

Albuquerque (N.M.)
Tribune-Citizen,
Oct. 20, 1909.

Prescott, (Ariz.)
Journal-Union,
Oct. 22, 1909.

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SOUSA, MARCH KING, DELIGHTS AUDIENCE

Renders Famous Compositions of His
Own and Is Liberal With Calls
for Encores.

John Phillip Sousa rendered two distinct programs at the Elks' theater last night, pleasing two distinct audiences. Among those who came to listen to the famous bandmaster were some who manage every year to hear the march king at some point of his tour and to whom the band master is a friend. To these the original program appealed most heartily with its classical selections by the great masters.

Of these numbers, the symphonic poem, "Les Preludes," by Liszt, and Sousa's own composition, "Bacchanalian Suite" were exquisitely interpreted, with that rare feeling that only Sousa has been able to enthrall into a band.

Others in the audience were acquainted with the king of marches only through his popular compositions, and to these the encore numbers, which the leader was so generous with, appealed most heartily. Everywhere that a band is organized "El Capitan," "Washington Post" and "Manhattan Beach" are general favorites, though few have ever been able to render them as does the king of march composers.

Sousa's aggregation of musicians each year becomes more harmonious and more thoroughly imbued with the spirit of their leader. No other teacher of his peculiar style of music has attained the perfection of Sousa.

The announcement that Sousa was this year featuring the work of soloists was a distinct disappointment to his admirers, who do not care for anything that might detract from his share of the entertainment. But Sousa's soloists, like all of Sousa's musicians, were artists of rare talent. Herbert L. Clarke was heard to excellent advantage in "Shower of Gold" and gave as pleasing an encore, rendering "The Carnival of Venice."

The Misses Grace and Frances Hoyt in a selection from "Les Contes D' Hoffman" were in fine voice and their interpretation was excellent, being full of the sparkle and spirit of the song. Their encore number was "In Cuba."

Perhaps Miss Florence Hardeman's violin work was the most pleasing of the special numbers, showing faultless technique and rare interpretation. She responded to an encore with "The Wild Rose," but the audience would not be satisfied and she again responded with "Zapateado." The accompaniment of Miss Hardeman's second number by the harpist was very pleasing and added greatly to its charm.

The audience was not as large as might have been expected, but included most of the cultured artists of the city.

Santa Fe (N.M.)
New Mexican,
Oct. 20, 1909.

It's not the old Sousa! Like the sky line of New York from Jersey City, was in olden days the view of Sousa's band from in front. Yesterday afternoon, at the Elks' theater, excepting the protuberance of a bass horn or two far in the rear, there were no rugged peaks rising above the level of the other instruments. It may be some years yet, before Sousa will lug around a string orchestra, but he seems to be on the way. In years gone by, the advent of Sousa's band meant the introduction to every village band of some new curiosity or even monstrosity that was a nine days' wonder and kept the brass instrument manufacturers busy, but there was an absence of the spectacular in the instrument line yesterday afternoon, and except for the climax of crash and brass in the "Hail to the Spirit of Liberty

Sousa's Tribute to Prescott.

While he but spoke the truth which has long been known to the citizens of the Queen City of Arizona, nevertheless, there is much more than ordinary significance in the statement of John Philip Sousa that this is the prettiest town he has seen on his tour through the Southwest.

And it must not be forgotten that the leader of what is probably the most celebrated band in the country, rivaled only by the Marine band, which is an organization of musicians directed and paid by the Government, has visited every city of any size in this country and its famed leader has furthermore by his able and accomplished directing won the highest honors from the crowned heads of the majority of the European countries.

Sousa is not given to flattery. He is one of the real brand of Americans—plain, blunt, outspoken but always plainly telling his real beliefs, and in a manner which is free from any equivocation or attempt to evade his real impressions in making this the grandest and most glorious country in the world.

Prescott is delighted that Sousa has visited the Queen City of Arizona. It can not be other than most decidedly pleased that the great musician, whose fame is world-wide, has complimented it most highly on its beauty even though time did not permit of his seeing all that Prescott has to show for the enjoyment and entertainment of visitors to the metropolis of Arizona.

It can say simply that if Sousa returns again, he may be assured of the same cordial and royal welcome that he was given on Wednesday evening.

Sousa says that he likes Prescott. In return, Prescott declares most emphatically that it is delighted with Sousa and is ever willing and ready to extend him a most hearty and sincere welcome.

March," it seemed as if the famous bandmaster was each year getting more music and a good deal less of noise out of his march music. Some of the finest effects were from flute and clarinet, thus bridging over the chasm between trombone and violin-cello and between cornet and violin. Perhaps, the public has changed too, for his audience yesterday compelled Miss Florence Hardeman to respond to two encores to her violin solo, from Gounod's "Romeo and Juliet," including the entrancing waltz melody which she played with the abandonment of a professional and the finished execution of a master, although there was hardly the magic in her instrument that seemed to dwell in the violin of Santa Fe's own Virginia Bean.

The Sousa program is still a double decker; the printed program giving the music that Sousa would have the public to like, and the unprinted encore program, consisting of his world-famous marches, being the program he knows the public likes. It may not be a new idea of the March King to open his program with a Liszt symphony, but conservative and sensitive music lovers are not yet quite accustomed to having Liszt hurled at them from a brass band. Still the rendition yesterday afternoon of the "Symphonic Poem, 'Les-Preludes'" as the program called it was splendid and the applause was spontaneous and genuine. It is a new composition of Sousa, a "Bacchanalian Suite," he calls it, a characteristic, in which the Frenchman, the German, the Irishman and the Italian are represented musically in a chain of compositions prosaically labeled "The Champagnes, the Rhine Wines, the Whiskeys and the Cordials." That it is a pleasing composition, seemed to be the consensus of his audience yesterday. Sousa's march, "The Glory of the Yank Navy," was also on the program and received a storm of applause. It

sents many refinements upon Sousa's former march compositions, but it will hardly be as popular as were and still are "The Washington Post" and the "Cadet" marches.

To those who cling to the classic and accepted canons of music, the rendition of the allegro movement from "Tschaikovsky's Fourth Symphony," and the concluding selection of the program, a "Slavonic Rhapsody" by Friedman, gave the most pleasure. The prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff seemed too foreign in conception and execution to awaken much enthusiasm but that is a matter of taste; the brief "Entr' Acte," by Helmesberger, seemed to most of those present far more melodious, although of much lighter character.

Then there were the Sousa encores, which as they always do, brought down the house. All the old marches, every one of them prime favorites, were rendered with a spirit that has made Sousa famous the world over as a composer of marches and as a leader of brass bands. Gossip has it that Sousa would rather live down that fame if he could realize his ambition to compose a great American opera and write a great American novel.

The Misses Hoyt sang a duet, the Barcarolle from "Les Contes D'Hoffman," but while this is a tuneful selection that gave both soloists an opportunity to display their rare talent, the audience was better pleased with the encore "In Cuba," but was disappointed that it could not hear each vocalist in a solo.

Herbert L. Clarke, is still with Sousa, and he received his customary wave of applause after rendering "Showers of Gold," his own composition, with fewer gymnastic flights than the encore "The Carnival of Venice," which is ground out by practically every phonograph in the land, and therefore familiar in almost every

No, it's not the old Sousa. He is a good deal grayer, the bald spot on his head is beginning to crawl toward his neck in the back and to his high forehead in front. He seemed preoccupied even while conducting the concert, as if there were other things besides Sousa's band.

But it was a great treat, a fine concert, worthy of the big audience that crowded the Elks' theater, and the March King's popularity has not waned one bit, the public is ready and willing to follow him into the new realms into which he may some day lead it. Nor must Santa Fe forget to thank Manager A. J. Fischer and the Elks for this royal treat such as Santa Fe has not had very often in the past.

Phoenix (Ariz.)
 Democrat
 Oct. 22, 1909.

SOUSA DELIGHTS CROWD WITH MUSIC

MARCH KING PLAYS HIS OWN
 COMPOSITIONS IN RESPONSE
 TO ENCORES

SOLOISTS ADD MUCH TO PRO-
 GRAM OF POPULAR AND
 CLASSICAL MUSIC

Though the name of John Philip Sousa appeared but twice on the program for his band concert at the Elks' theater last night, the crowded house heard practically all of his greatest marches before the evening was over.

In responding to encores, and they followed each of the regular numbers, Sousa's band played such popular marches as "Washington Post," "Manhattan Beach," "Fairest of the Fair," "El Capitan" and others.

Hearing Sousa's band is a rare musical treat, but to watch it led by the man who has made himself famous as the composer of the greatest marches ever written, is an added delight. Master of martial composition and leader of leaders well fits this great musician.

Charles M. Clarke, cornet soloist; Misses Hoyt, vocal soloists, and Miss Frances Hartman, violin soloist, were delightful features of a delightful program. Each had to respond to several encores. Clarke's control of the cornet is little short of the marvelous.

To those who had a view of the theater balcony, watching the Indian school boys was not without interest. The members of the Indian school band occupied front seats upstairs, and at times their interest was so intense that they left their seats to crowd against the railing and watch the musicians. Their applause was frequent.

Los Angeles (Cal.)
 Record
 Oct. 26, 1909.

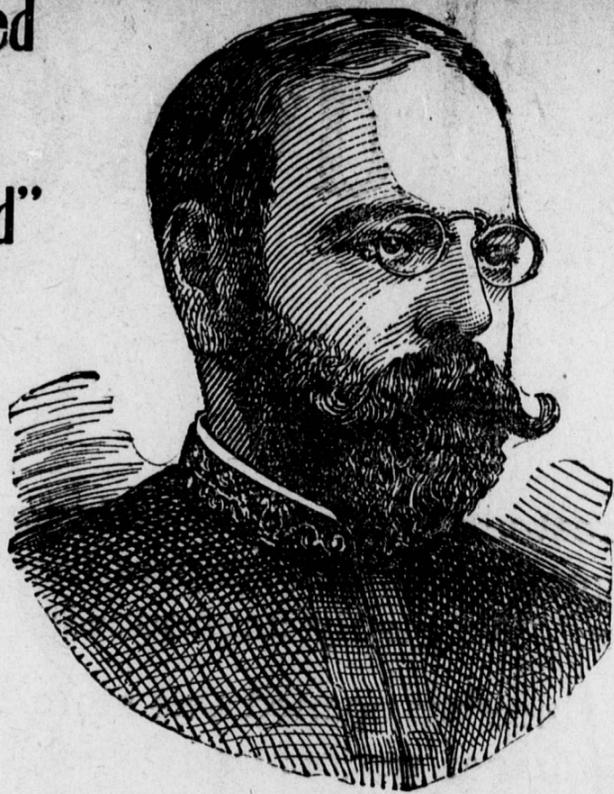
Before a highly appreciative and enthusiastic audience, John Philip Sousa made his second appearance of his week's stand in this city Monday night at the Auditorium. The big theater was well filled and Sousa was given a round of applause after each piece. Jumping from classic music to the popular airs, he pleased all. The Misses Hoyt rendered a vocal duet of Offenbach's and were encored back upon the stage, where they delighted those present with "A Merry Husband." Followed "Allegro from Fourth Symphony," Sousa jumped into the popular air of "My Wife's Gone to the Country." Miss Florence Hardeman, violinist, was given a great reception. The audience insisted that she play again, which she did, and she would have been recalled after each piece had time permitted. Sousa is the same king of bandmasters, suave, dignified and without the physical efforts usually noticeable in others, and his music still has its grip upon the public, which raised him from leader of the Marine band and Sunday afternoon concerts at the White House in Washington to the leader of them all.

Los Angeles Herald
 G. OCTOBER 24, 1909.

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"The Glorified
 Ideal of the
 Military Band"

Hear the
 New Sousa
 Marches



Auditorium "Theater Beautiful"
 Fifth and Olive

The Fitzgerald Music Company

PRESENTS

SOUSA

AND HIS



BAND



In Twelve Concerts, Commencing Tomorrow

Monday Matinee at 3 o'clock; Other Matinees at 2:30. Evening Performances 8.15



Frances Hoyt.....Soprano
 Grace Hoyt....Mezzo-Soprano

Florence Hardeman....Violinist
 Herbert L. Clarke....Cornetist

Sousa and his Band come to Los Angeles this week, a bigger and better organization than ever before. Two new marches and a new suite from the pen of Sousa himself will be featured. Four special soloists will be heard at each concert.



Seats Now Selling—Popular
 Prices 50c, 75c, \$1

At the FITZGERALD MUSIC COMPANY, 523 Broadway. Mail orders must be accompanied by checks or money orders.

Special Monday Matinee Prices
 for School Children

We have arranged with Mr. Sousa to sell 1000 reserved seats to pupils of the public schools at 25c each—for Monday matinee only. These are regular 50c, 75c and \$1 reserved seats. Monday matinee will commence at 3 o'clock; other matinees at 2:30 o'clock.



San Diego (Cal.)
Tribune.
Oct. 25, 1909.

SOUSA TO COMPOSE FEATURE COMPOSITION ON SAN DIEGO FAIR

Cheerfully Accedes to Request

INTERESTED IN SUCCESS OF EXPOSITION AND SAYS HE
WILL ADVERTISE PROJECT IN EVERY CITY IN WHICH
HIS FAMOUS BAND APPEARS—PROPOSITION BROACHED
BY PATTERSON SPRIGG AND DIRECTOR COLLIER

John Philip Sousa is to write a musical composition with the San Diego exposition of 1915 as the theme. As soon as the composition is finished it is his intention to give it a prominent place on the programs rendered by his famous band in all of the cities of the country visited by the organization.

It was at the request of Patterson Sprigg, the well known San Diego attorney, and life-long friend of Sousa, seconded by Director-General D. C. Collier, later in the day, that the famous composer and band master agreed to write a musical selection for the Panama-California exposition. Mr. Sprigg's request was made while he was entertaining Sousa at luncheon at noon. In the course of the conversation the proposed San Diego exposition in 1915 came up. Mr. Sousa immediately evinced great interest in the exposition, saying that he had heard of the proposed fair, but that he has had no opportunity to become acquainted with the details. He listened with great attention while the plans which have thus far been made were explained, and at the finish predicted that the exposition will take its place as one of the biggest ever held on the Pacific coast.

"I am glad San Diego is going ahead with the plan," he said. "It will mean the best kind of advertising for your city. Knowing San Diego as well as I do from the visits which I have paid in the past, and with the evidences of its remarkable advancement to be seen on every side, I have

not the faintest doubt but that you will carry the plan through to success and that the San Diego exposition will serve as a model for other cities to follow."

It was then that Mr. Sprigg suggested that a composition by Mr. Sousa, with the Panama-California exposition as the theme, would be one of the best advertisements for the fair possible. Mr. Sousa immediately fell in with the idea.

"Certainly I will assist you in every way possible," he said. "I will be glad to make a composition and if you will give me your ideas I will start work. I will not only be glad to compose such a piece, but it will give me equal pleasure to feature it on my programs in all of the cities in which my band appears."

"Mr. Sprigg, as was to be expected, was greatly elated over Mr. Sousa's willingness to compose a piece on the San Diego fair. After the band concert in the afternoon Mr. Sprigg and Director General Collier again took up the proposition with Sousa, when the band master again stated that he was more than willing to accede to their request.

"Give me an idea of about what you want," said he. "Just tell me the idea in holding the exposition in 1915 and I will get at work."

Sousa was given all the information he desired and before leaving for the north on the morning train today stated that he will lose no time in getting to work on the composition and that he hopes to soon have it ready for rendition by his fine band.

Redlands (Cal.)
Daily Facts,
Oct. 23, 1909.

PEER OF ALL BAND MASTERS GRACIOUS WITH HIS ENCORE

John Philip Sousa, the peer of all band masters, and his company of musicians and soloists, arrived in the city this morning, having come from Needles, where they played to a large audience yesterday. Contrary to his usual custom, Mr. Sousa did not take the famous drive over Smiley Heights, remaining in his room at La Casa Loma, after a strenuous desert trip. In past years he has looked forward to his stay in Redlands with keen delight, because he has several times stated that in all the hundreds of places he has visited in this and other countries, there is no place to compare with Smiley Heights and its environments. However, Mr. Sousa was particularly anxious that his company might view the many beauties of Redlands and ordered carriages to trans-

port his people to the Heights. Mr. Sousa and two daughters, with the lady members, soloists of the organization, had a special carriage and came back from the drive, filled with the joy of the everlasting beauty of Redlands. The party left this afternoon for San Bernardino, where they play tonight, then go to Los Angeles, where they play a week's engagement at the "Theatre Beautiful," the Auditorium.

This afternoon music lovers of the city in numbers were present at the matinee, each selection being loudly encored. With his accustomed good grace Sousa was generous with his encores. The usual "Scotch" audience was present—on the outside, and their appreciation of the concert was as keen as those who "gave up" to listen.

Los Angeles (Cal.)
Express,
Oct. 26, 1909.

A SOLO STAR WITH SOUSA'S BAND



MISS FLORENCE HARDEMAN

BIG AUDIENCE GREET'S SOUSA AND HIS BAND

Sousa and his famous band opened their Los Angeles week's engagement at the Auditorium yesterday afternoon before an audience that practically filled the big theater. Each afternoon and evening till next Saturday night Sousa concerts should attract Los Angeles music lovers of diversified tastes and greatly varying ages, for underneath the consummate training of a great concert band that in itself appeals to the tastes of the more cultured, what is there that can more potently stir up the primal love of rhythm and melody in man than the beat of drums and the thrill of brasses and reeds.

There is little to say of Sousa's band which has not been said many times, in many places, for many years. It is a contemporaneous American institution, so long and so intimately in touch with American musical people in every part of the country that it is a household word.

The band numbers more than fifty pieces and is nearly evenly divided between the wood-winds (reeds and flutes) and the brass family. The reeds are notably good and much of the excellent work of the band may be found in the clean-cut playing of this tonal body in the more exacting passages for these instruments. All of the band numbers are played with a finish, a fine tonal amplitude where required and charming delicacy where desired that places the work of the organization beyond cavil.

Of the soloists appearing yesterday, Mr. Clarke is the one familiar figure to Los Angeles. This popular cornetist has played at each local Sousa engagement for many years past. His solos for yesterday afternoon and last evening's concerts were brilliant original compositions, which were graceful

and pleasing in style, and yet permitted a display of a fine virtuosity that won the artist enthusiastic appreciation.

