

To MY NIECE ~ MISS GOOSIE HENNESSEY.

# "AIN'T DAT A SHAME"



SUNG WITH GREAT SUCCESS  
BY

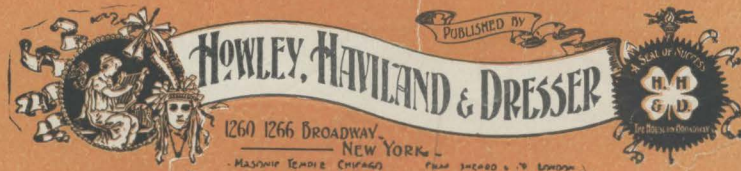
Miss May Hennessey

WORDS BY

JOHN QUEEN.

MUSIC BY

WALTER WILSON.





# ANOTHER RECORD BREAKER

IN POPULAR SONGS

READ WHAT THE NEW YORK PAPERS HAVE TO SAY ABOUT OUR BIG SONG HIT

## BLOOMING LIZE

BY MATT WOODWARD AND BEN JEROME

DAILY AMERICA, SATURDAY, JUNE 7, 1902.

### WITMARKS ASK COURT'S AID IN HAVING BIG HIT CUT OUT OF "THE CHAPERONS"

Composer Objects to Song by Another Composer Being Interpolated. Ben Jerome's "Blooming Lize" the Bone of Contention. Harry Bulger's Summer Season to Be Cut Short.

By ERNEST HANEGAN.

Frank Perley yesterday was served with papers ordering him to appear in court Monday and show cause as to why "Blooming Lize," one of the biggest hits in "The Chaperons," should not be cut out of the show.

"The Chaperons" is the joint work of Frederic Ranken and Isidore Witmark, the latter having composed the score. There is a clause in the contract between the author and composer and manager, stating that no music by another composer shall be interpolated, but there also is another clause which says that Mr. Witmark shall compose whatever music Mr. Perley desires in order to improve the production.

Isidore Witmark at present is in Vienna, and hence, when Mr. Perley secured time at the New York Theatre and desired to introduce some new numbers for the New York engagement, Mr. Witmark was not at hand to do the composing. Mr. Perley then decided to introduce "Blooming Lize," by Ben Jerome. The song is sung by a sextette composed of Walter Jones, Trixie Friganza, Joseph Miron, Harry Connor, Lou Middleton and May Boley, and is one of the biggest hits in the piece, getting eight and ten encores at every performance.

Despite the popularity of the interpolated number, the Witmarks wish Mr. Perley to stick to Isidore's score exclusively, and applied to the court for an injunction restraining him from having "Blooming Lize" sung in the piece.

Justice Clark, of the Supreme Court, refused to grant the injunction, but gave an order calling Perley to court to show cause why the injunction should not be granted.

Mr. Perley says he will fight the case to a finish, that the interpolated number is one of the biggest hits in the production, and consequently is not a detriment to the piece.

**BLOOMING LIZE.**

Words by MATT C. WOODWARD. Music by BEN J. JEROME.

Copyright, 1902, by Matt C. Woodward and Ben J. Jerome.

NEW YORK HERALD, SATURDAY, JUNE 7, 1902.

### "CHAPERONS" MAKE TROUBLE.

Introduction of a Number Causes a Threat of Legal Proceedings by the Composer.

Trouble has been made often by chaperons, and the variety shown in the musical comedy at the New York are entering into the class of trouble makers. Lawyers for Mr. Isidore Witmark, the composer, have threatened to bring suit against Mr. Frank L. Perley unless he abandons "Blooming Lize," a number introduced without the former's consent.

In fact, there have been constant differences between the manager and composer over "The Chaperons" since the comedy was produced. Mr. Perley entered into a contract with the writers of the book and music in which he bound himself to interpolate nothing without their consent.

After the production several new musical numbers were demanded by Mr. George W. Lederer, who staged the piece. Compositions that were satisfactory were not forthcoming from the composer, and only threat of injunction proceedings prevented the use of songs of outsiders.

When the company came to New York Mr. Witmark was in Europe. Mr. Lederer again demanded some new musical numbers, and as the composer could not be reached, Mr. Perley decided to introduce the sextet "Blooming Lize," which has since proved the hit of the piece. In consequence, on the opening night Mr. Perley received a letter from Messrs. Klein and Bulger, lawyers for Mr. Witmark, threatening proceedings unless the number was omitted.

