probably have no trouble in getting booked.

Edwards Wants a Minstrel
Gus Edwards has a scheme for an all-star big league minstrel troupe. He held a conference with Robinson, manager of Coomb's act, with the idea of recruiting 16 baseball players to form the combination, the idea being to head the troupe with Robinson's trio of Athletics. Robinson, however, wanted the lion's share of the money for his men, explaining he had a sliding scale agreement with Coombs, Bender and Morgan. The scheme forthwith went glimmering.

Mathewson so far has refused all vaudeville offers.

Charley Dooin, manager of the Phillies, and his stage partner, Jim McCool, are due to open in two weeks on the United Booking Office circuits.

Frank Baker could have gone into vaudeville and been billed as 'The Home Run Kid,' but Baker has a farm and a family down Maryland way, and he'll stick there over the winter.

There were bids in some time ago for the Pittsburgh $22,000 wonder, Marty O'Toole, but O'Toole hasn't had the opportunities for workout since joining the Pirates that will bring him into competition with the World's Series champs.

Chief Meyer of the Giants still has the acting bee, and like the coin it gathers.

Ty and Joe in Legitimate

Ty Cobb and Joe Jackson will tread the boards as 'legits.' The two Dixie batting demons have the distinction of being the first baseball players to break into the theatrical game as 'legitimates.' They will be co-stars in a revamped version of 'The College Widow.'

Napoleon Lajoie, it is understood, will also make his debut in vaudeville this season.

'Germany' Schaefer, who gained most of diamond popularity with Hughey Jennings' Tigers, is begin groomed for a sketch with Grace Belmont, ten weeks being offered them.
Out in Chicago, Joe Tinker, the Cubs' prize shortstop, is being lined up for a Sullivan-Considine tour, while 'Doc' White, the White Sox twirler, who has had stage experience (debuting last fall), will once more seek vaudeville honors with his monologue. King Cole, of the Cubs, will work around Chicago with Jules Von Tilzer likely for a partner.

It is not unlikely that Mike Donlin will be back in the limelight.

Last, but not least, Charles Faust, the Jinx boy with the Giants, will play 'pop' houses as soon as the championship series is finished.

Rock Island Argus – Nov 4, 1911 - Baseball Stars on Stage

With the baseball season finally ended, it’s to the footlights for an unusually large number of ball players this winter and the stars of the diamond, who seek stage fame and dollars, run down the line from Connie Mack’s premier flingers to Charley Faust, the charm of the Giants. First in importance comes the Vaudeville act of Jack Coombs, Chief Bender and Cy Morgan of the Athletics, in combination with Kathryn Pearl and Violet Pearl, two well-known performers. Morgan, known as the ‘Minstrel Man’ of baseball, is a veteran of both the stage and the diamond. During the team’s trip away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts. Coombs has developed unexpected stage ability, while Chief Bender’s stock in trade, so far, has been his famous smile. However, Morgan believes Bender will yet make an actor.

Rube Marquard, the Giants second star, is hopeful of scoring a hit on the stage.

The Rube has a monologue written by Will F Kirk, the New York jingle writer, and ought to go big, if only on his work this year on the national League circuit.
Besides, ‘Rube’ will have the assistance of a chorus of 20 beauties in putting this act over. It’s called ‘Marquand’s $11,000 Beauties.’

Up in New England four of the Boston players have formed a quartet. They will be booked over the better class of New England theaters. Marty McHale, ‘Buck’ O’Brien, the wonderful young pitcher, Third baseman Larry Gardner and First baseman Hugh Bradley are the songsters. Those who have heard them are of the opinion that the quartet will be a decided hit on its excellent singing, aside from the member’s baseball fame. They are asking $500 a week, and will probably have no trouble in getting booked.

Gus Edwards has a scheme for an all-star big league Minstrel troupe. He held a conference with Robinson, manager of Coombs act, with the idea of recruiting 18 baseball players to form the combination, the idea being to head the troupe with Robinson’s group of athletics. Robinson, however, wanted the lion’s share of the money for his men, explaining he had a sliding scale agreement with Coombs, Bender and Morgan. The scheme forthwith went glimmering.

Mathewson so far has refused Vaudeville offers.

Charles Donlin, manager of the Phillies, and his stage partner, Jim McCool, are due to open in two weeks on the United Booking Office.

Frank Baker could have gone into Vaudeville and been billed as ‘The Home Run Kid,’ but Baker has a farm and family down Maryland way, and he’ll stick there over the winter.

There were bids in some time ago for the Pittsburg $22,000 wonder, Marty O’Toole, but O’Toole hasn’t had an opportunity for workout since joining the Pirates that will bring him into competition with the World’s Series champs.
Chief Meyers of the Giants still has the acting bee, and likes the coin it gathers.

Ty Cobb and Joe Jackson will tread the boards as ‘legit.’ The two Dixie batting demons have the distinction of being the first ball players to break into the theatrical game as ‘legitimates.’ They will be co-stars in a revamped version of ‘The College Widow.’

Napoleon Lajoie, it is understood, will also make his debut in Vaudeville this season.

‘Germany Schaefer, who gained most of his diamond popularity with Hughey Jennings Tigers, is being groomed for a sketch with Grace Belmont - ten weeks being offered them.

Out in Chicago, Joe Tinker, the Cubs prize shortstop is being lined up for a Sullivan/Considine Tour, while Doc White, the White Sox twirler, another player who has had stage experience (debuting last fall) will once will once more seek Vaudeville honors with his monologue, King Cole, of the Cubs, will work around Chicago with Jules Von Tilzer likely for a partner.

It is not unlikely that Mike Donlin will be back in the limelight.

Last but not least, Charles Faust, the jinx boy with the Giants will play ‘pop’ houses.
The Washington Times – Nov 7, 1911

Playing-Acting now all the Vogue – Ball Players Desert Diamond for Footlights, Singing, Dancing, and saving the ‘Che-ild’ Afternoon and Evening-Schaefer coins money with dialect.

Play-acting is all the rage for ball players now. It’s the vogue, as Marie says. Ty Cobb, greatest of them all, is walking through ‘The College Widow,’ rewritten to suit his own peculiarities, and divers other heroes of the diamond are following his example.

Poor, old Trenton, N.J., had ‘The College Widow’ tried on it the other night. The fire companies, the high school cadets, the postmaster, and even the town constable was there, drinking in, in here-worshiper fashion, the mellifluous accents of that great actor, T. R. Cobb. ‘Fireman save me che-lid,’ never had anything on Cobb, actor

Oh, yes; the show’s been rewritten. Fourteen hack writers worked by candle light to prepare the lines for the diamond hero. It used to be a football play, but football gives away
before the conquering Tyrus. Now the here-that’s Cobb-wins a
game with a home run, a la Frank Baker. In the principal
scene with the ‘Widow’ Mrs. Tyrus hovers about in the wings
to prevent her own hero being smitten too much with the play-
acting ‘widow.’

**G. Erminie is there**

Then, there’s G. Erminie Schaefer. Yes, he’s on the stage,
too. He’s funny as can be on the field, and means to coin the
dollars during the winter squeezing humor out of that dialect
of his, plus the rolling ‘r.’ Schaefer possesses most amazing
dialect. It travels with him all the time, sneaking into his
suitcase on the road and hiding in his glove on the field. It’s
very bashful, though, and never shows up in Chicago or
Washington, where his friends are numerous. When G.
Erminie show up here, he will send his dialect along ahead of
him under police guard, and major Sylvester will detail the
work he is at Chase’s. ‘Dutch’ doesn’t count without his
gargle, you know, and-well, you can’t blame him much.

Jack Coombs, ‘Minstrel Man’ Morgan, and Chief Bender
are with a troupe, too, this winter. Morgan shakes and Coombs
applauds them both. Oh, it’s sure to be a great show.

‘Buck’ O’Brien, Hugh Bradley, and Marty McHale, three
of the Red Sox, are in a quartet with one regular singer. They
have already started out through the New England circuit by
electric car. They’ll hardly get down here, gents, so keep your
seats. An officer has just been called, anyway.

Joe Tinker, the really good shortstop of the Chicago
Cubs, is braving the gods with a monologue in the Middle
West. Tinker sings a little bit, dances a little bit, and talks a
little bit. That’s the kind of an audience he is drawing, too-a
little bit.

They tried to cajole Rube Marquard into doing a stage
stunt this winter. He tells for it, too, and hired thirty-seven
managers. He had so many managers and assistant managers
and property men and press agents before the World’s Series started that it frightened him. He quit cold. Yes, he said he wouldn’t be able to see that they all got their salaries every week. Funny how Marquard got that name of his ‘Rube.’

Joe Jackson, known in these parts as ‘sockless Joe,’ the great outfielder of the Naplanders, was going with Ty Cobb in the widow show. His wife heard of it just in time, however, and made him a lot of corn pones, you know, the kid you get ‘way down in Dixie. She sent him a few samples and, well; Joe felt the call of Dixie. He hiked. Poor T. Cobb had to go it alone.

Marty O’Toole, the $22,000 pitching beauty of the Pittsburg Pirates, heard the tempter. He was to tell how it feels to cost a lot of money. Marty decided that it wouldn’t make much of a hit with poor ginks without any money, so he failed to fall.

Jimmy Callahan, a raconteur, whatever that may be, is now manager of the White Sox, and lost to the stage forever. Yes, me che-lid, Jeems Jaan lies awake nights thinking out plans for copping that banner next season.

**Anson’s Front Row**

Old ‘Pop’ Anson’s amusing the front rows with tales of the days of old. He shows how he used to hit for .400 and run the bags for figures of .008. We should be respectful to old age, you know. Besides, he needs the money the National League won’t give him.

Prof. Joe Quirk, who might be a great hit on the stage in a roller-skating stunt, stays right here in Washington. Funny how he can resist the footlights.

But wait-if only someone had dramatized the recent hunt of the “Washington club for a manager. Now, there would have been a great show. Clarke Griffith might play the hero, the job being the poor, persecuted heroine Stovall, Billy Murray Schaefer, McBride et al. might have been the conspirators with
Tom Neyes the kind millionaire owner of the job. Say, there are possibilities in that for some good dramatist like Dave Belasco or George Cohan.

But, at any rate, play-acting is all the rage this winter with ball players, the White Sox, and lost to the stage forever. Yes, me che-lid, Jeems Jawn lieds awake nights thinking out plans for copping that banner next season.

**Bridgeport Evening Farmer** - November 7, 1911 - Stage call for stars of diamond. Rube Marquard will head bunch of damsels known as $11,000 beauties.

With the baseball season finally ended, it's to the footlights for an unusually large number of ball players this winter and the stars of the diamond, who seek stage fame and dollars, run down the line from Connie Mack's premier flingers to Charley Faust, the charm of the Giants. First in importance comes the vaudeville act of Jack Coombs, Chief Bender and Cy Morgan of the Athletics, in combination with Kathryn Pearl and Violet Pearl, two well-known performers. Morgan known as the 'Minstrel Man' of baseball, is a veteran of both the stage and the diamond. During the team's trip away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts. Coombs has developed unexpected stage ability, while Chief Bender's stock in trade so far, has been his famous smile. However, Morgan believes Bender will yet make an actor.

'Rube' Marquard, the Giants' second star, is hopeful of scoring a hit on the stage. The Rube has a monologue written by Will F. Kirk, the New York jingle writer, and ought to go big if only on his work this year on the National League circuit. Besides 'Rube' will have the assistance of a chorus of 20 beauties in putting this act over. It's called 'Marquard's $11,00 Beauties.

Up in New England four of the Boston players have formed a quartet. They will be booked over the better class of
New England theaters. McHale, 'Buck' O'Brien, the wonderful young pitcher, third baseman Larry Gardner and first baseman Bradley are the songsters. Those who have heard them are of the opinion that the quartette will be a decided hit on its excellent singing, aside from the members' baseball fame. They are asking $500 a week and will probably have not trouble in getting booked.

Gus Edwards has a scheme for an all-star big league minstrel troupe. He held a conference with Robinson, manager of Coombs' act, with the idea of recruiting 15 baseball players to form the combinations, the idea being to head the troupe with Robinson's trio of athletics. Robinson, however, wanted the lion's share of the money for his men, explaining he had a sliding scale agreement with Coombs Bender and Morgan. The scheme forthwith went glimmering. Mathewson so far has refused vaudeville offers.

There were bids in some time ago for the Pittsburgh $22,000 wonder, Marty O'Toole, but O'Toole hasn't had the opportunities for workout since joining the Pirates that will bring him into competition with the World's Series champs. Chief Meyers of the Giants still has the acing bee, and like the coin it gathers.

Ty Cobb and Joe Jackson will tread the boards as 'legits.' The two Dixie batting demons have the distinction of being the first baseball players to break into the theatrical game as 'legitimates.' They will be co-stars in a revamped version of 'The College Widow.' 'Napoleon Lajoie it is understood, will also make his debut in vaudeville this season.

'Germany Schaefer, who gained most of his diamond popularity with Hughey Jennings' Tigers, is being groomed for a sketch with Grace Belmont, ten weeks being offered them. Out is Chicago Joe Tinker, the Cubs' prize shortstop is being lined up for a Sullivan-Considine tour, while 'Doc' White, the White Sox twirler, another player who has had stage experience (debuting last fall), will once more seek vaudeville
honors with this monologue. King Cole, of the Cubs, will work around Chicago, with Jules Von Tilzer likely for partner.

It is not unlikely that Mike "Donlin will be back in the limelight. Last but not least, Charles Faust, the Jinx boy with the Giants, will play 'pop' houses.

The Daily Missoulian – November 8, 1911 – Stars of Diamond Work on Stage in winter. Baseball Performers cater to the fans in vaudeville when snow flies. ‘Rep’ the whole thing. Mike Donlin is trail blazer for ball tossers who grab easy change by doing poor work behind, footlights for good money.

How to spend the few months which intervene between the close of one baseball season and the beginning of the next no longer affords a perplexing problem for the stars of the diamond. The stage is opening its arms wider every year and extending a welcome that ball players are showing unusual eagerness to accept. Three years ago Mike Donlin was the only ball player of note whose name was flashed in blazing type over a playhouse entrance. But the coming winter will see at least a dozen noted ball tossers behind the footlights, with almost as many more refusing offers to tread the boards. As actors many of these ball players bat far below the .300 class, but they have the reputation and a ‘rep’ in any big field of endeavor appears to be a valuable vaudeville asset these days.

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down a much larger weekly stipend than it promised at that time.

The act will be called ‘Learning the Game’ and the players are advertised to appear in the same uniforms that they wear in the world’s series. Kathryn Pearl and Violet Pearl, who will head the act, have been rehearsing with the ball players, and they are confident that the sketch will be a winner. Coombs and Bender are strangers to the stage, but not so with Morgan. He is known as the ‘Minstrel Man of the Diamond,’ and is as much a veteran behind the spotlights as in the pitcher’s box. He has worked in other off-seasons as a singer. Morgan has spent much time in preparing his pitching mates for their parts, and it is said that Coombs has shown unexpected stage ability. Bender’s chief stick in trade, so far, has been his famous smile. But Morgan believes that Bender will yet make an actor.

Recently Coombs was approached by two vaudeville agents with propositions to break away from the act for which he is rehearsing and join another. It was stipulated that Bender and Morgan could come along also. A larger salary was offered in each case, but Coombs turned both down. This act of Coombs recalls an incident of a year ago, after Coombs had three times defeated the Chicago Cubs and brought the world’s championship to Philadelphia. He was offered a contract calling for $800 per week over one of the burlesque circuits during the entire winter, but he turned it down because he had given his word to a Cuban promoter to make a trip to Havana for $500 and expenses.

Rube Marquard of the Giants is another ball tosser who is slated to try for fame behind the footlights. Rube is scheduled to do a monologue which will deal with baseball, particularly with his part in the World’s Series.

Four members of the Boston Americans have formed a quartet and expect to secure bookings over the better class of
New England theaters. As all four have baseball reputations extending far beyond the confines of New England, and possess voices above the average, it is likely that their endeavors will not be confined to this small territory. The players are pitcher ‘Buck’ O’Brien, first baseman Bradley, third baseman Larry Gardner and McHale. O’Brien is no newcomer to the stage, having spent his winters as a vocalist o moving picture theater shows for the past few years.

Charley Dooin, manager of the Philadelphia Nationals, and his stage partner, Jim McCool, are booked to open this fall and winter season next week. Dooin is another ball tosser who has had sage experience and has made good. Dooin’s specificity is singing.