The Misses Frances and Grace Hoyt, who appear on each program in duets, sang German's quaint "Come to Arcadia," at the matinee performance, and in the evening sang the charming barcarolle from the "Tales of Hoffman." The Misses Hoyt possess pleasing voices and sing well together, supplying a novel and pleasing feature to the concerts.

Miss Florence Hardean, the violin soloist, is a young girl of exceptional talent and ability, as was evidenced in her playing of Sarasate's "Zigeunerweisen," and of the Gounod-Alard "Romeo and Juliet" fantasia. In these she displayed technical skill of a high order, and showed good temperamental qualities and musical intelligence.

The principal numbers played by the band yesterday afternoon included an overture, "All in Mask," by Predotte; a suite, "Looking Upward," by Sousa; Bizet's effective "Intermezzo," a clever arrangement of a German folksong, by Ochs; Lincke's "The Glow Worm," a new Sousa march, "The Glory of the Yankee Navy," and Chabrier's rhapsody, "Espagnole."

Interest in the Och's composition lay in the clever treatment of the folksong, which is written in the various styles of a dozen or more of the great masters of composition. Sousa's suite proved a pleasing and effective composition, more serious in style to the compositions which have helped make the "march king" famous.

The evening numbers were of more musical import than most of the afternoon compositions played, and included Goldmark's overture, "Spring"; Sousa's "Bacchanalian Suite," Rachmaninoff's prelude to the Russian drama, "Crime and Punishment"; the allegro from Tchaikovsky's fourth symphony, an "Entr' Act" by Helmesberger, and Friedeman's "Slavonic" rhapsody. F. H. C.

San Diego (Cal.)

Union,
Oct. 25, 1909.

SOUSA MUSICIANS ATTRACT CROWD

"March King" is Popular as
Ever; Many Attend Both
Concerts

Sousa's band pleased two large audiences at the Garrick theater yesterday. The organization is of the same high standard which the "march king" has maintained for many seasons and which has made his band a byword on two continents. A pleasing feature was the plentiful sprinkling of old Sousa favorites for encores, among the numbers which made especial hits being the old favorites, "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach." Among the heavier numbers which were best received were Goldmark's "Spring," "Rachmaniof's prelude to the "Russian Drama," "Crime and Punishment," "Tschalkowski's allegro from the Fourth symphony, and a rhapsody by Friedman. Several new Sousa compositions were heard here for the first time, one being a rousing march, "The Glory of the Yankee Navy," which had the real Sousa twang.

It was as much a treat to watch the graceful direction of the march king and his eccentricities as to hear his band. Herbert L. Clarke, who has been with Sousa for many years, rendered a cornet solo of his own composition, "Showers of Gold," and for an encore played "The Carnival of Venice." When recalled again he appeared with the sextette from "Lucia." The Misses Hoyt pleased immensely in vocal duets, while Miss Florence Hardeman, violiniste, was recalled three times.

Redlands (Cal.)

Review,
Oct. 24, 1909.

SOUSA BAND HEARD AT WYATT SATURDAY BY A LARGE CROWD

Sousa's Band, so popular in Redlands, delighted a large matinee crowd at the Wyatt Saturday afternoon, giving a program of new and classic numbers, but proving especially popular with its liberal encores of Sousa marches. To the majority of the people that gather in Sousa audiences these encores are the most enjoyable part of the program. Sousa always is liberal with them, responding again and again to the applause of the auditors and playing all of his old favorites. In several instances he gave two and three encores Saturday and among them were such favorites as El Capitan, Manhattan Beach, Stars and Stripes and the Sextet from Lucia that received especially liberal applause, and was most deserving of it.

It is needless to attempt to criticize the Sousa band or its conductor, so universally known and appreciated are their work. Suffice it to say that Sousa is maintaining the excellence of his organization by the selection of the best of musicians.

In addition to his band numbers Saturday the program included numbers by some of the best solo artists ever heard in the city. Herbert L. Clarke, cornetist, played his new composition, "Showers of Gold" and responded with two encores. His notes were perfect and his mastery over his instrument wonderful. Miss Florence Hardeman, violinist, Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, the other solo artists presented, contributed to the high excellence of the program, the former responding to three encores.

Two new Sousa compositions were heard, "People Who Live in Glass Houses" and his march "The Glory of the Yankee Navy."

Long Beach (Cal.)

Telegram,
Nov. 2d 1909.

John Philip Sousa and wife, their two daughters, and Miss Francis and Miss Grace Hoyt, Miss Florence Hardeman and James R. Barnes were guests at the Virginia yesterday for dinner and supper. The Misses Hoyt are the sopranos with the band and Miss Hardeman is the violinist. The bandmaster and his party left after the concert last night in a special car for Los Angeles. T. H. Wyatt manager of the Sousa ticket sales, arrived at the Virginia Saturday, quite ill with stomach trouble. He will be at the hotel several days yet.

Bakersfield (Cal.)

Echo,
Nov. 2, 1909.

MANY HEAR SOUSA'S GREAT BAND PLAY

In years gone by, concert bands did not draw enough people to the opera house to pay for the electric lights used during the evening, but we are evidently improving. A very creditable audience in size attended the concert given by Sousa and his great band at the opera house last night. And Sousa was as generous in responding to encores as the audience was enthusiastic in applauding the numbers, nearly all of which were classical. The encores were Sousa marches, from the fine first composition to the latest, "The Glory of the Yankee Navy."

The concert in its entirety was a great pleasure to all. The music was superb, and the American music (Sousa's) and the "Star Bangled Banner," and "Dixie" received the greatest applause.

The great event of the evening aside from the band was the appearance of Miss Hardeman, the violinist, who played three numbers, all of which were brilliantly executed, especially the last number, "Hungarian Dance," which is as wild a piece of composition that can be heard, but is entrancing.

Mr. Herbert L. Clarke in his concert solo, "Showers of Gold," met with generous applause. It is stated that this is the most difficult composition ever written for the cornet. He played it magnificently.

Misses Florence and Grace Hoyt in duet made a pleasing impression, but it is believed the beauty of their voices would have been more apparent in solos.

It was a great musical feast. The audience was hungry, and Bandmaster Sousa was kind and generally and our appetites (musical) were satisfied.

STAR

ess

The Sousa Concert.

John Phillip Sousa and his band entertained the music lovers of Lincoln st evening. The house was well led. The soloists with the band were

all good, the violinist and cornetist being of high calibre. The pieces received from two to three encores each, the encores being, as a rule, as well received as the numbers on the announced program. Three of the encores, the "Rondo di Armour," "The Stars and Stripes Forever," and the "Sextette from Lucia," were the best numbers of the evening. A "Bacchanalian Mixture," comprising the "Champagnes," the "Rhine Wines," the "Whiskeys" and the "Cordials" was the personal contribution of Sousa, the composer, to the program.

San Diego (Cal.)

Union,
Oct. 24, 1909.

DIRECTOR OHLMEYER PRAISES "MARCH KING"

Hopes San Diegans Will Show
Appreciation of Music by
Filling Garrick.

Of the coming of John Phillip Sousa and his band to the Garrick theater next Sunday afternoon and evening, Henry Oehlmeier, manager and director of Oehlmeier's Coronado Tent City Orchestral Concert band, says:

"I believe the great American band master will find that he or his music are not strangers to San Diego. Several years ago I originated Coronado Tent City's own original music festival, 'Sousa night.' Our Coronado band each season has set aside the second Wednesday in August to play and do honor to the man who has done more to elevate the military concert band in the United States than any other director—John Phillip Sousa.

"I hope that the music loving people of San Diego will turn out en masse and give Mr. Sousa an ovation that will prove the greatest he has had on his present transcontinental tour, and I know if I am to judge by the great success each season of the 'Sousa night' at Coronado Tent City, Mr. Sousa will realize that in coming to San Diego, he is coming among friends."

Los Angeles (Cal.)

Herald,
Oct. 29, 1909.

CONCERT MANNERS

SOME of the people who have been attending the Sousa concerts have mistaken a musical entertainment for a conversazione. It is a common error and a deplorable one.

A musical program is a bill of fare. Some of the pieces may appeal to one class of listeners, some to another. Yet "everybody to his taste," and the man who likes rollicking tunes should refrain from expressing, concurrently with the efforts of the band, his opinion of symphonic or Wagnerian music.

But what shall be said of the people who talk through any kind of music, pitching their conversation in a species of discordant harmony with the orchestration, whispering shrilly with the flute and roaring raucously above the boom of the big bass drum?

The patron of a restaurant would be surprised and indignant if his neighbor across the table helped himself to a dish the patron had ordered and paid for. Yet some people who attend concerts help themselves to their neighbors' share of the music; flch it sans ceremonie—and would be most highly indignant if they were told they were thieves.

Los Angeles (Cal.)

Examiner,
Oct. 29, 1909.

Sousa Addresses Throop

In a humorous vein, driving his points home with witty applications of droll stories, John Phillip Sousa, composer and director, gave Throop his conception of success. Sousa's successful man has four qualities. He has a firm belief in the Almighty. He sees greatness in others. He does not knock. He does not complain.

"If after one's first success one says, 'It is me,' the first success will be the last," said Sousa. "I have always admired that quality of seeing greatness in others."

Hanford (Cal.)
Daily Sentinel
Nov. 2, 1909.

SOUSA'S BAND TO-DAY

Sousa's great band was here today, and the only regret of many music-lovers is that they were not able to cut off business long enough to go and hear the concert in a busy afternoon. Those who had the time, and did go, enjoyed the concert, for Sousa's Band has become a standard by which to judge military and concert music. Contrary to a story once set going by a clever newspaper reporter, Sousa is a native born American, and grew up in Washington, D. C. For many years he was the director of the U. S. Marine Band at Washington. By order of congress he compiled the National airs of all nations, and that collection is among the standard band literature of the world. It contains the national anthems of every nation where music is played, even unto the semi-barbarians, and is arranged for full band.

Sousa has traveled all over the world with his band, and he has with him men who have been in his band for 17 years. While Sousa's band music can be procured on any make of phonograph records, almost, and every home is thus enabled to listen to his great band, in mechanical reproduction, the listening to the production in real life will always challenge the admiration of the public. He is one of the few successful band leaders in the country today, and in American band music never had an equal since the late Patrick Gilmore. Sousa's band is today as distinctively American as anything can be. Who will succeed Sousa?

The attendance at the matinee at the opera house was larger than was anticipated by the management, and the seats, both on the floor and gallery were nearly all filled, the bulk of the audience being ladies. The program printed herewith was played, and liberal encores were supplied, Sousa responding to the call with some of his own compositions, which are always enjoyed. Mr. Clarke, the cornet soloist, is a wonder, and his solo work, especially in the encore, "Carnival of Venice," was one of the most delicate pieces of cornet playing we ever heard. Following the concert...

Berkeley (Cal.)
Daily Gazette
Nov. 9, 1909.

SOUSA'S CONCERT IS SUCCESSFUL

Sousa and his band were enthusiastically greeted by the audiences which filled the Greek theater and Harmon gymnasium yesterday at the afternoon and evening performances of Sousa's band.

Despite the threatening condition of the weather, the amphitheater was well filled, and even after the storm had become a reality there were enough enthusiasts to crowd the smaller capacity of the gymnasium.

Many of the numbers were roundly encored, the leader almost invariably responding with one of his own compositions, including "The Glory of the Yankee Navy," and "People Who Live in Glass Houses." Herbert Clarke,

Fresno (Cal.)
Herald
Nov. 3, 1909.

SOUSA SHOWS VERSATILITY IN HIS PROGRAM

An almost capacity house greeted Sousa and his musicians at the Barton last night, and his welcome was as warm as ever.

Sousa is generous with his encores, and this resulted in the audience being treated to a longer and a more varied program than it expected.

There is always an attraction about band music, and the more popular the airs the more appreciative is the audience. Perhaps, the best thing last night was the entirely unexpected Rondo d'Amour. It was played deliciously, and one could not help feeling a sense of relief from the somewhat oppressive tones of the flutes.

In the Rondo Sousa showed that he is really a musician first and popular band leader afterward.

There was a liquidity and a limpid movement throughout which was really suggestive of the Thomas orchestra or the symphony concerts which were so popular among true music lovers around the bay a few years ago.

If Sousa had given only the Rondo d'Amour it would have been worth the price of admission to hear it, so exquisitely was it rendered.

Sousa delights in contrasts.

Whether he is correct from a strict musical standpoint is left to the individual taste, but it must not be overlooked that Sousa claims only the distinction of appealing to the popular taste, and so fault cannot be found that he should jump from the dreamy reverie of the music of the Rondo d'Amour to the blatant music of the "Free Lance."

His opening number was from "Tannhauser."

Wagnerian music is so well known that this rendition last night was slightly disappointing. Perhaps, it was the flutes. The motif was entirely too strenuously sustained. For instead of the soothing, alluring music which Wagner intended assuredly in his theme of Venusberg there was evidence of too strident an interpretation. One expected naturally to hear more from the harp in this composition; but Sousa seems to throw too much of the work on the flutes. In consequence the refrain, as it were, became monotonously insistent.

Herbert L. Clarke, whose cornet solos are ever a delight, experienced some trouble with his instrument, and instead of the clear notes one expects to hear from the cornet there was a fogginess about the tones which marred from the excellence of the execution.

A somewhat ambitious piece is the prelude to the Russian drama "Crime and Punishment." It is the height of the spectacular in music. The composition is excellently interpreted by the Sousa musicians for all the thrills are there. It is a gloomy work and rather inconsistent, it seems, on a popular program. But it serves to show the versatility of the Sousa people.

Miss Florence Hardeman won much applause for her violin playing. She plays delightfully.

Stockton (Cal.)
Daily Independent
Nov. 4, 1909.

SOUSA BAND CONCERT

John Philip Sousa and his band made the Yosemite theater vibrate with waves of grandest harmony yesterday afternoon and evening. There were two distinct programs given on these two occasions.

No one knows better than Sousa how to judiciously select his numbers to cater to the varied tastes of a mixed audience. With subtle art he contrasts the light with the profound music, the romantic and classic with the popular, giving all that distinctive and delicate shading that only years of practice can attain.

The opening number last evening was Goldsmark's overture "Spring." Then came Herbert L. Clarke's cornet solo, "Showers of Gold." He has improved wonderfully since his visit here in November, 1907. He was with Sousa then. Sousa gave quite a group of his own compositions, many of which are new—all are beautiful. The Misses Hoyt sang the "Barcarolle" from Les Contes d'Hoffman very charmingly. "Romeo and Juliet," a fantasia for violin, was artistically handled by Miss Florence Hardeman. She was recalled and gave another delightful number. Besides the nine numbers on the program several encores were given.

Sousa, the march king, controls his men with powers that have made him famous the world over as a director.

Quite a unique number on the program was one of Sousa's own pieces called "People Who Live in Glass Houses." There were old favorites, too—"Manhattan Beach," "Stars and Stripes," "El Capitan" and others; also a new march called "The Glory of the Yankee Navy," which was fine. Each and every number was enthusiastically received.

San Francisco (Cal.)
Chronicle
Nov. 6, 1909.

SOUSA GIVES EVENING OF WAGNERIAN MUSIC

Best Compositions of German
Composer Are Heard With
Other Classics.

Sousa's Band honored Wagner in its last evening's programme, but the clever leader showed much versatility in his selections, nevertheless, for a liberal sprinkling of the other classic composers made a pleasing variation as well as the ever-popular compositions of the march king.

The interpretive quality of Sousa is no small part of his talent, and he gave to Wagner all depth and color, plunging into the intricacies of "Tristan and Isolde" and "Tannhauser" with an earnestness that called out admiration from all true music lovers.

Miss Florence Hardeman again showed herself to be the artist, and her playing of the "Prize Song" from "Der Meistersinger" was filled with warmth and feeling. She responded to the loud demand of the house by playing "Zepeatado" and a "Moszkowski Waltz," both of which she swung off from her lithe fingers as airily as though thirds and cadenzas were nothing at all.

A mixed programme entertained the afternoon house, Miss Hardeman's numbers including the "Romeo and Juliet Waltz" and "Meditation" from Massenet's "Thais." Two concerts each to-day and to-morrow will close the Sousa engagement in this city.

Watsonville (Cal.)
Eve. Patriotian
Nov. 10, 1909.

GREAT AND ONLY SOUSA'S BAND HERE

The World's Greatest Bandmaster and
His Peerless Band Visited Our
City This Afternoon.

The great and only John Philip Sousa and his band of peerless musicians visited our city today for a few hours. There is only one band in the world and that is Sousa's. Some may have their Gilman's, some their Creators, others may swear allegiance to the Kilties, but the great American nation will never erase the name of Sousa from its musical mind. Today the Opera House was too small to accommodate the crowd that packed the theatre to suffocation, and then some. Orchestra pit, and circle, boxes, gallery and all were packed until capacity was more than reached and even then there were crowds standing in the aisles, exits and in the entrance. All this goes to show what a drawing card the popular Sousa's band is. When over 600 busy men and women can pause in the midst of their daily rush for a few hours to listen to a comparatively brief program of music, then one can tell just how Sousa and his band are loved by the American people.

To say that the program this afternoon was magnificently rendered sounds weak when one speaks of Sousa's band. No leader in this small world of ours can draw such power and beauty from a band of musicians as can the incomparable Sousa. No band of musicians can be inspired to do such marvelous work under any leader as can Sousa's band. The feature of a Sousa program is that it never tires or becomes monotonous. Spirited martial airs are mixed with light and frothy concerts, dreamy waltzes blend with lively descriptive pieces. There are no antediluvian musical numbers in a Sousa program, every number is fresh and up-to-date and pleasing to the ear as well as soothing to the soul. Today the program was varied by several splendid soloists who captured the audience en masse. Sousa never fails to have his soloists up to the standard set by his band, hence today was no exception.

Berkeley (Cal.)
Daily Gazette
Nov. 8, 1909.

SOUSA'S BAND AT GREEK THEATER

Sousa's famous band gave a concert this afternoon in the Greek theater to one of the best daylight audiences that ever attended a performance in that classic structure. The band, which consists of fifty artists, was augmented by four soloists whose selections drew rounds of applause. The concert was given under the direction of the music and dramatic committee of the university.

The Daily Californian,
Berkeley (Cal.)
Nov. 9, 1909.

SOUSA'S BAND RENDERS SUCCESSFUL CONCERTS

PERFORMANCES, INTERRUPTED
BY STORM, CONTINUED IN
HARMON GYMNASIUM.