"My brother could furnish all the musical numbers necessary," said Mr. Marcus Witmark yesterday. "This sextet was introduced without notice to him, and we shall certainly take all necessary steps to protect his interests."

"This is only an incident in the trouble I have had all season," said Mr. Perley. "I have introduced some musical hits, and he has not done anything to prevent me from doing so. When we were coming into Broadway our situation was such that we needed musical hits, and as we could not get any from the composer we had to take the best offered. Besides, as Mr. Witmark interpolated Offenbach, Sullivan and others, I could not see any reason for objection on his part."

THE WORLD: FRIDAY EVENING, JUNE 6, 1902.

NEW-YORK DAILY TRIBUNE, FRIDAY, JUNE 6, 1902.

DAILY AMERICA, SUNDAY, JUNE 8, 1902.

NEW YORK HERALD, FRIDAY, JUNE 6, 1902.

Among the men in the...  
The song that the first night audience at "The Chaperons" selected to whistle was called "Blooming Lize." It was a sextet song by Harry Connor, Walter Jones, Joseph Miron, Lou Middleton, Trixie Friganza and May Boley. The verses explained that it was as like the fresh, blooming flowers that every one called her "Blooming Lize" the point that later sprang forth being that "she sold those blooming lize." The music of this was so catchy that it was immediately taken up by the listeners. In most of...

THE SUN, SUNDAY, JUNE 8, 1902.

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### LAW SUIT OVER "CHAPERONS"

LAW SUIT THREATENED FOR "CHAPERONS."

There may be a legal tilt between the Witmarks, music publishers, and Frank Perley, proprietor and manager of "The Chaperons." The score for this piece was furnished by Isidore Witmark, in whose contract with Mr. Perley there is a clause prohibiting the insertion of melodies from any other source without Mr. Witmark's consent.

On Monday night at the New York Theatre a song called "Blooming Lize," with words by Matt Woodward and score by Ben Jerome, was introduced, and made one of the very biggest hits of the entertainment. The Witmarks' lawyers, having been apprised of the intention of the management to introduce this number, warned Mr. Perley, through a formal letter, that such action would lead to immediate litigation.

Mr. Perley, however, was already determined to take the bull by the horns, so to speak, having found the determined opposition of Isidore Witmark to be the principal stumbling block in the way of his success. So he went right along and took the chance of being able to win in a court of equity.

Although he doesn't say so, Mr. Perley was probably advised to follow the course he did, for he points significantly to still another clause in his contract with Witmark, providing that the composer must be ready at all times to furnish such additional music as may be required. Mr. Witmark, he says, was in Europe at the time the interpolation was effected, and therefore, a call upon him for new material would have been altogether useless.

### MUSIC—THE DRAMA.

"THE CHAPERONS."

"The Chaperons," presented at the New York Theatre last evening before the customarily large first night house, are frankly and eminently adapted to warm weather. They are warranted not to induce thought in the most thoughtful or suggest an idea to the most receptive brain, consisting merely a conglomeration of songs, dances, specialties, grimaces and speeches designed to amuse by hook or by crook, whether or no, willy nilly. The chief merit of these various features is that they have absolutely no relation to each other. They do not move in the same set. Not one of them interests the spectator by reminding him of any of his predecessors.

Harry Connor is one of the chaperons and everybody who saw him in "A Trip to Chinatown" knows how well adapted he is to the job. Walter Jones is another chaperon, disguised as Algernon Rhoades, who, understanding that Paris is the fastest city in the world, goes there to study rapid transit. Last evening's audience appeared vastly entertained, and it is likely that the hodge-podge will prove amusing to the many people who hate to think, especially in hot weather, and who welcome anything that will prevent them from doing so. As a thought preventive an ounce of "The Chaperons" is worth a pound of a good many other things. When allowance has been made for the interested enthusiasm of a large portion of a first night house, it is plain that the piece contains a number of things that are good of their kind. One of them is Nellie Follis, who is demure in Trixie Friganza, who shows real burlesque ability of no mean order of merit. Then there is a pert and energetic young woman called Eva M'Henry, who will make everybody else feel that by thinking how warm her exertions must make her. The music is "catchy" and lightly melodious in several spangled spots, and it is safe to say that the town will soon be whistling several of its numbers. "Blooming Lize" was at once appreciated by the house last evening, and won half a dozen repetitions without a struggle. "The Chaperons" is pretty good froth for the froth season. A liberal reward will be paid by the management for the discovery of anything family resembling a plot.



# AIN'T DAT A SHAME.

Words by JOHN QUEEN.  
Moderato.