Chief Meyers, who teamed last winter with Christy Mathewson and May Tully in a vaudeville act that was solidly booked until the Texas training trip called both Giants away, still has the acting bee and will probably be seen on the stage again this winter. He has been offered an Indian monologue, and is thinking seriously of taking it up. Mathewson has refused all offers and announces that he has no further desire to be an actor.

‘Germany’ Schaefer, the greatest baseball comedian of the game being groomed for a sketch with Grace Belmont. They have already been offered ten weeks’ booking and should have no trouble getting more. Schaefer is a natural comedian, and if he can carry his diamond comedy to the sage he should have no trouble making good.

Joe Tinker, the Cub shortstop, will spend the winter as he has spent the off-season for the past few years, on the stage. King Cole of the same team, who did a turn last winter on the stage, is going to repeat, employing Jules Von Tilzer as his partner. ‘Doc’ White, the White Sox pitcher, whose debut in the vaudeville ranks last fall was a success, will again seek honors as a monologue artist.
Mike Donlin, having once more achieved distinction as a diamond hero, will undoubtedly take another whirl at the acting game. As an actor Mike was universally praised as being a great ball player.

Ty Cobb, has been signed with stage offers and will be received into the profession by the managers with open arms any time he may care to take a chance. It is reported that Tyrus is seriously considering an offer this year.

Last, but not least, among those who will break into vaudeville this year is Charley Faust, the eccentric Kansas farmer, who was with the New York Giants’ squad for several weeks.

J. Franklin Baker, the home-run hitter of the Philadelphia Athletics, has received some tempting offers since he achieved such fame by his great clouts in the championship series. Baker has turned a deaf ear to all offers up to date as he has a family and a home in Maryland, where he expects to stick during the winter.

Marty O’Toole was a much-sought personage by vaudeville managers when he was gaining so much notoriety as the highest-priced player in the history of baseball, but he had little to do as a major leaguer, and he was crowded out of the limelight by more recent heroes.

Besides the list here mentioned, there is a possibility of several other ball tossers budding out as thespians during the winter. There are also a number of minor league players who spend their winters behind the footlights, making quite an array of baseball actors who divide their time between the diamond and the stage.

The San Francisco Call – Nov 8, 1911 – Noted Ball Players who will be Stars of the Stage.

Two hours a day rehearsals for all of last week was the order for Jack Coombs, conqueror of Mathewson, ‘Chief’ Bender and ‘Cy’ Morgan of the Athletics for their Vaudeville
act, which opens October 30. Kathryn Pearl and Violet Pearl, who will head the act, have been rehearsing with the ball players, and a strong turn seem assured. Morgan, known as the ‘Minstrel Man’ of baseball, is a veteran of both the stage and the diamond. During the team’s trip away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts, Coombs fitting them for their parts. Coombs has developed unexpected stage ability. While Bender’s chief stock in trade, so far, has been his famous smile. Now-ever, Morgan believes Bender will yet make an actor

The advent into Vaudeville of the ball players is a compliment to the judgment of John R. Robinson, who put them under contract months ago, when Detroit was apparently making a runaway of the American league race. Robinson has instructed Wilton to ask $2,500 a week for the act. The demand seems to justify this price.

Robinson is also extremely sanguine of obtaining a world of publicity for his act. He has instructed Wilton to take all the bets offered by house managers on this end of the game. Robinson’s proposition is a suit of clothes that the Pearl-Coombs-Bender-Morgan act will receive more publicity each week than all the rest of the bill put together, and he bars nobody in his make-up of supporting bill. His wide newspaper acquaintance in every city about guarantees him the winning of his wagers.

‘Rube’ Marquard, the Giants second star, is still hopeful of scoring a hit on the stage. Marquard’s managers point out that a little break, in the luck turned the game against him, just as Hilton says a little break in the luck turned the first game against Bender.

The Rube has a monologue written by Will F. Kirk, the New York jingle writer, and ought to go big, if only on his work this year on the national League circuit.

Besides ‘Rube’ will have the assistance of a chorus of twenty beauties in putting his act over. It’s called Marquard’s
$11,000 beauties. He is booked for Cleveland, his home town, soon.

Up in New England four of the Boston Red Sox have formed a quartet. They will be booked over the better class of New England theaters. McHale, ‘Buck’ O’Brien, the wonderful young pitcher, Third Baseman Larry Gardner and First Baseman Bradley are the songsters. Those who have heard them are of the opinion that the quartet will be a decided hit on its excellent singing, aside from the members’ baseball fame. They are asking $500 a week, and will probably have no trouble in getting booked.

Gus Edwards has a scheme for an all-star big league minstrel troupe. He held a conference with Robinson in Boston last week with the idea of recruiting 14 baseball players to form the combination, the idea being to head the troupe with Robinson’s trio of Athletics. Robinson however, wanted the lien’s share of the money for his men, explaining he had a sliding scale agreement with Coombs, Bender and Morgan. The scheme forthwith went glimmering.

Mathewson so far has refused Vaudeville offers.

Charlie Dooin, manager of the Phillies, and his stage partner, Jim McCool, are due to open in two weeks on the United Booking offices circuits.

Frank Baker could have gone into Vaudeville and been billed as ‘The Home Run Kid,’ after the tussle at the Polo ground when he swatted one into right field in the ninth, trying the game. But Baker has a farm and family down Maryland way and he’ll stick there over the winter.

There were bids in some time ago for the Pittsburg $22,000 wonder, Marty O’Toole, but O’Toole hasn’t had the opportunities for workouts since joining the Pirates he will bring him into competition with World Series’ champs.

Chief Meyers of the Giants still has the acting bee and likes he coin it gathers in.
Ty Cobb and Joe Jackson will tread the boards of ‘legits'. The two Dixie batting demons have the distinction of being the first baseball players to break into the theatrical game as ‘legitimate.' They will be co-stars in a revamped version of ‘The College Widow,'

Napoleon Lajoie, it is understood, will also make his debut in Vaudeville this season.

‘Germany Schaefer, who gained most of his diamond popularity with Hughey Jennings’ Tigers, is being groomed for a sketch with Grace Belmont, 10 weeks being ordered them.

Out in Chicago, Joe Tinker, the Cubs prize short stopper, is being lined up for a Sullivan-Considine tour, while ‘Doc’ White, the White Sox twiller, another player who has had stage experience (debuting last fall) with once more seek vaudeville honors with the monologue. King Cole of the same team will work around Chicago with Jules von Tilzer likely for a partner.

It is not unlikely that Mike Donlin will be back in the limelight. Last but not least, Charles Faust, the jinx boy with the Giants, will play to ‘pop’ houses.

Washington Herald – November 10, 1911

The baseball players who are singing in vaudeville ought to be able to keep the run of the score.

Vancouver Daily World - November 11, 1911 - More tossers on stage than ever. At least a dozen star players are handed big, fat contracts.

It is a good thing that Garry Herrmann's proposed action against players going on the stage is not going to be this year, at least, as it would cause many theatrical manages to throw a fit, and incidentally a goodly number of players might throw something a great deal harder.

Three years ago, when Mike Donlin went on the stage, his was the only name of the baseball world flashing across a
playhouse entrance in bright electric letters, but things have changed since then, until now but a few can blame Garry for making a mild protest, at least.

(Sic: Anson and Kelly were on the stage much sooner.)

At least a dozen tossers of note will tread the boards this winter, and many of them are already busy rehearsing or have already started their season. As actors many of these ball players bat way below the .300 class, but they have the 'rep' and the hords of common folks will gladly fork over cash for the necessary pasteboards to see their favorites perform.

**Evening Bulletin** – November 13, 1911 – Ball Playing Thespians

Following in the footsteps of Mike Donlin, Christy Mathewson, Chief Meyers, Joe Tinker and others, baseball stars will be very much in evidence this winter on the stage. Rube Marquard, the New York southpaw, was the first to sign up for a monologue stunt. He will double up with James J. Norton in a comedy skit, written by William F. Kirk. Marty O’Toole, the $22,000 Pittsburgh beauty, is already before the footlights in New York in a Wild West act. Joe Tinker is in vaudeville again.

Chief Bender, Jack Coombs and Cy Morgan are sure of success in their act with the Pearl Sisters. Morgan is an old minstrel man and has been schooling Bender and Coombs. King Cole, the Cub pitcher, is back in vaudeville. Ty Cobb will top off the collection by appearing in the “College Widow’ this year. Mike Donlin and Christy Mathewson have turned down flattering offers and will forsake the footlights.

**La Grande Evening Observer** – November 18, 1911 – More Ballplayers Actors - Coombs, Collins, Bender and Morgan to appear in vaudeville this winter.

Jack Coombs, Chief Bender, Eddie Collins and Cy Morgan of the world’s champion athletics are to follow Mike
Donlin, Christy Mathewson, Joe Tinker, Doc White and Larry McLean on the stage. It is said that Morgan, who is known as the ‘Minstrel Man’ of baseball, is writing a vaudeville sketch, in which he and his three teammates will appear. The contract is said to be a liberal one. Aside from a large salary for each man, it provides that the wives of the four players are to accompany the actor men players over the circuit.

**Marion Daily** – Nov 24, 1911 – From Diamond to Stage

It must be taken for granted that among the ball players who are singing in Vaudeville there, is one now and them who makes a base hit – Christian Science Monitor

**Marion Daily Mirror** – November 24, 1911

From Diamond to Stage – It must be taken for granted that among the ball players who are singing in vaudeville there is one now and then who makes a base hit.

**Chicago Daily Tribune** - November 29, 1911 - New stars of vaudeville

The heroes of the sporting world are rapidly becoming the stars of vaudeville. An entirely new institution is the baseball player on the stage. The vaudeville manager always on the lookout for novelties, took account of the great enthusiasm over baseball last season, and the faith he put in the loyal fans has been more than justified by the big demonstrations with which these stars of the baseball world have been received. While the manager is smiling over his big receipts nightly however, everyone is not pleased by this innovation.

First, the vaudeville actor himself is alarmed for innovations are not to his liking. Secondly, the different owners of the baseball clubs are afraid that when spring comes and it is time to get ready for preparations for the baseball season these same stars will not wish to return to the diamond for
salaries inferior to those received in vaudeville where many of them are receiving upwards of $500 a week.

For several weeks Mike Donlin and his wife, Mabel Hite, have been playing to packed houses in vaudeville in New York.

When Joe Tinker of the Cubs' baseball team played the part of the coach in 'Brown of Harvard' people were turned away at every performance. It is hardly to be expected that one can both be a champion baseball player and a great actor, but there are many folks in the theatrical world who have 'reputations' that do no better than Joe Tinker.

.....Another player who has temporarily abandoned athletics and settle down to 'art' is Harry Howell of the St. Louis team. He is giving with much success a monologue in vaudeville.

Evening Review - December 14, 1911 - Marquard and Dooin made hit in vaudeville. Professional jealousy said to exist between stars.

Rube Marquard, also Richard de Marquis, left-handed pitcher for the Giants, made his debut as a vaudeville artist at Hammerstein's grounds, known as the Victoria park, Monday. There were two games, afternoon and night. rube acts in a nonchalant manner, as if the stage were his home and he also wears the uniform of the New York Giants. The latter is the better fit.

Breaking into the vaudeville circuit also was Charley Dooin, manager and star catcher of the Philadelphia National League team, who appeared at Keith & Proctor's Fifth Avenue Theater with Jimmy McCool, and a lot of Irish songs and some 'bright dialog,' according to the program, in a sketch entitled 'After the Game,' Dooin sang well, the breaking of his leg during the past season apparently not having affected his voice at all. He got plenty of applause and was called by his first name, to which he responded with a little speech.

Here is what the New York Herald says about the Cleveland pitcher:
It was the open season for speeches last night, for Marquard stepped to the footlights and made a little talk himself, proving that he is a regular actor. Marquard's sketch is entitled 'The Baseball Man.' The time is the evening of the day when the Athletics took that late lamented game from the Giants in the recent world's Series by the neat, but far from nifty score of 3 to 1. Rube says a whole lot about going to propose to a girl if the Giants won the series and then later he lays stress on the fact that the Athletics made only three hits off him. but right there was where some galleryhite pricked the bubble.

'When two of these hits,' he bawled, 'are a double and a home run right together, it makes some difference.

Marquard warmed up slowly, being helped over the rough places in his act by Miss Annie Kent, who sang a couple of songs and danced a lot. but toward the end Rube danced off the stage, swinging carelessly with Miss Kent, and one wondered each time that he landed whether he was going on through. He reminded one of Donald Brian when dancing. He was so different.

Charley Doin 'pulled them out of their seas' with his act. They made him sing until he was hoarse and then they wanted to know about baseball. Two bad Messrs. Dooin and Marquard can't get together and make a battery of vaudeville artists. But it is rumored that there is a great deal of professional jealousy between the two. The acts have been arranged so that one may not see the other's and get to his theater in time for his own.

'Dooin is all right,' declared Marquard last night, 'but he can't get his stuff over. His stage presence is not good.'

'What do you think of Marquard?' Dooin was asked.

'If he could talk with his hands his act might go.' replied Dooin.
The Call – Dec 24, 1911

Top-l to r, Edward T Collins, Hugh Jennings, Hal Chase

Photos: top left to right- Edward T Collins, Hugh Jennings, Hal Chase. Caricatures: Baker goes back to the farm, many appear on the vaudeville stage, Merkle studies law. Below-Collins writes for the magazines and newspapers & Bresnahan is a detective in Toledo, Ohio,

In box-Fred Clark. Far right in circle-Frank Chance

2nd row-‘Hans’ Wagner in car –Clark Griffith
What does the big league ball player do with himself in the winter?

It is generally supposed that the ball player drifts back into his little home town whence he has come to a big city with his talents and just hangs around until it is time to start south again for spring training. Some supporters even think of their heroes with one foot neatly arched over a brass rail, being lionized by admiring townswomen, while the audience listens to stories of the big leagues. That was usually the manner in which the old time ball players passed the winter, but it is not true of the big leaguer of today.

With the development of baseball as a game has come the development of the individual who plays it. This is attributed to the great number of college players who have taken up baseball as a profession in the last 10 years. Most of the old time ball players were harvested from the dumps and the town lots, while many of the present big leaguers have been culled from the leading universities. Realizing that the professional career of a ball player does not last more than a dozen years at the most, with here and there an exception, the majority of them now spend their winters in constructing some sort of a business to which they can retire when there is no more room for them in the big show. And those who have not been to college are not slow to follow this example. One star said recently:

‘I don’t want them holding a benefit for me when I get old.’

That is why the receiving teller is the favorite author of so many ball players nowadays and their bankbooks. Their most
entertaining reading. Few of them get hoarse from repeating that old and classic refrain: ‘Have another.’

Probably no man in baseball ever attracted so much attention in so short a space of time as did Frank Baker of the Philadelphia Athletics in the recent World’s Series. He won the highest baseball honors for his club by his phenomenal batting. He is a plain farmer in the winter. He tills the soil in Trappe, Md. He has found the soil there rather respondent, too. Being a farmer in the winter sounds as reasonable as ice boating on the Shrewsburg in August, but nevertheless Baker is a farmer. The climate being warmer in Maryland, he is able to plant the spring crops before he leaves for the south with the team, and he devotes the winter to taking care of his livestock.

When Baker leaves his farm in the spring, he has everything mapped out so that the farmer who has charge merely follows the chart. Baker is adding gradually to his land area, so that when he can no longer break up ball games he will have an occupation to fall back on. Immediately after his sensational playing in the World’s Series last fall several Vaudeville managers offered him fabulous amounts to go on the stage, but Baker refused them all.

Many of Men are Farmers

‘Yes,’ declared the hero of the series to the writer in the Athletics’ clubhouse after the last game.’ One manager offered me a contract for five weeks at $1,000 a week; but, pshaw! What could I do on the stage? I guess I would look like a ‘busher’ all right behind the footlights. And, then while I was away traveling thee farm might go to pieces, and next year, if things broke badly for me in baseball how many vaudeville offers would I get? No, sir. I’m going to stick by that farm. I want to go down there and shoot and arrange things, and
besides, I don’t think it does a ball player’s eye any good looking into the calcium light every day. I’m a ball player, not an actor.

Used to the open air life of the diamond for six months of the year, many stars devote their off season to farming because it keeps them out of doors and in condition. Fred Clarke, the manager of the Pittsburg baseball team, owns a big wheat ranch in Kansas and is said to be worth $1,000,000. Recently he thought of retiring to his ranch and abandoning baseball for good, but Barney Dreyfus owner of the Pittsburg club, refused to let him go. Fred Clarke need never worry about going back to the minors.