The audiences which filled the Greek Theatre and Harmon Gymnasium yesterday at the afternoon and evening performances of Sousa's band, testified to the high regard in which the celebrated artist is held by local music lovers.

Despite the threatening condition of the weather, the amphitheatre was well filled, and, even after the storm had become a reality, there were enough enthusiasts to crowd the smaller capacity of the gymnasium.

Many of the numbers were roundly encored, the leader almost invariably responding with one of his own compositions, including "The Glory of the Yankee Navy" and "People Who Live in Glass Houses." Herbert Clarke, the assisting cornetist, likewise responded to his frequent recalls with original numbers.

The band was further supported by Miss Florence Hardeman, violinist, and the Misses Frances and Grace Hoyt, vocalists.

Berkeley (Cal.)
Independent
Nov. 9, 1909.

BAND SURPRISES HALF-CLAD FRESHIES

Sousa's band interrupted a number of freshmen of the university at their regular gymnasium work yesterday afternoon. The freshmen, clad in white uppers and blue tights, were surprised when the gymnasium doors opened and in walked the band, followed by the audience. For a minute or two the class of 1913 stood nonplussed, then they hid themselves to the dress room while Sousa dispensed music.

The rain came yesterday just at the close of the first section of the program and during the intermission Sousa and his band followed by the audience, walked to the gymnasium just to catch the freshmen at the gymnasium exercises. The band then rendered

Orico, (Cal.) Daily
Enterprise,
Nov. 12, 1909.

MARCH KING HAS BIG HOUSE

Sousa Pleases at The Majestic

Sousa and his band drew a packed house at the Majestic theater this afternoon and the enthusiasm which the march king drew from his audience in response to the melodies which he conducted, as only he can, was quite evident.

The man who has popularized the American march until it is played in every civilized country beneath the sun seems to have found the font of perpetual middle age. He looks today as he did ten years ago and the graceful radii which he describes with his baton are as masterful as of yore. Time has not dimmed his gracefulness either. He responded with many encores.

The vocal duet of the Misses Hoyt was one of the features of the concert while the violin fantasia of Miss Florence Hardeman was but the signal for

great applause. The program was as follows:

Overture, "Tannhauser," Wagner; cornet solo, "showers of gold," Clarke, Herbert L. Clark; Bacchanalian suite, "People Who Live in Glass Houses," Sousa; (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskeys, (d) The Cordials; vocal duet, "Come to Arcadie," Edward German, the Misses Hoyt; prelude to the Russian drama, "Crime and Punishment," Rachmaninoff; intermission; minuet and farandole from Second Suite, Bizet; (a) Entr' Acte, Helmesberger; (b) march, "The Glory of the Yankee Navy," Sousa; fantasia for violin, "Romeo and Juliet," Gounod-Alard, Miss Florence Hardeman; rhapsody, "Slavonic," Friedman.

Newspaper Cutting Bureau in the World

JOURNAL

LYCOLY NEW

NOV 9 1909

Sousa and His Band at the Oliver.

John Philip Sousa, the marchful, tuneful, graceful Sousa, played a concert at the Oliver last night in the characteristic Sousa fashion. That means that a good houseful of people heard a reasonably popular program played with precision and finish by one of the standard concert bands of the country. It means, too, that it wasn't necessary for the auditors to abuse the palms of their hands in securing encores. The generous conductor not only had them all ready but was good enough to have a man charged with the duty of holding up a sign to inform the people what the extra numbers were. This is an innovation worthy of the highest praise. The encore numbers included "El Capitan," "Free Lance," "Stars and Stripes Forever," "Manhattan Beach," "Amina," "My Wife's Gone to the Country," "Lucia," and many other well known selections. They were given with the usual Sousa air and with the usual Sousa mannerisms, and were heard with the enthusiasm that usually accompanies the Sousa baton.

The singers with the band this year are Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, and a talented violinist, Miss Florence Hardeman, who played in response to well deserved encores a Hungarian dance and To a Wild Rose.

San Jose (Cal.)
Times
Nov. 10, 1909.

SOUSA'S BAND CAME AND CONQUERED

Delightful Performances to Full
Houses Afternoon and Evening.

Sousa's band came and conquered. Rattling, dashing, tender and sweet, thunderous and dramatic, running the whole gamut of artistic in music, the band set all pulses tingling, producing an effect upon the system that was worth more than any health medicine that was ever put before the public. There were full houses at the Victory for both performances, and the applause was bestowed upon the spirited performers as well as the band. These performers were Miss Florence Hardiman, a Kentucky girl and a violinist of high reputation, and the Misses Frances and Grace Hoyt, who appeared in duets, disclosing fresh and beautiful voices. At the concert last evening there were many encores and the responses were quickly and cheerfully given.

San Francisco Co. (Cal.)
 Bulletin
 Nov. 16, 1909.

Woodland (Cal.)
 Mail, Nov. 13, 1909.

OH! LISTEN TO THE BAND



SOSA PUTS ONE OVER ON THE FANS.



IT TAKES THIS TO BRING THE KIDS OUT!



HARMONY IN OAKLAND

THERE'S MUSIC IN THE HAIR

COMING OUT AT THE SMALL END OF THE HORN.

Long Beach (Cal.)
 Press.
 Nov. 1, 1909.

SOSA DELIGHTED
 LARGE AUDIENCES

Played Both Afternoon and
 Evening in Auditorium

Soloists Exceptionally Fine,
 Encores Liberal

Two enormous audiences gathered at the Long Beach Auditorium Sunday afternoon and evening to greet the ever popular American band master and composer, John Philip Sousa, and his splendid organization of forty-six musicians who have played before every court in the world. The band received an ovation by way of a welcome after an absence of two years, when Sousa and his men played to enthusiastic Long Beach audiences. The appreciation of the audience

liberal with encores, the majority of which were the spirited Sousa marches, the irresistible rhythm of which has captivated the whole world.

The soloists this year with the band are Herbert L. Clarke, the well-known cornetist and composer; Miss Florence Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist. These soloists lend a touch of charming diversity to the band programs, which include both popular and classical composition. Herbert Clarke is an artist of the first rank, whose technique and mellow tone have been heard for many years during which he has been a soloist with American concert bands. In the Meyerbeer number in the evening special opportunity was afforded for a display of his faultless technique.

The Misses Hoyt are pleasing singers, who appeared in a group of duets interpreted with grace of phrasing.

Miss Hardeman, the violinist, has her technique worked up to a point of fineness, accompanied by an even, beautiful, rich flow of tone. In her hands the violin was full of eloquent sweetness and power. She is a violinist of ability and accomplishment.

The Sousa band renditions were up to the usual fine standard of excellence for which this well-balanced band has won a reputation. In addition to intelligent interpretations of the compositions of Wagner, Offenbach, Verdi, Gounod, Tschaiakowsky and Puccini, representing the classical school, the American band director played on the programs many of the old-time favorite marches and a group of his new compositions.

Sousa and his band continue to draw enormous crowds in all parts of the country, and the martial spirit of his colorful composition are in evidence

THE KING OF
 CONDUCTORS

SOSA, AMERICAN BAND LEADER
 SCORES SUCCESS

Two Vast Audiences Have Nothing
 But Words of Praise for the
 Woodland Engagement

Did you hear Sousa's Band yesterday afternoon or last night? It was great, wasn't it? Makes you almost think that of the five senses of human nature, hearing is the best, for by it we are enabled to listen to such music, rendered by such a band as you seldom, if ever hear. Sousa's reputation as a band master has not been exaggerated, and he is entitled to be called the "king of leaders" when it comes to marches at least.

The opera house was full to capacity both afternoon and evening, and the audiences were so enthusiastic that encore after encore was responded to, not grudgingly, but with good natured bowing to the will of his audience. Sousa does not affect those mannerisms which so many leaders have, and we think his work much more effective on that account. To tear one's hair and kick over the music stand may be the proper caper for an enraptured soul, but we choose the quiet pose as the more sensible, if not the more effective.

Probably the greatest cornetist ever in this city stood on the platform last night, in the person of Mr. Herbert L. Clarke. His solo was a gem. We will have to leave it to someone with a better musical education to give a technical description of his work, but we can say that he is a past master with his chosen instrument.

But to get back to the band; do you remember the opening strains of the first number, Tannhauser's overture? Didn't you think the music was coming from a huge pipe organ, and wasn't devotion the uppermost theme in your thoughts? And then when it came to the Bacchanalian selection, with the champagne corks popping, the Rhine wines flowing and the Scotch whiskies almost before your eyes, it seemed that you were carried from the extreme to the other, but you liked it all. And so it was through the entire program Sousa's own composition, "The Glory of the Yankee Navy," had a swing and rhythm to it, that in a second every foot in the house was beating subdued time.

The Misses Frances and Grace Hoyt sang two songs to the entire satisfaction of every one in the house, and Miss Florence Hardeman gave three violin solos so well that the audience was loth to let her go. She is a wonderful performer, and we say so after a comparison with other violin artists, for Woodland has the pleasure very often of hearing artists on the violin.

It is a pleasure to record the fact that not a vacant seat was left in the house at either the afternoon or evening performance, and we hope Sousa will come again, that we may enjoy another such an evening.

We would like to suggest to Mr. John Philip Sousa, however, that with such a band as he had last night it was a shame he did not play "The Star Spangled Banner" or "Ameri-

Long Beach (Cal)
Daily Telegram
Nov. 1, 1909.

OVATION TO MARCH KING

Two Appreciative Audiences Entertained by Sousa and Band at Auditorium

Sousa's band gave two programs—afternoon and evening—Sunday in the auditorium to good-sized audiences that were very appreciative and enthusiastic.

There is so little to say of Sousa's band that has not been said many times before; it has been so long and so intimately in touch with American musical people, is so contemporaneously American in itself that the name Sousa stands for the best in American music, particularly march music. When the mantle of the "March King" falls from Sousa's shoulders it will never fit any who aspires to wear it so well as it does Sousa. His marches have a dash and a swing and a "go" that sets one's feet to beating time, and one can see long lines of cavalry in martial array marching by to glory and to fame, and one gets up and marches with them in imagination. There was only one march in yesterday afternoon's program, but after every band number a march was given for an encore—"Fairest of the Fair," "Under the Wire" and the old favorites, "El Capitán" and "Stars and Stripes Forever," "The Glory of the Yankee Navy" was the new march on the program, which was given an encore, responded to by "My Wife's Gone to the Country."

The band numbers fifty-two pieces and is evenly divided between the wood-winds and the brass. The reeds are particularly good, the exacting passages for these instruments, played with a charming delicacy, in the grand ensemble of all the instruments there is a tonal amplitude that is magnificent and inspiring.

Mr. Herbert L. Clarke, the cornet soloist, has appeared with Sousa for many years past. His solo "Showers of Gold," is a brilliant original composition and as played by Mr. Clarke is literally a shower of golden notes permitting a display of fine virtuosity that won the player the heartiest applause of the day. The Sextette from "Lucia" was given as an encore. The Bacchanalian Suite—"People Who Live in Glass Houses"—(a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies, (d) The Cordials, which represented respectively American, German, Scotch and Irish music, was an interesting number.

"Songs of Grace and Songs of Glory" including "Beulah Land," "Lead Kindly Light," "Rock of Ages" and "Nearer My God to Thee" showed to advantage the clean-cut work of the reeds and flutes. The organization is splendidly balanced into one harmonious whole, the brasses never overpowering the wood-winds; even the harp could be plainly heard in the loudest passages.

Miss Florence Hardeman, the violin soloist, is one of the best women violinists ever appearing here. She shows exceptional talent and ability, technical skill of a high order, and fine temperamental qualities. She shared the honors as a soloist with Herbert Clarke. Her numbers were the fantasia from "Romeo and Juliet" (Gounod-Alara), and "Hongroise," her rendering of the latter being particularly artistic. Her evening encore, "Ave Marie," was played with exquisite delicacy.

Herbert Clarke's evening number, "Robert, I Love Thee," won a double encore, to which he responded with "Carnival of Venice" and the audience still unsatisfied, the Sextette was again given amid storms of applause, beginning with the first familiar notes, holding their enthusiasm in the air, so to speak, threatening to burst forth until the close, when it became tumultuous.

The Misses Frances and Grace Hoyt, sang the charming barcarolle from "Les Contes D'Hoffman" (Offenbach), in the afternoon, and the

quaint "Come to Arcadie" in the evening, responding to encores with "In Cuba" and "Merry Husband," a take-off on "Merry Widow."

The Misses Hoyt have very sweet voices, soprano and mezzo-soprano, which blend perfectly and their singing is one of the most pleasing features of the concerts.

The evening program was of more classic import than the afternoon one of the principal numbers being the

Suite "Looking Upward" (Sousa). In the (c) number illustrating—

"He was a soldier of the war
She was a sweet young soul.
She rang of love and he of glory,
And together they told the same old story.

After the drummer's roll my lad
After the drummer's roll."

The roll of the drums receding and advancing and receding, was particularly fine, and brought forth a storm of applause that interrupted the closing of the number. The principal band numbers of the evening program were An Epitome of the Operas of Richard Wagner and Wagner's Prelude to "Tristan and Isolde."

"Harrigan," one of Eddie Foy's great successes, was given as an encore to "Venus on Earth," and made a great hit, applause and laughter rippling throughout its rendition, when the big horns would spell H-a-r-r-i-g-a-n and the flute answered "that's me," the audience roared, and although an encore number it received an encore and "Amina" was given.

Sousa was most generous in his encores and although at the evening performance he showed signs of weariness he responded most graciously, never hesitating when double encores were demanded. At the close of the afternoon and evening rendition of "Stars and Stripes Forever" he was forced to respond by repeated bows to the ovation tendered him.

Mr. Bion Mills, director of Mills' Military band, took sixteen of his pupils and band members to the afternoon program and the audiences were representative of the artistic side of Long Beach life. At the evening concert the musical contingent was especially noticeable for the large preponderance of its members.

Sousa and his band have come and gone, but the delightful music which was rendered under the direction of the famous bandmaster will linger long with those who were present at the two concerts given in the Salt Lake tabernacle on Tuesday afternoon and night.

At the afternoon performance, 1,500 persons were present, at the evening 4,000 were present. And these 5,500 people listened and were delighted and charmed. But Sousa forgot one thing—he neglected a patriotic air—forgot the "American Patriot," eliminated his medley of patriotic airs. There were those who heard him and his band who were disappointed because he forgot the music which in his many concerts has always stirred his audiences. True he played "The Stars and Stripes Forever" but that does not endure like his old medleys, when the music of his band sent the blood tingling through one's veins, when it aroused the spirit of patriotism in the breasts of the great audiences who heard him. The 5,500 people who listened to him Tuesday would like to have stood up when the strains of "The Star-Spangled Banner" were heard, when "America" was rendered, but Sousa forgot this.

The classical is all right, but too much classical don't go. The great bandmaster, the march king, in interviews on his Western tour has declared that the public taste is improving in so far as music is concerned. So it is. But the people do not attend Sousa concerts to hear a symphony orchestra, do not go to hear the highly classical, neither do they go to hear "ragtime rot," but they go to hear the Sousa band of old.

The people of Salt Lake are no different from those who live elsewhere, in so far as their musical tastes are concerned, except that they are more critical, and while they enjoy the harmony, while they comment upon the technique and the blending of the wood and the brass as in the prelude to the Russian drama, "Crime and Punishment," they were more than delighted when in response to the encore Sousa rendered "The Fairest of the Fair," and they went into ecstasies when he again responded to the encore and his band played "My Wife's Gone to the Country," for in it was the jolly music, the bracing music, the music which is gingery and causes one to forget trouble and care.

No! While the two concerts given by Sousa and his band in the tabernacle on Tuesday were splendid recitals, while the major part of the music appealed to the few, it did not to the many, and this was true of the soloists as it was of the band. The encore given Miss Hardeman in response to her rendition of a fantasia for violin, "Romeo and Juliet," brought Hartman's transcription "To a Wild Rose," and this was followed by a Hungarian dance, which pleased more than did the extremely difficult fantasia.

At the evening concert there were two numbers rendered by the tabernacle choir, one of which included the organ over which Professor McClellan presided and in which Sousa's band participated all under the direction of Evan Stephens conductor, which were rendered in a magnificent manner and which merited the hearty applause given.

But Sousa and his band, as said, have come and gone, and while the music rendered may have been, from an extreme musical standpoint, of a higher character than heretofore, it was not a concert of old, and that is what people turned out to hear.

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SOUSA'S BAND.
"Sousa has done more to cultivate a taste for good music among the people than any other single individual in America," was the statement made by some one at the tabernacle last night at the close of the Sousa concert. The remark was heard by several persons and while they all looked thoughtful, no one seemed to care to dispute it. Certain it is that the March King was greeted by a great crowd last night and a smaller but most enthusiastic audience at the afternoon concert. The afternoon attendance was not so great as that last night, but it takes a sizable audience to look at all crowded in the great tabernacle.

It is worth noting that while both audiences were most enthusiastic over the more classical selections rendered by the soloists; yet it was the marches that have made Sousa famous which received the most applause, and the audience did not seem to get even mildly excited until the great band played "The Stars and Stripes Forever" at the full strength of its brass lungs. Solemnly marching from their chairs, the cornetists and the trombone players lined up on the stage facing the audience, and when the great strains of that famous march rang out through the room, the audience seemed to get to the full what it really wants from John Philip Sousa and his band.

Miss Florence Hardeman, the solo violinist, probably scored the greatest individual success of the afternoon and evening concerts. She is reputed to be the favorite pupil of Maud Powell, and one can readily believe it. She played with a touch and skill that one seldom sees equaled among the feminine exponents of the violin, and her most delicate strains were heard in every section of the tabernacle. She was most cordially received and was forced to respond to two encores before the audience would permit her to bow her farewell in her finished manner.

One wonders why Mr. Sousa chose "Tristan und Isolde" for his afternoon Wagner selection. A Wagner selection, of course, is inevitable, no concert is complete without one, and no audience would be satisfied if it did not hear at least one Wagner choice, yet one is consumed with wonder at this particular selection. "Tristan und Isolde" is perhaps the least musical of any of the Wagner operas, it is least liked even by the Wagner devotees, and the average human being who wants the March King to play marches was rather disappointed in it. The Wagner expert in the first row of the balcony declared, however, that Mr. Sousa and his band understand Wagner just as well as they do "Harrigan, That's Me."