Music by WALTER WILSON.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment and vocal lines. The first system is a piano introduction marked 'f' (forte). The second system continues the piano accompaniment. The third system includes the first line of lyrics: "One dark and stormy night, the rain was fall-ing / He stood there at the door, all the whole night". The fourth system includes the second line of lyrics: "fast, Bill Bai - ley told his la - dy - friend, 'Our dream of love is / long, He cried, 'Oh Mama will you let me in, I know that I've done".

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AN ORIGINAL BALLAD IN WORDS AND MUSIC

## "SHE'S SLEEPING BY THE SILV'RY RIO GRANDE"

By THOS. J. HUGHES and CHAS. KOHLMAN.

A song which for beauty of melody and peerless words cannot be surpassed, and is now being featured by all leading soloists and quartettes. For sale at your music store.



past, he said no more, \_\_\_\_\_ just slammed the door, \_\_\_\_\_  
 wrong, I'll prove it see? \_\_\_\_\_ please whisper to me, \_\_\_\_\_

\_\_\_\_\_ He wan-dered round the town, but he did-nt have a  
 \_\_\_\_\_ A bass voice from in-side, hol-tered from the

cent, He thought a-bout his pork chops then back to the house he  
 door, "You find some oth-er hay-pile you dont roost here a-ny

went, Oh lis-ten to \_\_\_\_\_ his mourn-ful cry. \_\_\_\_\_  
 more, And pass-ers by \_\_\_\_\_ could hear Bill cry. \_\_\_\_\_

Ant dat a shame 3.

A NEW COON SONG  
 "BILL BAILEY, WON'T YOU PLEASE COME HOME?"

By HUGHIE CANNON.

Author of "Just Because She Made Them Goo-Goo Eyes," "I Hates To Get Up Early in the Morn."



CHORUS.

Ain't dat a shame, a meas-ly shame, To keep your

*p-ff*

hon - - ey out in the rain, (Lordy have a little pity) Will you open dat

door, and let me in, I stand yere freez - in'

1. - wet to the skin. 2. Ain't dat a skin.

*f*

Ain't dat a shame 3.

# PING PONG LANCIERS

Arranged by THEO. F. MORSE.

This is one of the best medley 'anciers on the market to-day and contains such hits as  
"Ain't That A Shame," "Little Boy in Blue," "Come Out, Dinah, on the Green," "My Princess Zulu Lulu,"  
"Bill Bailey, Won't You Please Come Home?" "Way Down in Old Indiana."



This is the Chorus of  
**IN THE GOOD OLD SUMMER TIME**

CHORUS.

In the good old sum-mer time, — In the good old sum-mer time, —

*mp - ff*

Stroll-ing thro' the sha - dy lanes, With your ba - by mine; — You

hold her hand and she holds yours. And that's a ve-ry good sign — That she's your

1. 2.  
toot-sey wootsey in The good old sum-mer time. — In the time. —

*f*

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**FOR SALE WHEREVER MUSIC IS SOLD**



# Bill Bailey, Won't You Please Come Home?

Words and Music by HUGHIE CANNON.

CHORUS.

Won't you come home, Bill Bai - ley, won't you come home? She moans de whole day  
long ;..... I'll do de cook-ing, dar-ling, I'll pay de rent; I knows I've  
done you wrong ;..... 'Mem-ber dat rain - y eve dat I drove you out, Wid  
nothing but a fine tooth comb?..... I knows I'se to blame; well, ain't dat a  
shame? Bill Bai-ley, won't you please come home?..... home?.....

*mp - f* *ff*

1. 2.

Geo. Beaverson, 35 Frankfort St., N. Y.  
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FOR SALE AT ALL MUSIC STORES



NEW YORK'S BIG SONG SUCCESS

# "NANCY BROWN"

BY  
**Clifton Crawford**  
 Composer of  
 "Simple Little Sister Mary Green"  
 THE HIT OF  
 The Wild Rose  
 Sung by  
**MISS MARIE CAHILL**

NEW YORK HERALD, WEDNESDAY, MAY 7.

## TEAS ENGAGEMENTS AML

Composer and Librettist  
*Angry and All for a Song*

Why the Hit Made by "Nancy Brown" Doesn't Please Men Who Wrote "The Wild Rose."



MISS MARIE CAHILL  
 SINGING "NANCY BROWN"

From the music that, according to Maxine, is soothing must be subtracted a song in "The Wild Rose." It is a simple sort of a lyric, known as "Nancy Brown," but it has been productive of a lot of heartburning among some persons prominent in theatrical circles.