Frank Chance, manager of the Chicago Cubs and the winner of four National league championships and two world’s pennants, has a big orange ranch in Glendora, Ca, where he spends his winters. As soon as the Cubs had finished the series with the White Sox this fall chance hurried to his CA home, where he settled down for the winter.

Fred Snodgrass, the center fielder of the Giants, is another CA farmer, and he declares that he prefers farming to baseball, although he occasionally mixes a dash of winter baseball with it, as is shown by some of the California newspapers’ box scores of games played in the state where baseball is in vogue the year round. Snodgrass name is often mentioned as among those present when the scorer is marking down the lineup. Said Fred, immediately after the World’s Series: ‘I am going to dig for CA right away and invest the money I made out of the World’s Series in CA real estate.’ That is the great life-up at daylight and around with the cows and horses and chickens.

‘I don’t like that up at daylight things,’ said ‘Josh’ Devore, who was in Snodgrass audience at the time and is somewhat of a humorist; ‘but that part about being around with the chickens sounds good to me.’
Clarke Griffith, formerly the manager of the Cincinnati Reds is another ranch owner, having saved the money he made from baseball and invested it in property.

It is surprising how many ball players practice law during the off season and make a success of it. No doubt that comes from the experience gained in handling umpires. But, on the other hand, some umpires are reading law, too, perhaps with the end in view of being able to take care of ball players.

Besides getting $18,000 a season for managing the Detroit Club in the American league, Hugh Jennings has a lucrative law practice in Scranton, Pa, where he spends all his time in the winter. Just pick up a few hundred dollars each fall writing accounts of the Worlds’ Series games for a newspaper. And he is not one of those authors by proxy, either, but insists on ‘writing’ his own stuff.’

‘I got $50 for each story,’ he told a friend after the last series, ‘and I was worried to death during the close fifth game in New York for fear that the Athletics would win it, which would give them the championship, and my career as an author would be cut short there and then, and, worse yet, my pay would stop, too.’

As an attorney Jennings really sparkles. They say in Scranton where he has charge of a case and gets worked up to the proper pitch, he stands on one foot, his attitude on the coaching line, kicks the other one in the air, and emits his famous ‘Eeyaah.’ After this happens opposing counsel throws up his hands and offers to settle.

‘Eddie’ Grant, formerly the third baseman on the Philadelphia National League team, at present affiliated with Cincinnati, is a graduate of Harvard law school, and has a practice in Boston which he leaves in charge of his partner during the playing season. In his case, as in those of many ball players, baseball is simply a means of support until he can build up a sufficiently large practice to live as he desires.
Fred Merkle, the first baseman of the Giants, has been studying law two winters at his home in Ohio and expects to be admitted to the bar thee this year. Merkle has tried many cases in petty courts and has a reputation as an orator in his home town. He is well read and intelligent, and is due only to that one incident when he lost a championship for the Giants that he has been rated as a bonehead. Even Connolly, the umpire who fined Merkle $100 in the world’s series, admits that he is an orator.

**Lawyers & Writers**

‘Dave’ Fultz, who used to play centerfield on the New York American League team and was one of the best outfielders in baseball, studied law during the winter and practiced until he had a remunerative clientele. He then retired from baseball and is now a successful practicing lawyer in New York.

John M. Ward, once manager of the Giants, is another baseball lawyer who began to practice whirlled still in the game.

The newspaper business is beginning to claim more and more ball players in the winter. ‘Eddie’ Collins, the 2nd baseman of the Athletics and in ‘Cap’ Anson’s own words, ‘the best second sacker in the game today,’ spends his winters writing in his home in Lansdowne, just outside of Philadelphia. He has done some very creditable work for magazines and wrote a story a week for newspapers last winter. He is a graduate of Columbia University, where he specialized in English.

‘Christy’ Mathewson generally conceded to be the greatest pitcher the game has ever produced is something of a writer, and hopes to progress along this line of endeavor. Mathewson has done magazine work, and covered the recent
world’s Series for the papers in such creditable style that the
St. Louis Republic printed an editorial which declared that
when Mathewson had passed as a pitcher he still had a future
as a writer.

Before leaving for Cub with him, and the prospective
customer couldn’t be brought around to such a commonplace,
everyday subjects as life insurance while ‘Big Six’ was present.
Life insurance can be discussed with any agent, there is on one
‘Matty.’

If I had to live by what I made out of the life insurance
business, asserted Mathewson, as he tendered his resignation,
’I would starve to death.’

‘Matty’ once went into Vaudeville with ‘Chief’ Meyers,
his catcher, and May Tully was introduced to lend professional
tone to the sketch, which was call ‘Curves.’ It needed all the
tone that it could pick up because the general opinion was that
Mathewson as an actor was a great ball player. That was last
winter. He had another opportunity to go into Vaudeville again
this season, and got the ‘big time’ but he refused.

“I don’t like it,’ said ‘Matty,’ and I don’t see why I should
do what I don’t like to do.’

The big pitcher is going to spend this winter in writing
and playing baseball in Cuba. He follows the stock market
closely, consulting the financial page after he has read the
sporting page.

Coombs, Farms and Shoots

The fancy prices offered ball players to go into Vaudeville
have resulted in many of them appearing on the stage in recent
years. The latest acquisition to this branch of art is a trio of
pitchers from the Philadelphia Athletics-Bender, Coombs and
Morgan. Bender & Coombs were winning pitchers in the
World’s Series, and as a result were offered corpulent
Vaudeville contracts, while ‘Cy’ Morgan has had previous
experience in the calcium and was brought along to give his more talented

(In a baseball way of speaking) team mates stage steadiness.

John Coombs, off the sage and behind the scenes, is a farmer in Colby, Maine, where he has several acres of land of which he is very proud. He was married a year ago, and is building up the farm to retire on when his ‘salary whip’ gives out. Coombs is also very fond of shooting, taking 3 or 4 of the other Philadelphia players up into Maine with him after the baseball season each fall for a month’s trip.

Joseph Faversham Tinker, the shortstop of the Chicago Cubs and one of the hardest batter that ‘Matty’ has ever had to face, is a regular actor in the wintertime, playing in the ‘legit.’ Tinker sometimes varies his stage career by appearing in Vaudeville, but as a rule he prefers the heavy villain parts in melodrama and gets his stuff across with a bang. He admits it himself. He has also played the role of heavy villains in a game or two against the Giants.

‘How could I help being an actor with that middle name of mine?’ asked Tinker once.

Nobody had any good reason on the tip of his tongue, so ‘Joe’ has kept on acting.

Roger Bresnahan, formerly the catcher of the Giants and at present the manager of the St. Louis Cardinals, is a detective in Toledo, Ohio in the winter. They say he broke into the business because he made a reputation catching men stealing second as soon as Roger started sleuthing there was a noticeable decrease in crime in Toledo.

Bresnahan became rather chesty about this, and some of the men who live around New York by the dexterity of their fingers heard about it. Roger visited New York to attend a baseball meeting, and his watch and pocketbook were stolen. After he returned home he received them back through the mail, with the enclosure:
‘We admire you as a ball player, but your work as a detective is crude. Just to show you that Toledo rooks are bush leaguers compared to those in New York.’

Bresnahan ceased to pursue his trade as enthusiastically after that, and this winter he is paying very little attention to it because he is so busy with the affairs of the St. Louis club, being abundantly reimbursed for managing it.

Hoblitzell, the first baseman of the Cincinnati club, is a dentist off the diamond, practicing in Cincinnati. ‘Hobby’ is said to be a very popular dentist, and is building up a large and lucrative practice.

He is also something of a society light, winter and summer. He carries a dress suit with him on the road wherever he goes and devotes considerable time to wearing the wax off the ballroom floors.

It was once said that big ‘Larry’ McLean, the catcher on the Cincinnati club, was a society man, and anxious reporter, eager to make a little extra money, thought to write a story about his ball playing. Beau Brummel, so he wired McLean:

‘Do you wear a dress suit every night?’

‘Think I’m lucky if I have one union suite,’ came back the answer.

Many ball players have become lumbermen. No, not on account of the construction of their heads. Frank Bowerman, formerly the Giants catcher, is in the lumber business in northern Michigan. Fielder Jones, formerly world’s championship has such a remunerative lumber business in the northwest that he has turned down several large sized offers to return and manage the White Sox.

Perhaps the most peculiar profession of any ball player who ever chiseled his way into the big leagues that of ‘Rube’ Ellis, the left fielder of the St. Louis Cardinals He was an undertaker’s assistant and playing ball ‘on the side’ in Los Angeles when he was adopted by a scout for the Cardinals.
Since making good in the big show he has gone into the undertaking business for himself and had a place of his own in Los Angeles

**Lured Back to the Game**

Many ball players work so energetically during their winters that they build up businesses which require all the time they can give to them, and they retire from the game before their time. But frequently ‘the call of the game’ brings them back.

At the end of the season of 1910 ‘Jake’ Stadl, the first baseman of the Boston Red Sox, announced that he has played his last game of big league ball and that he was going to retire to become the vice president of the Washington Park National Band, at 63rd Street and Evans Avenue, in Chicago. For some time before his retirement he had devoted his winters to banking, his father in law being president of the same bank. ‘Jake’ Stahl was established behind a mahogany desk with a push-bottom handy to call his office boy and a stenographer right at his elbow. On the door it said: ‘J Garland Stahl, Vice President – nothing about first baseman.

The vice president got through the winter all right and did pretty well in the spring training season having only two or three slight relapses from ‘J Garland’ to ‘Jake’ Stadl, first baseman, began to get the upper hand of J Garland Stahl vice president. He lasted through the morning fairly well, but in the afternoon he wore a callous spot on his finger pushing the buzzer to get the office boy to run out and buy him the latest baseball extra. When the malady became most malignant he forgot what it was beneath the dignity of a vice president to dash out in the street boneheaded and buy the latest extra himself.

And now, J Garland Stadl, vice president, announces that he will become just ‘Jake’ Stadl, ball player, again next season and forget the banking business except in winter.
'A man can be a banker at any age’ said ‘Jake’ Stahl, ball player recently to J Garland, the banker, ‘but he can be a first baseman only when he is young.’

Vincent Campbell, the hard hitting outfielder of the Pittsburg club and the son of one of the wealthiest brokers in St. Louis, declared at the end of the season of 1910 that he was through with the diamond for good and that he was going into business with his father. This decision was reached after the father had made an urgent appeal. But Campbell did not last half a season as a broker before the ‘call of the game’ got him. He joined the Pirates in June and intends to keep on playing ball now until they cut the uniform off him. He will be a broker only in the winter.

Several ball players have become engaged in the automobile business, motors having become very popular in the profession lately.

‘Ty’ Cobb, the great outfielder of the Detroit club, who led all the ball players in both leagues in hitting and stealing bases this season, is probably the best known automobile agent. He is in the business in Atlanta, Georgia, near his home. Cobb has won two automobiles offered as prizes by his prowess on the diamond, and if he continues at the present pace he will be able to stock his own store from his winnings. At present Cobb is devoting a little time to the stage, having been tempted by an especially fat offer.

‘Hans’ Wagner, the big shortstop of the Pittsburg team, is also in the automobile business, having a garage in Carnegie, PA, his home. Wagner has been interested in automobiles for some time and started his garage several years ago. The minors will never receive ‘Hans’ Wagner.

Automobiles are getting to be as common among ball players as noses. Everyone has one. ‘Eddie’ Collins of the Athletics, ‘Connie’ Mack, the manager of the Athletics, ‘Ty’ Cobb, ‘Larry’ Lajoie, Frank Chance, ‘Rube’ Marquard,
Frank Baker – or perhaps it would be simpler to name those who haven’t cars.

**What the Umpires Do**

Even the umpires devote their off season to other pursuits. ’Bill’ Evans of the American league is in the newspaper business in Cleveland, from which profession he was recruited to become an umpire. ’Bill’ also gets gay and contributes a story to a magazine occasionally just like a regular author.

Rigler of the National of the National league is studying law at Virginia University and is doing very well. John Kling, formerly the catcher of the Chicago Cubs and now connected with the Boston team, has a pool parlor in Kansas City which pays him so well that he refused to sign a contract with the Cubs one season that ran up into the thousands. ‘Big Larry’ McLean, the catcher of the Cincinnati club, thinks that he is a ‘white hope’ and puts in his winter boxing.

John Evers of the Cubs was formerly a prosperous shoe merchant, with stores in Try, New York, his home, and Chicago, but he has met with reverses recently. Rube Marquard, who boasts that he never earned a cent in his life except by baseball, is doing a little acting this winter.

‘Ollie’ Crankall of the Giants is a farmer, as is ‘Larry’ Lajoie of the Cleveland team.

‘Chief’ Meyers, the Indian catcher on the Giants, is an interpreter, speaking Spanish very well. He once held a job as a government interpreter. He devotes his time in the winters to translating, making his home in Los Angeles.Ca. Meyers is also a great student and a voracious reader.

Dummy’ Taylor, formerly of the Giants and now pitching in the Eastern league, spends his winters teaching in a deaf and dumb school. ‘King’ Cole, the Cubs pitcher, was a barber in Bay City, Michigan, when discovered by a scout, but he has quit that line of art and expects to become entangled in a new
profession shortly. Gregg, the sensational southpaw of the Cleveland club, is an interior decorator.

Fisher, the pitcher of the New York Yankees, is a school teacher during the winter months. ‘Hal’ Chase spends his time in California, his native state, shooting, riding and playing ball. Fred Tenney, the old Giant first baseman and who most recent manager of the Boston National league club, is an artist, and spends his winters in his little home just outside of Boston drawing and painting. Louis Drueke of the Giants works in the cotton business down in Texas.

1912

Brooklyn Daily Eagle - January 5, 1912 - Billy Hallman, former superbra, stage star among ball players. Only real actor of diamond heroes to try their luck before the footlights.

(Sic: Superbra was the early name of the Brooklyn ball club, later the Dodgers.)

Nick Altrock, who divides with Germany Schaefer the honor of being the comedian of the diamond, is again to try his luck in vaudeville. Altrock and Schaefer teamed up some years ago in a musical stunt, but did not last much longer than others of their comrades of the ball field. But Nick of the remarkable face is persistent, according to Joe S. Jackson of the Detroit Evening News, and proposes to stage a comeback in monologue. Schaefer will also make his third attempt to shine as a vaudevillian. If the two can overcome the embarrassment that has marked their appearance before a theatrical audience in the past, they should success. They have the stuff. All they need is to act the way they have been accustomed to on the coaching lines.

Only one ballplayer, according to Jackson, has ever succeeded in making the stage a vehicle for his winter rest-up, although many others have tried. That one is Billy Hallman,
who played with the Brooklyns in the 90s and has been seen here season after season during and after his career on the diamond. Hallman appeared in several roles with 'The Volunteer Organist,' and will hit town soon with a burlesque show. Speaking of the attempts of players, past and present, to make their marks on the stage, Jackson says:

Hallman the real actor

'Numerous ballplayers have trodden the boards, but only a few with anything like more than ordinary success. The higher they have climbed in baseball, the less likely they are to make good on the boards. The one ballplayer who was a real actor-one who could play a part and get away with it without depending on his baseball reputation-was Billy Hallman, the old-time National leaguer. For years he spent his winters on the stage. He was one of the old-type Dutch comedians, and usually had a laugh part in popular-priced melodrama. When the present Garrick was the Whitney, he appeared there on numerous occasions, in the ten, twenty and thirty stuff that flourished at that house.

'Next to Hallman, in the matter of making good on merits, were Charlie Dooin and Jim Callahan. The latter is a really classy monologue artist. He has a rich fund of stories, mostly dealing with baseball, all clean and each possessed of a point. He can set by with any audience. Dooin has a good tenor voice. Teamed with a partner named McCool, he played the big time several winters. Anybody who paid to see the pair got his money's worth. They were not a knockout, but they were competent. They could sing, their comedy was passable, if not uproarious.

Extra performer carries it

'Usually a baseball sketch that is successful is so not because of the work of the athletes, but of some woman artist. Mathewson and Meyers, when they were at the height of their
fame as a battery, played the big time in the East. But it was May Tully who made the act go. Rube Marquard never could have lasted five minutes on any stage but for the work of his partner, and wife, Blossom Seeley. Mike Donlin posed as an almost comedian and a near dancer for two or three winters. His wife, now dead, Mabel Hite, a very clever and a very lovable woman, had to carry the sketch. And she had to work to do it.