Mr. Sousa's friends are glad to note that he has not changed his method of directing. Many of his competitors have seen fit to take a course in calisthenics in order to be equipped to divert their audiences by their gyrations, and others have used bottles of hair tonic to grow long hair, which they can shake at the ocarina player at intervals. Mr. Sousa, however, is the same dignified musician as of yore. He realizes that the people want to hear his band and they don't want any vaudeville. Mr. Sousa's Salt Lake engagement was a huge success. His vocalists, the Misses Hoyt, contributed materially to it, although their voices seemed lost in the vast fastness of the tabernacle roof. His cornet soloist, Herbert L. Clarke, is as able as of old to coax sweet tones from his brightly shining instrument. It is doubtful if one can find Mr. Clarke's equal anywhere. Certainly, Mr. Sousa never has, or he would employ him.

om THE MORNING TELEGRAPH
Address

JOHN PHILIP SOUSA has reached the age of fifty, and he has been philosophising on that age. Hear what he says:

"Youth is eternal to him who believes in eternity. To me youth means anywhere from eight onward. I was an exceedingly old person at eight and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the half way post. Fifty is a splendid time for youthful expansion; one's fancy still retains all its ingenuity, while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and northward to the future with a minimum of oscillation. Rancorous thought and splenic expression give way to quieter nerves and calmer view, and the mellow lighted vista of years that have gone soften the heart of the youth or a half century of years."

John Phillip was ever a thinker.

Leleyman Soada 11/19/09

SOUSA AND HIS BAND DELIGHT AUDIENCE
Sousa, the incomparable, with his aggregation of melody makers delighted a small but highly appreciative audience at the Capitol Avenue theatre last night. Sousa has been coming to Cheyenne lo, these many years, but his vigor and his art are still in their prime. He still smiles the same radiating smile when the applause of his audience shows that one of his marches has struck a responsive chord, and he mounts his dials with the same dignity and precision. The familiar pointed beard is perhaps a trifle grayer than when he was last here, but otherwise the passing years are touching him but lightly.

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KANSAS CITY, MO.

NOV 22

97

AMUSEMENTS

Established: **Sousa and His Band**—John Phillip Sousa wears a great many laurels on his brow, and he can now add one more in the fact that he is the sole and only bandmaster who can draw a corporal's guard at a tabernacle concert. Other leaders have tried it again and again, but in spite of the most elaborate advertising, bands and orchestras alike visit us only to play to empty benches; but along comes the peerless Sousa, and the people flock to see him with all the old fervor and enthusiasm undiminished.

The two audiences at the tabernacle yesterday, while they were not all they should have been, were still so far in advance of what other tabernacle events have been, that there ought to be no room for dissatisfaction on the part of Sousa or Manager Pyper, especially remembering the undeniable fact that Salt Lake for some unknowable reason is now noted as the most discouraging concert town this side of the Mississippi.

Sousa retains all his old charm of manner and grace in conducting, and all his own keenness of understanding in how to make up a program. Nothing could exceed the quiet charm of the undemonstrative way in which he directs his men, and the pendulum like motion of his arms, when the band is reeling off one of his own telling compositions, is alone a pleasure to follow. He still shows that he understands the moods of his audiences to a degree, and to suit all tastes he still continues to place upon his programs such extremes of the classic and current ragtime as selections from Liszt and Wagner, and the popular "My Wife's Gone to the Country." His well known celerity and promptitude are as delightfully in evidence as ever, and the manner in which he "pushes" things along when he once takes the platform, might be studied and copied by leaders everywhere.

THE MATINEE.

The unusually large matinee audience that gathered came expecting great things of him, and he more than met that expectation. Especially was this noticeable in the performance of the Liszt Second Polonaise and the Prelude and Liebestod of "Tristan and Isolde." Liszt is difficult to play at any time, on any instrument or combination of instruments, with his peculiarities of time and rhythm, as well as sudden and variegated and brilliant flights into the realms of musical fancy. Then, after mastering an often tremendously intricate technique, there comes the problem of correct interpretation. All this, Sousa's incomparable band handled with absolute accuracy in technical performance, while no pianist ever gave a more acceptable interpretation. Then the "Tristan-Isolde" number was a veritable musical revelation. Sousa's fame in interpreting this had preceded

him, for the California papers have been profuse in their comments. None but a perfect musical temperament in a musical scholar and philosopher could have given that Wagner number as Sousa gave it. Every musician in the audience—and there were many there, sat spellbound during its entire performance. Here as in the Liszt number the beautiful, clear tone, crisp, clean execution, and artistic expression from the band were most noticeable. There was even some regret expressed that an encore—snappy and bright though it was—should have followed the Wagner performance. As the last number before the intermission, the memories of that Prelude should have been left to dwell uninterrupted in the minds of the audience.

A special feature was of course Mr. Sousa's suite, "Maidens Three," and his new march, "The Fairest of the Fair," both bright, sparkling melodies, excellent exemplifications of his musical genius, and ability to please the true musical ear. They were deservedly well received, as was every number given; in fact the program as printed was more than doubled. Then the perfect performance of the fourteenth Liszt Rhapsody must not pass unnoticed. Mr. Clarke was at his best, as usual, in his cornet solos, the vocal duo by the Misses Hoyt was an additional attraction, while little Miss Hardeman with her violin gave exquisitely Gounod's "Ave Maria" and Hartmann's arrangement of MacDowell's "To a Wild Rose." Memories of the entire program and its presentation will long be cherished in Salt Lake.

THE NIGHT BILL.

The evening performance was a delight from beginning to end. It was rendered precisely as printed, but of course its biggest charms were found in the encores which Sousa so willingly accorded. After the superb opening number "Spring," he gave a selection from his own opera, "El Capitan," which was tumultuously received. After the Bacchanalian suite entitled "People Who Live in Glass Houses," he responded with the always exquisite "Ronde D'Amour" and the audience still insisting upon another number, he gave a selection from his opera "The Free Lance." The selection from the Russian drama "Crime and Punishment" was given in tremendously fine fashion, and the usual encore being insisted upon, still another Sousa excerpt "The Fairest of the Fair," was given.

Two beautiful numbers were the minuet by Bizet with a charming opening by the flute and harp, and the "Entr' Acte" by Helmsberger, a positive gem; after a new Sousa march "The Glory of the Yankee Navy," the encore given was "The Stars and Stripes" march which, with the piccolo, cornet and trombone soloists brought down to the front, had the biggest reception of the night. As a second encore the popular "Manhattan Beach" two-step was given. Of Mr. Sousa's soloists the star feature remains Mr. Clark the cornetist, who had a great reception and was encored again and again. His triple tongue work is a marvel. Sharing the honors with Mr. Clark was the violinist, Miss Florence Hardeman, whose work is that of the undoubted artist; in fact, no lady performer that we recall shows more astonishing virtuosity. Her encore numbers were McDowell's "To a Wild Rose" and "Hungarian Dances." The vocalists, the Misses Hoyt rendered two charming duets, one of which from "The Tales of Hoffman" was specially pretty; but as soloists they hardly rank up with the Sousa standards.

Another interesting feature of the night was the combined appearance of the band, choir and the organ, under the leadership of Prof. Stephens with Prof. McClellan at the instrument. The first number was the "Spanish Serenade," by Elgar, a dainty and original selection, charmingly rendered. But the really big work of the night was the rendition of "The Noble Chief" selection, by the Russian composer Glinka. The work of the singers, the organ and the band was so admirable in this, that the audience insisted upon a repetition. Even though the instrumentation sometimes overweighed the singers, the effects were tremendously fine. The great bass work of the organ showed that it could lend a superb foundation even to such a great combination of instruments as Sousa's band; Mr. Sousa himself led in the applause which followed this num-

SOUSA'S BAND CONCERT.

John Phillip Sousa and his distinguished band of musicians and soloists gave an excellent performance in the Marysville Theatre last night to a well pleased audience. The concert was one of the most enjoyable ever heard in this city and was a rare treat to lovers of music. Much of the music played was of his own composition.

While all were good, every musician being a soloist, especial mention was earned by Miss Frances Hoyt, soprano, Miss Grace Hoyt, mezzo-soprano, Miss Florence Hardeman, violinist and Herbert L. Clarke, cornetist.

*Marysville
 Appeal
 11/13/09*

SOUSA'S BAND DREW 10,000

LARGE AUDIENCES ATTENDED TWO CONCERTS IN CONVENTION HALL.

Only Eighteen Numbers on the Combined Programs, but, With Many Old Favorites Among the Encores, Fifty Pieces Were Played.

More than five thousand persons heard John Phillip Sousa's Band in Convention Hall yesterday afternoon and almost as many were there for the second concert at night. Many children were in the afternoon audience. Every piece was received with applause. The combined programs showed only eighteen numbers, but the liberality of encores raised this figure to fifty pieces played. Most of the encores were well known marches by Sousa. As a conductor Sousa has lost some of his idiosyncracies without abating the vigor and snap of his performance to which he owes his eminent position among bandmasters. Besides numbers of an entertaining nature many pieces of classical value were given, setting the whole performance on a higher artistic level than was associated with the name of Sousa in his early days.

The popular Sousa was first seen and heard when "El Capitan" was given as an encore to the first number on the afternoon program, Liszt's Second Polonaise. His manner of conducting other composers' works is modified by the nature of the piece, but, with the opening bars of his own march, the conductor's white gloved hands swept down to his side and, pendulum like, marked the spirited pace of the music. There was more applause when the audience recognized the familiar sight and sound than was made to get the encore. The first cornet solo, played with remarkable finish by Herbert L. Clarke, was popular for itself, but again, when six of the brasses left their places and lined up on the edge of the platform, and whispers of "Sextette" spread through the big hall—again the encore drew more applause than the applause that drew it. A third encore to Mr. Clarke's solo was "The Carnival of Venice," in which he showed to what perfection of smoothness cornet playing can be brought.

Sousa's new suite, "Maidens Three," is considerably more ambitious than any of his better known work. It describes with rhythmic vividness the coquette, the summer girl and the dancing girl. The first is unmistakable in a lilting theme with daintily inserted turns and trills. The second part opens with languorous harmonies suggestive of summer days, introducing a theme by the clarinets, afterward used by the oboes, representing the summer girl in her most summerlike moments. The ballet music of the third part is written with all the earlier march vigor and the masterly instrumentation that comes of a thorough knowledge of the possibilities and limitations of the combination of instruments used. Such pieces challenge comparison with compositions for symphony orchestra. The elimination of the strings naturally makes for monotony but, without suggesting that they could be superseded by any combination, in this suite Sousa has shown that by a careful use of several kinds of clarinets very nearly as much variety can be produced as with a full orchestra.

Equally successful was the new Bacchanalian suite, played at the second concert, named "People Who Live in Glass Houses"—the people referred to being various kinds of drinks described musically in the four parts of the suite. Skillful instrumentation gives a thoroughly symphonic effect to both these compositions. Part of the selection from "Tristan and Isolde," the Prelude, was rendered with a surprising degree of effectiveness, thanks partly to the clever arrangement by Dan Godfrey. But the Liebestod without without strings is like love without rapture. A more successful adaptation was Liszt's Fourteenth Rhapsody. The prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff, of which the main theme is as clear an enunciator of tragedy as ever Wagner wrote, was also played with highest artistic merit.

All these "serious" pieces were received with an amount of attention that indicates a demand for more music of that kind. But the secret, a very open secret of Sousa's success is that he always combines amusement with intellectual pleasures. Thus after the interesting symphonic number, "Kakuska," by Lehar, the first encore was "Amina" and the second a fantasia, full of instrumental oddities, on the theme, "My Wife's Gone to the Coun-

try." At the second concert this was replaced by an equally mirthful variation, "Harrigan."
 "The Stars and Stripes" for Sousa seemed to have lost none of its popularity. It was played with the full force of cornets and trombones lined up facing the audience. The result was surely the loudest audible sound.
 Miss Florence Hardeman, violinist, was heartily received. She played with a style and thorough technical finish. Her selections included Sarasate's Hungarian Dances, a fantasia from Gounod's "Romeo and Juliet," Nevin's "To a Wild Rose." Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, sang a number of songs. Both singers have charming voices and well deserved the applause they received on both concerts.

TWO SOUSA CONCERTS.

Convention Hall Filled With Music Lovers Yesterday.

For two hours yesterday afternoon 10,000 people sat in Convention hall while that master of harmony and technique, John Phillip Sousa, the most characteristic band conductor in the world, and his aggregation of musicians, probably the finest reed and brass artists in the country, rendered a programme, which for purity of melody has rarely been equaled in this or any other city.

The programme originally consisted of thirteen numbers and was what might be termed of the heavy order but the spontaneous appreciation of the music by the vast gathering, was such that before the great conductor had made his final bow, his band and soloists had rendered fourteen encores and the popular dances and marches of the present day had won an equal share of applause with the compositions of the old masters.

It has been said that Sousa's control over his men, is so great that were he to lose his hands he could still keep them in absolute time and accord by the flash of his eyes, a bat of an eyelid or the quiver of a muscle. And he uses all of these in addition to the baton, his arms and his fingers. In fact at times his entire body is in motion. Never once does the musician, no matter how far back he may be seated, lose sight of the every movement of Sousa and his splendid control counts no little in the harmony.

Never is there a note that is just the fraction of a beat too long, never is there the roar of a drum or the jingle of a bell that vibrates for the fraction of a second longer than Sousa desires it, and when Sousa is through the entire band is through, or he knows the reason.

The band, every member of which is an artist, makes the music, it is true, but Sousa makes the band and so considerable honor should go to him, but the players deserve equally as much.

Again, in the selection of his soloists Sousa has been particularly fortunate in Miss Frances Hoyt and her sister, Miss Grace Hoyt, soprano and mezzo soprano respectively; Herbert L. Clarke, cornetist, and Miss Frances Hardeman, violinist, he has a quartette of stars that would be hard to duplicate. In fact, Miss Hardeman is more than an artist, and during her renditions yesterday afternoon the audience sat as though spellbound, and the thunderous applause which followed drew her back to the stage again and again, and it was only when she forced her adieux on the crowd and fled that the applause subsided.

The programme yesterday afternoon opened with Liszt's Second Polonaise, and the applause continued until "El Capitan," one of Sousa's early compositions, was given. Again an ovation greeted the music and continued until "El Capitan," one of Sousa's early compositions, was given. Again, an ovation greeted the music and continued until Mr. Clarke made his bow for his cornet solo, "Sounds From the Hudson," one of his own compositions. As the first encore he gave the "Carnival of Venice," and as a second the sextet from Lucia Di Lammmoor, with three cornets and three trombones.

Mr. Clarke is a master of his cornet and gleans from it tone and range which would be impossible in hands other than an adept's.

"Maidens Three," a composition of Sousa, in three parts; "The Coquette," "The Summer Girl," and the "Dancing Girl" was then rendered, and as an encore "Free Lance" was given.

The Misses Hoyt gave a duet "Charming Butterfly." Their voices are rich and sweet, but were not heard to the best advantage, owing to the large size of Convention hall, though the acoustic properties were beyond doubt excellent. In response to applause they gave two encores, "In Cuba," and "Merry Husband," the first in English and the last in German.

Wagner's "Prelude" and "Liebestod," "Tristan and Isolde," were rendered by the band and the encore was "Pow-hatar's Daughter." Other members rendered by the band together with encores were "Kakuska," by Lehar, Moszkowski's, "Scherzino," Sousa's "Fair-est of the Fair," "Stars and Stripes Forever," "Manhattan Beach," "Amina" and "My Wife's Gone to the Country." The latter was handled in a most comical manner and caused an uproar of laughter.

Miss Florence Hardeman followed with violin selections and as a violinist she quickly won her way to the hearts of the audience and will always have a warm welcome here.

"Gypsy Dances," her first selection was given with a snap and a vigor which almost amounted to a fire. Yet when the music commanded she brought the high notes to sudden plaintive ones that brought forth applause that amounted to an ovation. Her encores were along the same line as the

first selection. There were three and in each she showed the stroke, finish and technique of a master.

Liszt's "Fourteenth Rhapsody" brought the programme to a close, after the bandmaster and his men had been on the stage playing almost continuously for three hours, not including a ten-minute intermission. In fact so constant was the applause that Sousa had hardly stepped from his platform before he had to step back again with an encore and this kept up the entire afternoon.

Another large audience and one equally as enthusiastic and demonstrative greeted the band last night. The following was the evening programme:

- Overture, "Spring".....Goldmark
- Cornet solo, "Showers of Gold" (new)....Clarke
- Bacchanalian suite, "People Who Live in Glass Houses" (new).....Sousa
- (a) "The Champagnes," (b) "The Rhine Wines," (c) "The Whiskies," (d) "The Cordons."
- Vocal duet, "Come to Arcadie," Edward German
- The Misses Hoyt.
- Prelude to the Russian Drama, "Crime and Punishment,".....Rachmaninoff
- Intermission.
- Minuet and Farandole from "Second Suite".....Bizet
- (a) "Entr' Acte".....Helmberger
- (b) March, "The Glory of the Yankee Navy".....Sousa
- Fan-tasie for violin, "Romeo and Juliet".....Gounod-Alard
- Miss Florence Hardeman.
- Rhapsody, "Slavonia" (new).....Friedeman

It seems a pity that people will insist on taking children from 2 months to 4 years old to concerts but they do it not only in Kansas City but everywhere else. Several of these were in attendance at Convention hall yesterday afternoon and Sousa, who is sensitive to disturbance was visibly irritated by the cries of children while much of the low music was lost on the audience.

The First Established and most Complete
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From
 Address KANSAS CITY, MO.

not any clearer than the old Central Bank.

"PROFITS IN BAND MUSIC."

"If art can't toddle by itself it shouldn't toddle at all." That is John Philip Sousa's argument against municipal bands given in an interview yesterday. Music for the people, paid for by the people, with a salary instead of a promoter's profit, for the organizer "smacks of kings and emperors," he suggests.

The connection is not very clear. But, leaving royalty aside, when has any art requiring the services of a number of men, and of a leader with business ability, "toddled by itself?" Sousa's brilliant career, made possible in the first instance by his reputation as a United States Navy bandmaster, has had behind it the clear brain of a business man. There was never any question of "toddling"—Sousa's band was and is a business enterprise as every musical undertaking of such proportions must be. There remains only to define the difference between a band managed for the greatest possible commercial profit of the organizer and one which is maintained for the greatest possible musical profit of the audiences.