It is the hit of a musical comedy in which Messrs. Harry B. Smith and George V. Hobart figure as the authors and Mr. Ludwig Englander as the composer, yet none of them had anything to do with the words or music of it. Hence the heartburning.

"Nancy Brown" brought six encores when Miss Marie Cahill sang it on the opening night of "The Wild Rose." Before that it had been buffeted about among singers and managers for six months. It was included in the new piece only because Miss Cahill insisted and Mr. Lederer supported her against the wishes of an author and composer.

Mr. Clifton Crawford is the author of the song. He is an actor now playing with "Exotic Grandpa." He had submitted it to many persons who sing such lyrics, and two or three times it was tried on the stage. Mr. Peter F. Dailey sang it in "Champagne Charley." It wasn't a hit with anybody.

Monday night, but that doesn't alleviate the sufferings of Messrs. Smith and Englander.

PARTY  
 A GOODBY'S  
 Society Gathers  
 of the Secretary  
 Mexican Embassy.  
 INTY DECORATIONS  
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 Diplomatic Set.  
 HERALD BUREAU,  
 FIFTEENTH STREET, N. W.,  
 WASHINGTON, D. C., Tuesday.  
 the First Secretary of the  
 and Señora Godoy en-  
 from five to seven this  
 residence, No. 1739 Fif-  
 lected her guests in a  
 black net elaborately  
 ings of black satin rib-  
 of place. Assisting her  
 wife of the Haytian  
 daughter of the  
 Mrs. Calderon, wife  
 Mr. and the Misses  
 wife of the Costa  
 Ke, wife of Minc,  
 and Mrs.  
 Mrs. Secretary  
 Mrs. Westland,  
 and the tea  
 dressing Di  
 ara Jones,  
 a Mexican  
 ge selected

AMERICANS  
 EVIDENCE

Box Holders Incl.  
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 for a Brilliant  
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 Piece by Miss Gla  
 San Francisco, To L  
 by Mr. Seymour

[SPECIAL CABLE TO THE  
 The HERALD's European  
 the following from its corre  
 London, Wednesday.—The  
 mercurial trials of prima  
 guff voices of workahed  
 corning of Covent Garden  
 The opening of what  
 of the most brilliant  
 don has had for years  
 and its usual there is  
 everything in readiness  
 roll-up on Thursday night  
 miller setting of "Lobeng  
 This selection of this  
 night gives the honor of  
 to Mme. Nordica. Her  
 namant will sustain th  
 saw Mme. Nord  
 looking extremely  
 never enjoyed bett  
 Americans will  
 Covent Garden ar  
 for the season  
 Lily Duchess  
 and how can th

Read what the  
 N.Y. Herald and  
 Telegram say  
 about

## "Nancy Brown"

Every paper in  
 New York ex-  
 ploited the big  
 success it made  
 in this show.

THE EVENING TELEGRAM—NEW YORK, TUESDAY, MAY 6, 1902.

Mr. Lederer's "The Wild Rose" Blooms in Broadway

the fortunes  
 Hart), and exchanged fo  
 daughter, who was represented on the stage  
 by Miss Marie Cahill. Miss Bentley was as  
 charming and witching as of old. She sang,  
 danced and capered after her usual graceful  
 manner, and she attitude of the  
 revealed that she had lost no hold on metropo-  
 litan theatregoers' affections. Miss Cahill  
 made the hit of the evening with her "Nancy  
 Brown" song. Its swinging chorus caught  
 the fancy of the gods, and they made her  
 repeat it, while they whistled until Miss  
 Cahill was on the verge of collapse. Miss  
 Margaret Clark as a delightful  
 officer came in for a round share of  
 honors, as did every one favored with a  
 speaking part.  
 At the conclusion of the performance Mr.  
 Lederer was called out and presented with a  
 floral garland about five feet high, the gift  
 of the audience. He made a feeling speech  
 to everybody present.

## NANCY BROWN.

"A Bucolic Wail."

CHORUS

By CLIFTON CRAWFORD.  
 Words of Smith, Little and Mary Green.

Nan - cy Brown, she in - vited me to spend a  
 week or two in town with her pa - da, who owns a few ho - tels and yachts and things called  
 Brown, so I just came down. But darned if I can see in the dis-  
 tance to my in town. A mil lion are whose name is quite the same as Nan - cy Brown

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 wherever music is sold

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