'Singing acts seem to be especially favored by the baseballist. Buck Weaver and Jim Scott, with Weaver's wife and her three sisters, played through the West last winter, and did very nicely, except when the men tried to be comedians. some years ago, 'Buck' O'Brien, Marty McHale and a couple of other players, all then with Boston, formed the Red Sox Quartet and played New England dates. 'Doc' White did a single singing turn for a couple of seasons. Mr. Jennings of Detroit, went out with Ben Smith. Hughie was billed as a sentimental vocalist, but his audience all through that he was a serio-comic.

Old boys did their part.

Players of another day had their part in stage life. Cap Anson, for a number of years was in vaudeville, and so far as known still is doing his monologue. In the heyday of his fame he was starred in a regular stage piece which did not last long. Harry Bay, once of Cleveland, was repertory actor in the 'Rube' drama in the winter. And Cy Morgan is an all-round Thespian. He used to double in brass, playing in the band before the show, in the orchestra during the overture, and being cast for a part in the drama. More recently he has gone into moving pictures, and has created a pronounced success.

'The pictures haven't grabbed a lot of baseballists. Ty Cobb and Cy Morgan are each other's best hated friends. So it is odd that they should be the most prominent of the picture actors who were drawn from baseball's ranks. Cobb has just
finished posing for films that shortly will be shown around the country. He has had theatrical experience before, making a quite extensive tour one winter in the leading male role in 'The College Widow.' That ended him as an actor, and he says that his present engagement is his last as well as his first as a movie star.

Cobb not a good actor.

'George Moriarty has been mixed up in a way, some of his songs having been stage successes, while he also has had a movie film or two presented. Cobb will never be a success as an actor, because he does not like the work. Never bothered on the ball field, no matter how large the crowd, or how much the opposition may be riding him, he is intensely bashful when called on to face an audience. It is one of the trails of his life to be called on to make a speech, though he gets by nicely once his is forced to his feet.

'Mr. Jennings is of a different type. When he's on the stage he takes himself seriously, thereby differing from his auditors. he insists on a sketch, in which he not only will have opportunity to sing-that's what he calls it-but will have dialogue, so that he can demonstrate his mastery of the broad 'A.' He is one of the few managers who have gone into vaudeville. Joe Tinker, of the Cubs, is another. He does a monologue, and does it well. Rudolph and Gowdy of the champion Braves, comprised a team that was overlooked previously. They worked a week or two, right after Stallings' outfit had cleaned up the Athletics. Stallings was offered big money to make a tour, but turned it down.

Should be, but isn't

'The ball player should have a good stage presence, because he's in front of larger crowds each day during his career, than the theaters. but, as a rule, the player who is
tempted to take a whirl at theatrical life is glad when it is over. The only thing he likes about it is the money that he can earn.'

Hays Free Press – January 18, 1912

A theatrical journal tells us that there are 50,000 actors out of work. How could it be otherwise with puginests and baseball players crowding the stage?

Variety - February 11, 1912 – Baseball Acts

Thomas J. Gray is writing a new act for Rube Marquard and Blossom Seeley, to be used by the to-be-formed vaudeville alliance when Miss Seeley has completed her engagement with ‘The Charity Girl.’ Mr. Gray also is framing up a baseball act for Germany Schaefer and Nick Altrock, the two clowns of the Washington Americans.

The vaudeville stage will see Mike Donlin soon, associated with Tom Lewis who lately closed a short tour in ’The Yankee Prince.’ Mr. Donlin played with the Pittsburgh National League team the past summer.

The couple are ‘breaking in’ their act this week and are first regularly dated up at Akron, Ohio, Oct 12, with the other Feiber & Shea house a Youngstown the week following.

It is reported Lewis and Donlin are asking $1,000 or more weekly.

Republican News Item – February 23, 1912

The baseball season will close a week earlier this year which will give the players more time to rehearse for their engagements on the stage.

Ogden City, Utah – Feb 24, 1912

Baseball men do a lot of unnecessary worrying over so called evils which time would cure without any of legislation. The club owners were much disturbed two years ago because so many players were accepting stage engagements. There was
no objection on the part of the magnates to the players picking up extra money in the off season, but it was feared that the late hours and indoor life of the stage people would prove injurious.

Rules and regulations were adopted to prevent players from accepting engagements without the consent of their clubs. This legislation was ineffective because the stars of the teams did not have any trouble in getting the consent, and only the stars were wanted by the theatrical promoters. The club owners are not worrying now about the player’s invasion of theatrical territory. The public has demonstrated that it wants to see the players only in the good old summer time on the diamond, and therefore there are few fat theatrical contracts being offered. The experience of Mathewson, Meyers, Mike Donlin, Ty Cobb, Morgan, Bender and Coombs, Johnny Evers and Joe Tinker will deter other baseball stars from attempting a stage career.

In this connection Hans Wagner again looms up as the smartest of baseball players. When the stage craze was on Wagner was offered greater inducement than were held out to any other player, but he turned down every offer and attended strictly to baseball. This has been his policy ever since he signed his first contract with President Dreyfus, and he probably has more coin to show than any other player in the ranks can boast of. And besides, he has four months a year to spend as he pleases in automobiling, hunting, fishing, basketball and other pursuits that he really enjoys.
The Evening Standard – February 24, 1912 – Ball players seldom make good on stage.

Baseball men do a lot of unnecessary worrying over so called evils which time would care without any help in the way of legislation. The club owners were much disturbed two years ago (1910) because so many players were accepting stage engagements. There was no objection on the part of the magnates to the players picking up extra money in the off season, but it was feared that the late hours and the door life of the stage people would prove injurious.

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The Washington Times - October 14, 1912 – Stars of the Diamond Entering Vaudeville

Among the stars of baseball who will be seen the coming season on the vaudeville stage is ‘Rube’ Marquard, star pitcher of the New York Giants, who has formed an alliance with Blossom Seeley, the sketch they will use being written by Thomas J. Gray. Gray is also at work on a sketch to be used by Germany Schaefer and Nick Altrock, the clowns of the Washington team.

Mike Donlin of the Pittsburg National league team has formed a partnership with Tom Lewis, who has just closed a short season with ‘The Yankee Prince.’
Clipper – October 18, 1912 – Flood of Baseball Players Ready to Sweep into Vaudeville.

With the World’s Series baseball games out of the way, a small-sized drove of diamond stars and nedar-stars are ready to break into the theatrical game-to last, no one knows how long.

Thomas J. Grady seems to have something of a corner on the business of supplying them with material. He has prepared an act which ‘Rube’ Marquard and Blossom Seeley will ‘sick on ‘em’ a Hammerstein’s Monday, Oct. 28. No matter what the subject matter is, the title is ‘Breaking the Record.’ The ‘Rube’ is a regular actor and can swell up and day he wants to by walking around until he finds a three-sheet in front of some picture house advertising the big film for which he posed not long ago.

‘Germany’ Schaefer and Nick Al trock billed a ‘The Baseball Clowns,’ will beat Marquard and Miss Seeley to it by a few days- although not in the same territory. Their act, also by Mr. Grady, is to bed tried out in Rochester, N. Y. Oct. 31, and will land in the players home stamping ground, Washington some days later to formally begin a tour of the American League cities.

‘Hughey’ Jennings, it is understood, is to try vaudeville in a single which is being prepared for him by Mr. Grady.

Other baseball player actors who are tugging at the leash are the Red Sox quartet, headed for vaudeville, and Ty Cobb who, it is said will join the George M. Evans minstrel company.

 Variety – October 18, 1912 – Baseball Acts

Hughey Jennings, of the Detroits, think if ommy Gray; would write him a little skeetch he could spend most of the winter in vaudeville playing it. Mr. Jennings is an attorney during the cold weather, or whenever else he wishes to pradctice. He suggested if the sketch writer, author and red-head, could start the skit off in a lawyer’s office, gradually working it into a setting of a baseball diamond, he (Jennings) would take care of the rest. Tommy says he thinks Hughey can do it too.
Mr. Gray’s skit for Nick Altrock and Germany Shcaefer is completed. They first appear on the ‘big time’ Oct. 28 at Chase’s Washington. If the piece goes over, the couple will get all the American League cities.

‘Breaking the Record’ is the title of the set Gray is writing for Rube Marquard and Blossom Seeley. With Marquard’s stock away up since Monday’s game, it is expected there will be a demand for his vaudeville sevices.

Wednesday several agents jouneyed to Boston, in the hope of securing John J. McGraw, manager of the Giants, for vaudeville. It was said Frank Bohm, who has McGraw under his booking direction, was authorized to offer himn $1,500 weekly to appear in the Keith theatres. McGraw had placed $2,500 as the wage for himself, if the Giants won the series, and $2,000 if they did not. Hammerstein’s was biting at the latter figure, until obtaining Marquard and Blossom Seeley to appear there Oct. 28, when negotiations for McGraw were dropped.

The great little dirctor of the National League’s best has about thirty cities taken at practice, that he believes will form an act, with a lecture by him while they are being shown. If McGraw signs with the U. B. O. he will probably first appear at Keith’s, Providence.

The Evening Standard - October 26, 1912 – Diamond Stars take to Stage (Same article as above but different newspaper)

Among the stars of baseball who will be seen the coming season on the vaudeville stage is ‘Rube’ Marquard, star pitcher of the New York Giants, who has formed an alliance with Blossom Seeley, the sketch they will use being written by Thomas J. Gray. Gray is also at work on a sketch to be used by Germany Schaefer and Nick Altrock, the clowns of the Washington team.

Mike Donlin of the Pittsburg National league team has formed a partnership with Tom Lewis, who has just closed a short season with ‘The Yankee Prince.’
The Washington Herald - October 27, 1912 - Stage Lures

Diamond Stars

Says Billy Weart, of the Philadelphia Telegraph-The call of the stage has again proven too much for the baseball players and managers. There will be more of these ‘actors’ than ever before during the present theatrical season.

Charles Dooin hasn’t yet decided whether or not he will appear behind the footlights with his old side partner, Jimmy McCool. Dooin, though, admits that he is getting the stage fever and that the inducements are getting very tempting. Last winter, when peace was patched up between Charles and President Fogel it was reported that one of the terms of the pact was that the Quakers’ manager should cut out the footlights and stick close to the Phillies’ office during the winter. No agreement was signed to this effect, so that Charlie may cut in on some theatrical contracts to relieve the monotony of the winter’s dullness.

Manager McGraw, of the Giants, has signed up for fifteen weeks to do a monologue act in vaudeville. Hughey Jennings is going into the same line of work with a black face comedian as his partner. ‘Germany’ Schaefer is also going to ‘double in brass.’ Schaefer tried the stage last winter. He was said to be funnier on the ball field than on the stage.

Winnipeg Tribune - November 6, 1912 - Ball players in vaudeville.

Now that the baseball season is over a good part of the major league is preparing to go into vaudeville.

Mike Donlin and Tom Lewis have teamed up, and were breaking in the act on the smaller line when Donlin was called back to New York by the death of Mabel Hite.

Rube Marquard is another ball player who has a regular performer as a partner. In company with Blossom Seeley, the famous southpaw appears at Hammerstein's. John J. McGraw has signed a Keith contract and is going it alone. He makes his
vaudeville premiere at the Colonial Theatre. New York Schaefer and Altrock, another brace of ball players appear at Chase's, Washington, in a vaudeville act written for them by Tom Gray. Gray has also been commissioned to write a sketch suitable to the abilities of Hughey Jennings. The Detroiter is now in New York, and he, too, will soon be seen in the two-a-day houses.

In addition to the above, the Red Sox Quartet, a singing four of last season, will again be seen in the New England theatre, while Bill Sweeney is to be seen over the Loew circuit in a monologue prepared for him by Jim Corbett.

Pittsburgh Post Gazette - November 10, 1912

Baseball has taken to the stage, and heroes of the diamond are crowding the matinee idols far beyond the penumbra of the limelight. The tawny-haired, curly-locked juvenile man and professional heart-breaker is no long the recipient of bonbons and bouquets from the impressionable beauties of the afternoon shows, for the hefty swatters and the fleet-footed base runners and the strenuous fighting men of the great national pastime have taken up historionism as a between-season sport and are showing their professional ambidexterity, as it were, by indulging in the polite singing and dancing stunts and the pleantries of patter. This fact is brought forcibly to mind by the prospect of seeing in the Grand this week the indefatigable outfield or the Pittsburgh team, Mike Donlin, who, with Tom Lewis, a Falstaffian musical comedy comedian, is to present a little skit entitled 'The Ball Player and the Unknown.' Mr. Donlin's erstwhile boss and present implacable foe, John J., otherwise 'Muggsy' McGraw, the fighting captain of the Giants, is to follow upon the same stage the week of December 2. He has already made his debut in New York with a monologue entitled 'Inside Baseball,' while his chief pitching dependence, the record-
making, 19-consecutive-game winner, Rube Marquard, is bidding for plaudits across the footlights with the fair and frolicsome Blossom Seeley. This troupe of National League players will shortly be augmented by the two clowns of the Washington Americans, Germany Schaefer and Nick Altorck. 'Pop' Anson, the distinguished veteran of the national game, is now doing a monologue, and Joe Tinker, the sensational Chicagoan who managed the Cubs after chance stepped out, is entertaining patrons of the two-a-day with songs and stories. The Red Sox quartet, consisting of Speaker, Lewis, Carrigan and Wagner, are singing ditties of the diamond to the delight of fans who go to the theater. Fred Beck, formerly of the Boston Nationals and latterly of Philadelphia and Cincinnati, is a slugger of illustrated songs in the nickelodeons of his home town.

Going back a bit into the history of baseball and the stage, we find that Arlie Latham was once an actor and played the baseball mascot in the late Charles Hoyt's 'A Hole in the Ground,' Capt. Anson, too, by the way, was the hero of a Hoyt comedy, and there are numerous lesser lights of the baseball world who, in the past or at the present time, have found the stage a means of livelihood.

Donlin, however, is the only one of the present baseball actors who has had previous experience. Two or three seasons ago he and his late wife, Mabel Hite, traveled over the vaudeville circuit playing a little sketch of the national game entitled 'Stealing Home,' and in his present medium Mike is credited with showing a development of historionism not heretofore suspected. At all events, when he appeared at the Union Square Theater in New York the past week both he and comedian Lewis achieved the hit of an extraordinary program.
**Washington Times** – December 4, 1912

The baseball players are surely crowding the footlight this year. There are Mike Donlin, Rube Marquard, Hugh Jennings, Germany Schaefer, Nick Altrock, and many more in vaudeville.

**New York Clipper** – December 7, 1912

Recently we had a plethora of baseball players appearing in vaudeville. It does not matter whether these people have any stage talent; it does not matter what they say or do on the stage, the audience is only interested in seeing the man, just the same as they would look at some animal at the zoo. But these so-called performance – that! Baseball players of prominence receive large salaries for their work on the diamond during the baseball season, and it is hardly fair to the vaudeville performers for them to butt into their business. Vaudeville players frequently spend a large amount of money and time in perfecting an act or sketch while the baseball players for a few dollars can have a monologue or sketch written, and then break into a field in which they do not legitimately belong. This is not only unfair but it is mean, for every baseball player booked in vaudeville supplants a legitimate performer, who independent upon his work for his living. It is difficult to solve this problem unless the ball players themselves can be made to see it in its proper light and keep out of the business, it may be that they have never given serious thought to the matter, and have never put themselves in the other fellows places mentally.

**Washington Times** – Dec 19, 1912

This being by heresy, a free untrammeled country, ball players who break into Vaudeville are entitled to play out their own string as they see fit, but when it comes to a system of press-agenting the athletes and chasing the shackles against the best interests of the clean game, the rebuttal is always in order. Mr. Marquard, for example, whether guilty or innocent of the
utterances credited to him of late, has done quite a bit to wipe out of memory the nineteen straight achievement, and it may be some time before he can hook another such string of conquests together. It may, in fancy, be several months at the shortest. Not to say a week or two more.

The Tacoma Times – December 30, 1912
Since ball players have taken to the vaudeville stage in such numbers, we'll soon have a lot of bad actors in the winter as well as the summer.

The Washington Times – December 30, 1912 – Players Poor Actors
Now it is said that the theatrical promoters who fought to obtain contracts with the baseball players have been sadly stung, not one of the player-actors making good. Johnny McGraw picked up easy money because he was McGraw, not because he could deliver a monologue. He failed most ignobly to attract the fans after the first day in each city.

Richard de Marques, who southpaws for the Giants in the summer and out Romeos Romeo in the winter, has been a distinct failure on the boards in spite of the advertisement he received around New York and Atlantic City. Hughey Jennings has met with fair success, though he owes most of it to his companion, a real actor.