There is an identity of problems if we consider that both bands must first pay their own expenses. The difference is that the individual band will seek to make and increase profits, while the municipal band will be at liberty to increase the quality of its music. Art that is not experimental is only half art. The opportunities for experiment would be much greater in an enterprise which was not required to be a commercial success beyond the line of paying expenses than if extra profits were always the first consideration.

Nor are the financial returns the most direct indication of a band's popularity. The municipal bandmaster would not need to look at his books to tell how business was going; he would look at his audiences.

EXAMINER
 Chicago, Ill.
 NOV 5 11 AM

Sousa's Band Exhilarates at Two Chicago Concerts

By Maurice Rosenfeld.



MAURICE ROSENFELD

SINCE the days when Patrick Sarsfield Gilmore used to march down Broadway at the head of the Twenty-second Regiment Band, military band music has been popular institution with Americans, and perhaps no one puts so much that is exhilarating into that class of music as does John Philip Sousa. He also had early military inoculation, if it may so be called, for he was at the head of the Marine Band in Washington for a number of years before he began concertizing.

Sousa, though, is a very versatile bandmaster and musician, for not only is he a composer of military marches and a compiler and arranger of brass bands, but also an author—witness his story, "The Fifth String"—and a comic opera composer, the most popular work of that class being his "El Capitaine."

Chicago has a keen appreciation of Sousa, and his concerts are always among the popular concerts of the season. This year he has an organization which, under his direction, plays the selections listed on his programmes with technical finish and with considerable verve, and it is no unusual thing to have him lengthen his printed programme to three times its original numbers by the frequent encores with which he favors his audiences.

Gives Two Programmes.

And in this respect he is most accommodating, for he is easily urged to respond to the applause of the audience. Yesterday he presented two programmes at Orchestra Hall, one in the afternoon at 2:30 and the other in the evening at 8:15. I attended the evening concert, at which the Karl Goldmark overture "Spring," a bacchanalian suite, "People Who Live in Glass Houses" (new), by Sousa; the C sharp minor prelude for piano by Rachmaninoff, entitled on the programme, "Crime and Punishment;" march, "The Glory of the Yankee Navy" (new), by Sousa, and a number of other interesting selections were given.

In all these Mr. Sousa displayed his usual excellent command over his band, and his military precision in his beat and the quick response of his men were patent features of the evening.

He had the assistance of the Misses Frances and Grace Hoyt, mezzo-soprano and soprano, respectively, who sang with pretty effect—they are extremely comely young women—some

duets by Edward German and Jacques Offenbach, the latter an adaptation of the barcarolle from the third act of the "Tales of Hoffman."

Soloist Wins Praise.

Mr. Herbert L. Clarke, the solo cornetist of the band, also distinguished himself with a solo, "Shower of Gold" (new), of which he is the composer, and in both this and the Carnival of Venice variation proved himself a master of his instrument.

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From
 Address KANSAS CITY, MO.
 Date

LET ART TODDLE ALONE—SOUSA.

The "March King" Is Opposed to Municipally Supported Bands.

Kansas City is one of the "must" points on the itinerary of John Phillip Sousa and his band. Other towns are skipped occasionally, but Kansas City never.

"It's because you always give us so great a welcome," Mr. Sousa said this morning, while waiting with his band for a train to Galesburg, Ill., where a concert is to be given tonight.

"I first began to come here in 1891 and ever since then Kansas City has been sincerely regarded as a musical town in my mind. Why can't Kansas City support a symphony orchestra if it's so musical? No town ever has. I believe if you would investigate you would find that the Sousa band is the only unsubsidized, self-supporting band on the road.

"I understand that it's proposed to establish a municipal band in Kansas City. It's a good idea. They have municipal bands in Denver and Philadelphia and other places that are very good. But still I'm opposed to them. If art can't toddle by itself it wouldn't toddle at all.

"It's imperialistic to think of a band supported by a government. That's the custom of monarchies. I'm a great lover of liberty and like to get away from anything that smacks of kings and emperors. That's the reason all of my marches have patriotic names. I write a march a year.

"A comic opera of mine, 'The Glass Blowers,' is about to be produced by the Shuberts. I had a letter from Lee Shubert last Saturday and they are about to select the cast. I don't know what principal they are going to feature in it. Is it a romance? No, I hope not, I tried hard to make it unquestionably a comedy. Well, here's our train. We'll be back next year. Good-by."

MUSICAL CONCERTS
 From
 Address
 Date NEW YORK CITY DEC 1- 1909

Last Wednesday afternoon and evening, November 24, Sousa and his band were heard at Orchestra Hall. The soloists were: Frances Hoyt, soprano; Grace Hoyt, mezzo-soprano; Florence Hardman, violinist, and Herbert L. Clarke, cornetist. The program contained many interesting numbers and the "March King" and his band met with their usual success. Thanksgiving Day the band gave two concerts at the same hall before a crowded and enthusiastic audience. Sousa proved to be as popular with the Chicago music lovers as of yore, and gave a miscellaneous program of classical, modern and popular selections, which were played with the charm that always characterize the work of this famous band.

SOUSA'S BAND CONCERTS.

John Philip Sousa has for a score of years been the most popular and potential figure in the world of bandism. From under his baton have sprung a host of competitors, but this Sousa Samson has not thereby pulled down the pillars of the temple about him, for they all show reverence by paying him royalties. However, it has naturally divided the business, for bandism is a habit that has widened its range of influence enormously, particularly during the summer solstice. The programmes set forth by the versatile, creative and ever progressive Sousa at Orchestra hall last evening, yesterday and the day before, indicated that this trig and active gentleman still feels the power of his medium for expressing good music, and he has devoted some sections of his programme to standard selections, allowing current popularity numbers the chance of encores. As for the instrumental body, the quality of both its brass and woodwind has mellowed and clarified. Long association and exacting drill have given the players proficiency and popularity that few similar organizations possess.

All the programmes were distinguished for length and variety and in compliance with request were liberally endowed with examples of Sousa penmanship. With as much regularity as DeWolf Hopper gives "Casey," just as frequently does John Phillip Sousa start "El Capitan," and sets his audience going, swaying in unison with its rhythmic swing. This time he has a new Bacchanal, that he unblushingly describes by its true name, its several movements being qualified without recourse to fairy metaphors that mark the conventional programme.

The Sousa band is as distinctive as ever in its big massed effects, sharpness of attack, decision of finish and stirring and soothing and tonal quality that pleases the popular taste.

From INTER OCEAN

Address Chicago, Ill.

Date

From the Concert Hall.

Last night in Orchestra hall the one and only Sousa and his only band gave the second of their series of four concerts before a small audience. The program was typical of Sousa and its performance served to prove that he and his art have undergone little change during the past ten years. The band is still unique among organizations of its kind because of the character of the tone, which is distinguished more by a certain virile clarity of tone than by warmth or mellowness. The blending of the reeds and the brasses differs from that of any other similar aggregation of players. It possesses more solidity. It seems to focus more definitely in all massed effects, yet it separates into sharply defined contrasts between the opposed choirs and into more delicate contrasts within the reed and brass sections. To these tonal virtues Sousa adds that decisive pulse that emanates in some mysterious fashion from his picturesquely eccentric beat. The whole effect is exhilarating in a purely sensuous way and its irresistible appeal to the amateur is easily understood.

Last night's program introduced, among other things, a new composition entitled "Bacchanale." It was written to the familiar

motto about people who live in glass houses, though it was difficult to trace the connection. The titles of the various movements dealt with various intoxicants in a manner that may truthfully be said to have left a great deal to the imagination of the hearer. Certainly any programmatic values the composition may possess, together with any ideas of even passing significance, remained undiscovered by one hearer. Possibly Mr. Sousa intended his composition to appeal to inebriates. A man with a clouded mind might find something in it.

Certain it is that of later years he has contributed no marches that convey an irresistible appeal to "listen to the band." He must hark back a decade or so to "El Capitan," for example, to discover those traits that made his music popular. Afternoon and evening concerts will be given today.

From

Address

Date

John Philip Sousa and his band gave a series of concerts in San Francisco with his usual success. The climax was attained in a "Wagner Sousa" evening, when we heard the prelude to "Tristan and Isolde" side by side with the "Glory of the Yankee Navy" march by Sousa. The young violinist, Florence Hardemann, is a very promising artist. She is certainly possessed of talent and individuality. Her technic is far advanced and she plays with temperament and refinement.

From

Address

Date



How the News That His Seventy-years-old Father-in-law Had Married a Lady of Thirty Struck John Philip Sousa.

"NOW THIS picture," said James B. Camp ("Jim"), climbing cautiously upon a chair and reaching for a pen-and-ink series that hung high on a wall of his suite at the Galt House, "this picture is one of my choicest mementoes."

Having descended with redoubled caution, he sank into a huge leather-padded chair, gazed fondly on the black-and-white at arm's length, and resumed speech. Thus:

"Until the old Auditorium was torn down about five years ago to make room for an apartment house, John Philip Sousa played annual engagements under my management, and he was always the guest of Mrs. Camp and myself during his stay. We are great friends.

"One evening Mr. Sousa and I were sitting in my home when the door bell announced the arrival of an Associated Press reporter and a local artist—Fred Kawein. The reporter said: 'Mr. Sousa, I want to ask you about your father-in-law.'

"'Yes?' said Sousa. 'And what has my dear wife's fond parent been doing?' Mrs. Sousa was at that time a new bride, and her father was seventy years old.

"'Why,' said the reporter, 'he has just been married to a lady of thirty at Atlantic City.'

"Then while Sousa indulged his mirth and cried out a dozen times, 'Oh-ho, Oh-ho! if I could only see my wife when she gets the news! Ha-ha-ha! O-ho!' the artist put down in black and white the record of his laughter. This

clever series is the result—and a gift to me by its author. Sousa, by the way, was sitting in this very chair," and "Jim" gave the leathered arm a con-fiding slap.

"Sousa has been a great favorite with the Louisville public; always played to the capacity of the Auditorium, which seated nearly 3,000 persons on the floor. He doesn't come here any more, simply because there is no auditorium for him to play in.

"Seven or eight years ago I was his guest for two weeks at Atlantic City, where he played seventy times in thirty-five days, at \$1,000 each performance. While there I saw him pitch three innings of an amateur baseball game, and I remember that Arthur Pryor, the trombone master and rag-time composer, held down third base.

Sousa is a remarkably versatile genius. Admittedly the world's greatest bandmaster, he is also a successful composer and author, an accomplished athlete, a clever boxer, an expert horse-man, one of the best trap shots in America and a man of delightful personality and polish.

"In the zenith of his operatic and march popularity his income from royalties alone averaged \$50,000 a year, and from his tour she drew net profits ranging from \$3,000 to \$5,000 a week. He frequently receives \$1,000 for a single concert. He is fifty-two years old and 'full of honor and of means.'

Newspaper Cutting Bureau in the World

From

Address

Date

Sousa as a Wagner Conductor.

[From the San Francisco Call.]

Let Sousa's fame rest on his interpretation of the prelude to "Tristan and Isolde," Wagner's apotheosis of passion and death. He has chosen to be a bandmaster and not an orchestral director. Let his reading of this great work stand against that of the masters of the orchestra, and you will see that he measures shoulder to shoulder with any of them. And do not think that this prelude is misplaced in a band.

Wagner's towering climaxes, built up from soft breathed

tones, through every shade of dynamics to overpowering volume, are congenial to the powers of a great band—you cannot overdo them. They inspire the wish to stand in the middle of that composite tone and be deluged in the gorgeous sound. New effects are created as Sousa plays this mighty work; a riot of coordinated tone breaks loose, the brasses—shrill cornet tones—thrash across the instrumentation and climax piled on climax leave you, finally, breathless. But it cannot be described.

I have never heard this prelude in band arrangement before. I doubt that it has ever been played here. No one but a great director would undertake it. Sousa does, and the result last night was a hushed audience of 3,000 listeners, awed at the wonder of it. All gone the graceful airs that picture graceful measures; gone, too, the military pose and the swinging arms, soldier fashion. Instead, there stood a great director, pulling from every department of his almost perfect organization their finest, biggest efforts. The crescendo of the clarinets and the wood wind choir, climbing higher, chromatically, and reaching nervously for the climax impending, was a perfect exhibition of concurrent phrasing and performance. I shall count Sousa's presentation of the prelude to "Tristan and Isolde" one of the big musical experiences of a lifetime."

SOUSA'S BAND WAS APPRECIATED

Sousa's band played to big houses at the Clunie matinee and evening Saturday and encores were so numerous that the programs were at least twice as large as scheduled. Sousa's mastery over the big band was perfect and the music (mostly Sousa's) was so well rendered that the band appeared like one huge instrument. The program was given variety with a number of other musical features besides the band. The violin soloist was particularly able.

Sacramento Star
11/15/09

From

Address

Date

John Philip Sousa and his band gave a series of concerts in San Francisco with his usual success. The climax was attained in a "Wagner Sousa" evening, when we heard the prelude to "Tristan and Isolde" side by side with the "Glory of the Yankee Navy" march by Sousa. The young violinist, Florence Hardemann, is a very promising artist. She is certainly possessed of talent and individuality. Her technic is far advanced and she plays with temperament and refinement.

100
SALT LAKE CITY, UTAH
NOV 20 1908

RALEIGH, N. C.
NOV 28 1908

Kitrell B... and Jones and Shocco Springs in... ren county, N. C., and Buffalo Springs... the Virginia line, for old Frank Johnson's services. Generally either Shocco or Jones would get him, and sometimes these two places, being only two miles apart, took him daily, playing at one place one night and the other the next; and that is how I came to know old Frank Johnson's band. When the band was at Jones and Shocco Springs it came into the town of Warrenton, eight miles distant, once a week, or maybe once a fortnight, to play in the court house yard in the afternoon, and at night in Brownlow's hotel. The dancers at the springs and all the regions about came in too. What balls those were, and what balls those were at Shocco and Jones! No Germans in those days, square dances all the time, and oh my, how old Frank Johnson could call the figures: "Balance all! Swing your partner! Ladies change! Back again! Doo-see-doo! Swing corners," etc., and when the great ball room in Brownlow's hotel was filled with those happy dancers there was a rare scene of beauty and chivalry, the like of which we don't witness in these days. I don't know that women as a rule were any prettier or lovelier in those days than now, but somehow I can't help thinking they were. I was mighty young then and maybe not capable of judging, but visions of those handsome people who danced to old Frank Johnson's music in Warrenton and at Shocco and Jones Springs are flitting before me now.

I see them now just as I saw them then, and really I hardly ever catch a glimpse of a young woman now-a-days who looks near as pretty to my eyes as do those I behold in vision. Yes, beautiful women and handsome men! They were the Somerville girls—four girls—all stately and beautiful. Miss Sue Williams, Miss Pauline Holt, Miss Nannie Wilson, Misses Lizzie and Anna Plummer, the Edwards girls, as happy a quartette as ever lived. Misses Rosa and Laura Martin, Miss Martha Washington, Miss Lalla Pitts, Misses Maria and Fannie Southerland and pretty Kate Southerland, Miss Belle Bullock, Miss Mattie Swain and Miss Elizabeth Green, the accomplished daughter of Mr. Mason Wiggins and hundreds of others, all beautiful, all highly educated and all richly attired and bejeweled. And the men were Ben Wade, Tom Cook, Jim Somerville, William White, John Dugger, W. H. Cheek, Dr. G. A. Foote, Walter Montgomery, Horace Mayfield, George Bellamy, Bill Alston, Phil Norwood, Ned Plummer, Aus. Green, Col. Tom Jones, Peter Mitchell, Blount Plummer, Ned Allen, Tom Skinner and lots of others, all handsome and chivalrous and graceful dancers.

By-the-way I wonder what has become of all those beautiful young women and handsome young men, who used to dance so gracefully to that sweet music? Many of the men fell in battle. Some early at Petersburg and some on the works at Petersburg and some in the Wilderness. And all those lovely women, nearly all are dead, I reckon. I don't know that I

could locate a single one, but I will wager never one of their daughters were ever so beautiful as were their mothers when I used to see them balancing all and swinging corners to the sweet music of old Frank Johnson's band.

om
dress
CLEVELAND, OHIO
DEC 6 1908

THOUSANDS HEAR SOUSA.
Clevelanders Fill Hippodrome at Both Performances and Applaud Bandmaster's Catchy Airs.
Two capacity houses heard John Phillip Sousa's band and saw John Phillip Sousa at Keith's Hippodrome yesterday afternoon and evening. Even standing room was not left long before the crowds ceased coming at both performances. It was the first time that the big house has been filled by a Sunday attraction.
Sousa is an artistic showman and the crowd liked him immensely. When he took a simple American popular jingle and caught it up and glorified it he was at his best. His more pretentious efforts were less pleasing.
The Misses Hoyt sang an excellent duet. Miss Florence Hardemann was in fine flower at her violin. She was repeatedly encored. Herbert L. Clark, cornet soloist, found favor.

IT EXCELLED SOUSA'S MEMORIES OF DAYS WHEN JOHNSON'S BAND DISCOURSED MUSIC.

The sketch which follows is reproduced because of its peculiar timeliness and for the pleasant memories it will revive in the minds of many of the generation that is passing who danced to the music of old Frank Johnson's band. This sketch was written some years ago for a Virginia newspaper by Mr. Frank S. Woodson, a native of Warrenton, North Carolina, now one of the editors of the Richmond Times-Dispatch, and the fact that it is a personal reminiscence tends to its additional interest:

Sousa came and he captured the town. Sousa is a great man, and he has a great band—his music is something wonderful. I sat there in the Academy of Music simply entranced for awhile, but really before he had gotten through with the programme through with the programme and the encores I had begun to get a little more than enough. That was not Sousa's fault, I guess, but rather the fault of my faulty musical education and training. I love to hear good music and I simply dote on a band, but I confess that I got tired of Sousa! Why did I get tired of him? Well, as I was coming out of the Academy I heard a young lady say: "Oh, why will Sousa play so much classical music? Why does not he confine himself to his grand marches?" I hadn't thought of it before, but maybe his playing is too classical for my ear. But this I know, and know quite well. In the years long gone by I was never known to get tired of old Frank Johnson's band.

Old Frank Johnson's band! My! My!! My!!!—what memories the mere mention of that wonderful musical aggregation brings up! Why, away back yonder when I was a barefooted village boy I could follow that band for miles or sit and listen to its sweet music for hours, yes, for days, if it could have played so long; and I never got tired.