When the promoters took one look at Schaefer and Altrock, who were being groomed for a stage stunt, they fled, thus saving some money there.

Perhaps next year the theatrical agents will let the diamond heroes stick to the diamond. Why is it, anyway, that so many think a ball player can be as attractive behind the footlights as he is on the field?
San Francisco Call - January 5, 1913

The baseball players fraternity might do their organization much good by instituting a reform that would acquire their numbers to take out a license before venturing on the stage.


He is a prominent baseball player and he is in vaudeville. He can’t sing; he can’t dance. He merely tells his audience in every town that they are bound to cop the pennant next season. Of course, he is making good.

The Star – February 22, 1913

If eggs drop to 20 cents a dozen and baseball players continue to go on the vaudeville stage – oh well.

Variety – February 28, 1913

Few ball players become enamored of the stage. There have been exceptions, like Mike Donlin, but others balk. Mathewson said one was enough for him. This season’s entrants Hughey Jennings and John J. McGraw, are both decided disciples of baseball hereafter. Mr. Jennings said the other evening the strain, wear and tear on his nervous system going before an audience twice a day were becoming more than he can stand. McGraw felt the same way, and has mentioned that he would rather go into a double header on the diamond any time than to play in vaudeville.

Adoir City News – March 26, 1913

Another argument in favor of spring is that it will take the baseball players off the stage.

Washington Times – May 20, 1913

Amateur baseball players will be seen in vaudeville sketches in the town hall in Congress Heights next Tuesday
evening and they will imitate some of the professional diamond stars who have specialty acts on the stage.

**The Washington Herald** – October 30, 1913 – suitable for Umpires

‘Ball players are going into vaudeville right along.’
They are?
‘I’m an umpire. I wonder if I couldn’t break in?’
‘Why not? You’d be just the man to open the bill, while the orchestra is tuning up and the audience is banging the seats. It’s a thankless job.’

**New York Times** – November 2, 1913 - At Close Range with people of the stage. Behind the Scenes with Pennant Winners.

It was pretty nearly time for the last half of the ninth inning of the baseball game that was to decide a championship, a pennant, and a wedding— to say nothing of a fortune or two bet on the result, and the grandstand which was to hold the cheering thousands was not ever built. The cheering thousands were there and the man who was going to manufacture the hit which could win the game was ready with his trusty bat, but the stage hands were leisurely getting the grandstand got together and the super captain was handing out old straw hats and grandstand cushions to the fans, just two hundred in number.

For you see it was a stage ballgame, and it took place during the third act of Christy Mathewson and Rida Johnson Young’s play ‘The Girl and the Pennant’ last night on the stage of the Lyric Theatre.
November 2, 1913

The stage hands knew there wasn’t any hurry about the grandstand because it was already in sections waiting to be put together with stage braces and pieces of rope and there was a whole scene to be gone through before it would be needed.

But when the builders of the grandstand got the word from Stage Manager Arthur Ebbetts is to get busy, they fitted the scenery together in no time at all and soon had as fine a looking ball park as any big league team could want. From up above somewhere, at Mr. Ebbetts’s command, dropped down a fence which looked for all the world like the far field one up at the Polo Grounds and a dozen men wheeled a big score board into position and everything was ready for the final half of the last inning.

When the curtain went up on the ball park scene the visitor, who was sanding back of the scenes, began to wonder if it wasn’t a real ball game after all. The stage manager and a half dozen assistants were leading the two hundred supers who represented the thousands of fans in the make believe ball park. Everyone was shouting. Ball players in uniform were dashing around whooping things up and Super manager White, the king of all the mobs that appear on the stage in New York was running up and down in front of his actors urging them to shout louder or restraining them when the time are to be quiet.
Sometimes he gave a fan who wasn’t taking enough interest in the game a poke in the ribs to make him remember it was time to yell. Sometimes he clapped his hand over the mouth of another who forgot to stop when it was time, and all the while Stage Manager Ebbetts, looking like nothing so much as a cheer leader at a college ball game was waving his arms and regulating the noise according to the cues which he got from the stage.

And then came the hit which, with two men out, put a man on base and paved the way for the winning runs. It was a regular hit, too, the real thing made with a regulation bat and the official horsehide ball. For days at rehearsals Mrs. Ebbetts and Edgar Selwin --- way one else experimented with schemes for making a noise like a base hit. They tried slapping a leather cushion with a whip. That sounded like a rifle shot, but failed to give the impression of the sound so dear to the heart of every real baseball fan.

Finally, when everyone else had given up trying, Christy Mathewson himself stepped into the breach, ‘Why not,’ asked the Giants’ great twirler, ‘hit a baseball with a bat?’

Just why no one had thought of the real thing instead of trying to invent an imitation up to that time was not explained, but now, at every performance, a trusty batter tosses up a ball and takes a swing at it with a bat about the size of the one Hans Wagner uses. If he should miss it wouldn’t make any different because, unlike in a regular game he can have another chance at it. When he lands on the ball it goes into a net on the other side of the stage and it goes like a shot, too. The first night it tore right through the net arranged to catch it, struck the side wall and bounded back onto the stage, but one of the super fans caught it with one hand and kept it just as though he was picking off a foul fly into the grandstand up at the Polo Grounds.

When the time comes for Copley Reeves, the hero of ‘The Girl and the Pennant,’ to make the final hit which sends home
the winning runs and captures the flag for his team and the
girl owner of the club for himself, the same performance is
gone through with and then the fans dash on to the stage
throwing like mad it’s a pretty real bit of enthusiasm, too, and
the stage hands, who are used any old kind of emotion, rush
out with the hired supers and cheer just tough two runs had
really come over the plate. So did the visitor, and so did ‘Pink’
Hayes, the press agent of the company, who was showing the
reporter how it was done, and so would you if you were back
on the stage and not seated ‘out in front’ in the audience.

1914

Rock Island Argus – January 26, 1914

The heroes of the sport page who appear through the
winter season at our music halls never fall to stir the interest of
the most apathetic. Very few of them know enough in a
thespian way to come in out of the rain. But being persons of
interest and as the average fan is eager to see them at close
range they are paid very remunerative wages and seldom at a
loss for booking.

Perhaps the ball players have an edge on the other
athletes in this regard, as there are many of them who have
scintillated in front of the footlights. Mike Donlin, Rube
Marquard, Christy Mathewson and Chief Bender, Charlie
‘Red’ Dooin and Joe Tinker are a few of the more prominent
of the ball player-actors. All of them performed to the
satisfaction of the paid admission and can be said to have got
away with it. Donlin, when his clever little wife was living,
came near being a regular performer. ’Red’ Dooin has
pleasant tenor voice that would put his act over if he had never
seen the diamond.
Washington Herald – February 23, 1914

Some baseball players have been in vaudeville this winter, but let us hope there will be no vaudeville actors in baseball next summer.


Besides the income from baseball, many players make money on the side from sources which are the direct result of their baseball connections. For instance, Mathewson, Collins, and I have written more or less for the newspapers, and so have other players. Many ball players go into Vaudeville. Frequently, advertising companies will pay to have more articles, such as a razor, which is being pushed, indorsed by a well-known ball players. The big leaguers have learned to demand and get money for the use of their names in this way. We know that we must get the money quick.

Variety – October 24, 1914 – Ball Players Don’t Draw.

Hammerstein’s did not draw the crowd expected Monday, matinee, with Gowdy and Rudolph, the stars of the World Series. Rudolph, the pitcher, lives in the Bronx. Hammerstein’s is paying the couple $1,750 for the week. With the extra expense it will stand the house $2,000. The engagement may involve Hammerstein’s in a law suit. To make a place for the couple in the current program and still hold the total cost of the program to a reasonable amount. Hammerstein’s asked Sam and Kitty Morton, who were billed to cancel for this week, accepting next week instead.

The Morton’s refused to accede to the arrangement. They reported Monday morning for rehearsal, and satisfied the management they would look to it for this week’s salary.

A member of the house staff attributed the drop in business to the presence of the Princess Theater former ‘warm’
sketch, ‘Any Night,’ which has kept people out of the theater, according to him.

1915

Meade County News – May 6, 1915
‘What is Boston chiefly noted for?’ ‘Culture, I believe, but just now it is credited with furnishing more baseball players to the stage than any other city in the world.’

Iron County Register – December 23, 1915
‘I think I’ll go into baseball next year,’ remarked the actor who was out of a job.
‘But you don’t know anything about baseball,’ objected his friend.
‘What’s that got to do with it? Look at all the baseball players that are drawing salaries on the stage. They don’t know anything about acting, do they?’

El Paso Herald – February 28, 1919
Baseball players have not been particularly successful on the stage. Mike Donlin, Rube Marquard and one or two others have got as far as the varieties, but no further. The legitimate stage has been as unattainable, it seems, as the pet of 22 carat metal at the end of the rainbow. The inevitable exception to this rule—and of course there is an exception to everything—is the case of Ralph Slipperly, who scores as a movie detective in’ A Prince there Was.’ George M. Cohan’s new comedy at the George M. Cohan Theater. And bits of Slipperly’s career are as interesting as the cinema actor he portrays on the stage.
**The Evening World** – March 9, 1920 – Turning the thespian Tables.

A lot of ball players have gone on the stage—Rube Marquard, Pop Anson, Red Dooin, Christy Mathewson, Hughie Jennings, and ‘Rabbit’ Maranville. The actors now plan to start playing baseball, which is no slouch of an idea. The ball playing Thespians will have their own Fidelity League. We don’t know just who’ll win the flag, but George M. Cohan will furnish it. The players agree not to go out on strike, and the managers guarantee the ghost will walk.

**Variety** – December 30-1921

When Babe Ruth announced an intention of playing vaudeville at the end of the past baseball season there was an immediate scramble for his services by the vaudeville managers. The Schuberts made Ruth a flattering offer, but he was finally induced to sign a Keith contract, because the offer came through a boyhood chum of his who had since become a Keith agent. The signing of Ruth was hailed as a ten-strike by the vaudeville people. Even the ‘opposition,’ that lost out in the race for Ruth’s services admitted that he would be a wonderful drawing card, who should pack the houses he appeared in.

The Ruth act’s salary was set of $3,500 weekly. Wellington Cross was placed in the act and the greatest home run hitter and internationally famous athlete in the history of sports opened in Mt. Vernon, N.Y.

To the amazement of the shrewd bookers and older theatrical men, Ruth failed to become a magnet at the box office. His engagement at the Palace, New York, where it was freely predicted he would break all previous attendance records, failed to show anything above the regular weekly returns.

Boston, where Ruth made his reputation, and where he broke in as a major leaguer from Jack Dunn’s Baltimore club, did not
respond to the big slugger’s engagement and did less business on the work than the ‘opposition’ house with a straight vaudeville bill as the attraction.

All of which is more or less of a preamble to the brief among show people that the engagement of Ruth was in the nature of the experiment and his inability to carry the thousands of baseball fans and admirers into the vaudeville theaters has sounded the death knell for future lengthy appearance of athletes in the big-time vaudeville houses of the east.

Jack Dempsey, heavyweight champion of the world is reported as doing business for the Pantages circuit in the west. Dempsey is surrounded by a road show and has been packing them in. The circuit must play capacity to take a profit from the Dempsey engagement, for his is a high priced attraction.

Eva Tanguay recently toured the Pan circuit and has been offered a return engagement at the same salary. Can Ruth or Dempsey repeat around the houses they have appeared in?

The Question Is

This is a question that showmen are beginning to answer in the negative. The engagement of a national athletic idol like Dempsey or Ruth may draw a certain clientele of strangers through the turnstiles but statistics don’t show where it has manufactured and ‘good will’ for the circuit playing the athlete, in comparison, Miss Tanguay is worth twice as much money to a Vaudeville circuit, for she not only draws them in but entertains them after they are there.

The average vaudeville fan doesn’t crave a Ruth or a Dempsey on a vaudeville bill. After watching the efforts of the ‘stars’ to stagger through a 14-minute routine the vaudeville fan feels he has in some measure been a contributor toward a benefit to tide the athlete over winter months.
This is an age of specialization and the day of specialists. The baseball bug will cheerfully give up $1.65 for a grandstand set at the Polo Grounds to see Ruth crack one, or from $15 to $25 to watch Dempsey flatten a challenger in the ring, but the same human will yell murder when he pays the usual admission to a vaudeville show and witnesses either one of the pair trying to work at another man’s trade.

If the athlete, because he is a champion ball player or a champion fighter, is booked in a vaudeville or burlesque theatre, it’s logical to suppose he is booked on account of his drawing power and not for any entertaining ability he may have. The public to the theatres to be entertained. Obviously the public are the victims of a flim-flam when they pay their money for entertainment and are asked to accept the clumsy efforts of an athlete as such. Why not look the champion bricklayer or the champion bootblack. If Ruth can’t ‘draw’ what is he doing in vaudeville and why is he paid $3,500 a week?

Sport stars have been invading Vaudeville from time to time for the past decade with very, very few ever qualifying from an entertainment single. One of the notable exception was Mike Donlin, who broke in with his wife, the late Mabel Hite. Mike and Mabel did a vaudeville turn in which Mike good naturedly was the butt of the fun making. Donlin elected to follow the stage as a career and developed into a first-class actor.

Rube Marquard also invaded vaudeville with his wife, Blossom Seeley, but could never make much of a go of it. Both of these men were ably assisted by their better halves, who were artistes of ability and considerable drawing cards themselves. Any lack of entertainment created by their presence of the ball players were supplied by the talents and efforts of their partners.

For years it has been the custom of fighters to ally themselves with burlesque shows and when they confined themselves to their
specialties they have most times proven worthwhile added attractions. Jack Johnson this season has been a big card for burlesque shows because of the interest among the fighting fraternity and followers arouse by the ex-champ’s recent release from penal servitude and curiosity as to his chance of once more becoming a factor in pugilistic circles. Johnson entertained them because he briefly touched on these matters in a short speech and because he donned the tools of his trade and boxed.

Johnny Coulon, the ex-bantam weight champion also plays some vaudeville and burlesque dates on the strength of his real entertaining ability. Coulon has a weight resistance stunt in which he defies anyone to lift him off the floor. He was not in demand in the vaudeville houses but played several weeks for the burlesque attractions as an added starlet.

The Baseball Pair

Nick Altrock and Al Shack, the Washington pair who have made millions laugh by their antics on the big league ball parks of the country, offered a vaudeville turn that has only played one or two weeks. The booking men report no demand for the act because neither Altrock nor Shack is taken seriously as athletes and are known chiefly for their efforts as baseball clowns. This pair have more entertainment crammed into their 15 minutes of hokum than all the rest of the sporting and freak acts combined, yet they cannot get bookings because neither is actively engaged in striking out opponents or hitting home runs.

Waite Hoyt, the youthful hero of the World’s Series, opened as a vaudeville artist at a house in Brooklyn, his home town, and failed to better the usual weekly business at the theatre. Hoyt was considered an even better ‘draw’ in and around New York than his
slugging team mate, Ruth, but failed to ‘pull’ and was passed up after a week or two as a metropolitan possibility.

Professional skaters have entered vaudeville and champion swimmers have taken the plunge from time to time, with a real demand for their services because they invariably stick to their specialties, which are adaptable to the vaudeville stage. This is an entirely different proposition from the other athletes stars who come into vaudeville and attempt to sing, dance or read lines when their only qualifications for the attempt is an ability to hit a baseball farther than the next guy or sock an opposing pug on the chin harder than he can sock back.

The history of the sport star in vaudeville or any other form of entertainment as a feature or an acquisition has convinced the powers in the booking agents that regardless of whether he can draw or not, he is a mighty poor investment for a circuit. The rest of the vaudeville bill carries the brunt of the battle, for if the patron be a regular who doesn’t know ‘Ruth from a Disney bat or the pop-eyed ball fan who has commuted over from Jersey to see his idol before the footlights, he will leave the house with a grouch when his hero develops clayness of the feet in an alien profession unless the balance of the bill is strong enough and contains enough plain everyday honest-to-Pele vaudeville act to take the curse off the headline attraction.

The Athlete’s End

The athlete fulfills his end of the contract when he affixes his signature to the document. He isn’t expected to entertain. Why go, to all the bother of placing him in a modern up-to-date vaudeville house where he will only interrupt the orderly sequence of the regular acts and destroy the atmosphere so necessary to the development of a vaudeville show?
If he can ‘draw’ them—and this is the only legitimate reason or alibi that the public should stand for by the purveyors of their favorite form of entertainment—if he can draw them in, why don’t they put him in a tent?