Old Frank Johnson was a negro slave, owned by a wealthy Roanoke river farmer, whose broad acres were located in Northampton county, N. C. He bought himself on a credit, and in like manner purchased the freedom of his wife. His old master threw in

five or six children—all boys—for good measure. Johnson was a natural born musician—could play any instrument he had ever seen—but his specialties were the fiddle (no violins in those good old days), the clarinet and cornet. He earned the money to buy his and his family's freedom by fiddling for balls and dances and then made a goodly fortune.

He was known as "old Frank Johnson" when I was born and I don't know how long before. I never knew him to be called by any other name. He was as black as the ace of spades, but he understood he was no ordinary "fiddler." He was an aristocrat, too. He was a regular "fore de wah" aristocrat, and if any "po" white trash had offered to employ him to furnish band music for a poor folks picnic or orchestra music for a country dance, that poor white trash would have been smothered beneath the withering scorn and righteous indignation of this ebony-hued old Roanoke river aristocrat. He played only for aristocrats and was always well paid. All his sons were musicians and back yonder in the 50's when I was but a tot I first knew of old Frank Johnson. He had ten sons and four or five musically inclined nephews, all named Johnson and all black, none being lighter than "ginger-cake." I and forty other lads of the village used to walk—no, run—miles to meet the band when it had been announced that old Frank Johnson was coming to town. I knew all the given names of all the sons, but I have forgotten them now, except John and Edward, Cephus and Frank, Jr. Well, old Frank Johnson made up a fine band of his family of sons and nephews, about 15 to 16 strong. Old Frank blew the clarinet, John, his eldest son, the cornet, Cephus the tenor horn, Edward the big bass horn and Frank, Jr., he beat the snare drum. They also had the big bass drum, the cymbals and the long drawn out trombone and all the other horns and things that go to make up a brass band. All the Johnsons were fiddlers and banjo pickers or flute blowers, and the business of this great North Carolina aggregation was to furnish field and town music, for orchestras, tournaments, picnics, etc., and dancing music for the inevitable grand ball that followed at night.

Sometimes the band played at big Democratic barbecues or speaking—never at a Whig gathering. Old Frank Johnson was a Democrat as well as an aristocrat, and he would have died before he would have let his band play at a Whig meeting.

THE echoes of Sousa's delightful concerts are still ringing in the ears of his admirers, and we shall all hope that his welcome here and elsewhere in the west may have proved sufficiently substantial to justify an early repetition of his visit. While in California, Sousa's band broke the record in Los Angeles where it gave 12 concerts and harvested \$17,000; but \$5,000 of this was "dropped" at the University of California, where the band played in the Greek theater. This was the only time it had played in the open air, and it was the only time that it rained while the band was in the state. It did "rain pitchforks," scattering the audience before the concert began, wetting all the music, and creating havoc generally. During this transcontinental trip, Mrs. Sousa and two daughters, Misses Priscilla and Helen accompany Mr. Sousa. They are seeing a lot of America and incidentally experiencing a good many inconveniences, as for instance, retiring at midnight, and rising at 5:30, a. m. too catch the trains. Miss Priscilla is a graduate of Vassar college, and her brother Arthur is a graduate of Princeton.

Herbert Clarke, Sousa's solo cornetist, has an elliptical mouthpiece which he says saves the expenditure of much wind and effort. He is playing a smaller model cornet than when here last, consequently his tone is not so large though it still sounds delightfully. Mr. Clarke reached "F" in the second ledger line above the staff in his solos Tuesday; but he proposes to reach the second "C" above, before coming this way again.

Tom Shannon, formerly E flat clarinet player in Sousa's band, is now bandmaster of the Twenty-third New York Infantry, in which position he has made a considerable reputation. Abe and Ed Levy, Salt Lake boys, formerly valued members of the clarinet section, and who played here when Sousa was last in Salt Lake, are under a year's contract with one of the big eastern talking machines for record making, at handsome salaries, with one month off with pay continued.

The lines of the Levy boys have fallen in pleasant places. Arthur Pryor, formerly Sousa's solo trombone player, is a Salt Lake boy, also, and married his wife here.

The instrumentation of the Sousa band is as follows: Three flutes, eight first B flat clarinets, four second B flat clarinets, two third B flat clarinets, one alto and one bass clarinet, four saxophones, two oboes, two bassoons, four cornets, two trumpets, four French horns, three slide trombones, two euphoniums, three tubas, tympanies, drums and traps, one harp. One of the bassoon players was sick while the band was here, but the other man sustained his end of the section in very good fashion.

First Established and most complete Paper Cutting Bureau in the World

DETROIT, MICH.
DEC 4 1908

POPULAR SOUSA AND HIS MARCHES RETURN

Two Audiences Pleased With Characteristic Concerts in Light Guard Armory.

John Phillip Sousa, with his cute little ways, his white gloves, his baton and his band, gave two of his characteristic concerts yesterday at the Light Guard armory. It goes without saying that the entertainment pleased the audience. The band master was liberal with his encores, and in granting them, introduced many popular favorites not on the regular program. His own compositions were represented at the matinee by a suite, "Maidens Three," which is rather above the Sousa average, and by a march, "The Fairest of the Fair."

In the evening Sousa introduced a bacchanalian suite, "People Who Live in Glass Houses." The soloists were good. Herbert L. Clarke, the cornetist has been heard here before with the band. The Misses Hoyt, soprano, and mezzo soprano, have sweet voices and show their good sense by keeping within their capacities. Miss Florence Hardeman, the violinist, played with considerable fire.

At the matinee, Sousa essayed the Tristan and Isolde prelude and Liebestod, which the Pittsburgh orchestra played early in the week. The bandmaster has announced through his agent that he is about as fine as anything going when it comes to this particular selection.

The profane should not meddle with sacred things. The "Laba-

SOUSA AND HIS BAND

March King welcomed with great Heartiness.

NO STRIDENT NOTE

All the Players are in fine Form this Season.

After an absence of several seasons, Sousa and his band came back to Buffalo for two concerts in Convention Hall yesterday afternoon and evening, and received a welcome of unusual heartiness. Both Mr. Sousa and his organization are unique. As a drillmaster, former is thorough, exacting, persistent, inspiring. As a conductor, he is magnetic, urbane and inexhaustible in the variety of his graceful poses and pleasing mannerisms. As a musician, he is gifted, well rounded and broad. As a man, he is cultured, clever and uncommonly tactful. No wonder, then, that through the changing years and in the various lands he visits, his popularity continues undiminished, and that always the public holds a warm regard for John Philip Sousa.

The Sousa Band is a real brass band. With the single exception of the harp, it admits none of the orchestral stringed instruments, as is so often the case with so-called bands. Its brasses and woodwinds are of beautiful quality, mellow, resonant and almost never strident. Even the bass tuba produces a soft and lovely tone, and the ear is never offended in fortissimos. The men are in fine form this season, and covered themselves with honor by their playing at both concerts.

The programme contained some novelties, among them a clever and very effective Bacchanalian suite by Mr. Sousa, with four movements, The Champagnes, The Rhine Wines, The Whiskies and The Cordials. The Glory of the Yankee Navy was a new Sousa march, and so was The Fairest of the Fair. A rhapsody, Slavonia, by Friedemann, was a composition after Liszt, but a long way after, it must be acknowledged. Very pretty was an entr'acte by Helmsberger, and the Goldmark Spring overture was effectively scored for the band. Rachmaninoff's C sharp minor prelude was another number well scored for the players, but taken at too rapid a tempo to be satisfactory in performance. More pleasing was the minuet from Bizet's second suite, and the farandole from the same was especially enjoyable.

Soloists with the band include Herbert Clarke, cornetist, who in his own composition, Showers of Gold, displayed the beautiful tone and facile execution that have made him famous. The Misses Frances and Grace Hoyt have good voices and sing duets in spirited style. Miss Florence Hardeman, violinist, is excellent. She has a good, strong bow, good intonation, a fine rhythmic sense and ample temperament. She played Alard's transcription of airs from Romeo and Juliet and one of MacDowell's Woodland Sketches as an encore. At the matinee, Paul Senno, a former Buffalonian, won hearty approval by his playing of a piccolo solo.

M. M. H.

SOUSA SCORED ANOTHER TRIUMPH

His Band Delighted Two Immense Audiences at Convention Hall.

If every musical organization was as sure of its reception as Sousa's Band is in any city or country of the world, the concert world would be a pleasant, peaceful place of occupation. The announcement that the famous band would visit Buffalo again after an absence of two years sufficed to fill big Convention Hall with two enormous audiences for both performances of yesterday afternoon and evening.

The success of Sousa's Band is by no means caused only by the wonderful marches that make so instant an appeal to the ear. It is the virtuosity of the band that gives it the place it occupies with such right wherever it is heard. The immense efficiency of the men enables Mr. Sousa to get a quality of tone from each group of instruments that is a marvel when one considers the brass alone and how treacherous it can be in critical moments. There are none of the flascos with the horns, for instance, in this band that are so trying to nerves in most concerts.

Mr. Sousa displayed his wonderful ability in building up effective climaxes many times in his programs, notably in the finale of the Prelude and Liebestod from Tristan. His new contributions to the program were three in number and all with the genuine Sousa mark: march, "Fairest of the Fair"; Bacchanalian suite, "People Who Live in Glass Houses," of which the third, "The Whiskies," was persistently Gaelic in character though the others might have come from anywhere. Another march, "The Glory of the Yankee Navy," was also new. Other novelties were "Kakuska," by Lehár, "Showers of Gold," Clarke, cornet solo played by the composer, and "Slavonia," by Friedemann, neither of which compared with Mr. Sousa's own suite in cleverness.

The soloists included Paul Senno, a former Buffalonian, who played a number by Damm for piccolo, winning much applause; the Misses Hoyt, vocalists, singing duets by Campre and German with appreciation of the musical content and in pleasing voice; Miss Florence Hardeman, who played violin solos by Naches and Gounod-Alard, displaying capital training, good execution and an excellent if not large tone. She was very cordially received and forced to play two encores. Herbert L. Clarke, the noted cornetist, contributed the numbers without which a Sousa concert would hardly be complete and won the applause his hearers must always bestow on such able performance, fine tone and technical mastery.

COMMERCIAL

SOUSA AND BAND BETTER THAN EVER.

Two Large Audiences Heard Yesterday's Concerts in Convention Hall.

Two large audiences greeted Sousa and his band at Convention Hall yesterday afternoon and evening.

Sousa arranged two splendid programs and the audiences showed their appreciation by demanding encores after every number. Sousa was quite liberal and responded with many of his own marches, which were strongly applauded.

Technically, the band is far superior to any heard in Buffalo for some time. It not only can do things—produce the most astonishing effects on the brass and wood-wind instruments, such as one expects from the violin and cello—but it also executes with a repose and precision which one would not consider possible of a band. It plays without effort, and never, not even in the utmost forte, does the effect become blurred.

The soloists were also warmly received and heartily approved. Miss Hardeman delighted the audience with her violin playing, and the Misses Hoyt won favor with their fine duet singing. Mr. Senno delighted his hearers with his piccolo solo, and the applause that Mr. Clarke elicited by his fine playing and scintillating virtuosity showed that the public

om address date

Music and Drama

CONDUCTED BY E. R. PARKHURST.

1884

Sousa and his band gave two concerts yesterday at Massey Hall. Owing to the disagreeable weather the attendance at the matinee was light, but there was a larger audience in the evening. The performances of the band were well up to their usual high standard as a concert organization. The two most important numbers of the afternoon programme were the "Spring" overture by Goldmark and the Prelude and Liebestod from Wagner's "Tristan and Isolde." In these numbers, the remarkable brilliancy of the band in the reed section and the round, mellow singing quality of the basses were shown to advantage. Sousa conducted with more reserve and less fancifulness than of old, while there was no apparent lack of effect on the result of his more conservative method. Encores were generously given. Sousa's popular marches being offered liberally in response to the demands for extra numbers. Mr. Herbert L. Clarke gave as a cornet solo his own composition, "Sounds from the Hudson," which revealed his exceptional faculty of technique and his command of clear and brilliant tone. The sisters Misses Hoyt sang the duet by Canpore, "Charming Butterfly," with pleasing, bright quality of voice and with neat florid execution. Miss Florence Hardeman, solo violinist, played Sarasate's "Gipsy Dance" with much deftness of finger technique, and as an encore gave the Bach-Gounod "Meditation," the Bach prelude accompaniment being played on the harp, so that the violinist was given a chance to exhibit her sweetness of tone, something that was difficult when accompanied by the sonorous band, as in her first number. In the evening the programme included such popular selections as Wagner's overture "Tannhauser," Geiman's vocal duet, "Come to Arcadie," by the Misses Hoyt; Rachmaninoff's prelude to the Russian drama, "Crime and Punishment"; Bizet's minuet and farandole from his second suite, and Friedmann's taking rhapsody, "Flavonia."

The First Established and most Complete Newspaper Cutting Bureau in the World

SOUSA AND HIS BAND WERE TRIUMPHANT

March King at His Best and Great Musical Organization Received Splendid Ovations From Delighted Audience at Convention Hall.

It was Sousa night in Buffalo last night. The famous bandmaster and his band were at Convention Hall and the lover of the lively in music got his fill. Sousa was in his usual genial mood and he responded to encore after encore. There were but two of his marches on the program—"The Fairest of the Fair" in the afternoon and "The Glory of the Yankee Navy" in the evening, but the encores brought forth everything from "The Washington Post" down to his very latest compositions. But of course the band did not limit itself to Sousa compositions.

There was "Tristan and Isolde" and other heavier numbers, which pleased the audience. There was a time when people musically inclined believed that a brass band could not do justice to a minuet but this belief has long since passed away and last night the band again showed that so far as Sousa's organization is concerned there is no reason why a band can not do equal justice to the lighter numbers with a string orchestra.

Mr. Sousa has gathered an excellent coterie of soloists about him this season. Mr. Senno, a piccolo player, made a particularly fine impression at the afternoon concert, while Herbert L. Clark, cornetist, won much applause at the evening concert. The Misses Hoyt, one a soprano and the other a mezzo-soprano, charmed their audience with "Come to Arcadia" and French and German songs.

BUFFALO, N. Y. DEC 8 1909

ROCHESTER, N. Y. DEC 8 1909

DEC 8 1909

SOUSA'S BAND

March King and His Big Body of Players Give Two Concerts at Convention Hall.

Looking dapper and happy, with all his old-time energy and enthusiasm John Philip Sousa, the March King, arrived in Buffalo this morning with his big band and four soloists, and is ready for his two concerts at Convention Hall, where he will appear this afternoon at 3 o'clock and this evening at 8.15.

Mr. Sousa has just returned from his 35th annual concert tour, which has been one continued series of triumphs. He is in the best of spirits and delighted with his receptions on tour. For his Buffalo concerts he has arranged two brilliant programs, which will be presented with all the Sousa dash and swing.

This afternoon's program will include a piccolo solo by Paul Senno of Buffalo, a member of the Sousa Band, who will play Damm's "Little Sweetheart" in place of the cornet solo by Herbert L. Clarke, previously announced. Mr. Sousa will also play this afternoon his latest and most successful march, "The Fairest of the Fair," which has not been heard in Buffalo.

As usual with the Sousa concerts popular prices will prevail, \$1 and 75 cents this evening, with general admission 50 cents; 25 cents for children at the matinee, adults 50 cents.

Newspaper Cutting Bureau in the World

Convention Hall

SOUSA.

SOUSA'S popularity never seems to diminish. With each succeeding appearance in this city his band and his personality seem to increase in popular favor. It is no wonder then that two large audiences greeted him at Convention Hall yesterday afternoon and evening. Sousa is the premier bandmaster and his welcomes in this city are always sincere and warm. He has the drillmaster's art down to perfection and it is a pleasure to watch Sousa bring out his band of musicians and listen to the music that inspires and enthralles.

The Sousa programme was all very interesting. A Bacchanalian suite of four movements, "The Champagnes, the Rhine Wines, the Whiskies and the Cordials," was well played and well received. "The Glory of the Yankee Navy," another of Sousa's stirring pieces, brought forth much applause, as did "The Fairest of the Fair." Other numbers on his programme were interesting and highly entertaining.

The soloists gave much satisfaction. Herbert Clarke, the cornetist, played his own composition, "Showers of Gold," with fine tone and effect. It is a difficult piece to play on the cornet. The Misses Frances and Grace Hoyt sing duets in splendid style. Miss Florence Hardemann, violinist, has a way of winning her audience by effective music from her bow. Paul Senno, a former Buffalonian, won hearty applause by his playing of a piccolo solo.

From _____ Address _____ Date _____

SOUSA AND HIS BAND

When Sousa sets his band after one of the classics, an audience sits enraptured, and, at the conclusion, voices its appreciation in the simple word, "Wonderful!" But let Sousa take the baton and start the same musicians after El Capitan, The Stars and Stripes Forever, or some of the other marches that made him famous, and well, that's where he gets an ovation. The American people love the popular heart-throbbing things that Sousa writes.

At Saturday's concerts in the Valentine, the fine musical organization rendered two excellent, well arranged programs. Sousa's composition, Bacchanalian Suite, made a splendid impression in the evening. Sousa does a thing well, but it was evident that the encores, which were almost entirely old time airs, are still the ones that hold him dear to the people.

IN THE THEATERS

Sousa and His Band in Two Splendid Concerts.

TWO OPERAS AT NATIONAL

"Trovatore" at Matinee and "La Traviata," First Time in Rochester, in the Evening.

John Philip Sousa and his band gave two concerts at the Lyceum yesterday and there was no reason to think that either Mr. Sousa or his band did not maintain the high standard of excellence established by and associated with them these many years. Some famous people rise to popularity like meteors and decline as quickly, but Mr. Sousa is always with us, truly world famous. His popularity is well deserved and while in a sense Mr. Sousa caters to the popular taste, it is seldom, if ever he stoops to play poor music and comparative trifles are so well performed that they do not sound commonplace as a conductor, there is little to say that has not been said about him and he still has that flexible, buoyant beat, so characteristic of Sousa. As a composer of marches, Mr. Sousa stands alone.

At the afternoon concert, which was sparsely attended, the band played as the opening piece, Goldmark's Overture, "Spring." Goldmark is a classical academic composer and any work from his pen claims attention, and while at a first hearing one might realize the composer had portrayed the spirit of springtime, it would doubtless improve on acquaintance.

Herbert L. Clarke appeared both as composer and soloist in "Sounds from the Hudson," for cornet, showing a remarkably facile technique and beautiful quality of tone. For an encore he played "Carnival of Venice."

Mr. Sousa contributed a composition to both afternoon programmes, the band playing a suite "Maidens Three" in which "The Coquette," "The Summer Girl" and "The Dancing Girl" are portrayed in characteristic fashion.

The Prelude and Liebestod from Wagner's opera "Tristan and Isolde" gave the band the best opportunity to prove its possibilities, and it was in this the brass showed what remarkable control the conductor has in shading; of course in parts the sweeping scale passages and portamentos could not be imitated by the wood wind, but other than this the rendering was intensely interesting, the climaxes culminating in an intensity impossible with the orchestra.

In the second part, Lehar, of "Merry Widow" fame, contributed a composition that is destined to become as popular as that much hackneyed waltz A Scherzino of Moszkowski, a march by the bandmaster, and Liszt's fourteenth Rhapsody made up the band's contribution for the matinee, except for a number of encores generously given in response to enthusiastic applause, the marches, "El Capitan" and "Stars and Stripes" being among them.

At the evening concert Wagner was represented by the "Tannhauser" Overture. Mr. Sousa is a Wagner lover and plays his works with enthusiasm. The quartette of French horns in the opening theme of the Pilgrim's chorus, played with a beautiful tone and perfect legato. Again the sensuous quality of the strings was lacking and the clarionets asserted themselves a trifle too much in the descending broken scale passages, almost covering up the theme in the brass.

Mr. Clarke again displayed his wonderful command over the cornet by playing a composition of his own, "Showers of Gold."

The Bacchanalian Suite of Mr. Sousa's showed his versatility and was descriptive of the stimulating effects of champagne, Rhine wines, whiskys and cordials. The Rachmaninoff Prelude to "Crime and Punishment," made famous by the transcription for the piano, furnished another effective piece for a wind band and while there seems occasionally a hardness in the quality of tone, yet it was cleverly scored and played. Bizet's Minuet and Farandole from the second suite proved a fascinating piece. The Entr'acte of Heimsberger, a march of Sousa's and a Rhapsody of Friedmann were also played.

The soloists, Miss Frances Hoyt and Miss Grace Hoyt, possessors of soprano voices, sang at both concerts in duets, Miss Florence Hardeman played a violin solo at each performance and received well merited encores.

SOUSA PLAYED AT TWO CONCERTS

His Present Band a Splendid Organization.

PROGRAMME A HODGE-PODGE

Something for Everybody His Motto—Herbert L. Clarke Gives Brilliant Exhibition on Cornet.

The man who in Europe is the most famous of American musicians, Mr. John Philip Sousa, came here with his band yesterday and gave two concerts at Massey Hall, which proved popular even though there was breathing space to spare in the auditorium. It will be remembered that on his last visit, Mr. Sousa was too ill to conduct and found a popular substitute in Mr. Herbert L. Clarke, one time a resident of this city, and for years chief cornetist of the organization. The "March King" was in good form yesterday, however, and the public was not disappointed of his picturesque presence, which is, indeed, half the show for many who attend his concerts. It must not be imagined that Sousa, although the most caricatured man on the concert stage, is by any means a charlatan of the Creator class. He never does violence to the music he is interpreting for mere sensational effect; in fact, his methods as a conductor run to prettiness rather than to exaggeration. Though a man of great physical strength and elastic muscles, he has a graceful fluency in the waving of his white-gloved hands that is supraesthetic. When there is a run on the clarinets a wave seems to run over his left hand, starting with the little finger and ending with the thumb, and Hogarth's line of beauty figures largely in all of the many poses revealed during a concert. Delightful, to an observer of the odd things of life, is the dreamy nonchalant way in which he conducts his own marches. While the brass is vociferating, he seems to be humming "Oh, that we two were Maying," and thinking of his early loves, he exacts a shriek from the piccolos like a man picking a thread off his coat sleeve. None of the crude imitations of him give the slightest idea of anything about the man except his whiskers.

His mannerisms, taken for what they are, it cannot be gainsaid that his band is a magnificent one. From a merely musical standpoint, it is faultless in all its choirs. The reed sections are peculiarly delicious in their clear, luscious, vibrant quality, and the brass departments match them in brilliance and nobility of tone. Though his programmes are a hodge-podge, and by some lack of musical sensibility he is capable of giving a noisy triviality as an encore to the Wagner "Liebestod," he never fails to give some excellent music. Something for everybody appears to be his motto. The Wagner number in question—though the finest reed choir can never attain to the poetic silvery effect of strings—was interpreted in a really capable manner, and served as did no other number to display the beautiful tonal quality of his band. Other numbers essayed during the afternoon were Goldmark's "Spring" overture, a beautiful composition, and Liszt's Hungarian Rhapsody No. 14. At night he gave a most interesting novelty in Rachmaninoff's prelude to the music-drama, "Crime and Punishment," while the march from "Tannhauser" and a big number, "Slavonia," by Friedemann, were also interesting episodes. The Sisters Hoyt revived a form of concert episode that used to be popular fifty years ago by giving vocal duets. They are comely, and one of them has a voice of more than average quality. Miss Feldeman, a young violinist of average talent, played several popular numbers at each concert. Mr. Herbert L. Clarke's amazing brilliance as a cornet virtuoso was made manifest at both concerts and evoked storms of applause. An instance of his great talent was the purity of his tone when he rendered the air, "Carnival of Venice," in triplets.

The First Established and most Complete Newspaper Cutting Bureau in the World

From **ROCHESTER, N. Y.**
Date **DEC 9 1909**

IN THE THEATERS.

LYCEUM.

Sousa's Band.

There is only one Sousa and his name is John Philip. Years ago he had a reputation so vivid, so picturesque, that it would have ruined an ordinary man. Like a musical Caesar, "he came, saw and conquered" and then, emulating another conquerer, he crossed the Atlantic to "Spread his conquests farther." He subjugated England; he did in Paris what the conquering army of '70 never did, he played "Die Wacht am Rhein" by the banks of the Seine. His achievements read like the Hans Andersen's fairytales of music-land. Never had bandmaster more rapturous triumphs. The marvel is that the incense of popular triumph did not turn his head. But it did nothing of the kind. Now that the enthusiasm of the public has to some extent died away, Mr. Sousa reconciles himself to the role of a sound, thoroughgoing, in all respects conscientious bandmaster. He still plays those marches of his as no other band in the world can play them. He is still the exquisite martinet of musical drill. If Delsarte had not been invented, they would have found it in Sousa. Never was such gracious perfection of gesture. Nay, his calisthenic virtues are so notable that they have done his musical reputation harm. People have said that he is a sort of corymbatic hypnotist, with an astonishing command of the lore of instruments. But that is unjust. If Sousa were shorn of all his extrinsic charms of manner—and attractive they surely are—he would still be found to be a sound and capable musician, with an unsurpassed sympathy for the genius of instruments, a magical gift of rhythm, and a catholic sympathy for music. He will play you a Goldmark, a Herold, a Beethoven overture and play it with absolute orthodoxy. If any exception is to be taken to his reading of the "Tristan" Vorspiel and "Liebestod" yesterday, it is to its unexceptionable orthodoxy—if the paradox may be permitted. No brasses in the world have the honeyed softness of Sousa's. Perhaps that is something of a vice; for there are moments in which the brass should blare. But Sousa gets a tone which is undoubtedly beautiful. He plays his own music magnificently; he plays the compositions of the classic and romantic composers with insight and sympathy. If Sousa were taken away from us, who would fill his place? Echo answers "Who?" There are two young women with the band who sing duets—the Misses Hoyt. Yesterday they sang a beautiful canonic work by Campra and sang it very agreeably.

From **NEW YORK CITY**
Date **DEC 13 1909**

John Philip Sousa and his famous band gave their first New York concert last night at the Hippodrome. New York's largest playhouse was none too large for the crowd, who wanted to welcome back the March King and his soloists. Of special interest were Mr. Sousa's two new numbers a "Bacchanalian Suite," entitled "People Who Live in Glass Houses," and a march "The Triumph of the Yankee Navy." The former is divided into four movements and is descriptive of the four spirits of wine. The music has delightful rhythm and melody. The new march is in the familiar Sousa style, and was received with such enthusiasm that it had to be repeated. Mr. Herbert L. Clarke played a new and original cornet solo "Showers of Gold." He played with much expression and all the delicacy of which his instrument is capable. The Misses Hoyt sang a duet, "Come to Arcady." Their voices are well trained and

pure and blend beautifully. They sang several other songs in English and ended with a rollicking German song, "Ich Tanz' Mit Meiner Frau." Miss Florence Hardeman played a violin fantasia from Gounod's "Romeo et Juliette," including the famous waltz of Juliette. She responded to the demand for an encore with Sarasate's "Zigeunerweisen." She played with much assurance and power. Mr. Sousa's new humoresque on "My Wife's gone to the Country" was excellently done. The programme also included the "Tannhaeuser" overture and a sombre and terribly descriptive prelude to the Russian Duma "Crime and Punishment," by Rachmanoff.

The First Established and most Complete Newspaper Cutting Bureau in the World

From **TORONTO, CAN.**
Date **DEC 9 1909**

SOUSA WINS PLAUDITS

"March King" Delights Two Large Audiences in Massey Hall.

Yesterday afternoon and evening in Massey Hall, John Philip Sousa again proved himself the ingenious "March King," and the leader of the finest brass and reed concert band in the world. Despite the inclemency of the weather, large and enthusiastic audiences were at both concerts, and Mr. Sousa, as is his custom, generously gave the people more than their money's worth by playing to each encore one of his inimitable marches. He is gifted with first-rate melodic invention and rhythmic originality, but one can easily recognize his marches by a sort of stereotyped harmonization which belongs to all of them. As a composer Mr. Sousa offered three new compositions at yesterday's concerts, a suite, "Maidens Three," a Bacchanalian suite and a march, "The Glory of the Yankee Navy." The two suites (so-called) were piquant or melodious descriptive compositions, and the new march was certainly spirited.

Won't some one now write a march on the theme of the Canadian navy?

Mr. Sousa had as soloists, Herbert Clarke, cornet, the Misses Hoyt, soprano duettists, and Miss Florence Hardeman, violinist, Mr. Clarke, who is an old Toronto boy, was heartily welcomed, and in his solos, "Sounds from the Hudson," and "Showers of Gold," played with an abandon, brilliancy and artistry which proved him the premier cornetist of America. Miss Hardeman showed excellent technique in Nachez' "Gipsy Dances," and in the Fantasia from Gounod-Alard's Romeo and Juliet. She has a future before her.

As to the band itself, it played perfectly, so far as precision, unanimity and dynamic gradations of tone were concerned. But without strings in the personnel of the band, it seems a mistake for Mr. Sousa to attempt such ambitious music as the Prelude and Liebestod from Wagner's "Tristan and Isolde," the spiritual quality, the emotional nuances are lost in the brass and reeds. However, what was attempted under the conditions was played in a genuinely musicianly manner. And Mr. Sousa is doing a good work in familiarizing untrained music lovers with the works of the great masters.

J. D. Logan.

TIMES

From **New York City**
Date **DEC 13 1909**

SOUSA GIVES A CONCERT.

His Band Heard in a New Composition at the Hippodrome.

John Philip Sousa and his band appeared at the Hippodrome last evening. A new "Bacchanalian Suite" by the bandmaster, entitled, "People Who Live in Glass Houses," was played for the first time. The movements of the suite were called "The Champagnes," "The Rhine Wines," "The Whiskeys," and "The Cordials."

The soloists of the evening were Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

NEW YORK AMERICAN,

From **New York City**
Date **DEC 13 1909**

SOUSA STIRS AUDIENCE

Programme at Hippodrome Included Classics and Popular Airs.

John Philip Sousa upheld his reputation as a sensational bandmaster at the Hippodrome last night. His programme contained such classics as the overture from Tannhauser, the prelude to the Russian drama "Crime and Punishment," by Rachmaninoff; intermezzo, minuet and farandole from the Second Suite, by Bizet, and the rhapsody "Slavonia," by Friedman, all of which were done exquisitely and greatly enjoyed by an audience that filled practically every seat in the great playhouse.

It was in his encore that Sousa got an opportunity to do musical gymnastics. "My Wife's Gone to the Country" was done with most fantastic variations, in which the inoffensive oboe, with its wail like the cry of a sick baby, was a most important factor.

ABLE ADDRESS, LIKE "NEW YORK" NEW YORK

The First Established and most Complete Newspaper Cutting Bureau in the World

From **TORONTO, CAN.**
Date **DEC 8 1909**

SOUSA'S BAND.

No Great Rush of People, But the Music Was Excellent.

By CANTILENA.

Sousa and his band gave an afternoon and evening performance in Massey Hall yesterday before audiences that were most appreciative. The afternoon gathering was small, which was, no doubt, largely due to the inclemency of the weather, but the evening attendance was very fair, considering the busy Christmas season, when people have so many things to prevent them attending concerts. Sousa for some years has won a firm hold on the masses on account of the popular class of music he renders, as well as creates, for he is the author of many of the well-known marches and two-steps of to-day. In this class of music he has established a style of his own and at which he is an art master. His band, the regular type of military band, is particularly good in tone quality and is well balanced in combination, except at times with the brass, which blazes out with such overpowering quantity of tone. The brass section of Sousa's Band has always been the great feature in this organization, and yet it has a very fascinating effect on the hearers, in spite of its ponderous power.

At both concerts yesterday the band proved its musical worth by excellent renderings of the serious side of the art. Goldmark's "Spring" overture; the Prelude and Liebestod from "Tristan and Isolde" (Wagner); Liszt's Rhapsody, No. 14; Wagner's great overture to "Tannhauser," and the "Minuet and Farandole" from Bizet's second Suite, were all well played, showing musical judgment in interpretation and artistic contrast in light and shade in expression. Many encores were given, all of a lighter character and most of them well known to the audience. A very humorous arrangement of the popular song "Harrigan," in which the "Oboe" played a leading part, caused great amusement with the audience.

The Misses Hoyt rendered some vocal duets, of which Campre's "Charming Butterfly" and Edward German's "Come to Arcadie" were the program numbers. They possess good voices, but were rather weak for the hall, and at times the orchestral accompaniment was a little too strong for them. Miss Florence Hardeman won a great success in her violin numbers, "Gypsy Dances," Nachez and Fantasia on Gounod's "Romeo and Juliet," G. Alard's This young lady plays with good style and brings a strong round tone from her instrument.

Mr. Herbert L. Clarke, an old Toronto boy, received a great ovation at the conclusion of his cornet solos. He is an excellent soloist on this instrument, and in his numbers he exhibited some very clever examples of double-tonguing and in producing good tone in the high register of his instrument. He played two of his own compositions, viz., "Sounds from the Hudson" and "Showers of Gold."

Every number of the program except the last was encored several times, which at times was out of place. For example, at the conclusion of the Tannhauser overture and before the sound of the last chord had hardly died away, a spirited two-step was struck up, which quite upset the beautiful effect of the grandest of Wagner's overtures. Sousa has a style of his own in conducting, and his men seem to understand it thoroughly, for all through they were kept splendidly in hand.

From **WORLD**
Address **New York City**
Date **DEC 13 1909**

Sousa and his band entertained lovers of military music at the Hippodrome last night at the last concert but one of his series there.

10
 MORNING TELEGRAPH
 NEW YORK CITY
 DEC 13 1909

SOUSA FILLS THE BIG HIPPODROME

Programme of Nine Numbers Is Swelled by Encores to More Than a Dozen.

MISSSES HOYT WIN APPLAUSE

A glance at the audience that filled the big Hippodrome last night would be sufficient to prove the popularity of John Phillip Sousa and his band. The programme really consisted of nine numbers, but encores called for extra selections that brought the number to more than a dozen.

One of the most pleasing renditions of the evening was given by the Misses Hoyt, who were programmed to sing a single duet, accompanied by the band, but who were prevailed upon by prolonged applause to add two selections. The last song they sang was in German. "Come to Arcadie" was sung by the Misses Hoyt who, as it seemed, delighted the auditors to a man. Their appearance pleasantly varied the selections of instrumental music. The two young women were dressed alike, wearing light blue satin with turquoise earrings that hung almost to their shoulders.

Herbert L. Clarke to great applause gave a cornet solo, "Showers of Gold," that was catchy and to which the band gave adequate support.

Sousa's own new Bacchanalian suite, consisting of four parts, "The Champagnes," "The Rhine Wines," "The Whiskys" and "The Cordials," and "Crime and Punishment" completed the first part of the programme. The last named piece was particularly suggestive of its title. Tumultuous music brought to mind crime. Then chimes struck 12, causing one to think of Fagin or some one else having to die at midnight.

"Romeo and Juliet," played on the violin by Miss Florence Hardeman, "Minuet and Farandole," "Slavonia" were among the selections that were played after the intermission.

Mr. Sousa on more than one occasion provoked laughter when the bass drum and cymbals made a clang after he had pointed his baton at the musicians as if he were firing a gun.

CABLE ADDRESS, "ROMEIKE" NEW YORK
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From
 Address ROCHESTER, N. Y.

DEC 9 1909

John Phillip Sousa and his remarkable band were heard twice at the Lyceum theater yesterday afternoon and last night by audiences making up in enthusiasm what they lacked in size, and each gathering was treated to a genuine feast of band music. Goldmark's "Spring" overture was one of the features of the afternoon programme, displaying the band to good advantage, and a new Sousa suite, "Maidens Three," met with a most enthusiastic reception as did Herbert L. Clarke's cornet solo "Sounds from the Hudson." The Prelude and Liebestod from Wagner's "Tristan and Isolde" was newly played, showing the band at its best and a new Lehar offering, "Kakuska," won favor equal to that of the "Merry Widow" waltz by the same composer. Opening number of the evening programme was the ever delightful "Tannhauser" overture, winning most generous applause to which response was made by a Sousa march. In fact, Sousa compositions played a prominent part in the extra numbers which were given with the composer's usual generosity. Mr. Clarke was again heard in a cornet solo, "Showers of Gold," his own composition, admirably suited to the display of his really wonderful control of his favorite instrument. A suite new to Rochester was Sousa's "Bacchanalian Suite," the four movements being descriptive of the champagnes, Rhine wines, whiskys and cordials, and the audience would be satisfied only with a double encore. Another big number was the Rachmaninoff prelude to "Crime and Punishment." Vocal soloists with the band are Misses Frances and Grace Hoyt and Miss Florence Hardeman, violinist, proved herself

NEW YORK PRESS,
 New York City.
 DEC 13 1909

SOUSA PLAYS A MUSICAL SPREE

His New Bacchanalian Suite Honors All Kinds of Drinks.