Unless the athlete can entertain them and ‘draw’ them simultaneously he is no more entitled to a vaudeville engagement than the champion checker player of A. E. F., and loss if the checker player brings his board with him.

This season’s experience with Ruth has taught the vaudeville moguls that the public goes to the Polo Grounds to see ball players, to Madison Square Garden to see boxers and to vaudeville theatres to see vaudeville actors. Any deviation in the future from this logical conclusion will be discounted at the box office but the next who refuses to buy his lamp chops at the corner newsstand.

Bryan Weekly Eagle - December 2, 1926 - Baseball player in Vaudeville

George Buck Weaver, former Chicago American Baseball League club infielder, implicated by the confession of three White Sox players in the World's Series exposures before the Cook Country grand jury recently, plans to appear in various Chicago vaudeville houses in monologue designed to prove his innocence.

New York Times – November 18, 1928 – Baseball Players - Varied winter - When the season ends, they golfing, acting or even....

With an exciting season behind them, professional baseball players have stowed away their suite, gloves and bats and have turned their attention to other matters, including that of earning a living. The stay of the average player in the big leagues is comparatively short, and their wages are not always so large as the public estimates them to be. Babe Ruth, Rogers
Hornsby, Ty Cobb and others earn high salaries, but the usual pay is said to be seldom more than $10,000 or $15,000 a year. For this reason most ball players spend their winters in building up a business that will give them independence when their ball-playing days are over.

The professionals and trades chosen by the players vary considerably. Some have farms, other stores. Some sell insurance and some are doctors. Waite Hoyt of the Yankees is an undertaker. Shortly before the end of the season, Hoyt was granted a few days' leave of absence to take the State undertaking test at Albany. During the winter, Hoyt works with his father in Brooklyn. His trade gave sports writers ample opportunity to make a play on words over his victories. Hence, headlines reading: 'Hoyt Embalms Red Sox.' Tigers buried by Hoyt' and the like were often seen during the season.

Eddie Farrell, the Boston Braves' shortstop, is one of the many college graduates now playing professional ball. Farrell is a dentist, and this, combined with the fact that he wears glasses, is a boom to some baseball writers. 'Doc' Woods, the Yankees' trainer, practices in the winter, his shingle bearing the name Dr. A.A. Woods.

Babe Ruth usually spends the winter hunting. A few years ago Ruth was suspended because he refused to obey the rule against barnstorming. The law has since been changed and allows barnstorming until Oct. 31. Ruth and Gehrig now do a bit of barnstorming. When it becomes too cold for baseball, Ruth either retires in his farm or hunts, while Gehrig plays professional basketball. Ruth usually maps out a vigorous winter campaign in order to keep down his weight. A few years ago he wrote a baseball novel called 'The Home Run King.' Last year he made a motion picture.

Soon after the close of the National League season Frank Hogan and Andy Cohen of the Giants signed a vaudeville contract and are now touring the country. At the expiration of
the contract, Cohen may return to the University of Alabama to study law.

Five Yankee stars own farms and spend their winters there. They are Tom Zacharay, Wiley Moore, George Pipgras, Earl Combs and Benny Paschal. Herb Pennock, the Yankees’ star lefthander, who was kept on the bench during the World Series because of an injury, owns a silver fox farm near Philadelphia.

Ty Cobb is playing baseball in Japan this winter, having sailed for that country in October. Baseball has become very popular in that country, for the Japanese are natural players. Africa also has its own baseball league, known as the ‘Ligue Tunkisienne de Baseball,’ which was formed by an American, Dr. C. G. Kelly: The teams take American names and are mostly made up of Jews, Indians, Frenchmen and Arabs. It is said the men are excellent hitters, and that the Arabs are even faster on the bases than American players.

New York Times – March 14, 1929 – With a Musical Accompaniment

Joie Ray has offered to appear before the A.A. authorities and tell them plenty about promoters who offer money and athletes who take it. Perhaps one will accompany his testimony on the harmonica. Deftly dodging the argument on the amateur question; it’s remarkable what a leaning some of our best athletes have toward music. Joie is now an accomplished performer on the harmonica and is booked for some time ahead on the vaudeville stage.

‘The harmonica is a noble instrument,’ says Babe Ruth, and he should know, for he plays one himself with no small degree of skill.

‘Well, it’s easier to carry than a piano,’ observed Benny Bengough, who plays a saxophone himself, but not very fluently. Perhaps the saxophone is the natural musical instrument for a catcher. Mickey Cochrane put in two weeks
on the stage this winter breathing through the near end of a saxophone. It’s the far end that annoys most people, however.

Mark Koenig plays the piano, and Lyn Lary is under suspicion of the same weakness. Jack Bentley was the best ukulele performer the Giants ever had. He also played the piano and was a fine singer. Dazzy Vance can’t strike a chord or sing a note. Perhaps a musical education isn’t necessary for success on the mound.

Freddie Lindstrom plays the violin, and Arthur Hehf is a church organist in the off-season. The Cubs had a regular musical society a few years ago. They played and sang their way around the circuit. They were always on the lookout for newcomers who could join the band. They were having a rehearsal when Mike Gonzales joined the club. Mike stuck his head in the door.

‘Hello,’ said Heathcote, ‘Come on in. What do you play?”
‘Stud poker,’ said Mike

The musicians were versatile fellows. They played that, too.

New York Times – January 26, 1930 – Baseball lives Even in winter - Played only in mild climes, it nevertheless is talked by the fans and players carry the game into their winter pursuits

From spring training in March to the World’s Series in October King Baseball rules the sport world, and though the fan turns his attention to football, basketball, hockey and various other cold-weather sports, America’s national pastime refuses to take a back seat. Those connected with baseball are not pushed into complete obscurity and rebel against terminating their connection with the sport.

Baseball has its famous ‘hot-stove league’ that meets throughout the wintry months. Though it is pictured as a group of male citizens seated around a tiny stove ventrally situated in the general store of Oshkosh, Wis., there readily are similar groups of fans discussing trades and future prospects in
the lobbies of New York hotels and on the crowded Broadway corners.

The ‘hot-stove league’ is constantly talking baseball; revising the last season and prophesying for the next. Relative merits of ball players are discussed; the recent World Series is played over to the last detail; breaks of the game are analyzed; clever headwork and inside baseball strategy are extolled; averages are computed and records quoted. The real fan displays; unusual ardor and zeal in his arguments and is always ready to back up his statements with statistics, no matter what the season of the year.

Many have wondered whether baseball is really dead in winter, what the players, managers and umpires do and whether the game is played at all. To these queries it can it can readily be answered that baseball is alive. The players engage in various activities, as do the umpires, some barn-storming, some engaging in active business, some heading small enterprises and some just vacationing. In many places where the climate permits the game is still played.

**Baseball in other lands**

Several big leaguers journey to foreign lands to help in the spread of the game and to instill spirit in the novices. Last winter Ty Cobb spent in instructing a class of 4,000 at the Waseda, University in Japan, aided in the work by Bob Shawkey and umpire Ernie Quigley. Winter practices held in Oriental countries prepare several budding stars to come west and join minor league teams in the United States. Africa has a league known as the ‘Ligue Tunisienne de Baseball.’ The teams composing it carry out their schedule during our winter months and, according to reports, show spirited interest in the game. In midwinter ball games are still played in Florida, Texas and California, where rookies who are slated to go up into the big leagues next season, keep in condition so that they
may be physically fit to start the spring practice with the major league ball teams.

Immediately after the World Series in the early part of October most ball players take a short vacation before starting their winter work. Barnstorming is their favorite way to make some extra money and the league heads have ruled that this type of exhibition be permitted till October 32st. usually outstanding players get together and form two teams. Baseball is less discussed at the end of October than at any other time during the year; for World Series post-mortems usually run out in the middle of the month, and fans as well as players sit back and rest. But with the coming of November the more ambitious players and others connected with the game start on their winter activities, which include many different occupations.

Mickey Cochrane, recently acclaimed the most valuable player in the big leagues, plays his saxophone in a vaudeville act. Babe Ruth, Lefty Clark and Del Bissonette revel in hunting game in the Maine woods. Ruth is also a lover of golf and each winter goes south to play. When Waite Hoyt is not singing on the stage he is helping at his father’s undertaking establishment in Brooklyn, the former Erasmus student having recently passed the state examination in embalming.

Harry Riconda is an accomplished basketball player and tours the country with his all-star team playing exhibition games. Lou Gehrig is employed in a Wall Street brokerage house. He is quoted as saying that he is learning to play a piccolo and expects to go into vaudeville. The Warner brothers, Andy Cohan and Shanty Hogan appeared in vaudeville acts last winter and Andy is studying to pass his bar examination.

Since he has been in baseball, Herb Pennock has returned each winter to raise silver foxes at his Kennett Square farm, near Philadelphia. Charlie Gehringer of Detroit was very bashful on the ball field during 1928, but after working as a
salesman in a department store last winter he returned to the field as good a ‘barber’ as any one (in baseball jargon a ‘barber’ is a very talkative player.) Dave Bancroft and Hank DeBerry are shoe salesman and Rube Ehrhardt, Doug McWeeny, Pat Collins and Everett Scott operate bowling alleys. Moe Berg, having mastered seven languages in and out of college, is now working soon several more.

New York Times - November 2, 1930 – Mr. Donlin and Two.

Though it is faintly possible that there are adult men and women now living to whom the name of Mike Donlin is the name of just another actor, astute listeners who hear him speak his lines with some conviction these days in ‘This One Man’ at the Morosco Theatre know very well where Mr. Donlin got his training.

Morosco Theater

It was not in the theatre, but in the old-time ball parks; and not yesterday, but when John J. McGraw was a promising young manager who had just come up to Coogan’s Bluff from the legendary old Orioles. Ball players today do not have Mr. Donlin’s youthful opportunities. In his time, however, they were all orators, and often very gifted ones, at that. And Donlin - ‘Turkey Mike,’ as he was then know, and a hard-hitting
center fielder-strutted, swaggered and fought his way across the National League parks from 1900 to 1908. Babe Ruth was about 10 years old, and Christy Mathewson was the ace of the Giants’ staff.

Donlin started out, as a youngster, for Alaska, but before he knew it he was playing ball in California, Whence he was shipped to St. Louis for $500, or the price of a good batboy in this era. After his eight years as a Giant, he astounded the sporting world by demanding a raise in salary from $6,500 to $8,000, an undreamed of fee even for a star. He immediately became a permanent hold-out, and deserted the diamond for the stage, where he played in vaudeville with his wife, the late Mabel Hite. He appeared also in such legitimate productions as ‘Turn to the Right,’ ‘Smooth as Silk’ and ‘Raffles,’ in which he consented to support Mr. Barrymore, although if Mr. Barrymore was a ball player he never got any further than the Three-Eye League.

In 1915, Donlin went to the Coast to play semi-pro baseball, appearing in stock and more recently in such motion pictures as ‘Right off the Bat,’ ‘The Sea Beast,’ ‘Don Juan’ and ‘Nightstick.’ He thinks pitching is not as good as it used to be, but, then, who does.

The Washington Times – December 3, 1930 - Players poor Actors

Now it is said that the theatrical promoters who fought to obtain contracts with the baseball players have been sadly stung, not one of the player-actors making good. Johnny McGraw picked up easy money because he was McGraw, not because he could deliver a monologue. He failed most ignobly to attract the fans after the first day in each city.

Richard de Marques (sic: Rube Marquard), who southpaws for the Giants in the summer and out Romeos Romeo in the winter, has been a distinct failure on the boards
in spite of the advertisement he received around New York and Atlantic city.

Hughey Jennings has met with fair success, though he owes most of it to his companion, a real actor.

When the promoters took one look at Schaefer and Altrock, who were being groomed for a stage stunt, they fled, thus saving some money there.

Perhaps next year the theatrical agents will be wiser and will let the diamond heroes stick to the diamond. Why is it, anyway, that so many think a ball player can be as attractive behind the footlights as he is on the field?

**New York Times – June 20, 1932**

While waiting for the big explosion that are coming this week, there’s time to put on record a few baseball stories the cubs lift behind them when they departed this vicinity.

Charley Grimm has finished reading the reports from the Sharkey and Schmeling camps and he turned over the pages of his newspaper. One item caught his eye. It carried the information that, instead of a regular gavel, Chairman Snell of the Republican National Convention in Chicago had used a bung-starter with which to pound for order.

‘Ah me!’ said Grimm to Pat Malone. Guy Bush and other Cubs who were sitting near him. ‘A bung-starter, no less! Happy days! I haven’t seen a real bung-starter in years.’

‘What do you know about bung-starters?’ demanded Malone.

Who me?’ said Grimm. ‘Why I went to work in Gast’s Brewery in St. Louis when I was 13 years old. Sure, I was on the washing machine. It was like a big tin Ferris wheel. I used to take the bottles out six at a time.’

‘But not with a bung-starter,’ said Malone.
‘No, no. I learned to use a bung-starter later,’ said Grimm. ‘I was will to work overtime at that job….It was a pleasure.’

**A Left-Handed Hitter**

‘I suppose you hit left-handed even then,’ said Malone.

‘Yep, and my style was perfect,’ said Grimm. ‘You know, my people are German. We always had out beer at home. It was only a year or so ago I was cleaning out the attic and I found the old pump and coil my father used to use. Put in the coil, pump in the air for pressure, turn on the spigot—and there you were! Whenever the neighbors got in a barrel of beer, they’d come around and borrow out coil and pump for the party. Well, well, well! That was a long time ago.

‘Say, Charley,” said Malone, cutting in on Grimm’s recollection of pro-Volstead days in St. Louis. ‘How come you never went on the stage with that guitar of yours?’ All these other ball players got bookings, and they can’t sing or play like you.’

I’ll tell you,’ said Grimm. ‘When we won in 1929 I was handed a contract for $3,000 for a whirl on vaudeville. Sing and play. But while the series was on I got thinking it over. There was a lot of cutting in it. This fellow got a cut and that fellow got a cut. What with the trouble and everything, I didn’t see much in it for myself. Then the Athletics sprang that the runs on us in an inning and made us look sick. The vaudeville fellows tried to compromise with me. I think they’d have given one half and not have me go on at all. But I told them to tear up the contract. I didn’t want any part of it.

**The Waner Act**

The Waner act in vaudeville was mentioned.
“I saw them,’ said Grimm. ‘The boys were good. They play saxophones. They come on, toss a ball for a minute, go into the saxophone stuff, make a few wise cracks and beat it. A short turn. Some of these other baseball actors drag it out, and the longer they stay out there, the worse they look.’

‘I saw Hoyt in his act,’ said Malone. ‘He was pretty good. But I guess Manaux was the best of them. He can really sing.’

Somebody suggested that Manaux was a better singer than a pitcher. He was on tour one time with Jess Petty, and when Jess had collected enough to pay off the mortgage back home, he announced that the tour had come to an end.

‘But we can get three weeks more at good dough.’ Said Al. ‘You can send the money back home for the mortgage.’ Not Jean. He didn’t trust the mails or messengers. He had to carry the money home by hand. Manaux almost ruined his singing voice roaring at him.

**The Worst Act**

‘Well, I’ll tell you the worst act ever seen on the stage,’ said Coach Charley O’Leary.

It was Germany Schaefer and Nick Altrock. They sang like bull frogs, those fellers. They rehearsed in a wine room in back of a saloon. When they get on the stage, Germany Schaefer is wearing a bird cage on his head with a canary in it. And such jokes! ‘I was down your way last night and your house was all lighted up,’ said Altrock. ‘Why didn’t you come in?’ says Germany. ‘I didn’t know where you live,’ says Nick. The Nick says, ‘I saw your brother looking out the window,’ ‘Yes’ says Germany. ‘He looks out for the whole family.’ Just murder, that’s what it was.’

‘Were you ever on the stage yourself?’ asked Grimm.

‘Almost,’ said O’Leary. ‘When we won in 1891 I was to get $300 for going on with Schaefer, but Navin heard of it and called me in. He told me not to make a fool of myself and the
club and he’d put the $500 on my next year’s contract. So I got the money without going on the stage.’

The Queer Quartet

The prize for me,’ said Pat Malone, ‘was the time I want to see Cuyler, Heathcote, Hack Wilson and Hartnett in vaudeville. They were a quartet.’

‘Quartet of what?’ said Grimm, raising his head in astonishment.

‘Yeah, that’s it,’ said Malone. ‘Singers no less. Well, I knew Heathcote could sing and Cuyler wasn’t bad. But Hack and Gabby, all they could do was roar like lions. I went to see just how they’d be and got the big surprise of my life. They were great. I couldn’t figure it at all. Harmony and everything, great!’

‘Haw!’ said Grimm.

‘Wait a minute,’ said Pat Malone. ‘I went around back stage to see them and got the secret. Hack and Gabby were phonies. They just opened their big mouths and two guys hidden under the platform did the singing for them.’

I knew there must have been a catch in it.’ Said Grimm.
The critics

**Evening Star** – September 10, 1895

It is now being darkly insinuated that there are a great many baseball players who ought to go on the stage.

**Evening Star** – December 8, 1907

If you ever happen to be at a vaudeville show and see a number of ball players present, just make up your mind that the one leaving in the semi-darkness as they prepare for the pictures is Elmer Flick.

**Washington Herald** - November 10, 1911

The baseball players who are singing in vaudeville ought to be able to keep the run of the score.

**Marion Daily Mirror** – November 24, 1911

It must be taken for granted that among the ball players who are singing in vaudeville there, is one now and then who makes a base hit.

**The Fulton County News** – November 30, 1911

Garry Herrmann, chairman of the national commission, advocates a rule preventing baseball players writing for newspapers or appearing on the stage. Ty Cobb, Hal Chase and Jimmy Callahan would like to debate this question with the baseball chief.

**Hays Free Press** – January 13, 1912

A theatrical journal tells us that there are 5,000 actors out of work. How could it be otherwise with pugilist & baseball players crowding the stage?

**The Tacoma Times** – December 30, 1912

Since ball players have taken to the vaudeville stage in such numbers, we’ll soon have a lot of bad actors in the winter as well as the summer.
**The Washington Herald** - January 18, 1913 – A Stage Stunt

He is a prominent baseball players and he is in vaudeville.
He can’t sing; he can’t dance.
He merely tells his audiences in every town that they are bound to cop the pennant next season. Of course, he is making good.

**Dakota City Herald** – February 7, 1913

A sure cure for baseball players who are nervous on the stage: Keep off the stage.

**Baxter Springs News** – November 20, 1913

Actors are writing baseball stories and baseball players are going on the stage. In either case the public would be better satisfied were each to stick to his last.

**Meade County News** – May 6, 1915 – The champions – ‘What is Boston chiefly noted for?’

‘Culture, I believe, but just now it is credited with furnishing more baseball players to the stage than any other city in the world.’

**Brooklyn Daily Eagle** - January 5, 1917 - Billy Hallman, former suberba, stage star among ball players. Only real actor of diamond heroes to try their luck before the footlights.

Nick Altrock, who divides with Germany Schaefer the honor of being the comedian of the diamond, is again to try his luck in vaudeville. Altrock and teamed up some years ago in a musical stunt, but did not last much longer than others of their comrades of the ball field. but Nick of the remarkable face is persistent, according to Joe S. Jackson of the Detroit Evening News, and proposes to stage a comeback in monologue. Schaefer will also make his third attempt to shine as a vaudevillian. If the two can overcome the embarrassment that has marked their appearance before a theatrical audience in the past, they should succeed. They have the stuff. All they need is to act the way they have been accustomed to on the coaching lines.
Only one ballplayer, according to Jackson, has ever succeeded in making the stage a vehicle for his winter rest-up, although many others have tried. That one is Billy Hallman, who played with the Brooklyns' in the 90s and has been seen here season after season during and after his career on the diamond. Hallman appeared in several roles with 'The Volunteer Organist,' and will hit town soon with a burlesque show. speaking of the attempts of players, past and present, to make their marks on the stage, Jackson says:

'Numerous ballplayers have trodden the boards, but only a few with anything like more than ordinary success. The higher they have climbed in baseball, the less likely they are to make good on the boards. The one ballplayer who was a real actor-one who could play a part and get away with it without depending on his baseball reputation-was Billy Hallman, the old-time National leaguer. For years he spent his winters on the stage. He was one of the old-type Dutch comedians, and usually had a laugh part in popular-priced melodrama. When the present Garrick was the Whitney, he appeared there on numerous occasions, in the ten, twenty and thirty stuff that flourished at that house.

'Next to Hallman, in the matter of making good on merits, were Charlie Dooin and Jim Callahan. The latter is a really classy monologue artist. He has a rich fund of stories, mostly dealing with baseball, all clean, and each possessed of a point. He can get by with any audience. Dooin has a good tenor voice. Teamed with a partner named McCool, he played the big time several winters. Anybody who paid to see the pair got his money's worth. They were not a knockout, but they were competent. They could sing, their comedy was passable, if not uproarious.

Extra performer carries it

'Usually a baseball sketch that is successful is so not because of the work of the athletes, but of some woman artist. Mathewson and Meyers, when they were at the height of their fame as a battery, played the big time in the East. But it was May Tully who made the
act go. Rube Marquard never could have lasted five minutes on any stage but for the work of his partner, and wife, Blossom Seeley. Mike Donlin's posed as an almost comedian and a near dancer for two or three winters. His wife, now dead, Mabel Hite, a very clever and a very lovable woman, had to carry the sketch. And she had to work to do it.

'Singing acts seem to be especially favored by the baseballists. Buck Weaver and Jim Scott, with Weaver's wife and her three sisters, played through the West last winter, and did very nicely, except when the men tried to be comedians. Some years ago, 'Buck' O'Brien, Marty McHale and a couple of other players, all then with Boston, formed the Red Sox Quartet and played New England dates. 'Doc' White did a single singing turn for a couple of seasons. Mr. Jennings, of Detroit, went out with Ben Smith. Hughie was billed as a sentimental vocalist, but his audiences all thought that he was a serio-comic.

Old boys did their part

Players of another day had their part in stage life. Cap Anson, for a number of years was in vaudeville, and so far as known still is doing his monologue. In the heyday of his fame he was starred in a regular stage piece which did not last long. Harry Bay, once of Cleveland, was a repertory actor in the 'Rube' drama in the winter. And Cy Morgan is an all-round Thespian. He used to double in brass, playing in the band before the show, in the orchestra during the overture, and being cast for a part in the drama. More recently he has gone into moving pictures, and has created a pronounced success.

'The pictures haven't grabbed a lot of baseballists. Ty Cobb and Cy Morgan are each other's best hated friends. So it is odd that they should be the most prominent of the picture hall's ranks. Cobb has just finished posing for films that shortly will be shown around the country. He has had theatrical experience before, making a quite extensive tour one winter in the leading male role in 'The College
Widow.' That ended him as an actor, and he says that his present engagement is his last as well as his first as a movie star.

Cobb not a good actor.

'George Moriarty has been mixed up in a way, some of his songs having been stage successes, while he also has had a movie film or two presented. Cobb will never be a success as an actor, because he does not like the work. Never bothered on the ball field, no matter how large the crowd, or how much the opposition may be riding him, he is intensely bashful when called on to face an audience. It is one of the trials of his life to be called on to make a speech, though he gets by nicely one he is forced to his feet.

'Mr. Jennings is of a different type. When he's on the stage he takes himself seriously, thereby differing from his auditors. He insists on a sketch, in which he not only will have opportunity to sing—that's what he calls it—but will have dialogue, so that he can demonstrate his mastery of the board 'A.' He is one of the few managers who have gone into vaudeville. Joe Tinker, of the Cubs, is another. He does a monologue, and does it well. Rudolph and Gowdy of the champion Braves, comprised a team that was overlooked previously. They worked a week or two, right after Stallings' outfit had cleaned up the Athletics. Stallings was offered big money to make a tour, but turned it down.

Should be, but isn't

The ball player should have a good stage presence, because he's in front of larger crowds each day during his career, than the theaters. But, as a rule, the player who is tempted to take a whirl at theatrical life is glad when it is over. The only thing he likes about it is the money that he can earn.'

(In my career I was both a baseball player and on the stage. The difference is that when playing baseball you are so concentrated on the
game you don't hear the crowd. In the theater it is more personal and you are playing to an audience and not a game.)

**Tucumcari News** – April 4, 1917

A writer says the public soon tires of seeing baseball players on the stage. The public is certainly not to blame for that.

**Bismarck Tribune** – October 29, 1921

And now comes the season when baseball stars go on the stage to show audiences what good baseball players they are.
White Rats

Rock Island Argus – January 11, 1911 – ‘White Rats’ Active

The ‘White Rats,’ a strong organization of actors and actresses, within 30 days purposes increasing an initiation fee from $10 to $100, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious they may be to join or what arguments they put forth as an incentive, to accept their membership. If this plan is adhered to which appears at the present time to be sure. Tinker et al will have to turn to their original trade or profession to earn a living during the winter months.

Rock Island Argus - January 11, 1911 – White Rats, Actors’ Aggregation, will make war on winter thespians. – Stick to their calling. Prepare to raise initiation fee and make diamond stars ineligible to membership.

Baseball players with leanings toward the stage will have a hard row to hoe in the future, if plans now on foot by the ‘White Rats’ and actors affiliated with the organization materialize. The ‘legit’ mates’ are miffed at the success of the diamond stars in their theatrical ventures, and purpose to put an end to it even if it becomes a battle between capital and labor.

The phenomenal advance of the Tinker, Jimmy Callahan, Christy Mathewson, ‘Doc’ White and other followers of the national pastime is the cause of the cry for the removal of their kind from the spotlight. Men and women who earn a livelihood from their efforts on the stage believe their future will be blasted if ball players, after a successful season on the diamond, invade the stage.

Dissatisfaction has been expressed for some time at the inroads of the ball players, but only today was any tangible plan adopted whereby the invaders might be barred. Vaudeville actors, good and bad, have been discussing the matter pro and con and it has been learned from an authentic source that drastic action is to be taken
which in the end may mean war between the thespians and the managers of theaters throughout the country

‘White Rats’ Active

The ‘White Rats,’ a strong organization of actors and actresses, within 30 days purposes increasing in initiation fee from $10 to $100, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious they may be to join or what arguments they put forth as an incentive, to accept their membership. If this plan is adhered to which appears at the present time to be sure. Tinker et al will have to turn to their original trade or profession to earn a living during the winter months.

San Francisco Call – January 11, 1911 - White Rats squeak at tossers' success behind footlights.

Baseball players with leanings toward the stage will have a hard row to hoe in the future, if plans now on foot by the ‘White Rats’ and actors affiliated with that organization materialize. The ‘legitimate’ are miffed at the success of the diamond stars in their theatrical ventures and purpose to put an end to it even if it becomes a battle between capital and labor.

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Dissatisfaction has been expressed for some time at the inroads of the ball players, but only today was any tangible plan adopted whereby the transgressors might be barred. Vaudeville actors, good and bad, have been discussing the matter pro and con and it has been learned from an authentic source that drastic action is to be
taken which in the end may mean war between the thespians and the managers of theaters throughout the country.

The ‘White Rats’ a strong organization of actors and actresses, within 30 days purpose to increase their initiation fee from 410 to @100, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious they may be to join or what arguments they put forth as an incentive to accept their membership.

Marion Daily Mirror - January 11, 1911 - Baseball players not 'White Rats'

Baseball players may soon find he stage door of a theatre a 'closed door' so far as they are concerned. The phenomenal success of Christy Mathewson, 'Chief Myers, Joe Tinker, Jimmy Callahan, Doc white and other followers of the national pastime. Is the cause for the cry for the removal of the diamond stars from the glare of the footlights.

Men and women who earn their living on the stage believe their bread, butter, wine and lobsters will be taken away, if the 'baseball player danger' is not removed. As a result the 'White Rats,' a theatrical organization will within the next thirty days raise its initiation fee from $10 to $100 with the understanding that baseball players will be barred forever.

Evening Star - January 12, 1911 - War is declared on ball players. Actors resent invasion of stage by stars of the diamond.

Evening Star - January 12, 1911

Baseball players with leanings toward the stage will have a hard row to hoe (same as article below.)

Washington Post - January 13, 1911 - Actors would drive ball players off vaudeville circuit next fall.

From both New York and Chicago, theatrical centers of the United States, come rumors of an impending struggle in the
vaudeville world that will have as its purpose the elimination of the ball player-actor. The White Rats of America, a protective organization of vaudeville performers, that lists in its membership all of the native acts of any importance, and that is affiliated with the American Federation of Labor, is to make the fight, and will be prepared for action at the start of the next theatrical season. It is regarded as too late to begin the real battle this season, as the ball players will be called from the stage to the training camps in a very few weeks.

There has been dissatisfaction on the part of many of the performers in connection with the inroad of sporting celebrities for some time. But the ball players were not regarded as a menace until this season, when so many of them were employed and made good, in the sense of getting the money and proving drawing cards. This, it is feared, argues for employment of even more of these performers another season. So far as known, the opposition is not directed to the pugilistic actors. These latter are fewer, and, in most cases, work in burlesque, rather than in high-class vaudeville theaters.

White one of those affected

Our own Doc White, now an attraction at Chase's, is one of the performers aimed at. White is getting away with it without introducing baseball into his act in any way, though his prominence in that line of work was the thing that led to his engagement. He is about the only one of the ball player-actors who entirely divorces his theatrical turn from his diamond work. In addition to himself, there are at the present time playing dates here and there-Jimmie Callahan, Christy Mathewson and Chief Meyers, and Joe Tinker. King Cole makes his debut in Chicago next week, and Pop Anson has a monologue, written for him by George Cohan, that he is out with now, or will take on the road shortly. Dooin, of the Phillies and McLean, of Cincinnati have done some theatrical work this season, and Evers had expected to, and had time booked, but seems to have given it up.
Worse than this from the actor's viewpoint, is the evidence of eagerness on the part of managers to land more players. Ford and Sweeney, of the Yankees, were to go out in the event that their team beat the Giants in the Manhattan series. White originally had associates in the work that he was to do, Ed Walsh and Artie Hofman being two of these, but they called it off. Collins, of the Athletics, could have signed for a season, and Cobb, of Detroit, has refused several offers. Of the fighters, there are on the road at present. Sullivan, Kilrain, Fitzsimmons, Jim Corbett, Jack Johnson, Wolgast, Nelson and some lesser lights, while Gotch is only one of a dozen wrestlers who are playing theaters.

Men and women who are vaudeville performers simply, with no other claim to recognition, hold that their means and livelihood is affected by these inroads, each baseball act, they say, driving one regular turn off the bill. Their present plan of action threatens to make it a sort of struggle between capital and labor, the managers and performers. The White Rats, who some years ago conducted a strike, plan within the next 30 days to increase their initiation fee from $10 to $100, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious they may be to join or what arguments they put forth as an incentive to accept their membership. If this plan is adhered to, which appears at the present time to be sure, the ball players will have to turn to their original trade or profession to earn a living during the winter months.

The arguments of the actors' association is something like this: 'Ball players during the summer months in this country receive the support of the public which in winter time attends the theater. The actors, as a rule, find it pretty poor picking during the hot weather, while the diamond stars find it easy. Why, the, should these men, who receive big money during the season which is slack for the stage people, encroach on the preserves of the stage people when the fruit is ripe?'

On the other hand, the ball players' reply reads like this:
We must have something to do in the winter. If we find ourselves adapted to stage work, why should we not take advantage of our talents, the same as if we were molders or proficient at any other trade. The actors claim that we take away their work. We do not take away their livelihood any more than we would some molder's or any other workman at whose trade or profession we were adept.'

Show card or no assistance.

The plan to be adopted by the 'White Rats' and other organizations affiliated with them, probably will be worked out on the following lines:

Ball players and other men who earn their living at different sports will not be admitted to membership. This will be the first move.

The 'White Rats' are affiliated with the American Federation of Labor; the musicians also are backed by that organization, and the stage hands have joined hands with the powerful labor body. When a baseball player booked for a certain theater, puts in an appearance for rehearsal he will be asked for his card. Being unable to produce the required pasteboard, the musicians and stagehands will refuse to aid him in any way, and then it is up to the manager, whose hands for the time being will be tied.

Then will come a battle between the Theater Managers' Association and the American Federation of Labor, and probably will be a fight to a finish, with the public an interested onlooker.

Topeka State Journal - January 14, 1911 - Actors to bar ball players. White Rat organization after diamond successes.

Baseball players with leanings toward the stage will have a hard row to hoe in the future, if plans now on foot by the 'White Rats' and actors affiliated with that organization materialize. The 'legitimaters' are miffed at the success of the diamond stars in their
theatric ventures, and purpose to put an end to it even if it becomes a battle between capital and labor.

The phenomenal advance of Joe Tinker, Jimmy Callahan, Christy Mathewson, 'Doc' White, and other followers of the national pastime is the cause of the cry for the removal of their kind from the spotlight. Men and women who earn a livelihood from their efforts on the stage believe their future will be blasted if ball players, after a successful season on the diamond, invade the stage.

Dissatisfaction has been expressed for some time at the inroads of the ball players, but only yesterday was any tangible plan adopted whereby the invaders might be barred. Vaudeville actors, good and bad, have been discussing the matter pro and con, and it has been learned from an authentic source that drastic action is to be taken which in the end may mean war between the thespians and the managers of theaters throughout the country.

'White Rats' in Arms

The 'White Rats,' a strong organization of actors and actresses, within thirty days purposes increasing its initiation fee from $10 to $100, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious they may be to join or what arguments they put forth as an incentive to accept their membership. if this plan is adhered to, which appears at the present time to be sure, Tinker et al. will have to turn to their original trade or profession to earn a living during the winter months.

The arguments of the actors' association is something like this: 'Ballplayers during the summer in this country receive the support of the public which in winter time attends the theater. The actors, as a rule, find it pretty poor picking during the hot weather, while the diamond stars fine it easy. Why, then should these men, who receive big money during the season which is slack for the stage people, encroach on the preserves of the stage people when the fruit is ripe?'
Putting two and two together, the argument of the thespians seems to withstand all arguments.

On the other hand, the ball players' reply reads like this:

'We must have something to do in the winter. If we find ourselves adapted to stage work, why should we not take advantage of our talents, the same as if we were molders or proficient at any other trade? The actors claim that we take away their work. We do not take away their livelihood any more than we would some molder's or any other working man at whose trade or profession we were adept.'

Which also, on the face of it, appears to withstand any attack.

The Washington Times – January 14, 1911 – Baseball Players may be opposed. White Rats Seek to Keep Diamond Actors out of Vaudeville.

Baseball players with leaning toward the stage will have a hard row to hoe in the future, if plans now on foot by the White Rats and actors affiliated with that organization materialize.

The ‘legitimates’ are miffed at the success of the diamond stars in their theatrical ventures, and purpose to put an end to it even if it becomes a battle between capital and labor.

Ball Players Barred

The phenomenal advance of Joe Tinker, Jimmy Callahan, Christy Mathewson, ‘Doc’ White and other followers of the National Pastime is the cause of the cry for the removal of their kind from the spotlight. Men and women who earn a livelihood from their efforts on the stage believe their future will be blasted if ball players after a successful season on the diamond, invade the stage.

The White Rats, a strong organization of actors and actresses, within thirty days purposes increasing its initiation fee from $10 to $1000, with the understanding that baseball players or others connected with any sport shall be barred, no matter how anxious
they may be to join or what arguments they put forth as an incentive to accept their membership

Jealous, ‘That’s All’

If this plan is adhered to which appears at the present time to bed sure, Tinker et al will have to turn to their original trade or profession to earn a living during the winter months.

The plan to be adopted by the White Rats and other organizations affiliated with them probably will be worked out on the following lines.

Ball players and other men who earn their living at different sports will not be admitted to membership. This will be the first move and an essential one when it comes right down to brass tacks.

The White Rats are affiliated with the American Federation of Labor, the musicians also are backed by that organization, and the stage hands have joined hands with the powerful labor body.

How They’ll Work It

When a baseball player, booked for a certain theater, puts in an appearance for rehearsal he will be asked for his card. Being unable to produce the required pasteboard, the musicians and stage hands will refuse to aid him in any way, and then it is up to the manager, whose hands for the time being will be tied.

Calumet News - January 21, 1911 - Actors jealous of ball players. Success on vaudeville stage stirs up opposition among men of the theatrical profession.

A story reached here from Chicago and was widely discussed at Broadway resorts that the success of numerous ball players on the theatrical stage this winter has stirred up determined opposition among legitimate vaudeville performers who are planning to have the diamond stars barred from further engagements. Christy Mathewson, Chief Meyers, Joe Tinker, King Cole, Jimmy Callahan, Doc White and other well known major leaguers are drawing big
salaries this winter for short acts or monologues in leading cities. Some of them, particularly Matty and his Indian catcher, have overshadowed vaudeville performers in the struggle for popularity, which has caused much professional jealousy. It is said and has prompted members of the White Rats to take steps to keep all ball players out of the business hereafter.

According to the story which was discussed here the White Rats may within thirty days decide to increase the initiation fee to $100 with the understanding that baseball players or other persons identified with any sport shall be prevented membership cards, the ball tossers will find themselves out in the cold as theatrical managers will not care to make a fight in their behalf.

'Ball players monopolize the public in summer and receive ample pay for their services,' say those who are in sympathy with the 'legitimates.' 'Then why should they encroach upon the preserves of the vaudeville actors and actresses in the winter?'

Friends of the players, on the other hand, see no reason why they shouldn't pick up a little 'soft money' between seasons and point to their popularity with the theatergoing public as a reason why they should not be molested.

Omaha Daily Bee - January 22, 1911

One of the funniest things that ever happened is the war of the 'White Rats,' an organization of theatrical folk, on ball players who have the temerity to work on the stage in the winter time. If all stage rats were white, there might be some ground for complaint. But so long as discarded pugilists and others with not half so good a claim either to notoriety or talent can strut up and down before the footlights, it won't quite do to assail ball players like Doc White, for instance, who really can sing so one can understand it. The 'White Rats' are not gnawing any holes in Joe Tinker for Joe beat them to the riffle and reformed from the stage voluntarily. It's a gay life, is the life of the 'White Rat.'
**Courier - January 29, 1911 -** Diamond stars to be barred. White Rats says the stage is too full of baseball players.

Baseball players who are drawing big salaries on the stage are finding some opposition from the vaudeville actors and actresses, who claim the baseball stars are hurting their business and want baseball players barred from the stage.

Christy Mathewson, Chief Meyers, Joe Tinker, King Cole, Jimmy Callahan, Doc White and other well known major leaguers are drawing big salaries this winter for short acts or monologues in leading cities. Some of the, particularly Matty and his Indian catcher, have overshadowed vaudeville performers in the struggle for popularity, which has caused much professional jealous, it is said, and has prompted members of the White Rats to take steps to keep all ball players out of the business here after.

According to the story which was discussed in New York recently the White Rats may within thirty days decide to increase the initiation fee to $100 with the understanding that baseball players or other persons identified with any sport shall be prevented from becoming members of the organization. Then, unable to show membership cards, the ball tossers will find themselves out in the cold as theatrical managers will not care to make a fight in their behalf. 'Ball players monopolize the public in summer and receive ample pay for their services,' say those who are in sympathy with the 'legitimate.' 'Then why should they encroach upon the preserves of the vaudeville actors and actresses in the winter? Friends of the players, on the other hand, see no reason why they shouldn't pick up a little 'soft money' between seasons and point to their popularity with the theater going public as a reason why they should not be molested.

**The Fulton County News – May 25, 1911**

Suggestion for the baseball player’s brotherhood: As long as the White Rats refuse to appear on the stage with baseball players why not get out injunctions preventing vaudeville artists from
producing alleged baseball plays and other sketches supposedly based on out of door sports?

El Paso Herald – November 11, 1911

The baseball players are up in arms against the National commission on account of the proposed plan of this body to prohibit the big leaguers from appearing on the vaudeville stage, and writing for newspapers. The National Commission says that all players appearing on the stage and trying such stunts as writing for newspapers, cheapen the profession and it will decide whether or not it will permit it any longer, at the next meeting of the national board.

The baseball players are making their kick to a great extent of the one account of the moving picture question, which they have brought up in this matter. The National commission is supported to have received the proceeds for this, as the players did not get any of the money which was paid for their privilege and for which they ‘kicked’ during the World Series.

The players also have a business end to their desire for remaining as actors during the magnates have other means of support and they have not during the winter months, and so think it should be allowed them that they can go on the stage for the winter and pick up a little extra money.

Washington Times - February 10, 1912 - Legislation not necessary to keep players off stage. Future stars will profit by experiences of present celebrities.

Baseball men do a lot of unnecessary worrying over so-called evils which time would cure without any help in the way of legislation. The club owners were much disturbed two years ago because so many players were accepting stage engagements. There was no objection on the part of the magnates to the players picking up extra money in the off season, but it was feared that the late hours and indoor life of the stage people would prove injurious.
Rules and regulations were adopted to prevent players from accepting engagements without the consent of their clubs. This legislation was ineffective, because the stars of the teams did not have any trouble in getting the consent, and only the stars were wanted by the theatrical promoters. The club owners are not worrying now about the players' invasion of theatrical territory. The public has demonstrated that it wants to see the players only in the good old summer time on the diamond, and, therefore, there are few fat theatrical contracts being offered. The experience of Mathewson, Meyers, Mike Donlin, Ty Cobb, Morgan, Bender, and Coombs, Jonnie Evers, and Joe Tinker will deter other baseball stars from attempting a stage career. In this connection Hans Wagner again looms up as the smartest of baseball players. When the stage craze was on Wagner was offered greater inducements than were held out to any other player, but he turned down every offer and attended strictly to baseball. This has been the policy ever since he signed his first contract with President Dreyfuss, and he probably has more coin to show than any other player in the ranks can boast of. And, besides, he has four months a year to spend as he pleases, in automobiling, hunting, fishing, basketball, and other pursuits that he really enjoys.

New York Tribune – March 23, 1913

David L. Fultz, president of the Baseball Players Fraternity, announced yesterday that negotiations are now under way between the fraternity and the White Rats, on organization of vaudeville performers, for an amalgamation between the two for the purpose of mutual support and protection. Mr. Fultz said that he expects the final arrangements to be consummated in a few days.

President Fultz also announced that Hans Wagner, of the Pittsburgh Pirates, has affiliated himself with the fraternity. Other new members are Boston, Barrows, Douglas, Johnson and Schalk, of the Chicago White Sox; Stengel and Kirkpatrick of the Brooklyn Superbas, and Butler and Cooper, of the Pittsburgh Pirates.
The Ogden Standard – February 8, 1917

Opposition of the White Rats Actors union to entry of the baseball player’s fraternity into the American Federation of Labor ranks has been confined to insistence that the fraternity charter be subsidiary to the White Rats’ international judiciary according to a statement tonight by James W. Fitzpatrick, president of the actors’ union. He said that this attitude was not due to the appearance of ball players on the vaudeville stage.

‘Our charter covers all persons engaged in amusements of any kind,’ said Fitzpatrick. ‘To preserve its integrity we have insisted that the ball players, as public entertainers, come under our jurisdiction. They would have the right to conduct their business and membership in their own way.’

El Paso Herald - October 28, 1918 - Actor Mike Donlin's record in Major League baseball. Baseball players as rule have been failures on the stage; Donlin one of few players who has proved success in Limelight after becoming too old for Diamonds.

Winchell Smith and John L. Golden picked a 334 hitter for the part of Miggs in 'Turn to the Right' when they selected Michael J. Donlin for that role, the Giants' former captain being one of the few pastimers who not only was able to act on the stage. Donlin has been trying his hand at the theatrical game, off and on, since 1907, and is probably in it for good now, having dealt the dope that ball players cannot at a terrible jolt.

Charles H. Hoyt thought 'Pop' Anson could act and did not learn his mistake until after he had put the venerated veteran in a piece called 'A Runaway Colt,' which opened in Syracuse and which closed very close to the Salt City. W. Arlington Latham, who had a big following on the diamond and who now is in France umpiring, was starred in a play called 'Fashions,' by H. Gratian Donnelly, and the losses of the person who starred the Dude would have bought many Liberty bonds.

Donlin is not starred in 'Turn to the Right'-he merely acts one of the principal parts in it and he is getting about the same amount
of applause as he used to when he was breaking up games for the Browns, Orioles, Reds and Giants. Mike broke up very few for the Pirates and Braves.

Got His share of Hits.

Actor Donlin certainly got his share of safeties while he was playing on the major league circuits, procuring 1287 in 3859 times at bat and running up an average of .334. He played when the scoring was less lenient than it now is, too. There were only two years, during the dozen Michael J. put in fast company, that he didn't qualify for membership in the society of the three hundred, those being 1902, when his percentage was .294, and 1914, when his percentage was .161. Donlin's last job was with the Giants and then he was used exclusively for pinch hitting purposes....

Oakland Tribune - November 2, 1926 - Diamond stars become actors during winter. Baseball fans see many favorites behind the footlights.

Many professional baseball players are flocking to the stage nowadays.

After the world Series several of the Cardinals went into the theater in St. Louis and made nice pieces of money by just exhibiting themselves and making short talks.

Babe Ruth, it is said, has arranged for a long time in the vaudeville houses around the country and there are others.

Not long ago a winter vaudeville bill, was not really complete without some famous baseball player doing a turn of some sort.

Captain A. C. Anson, for half a century commander of the Chicago White Stockings, nearly every winter during the last decade, put in an appearance on the vaudeville stage.

Donlin makes hit on vaudeville stage

With Mabel Hite, Mike Donlin gave a splendid turn in vaudeville, and the two coined money on the stage until one day
Mabel took sick and passed away, while the stalwart Mike retired temporarily heart-broken.

Later Mike recovered from his sad affliction and went into vaudeville again with Marty McHale, a big league pitcher, as his partner and the two are there yet.

San Francisco Call – January 7, 1942

M. S. Bentham (More Vaudeville Memories) – Pioneer Vaudeville Agent.

One of the greatest kicks I ever got out of vaudeville was the opening of an act which I put together at Hammerstein’s Victoria - Mabel Hite & Mike Donlin. It was the first time that they had to call the police to keep the crowds away.

San Francisco Call – May 26, 1943

Baseball players would also take a crack at batting a few vaudeville fungos. Mabel Hite and Mike Donlin remained in vaudeville for a long time after Mike quit baseball. Rube Marquard did an act with Blossom Seeley. Waite Hoyt did a swell singing act with Hildegard at the piano. Babe Ruth did an act with Willington Cross. Al Schacht and Nick Altrock clowned up many weeks; and Mathewson and Chief Meyers an act at Hammerstein’s. Many others made appearances after winning the pennant and just stay long enough to strike out. Mike Donlin was the only one that stuck.

Baseball men do a lot of unnecessary worrying over so called evils which time would care without any help I the way of legislation. The club owners were much disturbed two years ago because so many players were accepting stage engagements. There was no objection on the part of the magnates to the players picking up extra money in the off season, but it was feared that the late hours and indoor life of the stage people would prove injurious.

Rules and regulations were adopted to prevent players from accepting engagements without the consent of their clubs. This
legislation was ineffective, because the stars of the teams did not have any trouble in getting the consent, and only the stars were wanted by the theatrical promoters. The club owners are not worrying now about the players’ invasion of theatrical territory. The public has demonstrated that it wants to see the players only in the good old summer time on the diamond, and therefore there are few fat theatrical contracts being offered. The experience of Mathewson, Meyers, Mike Donlin, Ty Cobb, Morgan, Bender and Coombs, Johnny Evers and Joe Tinker will deter either baseball players from attempting a stage career.

In this connection Hans Wagner again looms up as the smartest of baseball players. When the stage craze was on Wagner was offered greater inducements than were held out to any other player, but he turned down every offer and attended strictly to baseball. This has been his policy ever since he signed the first contract with President Dreyfus, and he probably has more coin to show than any other player in the ranks can boast of. And besides, he has four months a year to spend as he pleases in automobiling, hunting, fishing, basketball and other pursuits that he really enjoys.
During the turn of the 20th century many popular songs were written about baseball players or mentioned their names in the lyrics of a song.

1904 - Husky Hans - Hans Wagner
1908 - The Glory of the Cubs - Brown, Pfiester
1908 - Between you and Me - Tinker, Evers & Chance
1909 - Hurry for the Baseball team - Mentions names in 3rd verse.
1911 - They're all Good American Names (Mathewson, Wagner, and others.
1911 - Remember Me to my Gal - introduced by Coombs, Bender, Morgan & Moriarity
1911 - I Can't Miss that Ball Game - Moriarity
1911 - National Sports - Ty Cobb
1911 - Marty O'Toole
1911 - Gee, It's a Wonderful Game - 'Doc' White, Christy & McGraw
1912 - The Red Sox Speed Boys - many players named.
1912 - The O----- of 1912 - Wagner and others named
1913 - They All Knew Cobb
1913 - The Ball Game - Lajoie, Cobb, Wagner
1913 - Baseball - Cobb & many others
1914 - The National Game - Chase & many others
1920 - Oh You Babe Ruth