John Phillip Sousa and his band, just back from a transcontinental tour in which they covered 16,000 miles and played every night and at many matinees, gave their first concert of this season in the Hippodrome last evening to an audience that literally packed the big auditorium.

Sousa and his musicians were in excellent form and presented a fine programme, opening with the overture to "Tannhauser" and including two new compositions by the leader, a Bacchanalian Suite, "People Who Live in Glass Houses," and a march, "The Glory of the Yankee Navy," each played for the first time. Both novelties were received with great enthusiasm.

The Bacchanalian suite is the daintiest of Sousa's descriptive pieces. It has four movements. First, "The Champagnes," in which there is a popping of corks, a bright melodic suggestion of hilarity so fascinating that one can almost taste the wine in each note; second, "The Rhine Wines," which gives a musical picture of German peasants and their sweethearts "spelling" in the dizzy waltz and a sort of suggestion of the sentiment of "Waltz Me Around Again, Willie." So convincing was this movement that unconsciously the entire audience was swaying to its rhythm. "The Whiskys" is the third movement, which is intensely Hibernian in melody and movement—a mix-up ending in a general smash.

"The Cordials" is the fourth and last movement of the suite. It was like a delicate perfume wafted over the house. It quieted the effect of the whisky. In it one could hear the soft, velvety voices of women mingled with those of men followed by a good dinner and a rich cordial. This composition is sure to be immensely popular.

"The Glory of the Yankee Navy," Sousa's latest, has all the elements of time, rhythm, spirit, dash and melody which go to make a march.

Herbert Clarke, always a favorite, played for the first time his own cornet solo, "Showers of Gold," and for an encore gave "The Carnival of Venice."

One of the best numbers of the evening was the sextet from "Lucia," played by three cornets, two trombones and a bassoon. In this Clarke did his best work.

Newspaper Cutting Bureau in the World
 TIMES

From
 Address ROCHESTER, N. Y.
 te
 opportunity to see it again.

SOUSA'S BAND STILL RETAINS ITS POPULARITY

John Phillip Sousa and his band have again favored Rochester with an engagement. Yesterday they gave two programmes at the Lyceum, one in the afternoon and the other in the evening. Both were thoroughly enjoyed, as the music of the recognized March King has ever been in the past.

The patriotic strains of many of his selections came in yesterday with unusual effect and were roundly applauded. There is one thing for which Sousa has always gained a warm place in the hearts of his audience and that is his generosity in responding to encores. His programme at both the afternoon and evening concerts was well selected and showed a pleasing diversity, interspersing the classical and the popular in excellent proportion.

For one moment the listener would be soothed with the soft, languorous airs of old Spain, and in the next would hear the strains of martial music. A number which was made up of many contrasting musical themes was "People Who Live in Glass Houses."

When, upon a response to an encore, the band struck up the familiar music of "Ely Capitan," those in the audience who have followed the great bandmaster in his composing march to fame recalled when this piece was first produced and the great reputation which he gained thereby. Other numbers that were particularly well received were "The Stars and Stripes Forever," and the "Glory of the Yankee Navy."

Herbert L. Clarke was given an ovation for his cornet solo, "Showers of Gold." The Misses Frances and Grace Hoyt displayed excellent voices in their duet, "Gone to Arcadie," and Miss Florence Hardeman rendered a violin selection with rare skill and depth of feeling.

CABLE ADDRESS, "ROMEIKE" NEW YORK
 NEW YORK
 The First Established and most Complete Newspaper Cutting Bureau in the World
 DEMOCRAT
 CHRONICLE
 ROCHESTER, N. Y.
 DEC 9 1909

Lyceum Theater.

After a long absence, John Phillip Sousa came back to Rochester yesterday, and at the Lyceum Theater with the band that has captured two continents set the nerves of good Americans to tinkling, and again demonstrated his right to wield the baton-scepter as a king of march music. He showed the great mastery of self, and of the great organization from which he draws those delightful strains that for years have stirred the heart and fired the brain. There may have been subtle connection in the mind between his playing of "The Stars and Stripes Forever," for instance, and the little mix-up down South America way that made the audience really feel that Old Glory must wave at any cost, but even if the chastising of a tyrant had no place in the minds of the men and women present there was nothing lacking to make the occasion an inspiration for patriotic thoughts.

Sousa's generosity as a conductor is well known, and his responses to the insistent applause were made with such evident pleasure that he got a firmer hold on his audience. From the "Tannhauser" overture to the rhapsody "Slavonia" in last night's programme Sousa

reigned in the hearts of an all too small audience.

Following the majestic Wagnerian introduction there was a cornet solo by Herbert L. Clarke, and his "Showers of Gold" was a shower of golden notes. His reception was flattering.

The listener was carried on the wings of the wind and deposited in a Moorish palace or an Eastern bazar as the care-free melody of the suite "People Who Live in Glass Houses" was played by the band. One could hear the soft notes of the guitar, the defiant war call of the bagpipes on the braes, and through it all there ran a rollicking vein that made the feet keep time. In this piece were grouped "The Champagnes," "The Rhine Wines," "The Whiskys" and "The Cordials." It is a new thing by Sousa.

The Misses Frances and Grace Hoyt were heard in a vocal duet, and their singing of "Gone to Arcadie" was excellent. They have very agreeable voices.

A feature of the concert was the playing of "El Capitan," a piece that helped to make Sousa famous. It came as one of the generous offerings of the leader, when an encore was demanded, and the years seemed to roll back to the time when the march was heard everywhere. "The Glory of the Yankee Navy," another of the Sousa compositions, was one of the numbers of the second half of the programme, and here as in the other martial airs the leader seemed to soar above mundane things and carry his audience with him.

Miss Florence Hardeman, one of the soloists with the band, is a violinist of rare merit, and her girlish appearance added a charm to her performance.

Newspaper Cutting Bureau in the World
 EXPRESS

From
 Address ROCHESTER, N. Y.
 DEC 10 1909

Sousa Pleased Newark Audience.

Newark, Dec. 10.—Newark turned out a good house to greet Sousa and his band at the Opera house yesterday afternoon and all were convinced that the famous bandmaster was well up to his standard, as was his band and soloists, who gave the finest concert ever heard here. To-night the southern play, "Sunny South" will be presented.

EVENING POST

New York City.

DEC 13 1909

The Sousa Concerts.

Nearly every number on the programme of the Sousa concert at the Hippodrome

last night was encored, and in some cases two extra numbers had to be given. The audience was large and enthusiastic. Another concert will be given at the Hippodrome on Sunday night, December 19.

Standard Union,

Brooklyn, N. Y.

DEC 13 1909

At the Hippodrome last evening John Philip Sousa and his famous band gave a delightful concert, which was attended by a very large audience. A pleasing new Bacchanalian suite by Sousa was given for the first time and made a hit. The various movements were called "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials." Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were the soloists. Another concert will be given Sunday night, Dec. 26.

GLOBE & COMMERCIAL ADVERT

New York City.

DEC 13 1909

EVERY time Sousa brings his celebrated band to New York he has a new composition of his own to dedicate to us. Last night he made his reappearance after a year's absence, and he had two new pieces which drew enthusiastic applause from an audience that filled the Hippodrome. One was a suite, "People Who Live in Glass Houses," and the other a stirring march, "The Glory of the Yankee Navy." As always at a Sousa concert, the encores more than doubled the programmed numbers.

EVENING MAIL

New York City.

DEC 13 1909

John Philip Sousa gave a very successful band concert at the Hippodrome last night. He will give another next Sunday evening. This will be the last appearance of this celebrated organization this season.

1881. New York, 1884

Daily Times,

Brooklyn, N. Y.

DEC 13 1909

Sousa and his band returned to town for a concert at the Hippodrome last night, and the affair had the popular elements that have become familiar. A new Sousa composition, "Bacchanalian Suite," was introduced. Frances Hoyt, soprano; Grace Hoyt, mezzo soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were soloists.

EVENING SUN,

New York City.

DEC 13 1909

A big house greeted John Philip Sousa and his band at the Hippodrome last night and applauded the long programme vigorously. A new Sousa composition entitled the "Bacchanalian Suite," with movements called "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials," was well received. The soloists were Miss Grace Hoyt, mezzo-soprano; Miss Frances Hoyt, soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornet.

EVENING TELEGRAM,

New York City.

DEC 13 1909

John Sousa and his band were encored repeatedly last night at the Hippodrome. A new composition by the famous band-master proved a worthy rival to the many other popular compositions from the same fertile mind.

EVENING WORLD,

New York City.

DEC 13 1909

SOUSA GIVES A CONCERT AT THE HIPPODROME.

Sousa's new march, "The Glory of the Yankee Navy," may not be as effective as some of its predecessors, but a crowded house at the Hippodrome last night, where he and his band gave a concert, seemed to like it. Effective, too, was the bacchanalian suite, "People Who Live in Glass Houses," in which Sousa sought to typify national drinks by characteristic national music. Two little girls in blue, Frances and Grace Hoyt, sang rather prettily, and Florence Hardeman, a very little girl, won favor by her violin playing.

Middle town (N. Y.)
Times-Press.
Dec. 14th 1909.

SOUSA WAS AT HIS BEST

Great Band Master Pleases Big Audience

REPEATED ENCORES

Two New Compositions of His on Program—Violin and Vocal Solos.

There may not have been any sackbuts or shawms on the stage with Sousas band at the Armory, Monday night, because those instruments are passe, but we are convinced that almost every other variety of wind instrument was there, as well as several stringed instruments, drums, cymbals and bells. There were monstrous great horns and tiny tootling horns, there were slide trombones, which slid in and out most musically, there was a big harp and cornets and clarionets and fifes and all sorts and conditions of instruments on which and by which music can be made, and they all combined in a "concord of sweet sound" that immensely pleased the large audience that filled the armory, braving the sloppy, slushiness of one of the worst nights that winter has given us thus far. Goshen is notoriously a music-loving community and there was a big representation from there.

The stage was artistically decorated with portieres and the American flag and suspended in the center of the latter was a big blazing letter "S" of electric bulbs, standing for the magic name of Sousa,—the great, the only, the incomparable Sousa, who wielded the baton just as gracefully and meaningly as we ever saw him. "Age does not wither nor custom stale" his power as a music maker and band leader, and the welcome he received as he stepped upon the platform Monday evening must have been an inspiration to him.

The first number was the well known overture from the "Tannhauser" of Richard Wagner played

In other parts. To an encore, the response was Sousa's well known and favorite "El Capitan."

Then Herbert L. Clarke, who certainly is a solo cornetist of great power and ability, gave a new composition of his own, which fulfilled its title "Showers of Gold." It was a veritable shower of golden melody such as one is not privileged very often to hear. The encore response was a beautiful sextette rendition from the opera of "Lucia," played by cornet, clarinet and trombone. This elicited tumultuous applause.

Next came a new composition by Sousa, the "Bacchanalian Suite," or "People Who Live in Glass Houses," as it may appropriately be called. This suite consists of four parts, "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials." This was played with a dash and spirit that evoked unbounded admiration and applause. It is one of Sousa's most telling compositions and shows him, as a composer, at his best.

As an encore a very pleasing Rondeau was given, which was much appreciated.

The following number was a vocal duet by Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano. They sang "Come to Arcadie" from the light opera, "Merrie England," by Edw. German. The Misses Hoyt have voices that blend beautifully, a most engaging stage personality, and were rapturously encored, giving a selection called "In Cuba." To this second encore, they responded with "The Merry Husband," something that was especially pleasing.

The next piece was, to our mind, one of the best of the evening, because it was played with such a tenderness of expression and perfectly modulated harmony. This was a composition of Rachmaninoff, called "Crime and Punishment," a prelude to the Russian drama. Its melody was indescribably touching. As an encore a beautiful selection, "Fairest of the Fair" was given.

Following the intermission came an intermezzo, minuet and farandole from the Second Suite of Bizet, very feelingly interpreted, and encored heartily. As an encore the band gave that well known ditty, "My Wife's In the Country," in a variety of keys, according to a multitude of moods and in all sorts of unexpected solos. This greatly delighted the hearers and they called for another encore, getting "Amina," which was also very pleasing and called for still another encore, when the foot-stirring "Yankee Shuffle" was played.

The seventh number was in two parts (a) "Entracte" by Helmesberger, a strong selection and another new composition of Sousa's, "The Glory of the Yankee Navy," which is marked by all the old-time Sousa characteristics, which delight the people, as no other American composer seems to be able to. Encores were two of Sousa's best known pieces, "Stars and Stripes Forever" and "Manhattan Beach March." As always, where played, the hearers were enthusiastic over these familiar

pieces, as played by the master's own band.

Miss Florence Hardeman then appeared as a violin soloist, rendering first a "Fantasie" for the violin, "Romeo and Juliet," by Gounod-Alard. It would be impossible to speak too highly of Miss Hardeman's skill as a violinist. She plays with expression, sympathy and delicious freedom from affectation. In response to enthusiastic encores, she gave two widely differing compositions, "Wild Rose" and "Hungarian Dance." In her three appearances Miss Hardeman gave the whole gamut of violin expression and displayed a versatility that is truly wonderful.

The program concluded with a rhapsody, "Slavonia," a new piece by Friedeman, which was delightful and one of the best numbers of the evening, being marred only by so many people hurrying from the hall to catch trolley cars and the bustle and confusion of donning wraps.

Thus closed another musical event for Middletown and one that will be recalled to very pleasantly in memory. Sousa is at the height of his popularity, and surely in no place is he more popular than in this city.

MUSICAL COURIER

Musical American
Dec. 15th 1909

SOUSA, THE MARCH KING, AND HIS BAND CONCERTS

SOUSA, the March King, and his big band, made their annual visit to Albany yesterday, with two concerts at Harmanus Bleecker Hall.

SOUSA is a great American institution, like the circus or the minstrel show. There is the star spangled banner in all his music and hail Columbia beside, and when Sousa's band plays "The Stars and Stripes Forever" any listening American public is ready to adopt it for the national air. He played "The Stars and Stripes Forever" last night, though it was not on the program, and half a dozen more for encores, and though the program itself had a classic elegance that looked well in print and sounded well in concert, the encore numbers were the ones that really waked the enthusiasm of the loyal subjects of the March King. The regular program last night, for instance, included a nicely shaded and beautifully accomplished interpretation of the "Tannhauser" overture; Sousa's "Bacchanalian Suite," "People Who Live in Glass Houses," in four movements, ("the champagnes," "the Rhine wines," "the whiskeys," and "the cordials"); the Rachmaninoff prelude to "Crime and Punishment," and a "Slavonian Rhapsody" by Friedman. But the encore numbers, "El Capitan," the "Lucia" sextette, "My Wife Has Gone to the Country," "Manhattan Beach," etc., were the ones that most heartily appealed to the popular taste and delighted the Sousa public.

The appearance of the Misses Frances and Grace Hoyt, who have many personal friends in Albany and have frequently sung here, was a matter of local interest, and they sang "Come to Arcadie," with "Sunrise" as encore. Mr. Herbert L. Clarke was heard in cornet solos, his own "Showers of Gold" loudly encored; and the fourth soloist was the young violinist Miss Florence Hardeman, who played with careful technique and much expression, the Gounod-Alard "Romeo and Juliet" fantasia, and two encores, MacDowell's "To a Wild Rose" and a "Hungarian Dance."

There was a fair-sized audience last night, as there always is for Sousa, but an overflowing house for the matinee, and plenty of enthusiasm and applause for both.

MUSICAL COURIER

From
Address
Date

DETROIT MICH

DEC 11 1909

Sousa's Band.

The attendance at the Sousa concerts was much greater than was expected from the advance sale of tickets. The Band has lost nothing of its old time vim, and Sousa's discriminating interpretations were greatly enjoyed. The unique "Sousa encore" was also again in evidence. It is a good one, because it wastes no time waiting for the audience to urge. The Hoyt sisters were a charming addition to the program, as was also the violinist, Miss Hardeman. Mr. Clarke's virtuosity in cornet solos was remarkable. The concert was thoroughly enjoyable, and deserving of the warm appreciation accorded it.

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MUSICAL COURIER

From
Address

NEW YORK CITY

DEC 18 1909

SOUSA POPULAR AS EVER IN CLEVELAND

His Two Concerts Tax Hall's
Capacity—Rubinstein Club's
First Concert

CLEVELAND, Dec. 13.—"All hail to Sousa." He has come and gone, and, as of old, he and his band have conquered. After an absence of three years Sousa gave two concerts Sunday, December 5, at the big Hippodrome, which was taxed to its capacity both times. The audience greeted the bandmaster with enthusiastic applause after each number. The Misses Hoyt, in duets; Florence Hardman, in violin numbers, and Herbert L. Clark, cornet soloist, found favor and responded to encores.

SOUSA AND HIS BAND AT THE HIPPODROME

Popular Bandmaster Delights Immense
New York Audience in His First
Metropolitan Concert

The government experts may not know what whiskey is, but John Philip Sousa has a very definite idea, if one may judge from his Bacchanalian Suite—and the whiskey must have been Irish, at that!

It was a typical John Philip Sousa audience at the New York Hippodrome on Sunday evening last, and that means that every seat was filled by listeners out to enjoy music, and in large draughts, too, for every number brought its encore, and then two or three more for good measure.

The two new Sousa selections at this concert were the Bacchanalian Suite, "The People That Live in Glass Houses," in which Mr. Sousa displayed an all-too-great knowledge of champagnes, Rhine wines, whiskeys and cordials, such a knowledge that one wonders whether he is allowed to play the suite in prohibition States, and the "Glory of the Yankee Navy," a typical Sousa march that was received with delight by its hearers.

Just to show that the evening was not to be devoted entirely to music of the "dash and swing" order, the program contained serious compositions such as the "Tannhauser" overture, a part of a suite by Bizet, the Prelude to Rachmaninoff's opera, "Crime and Punishment," and Rhapsody, "Slavonia," Friedman. The playing of these numbers proved that neither Mr. Sousa nor the band have forgotten their skill.

The soloists were Frances and Grace Hoyt, who sang duets; Florence Hardman, violinist, and Herbert L. Clarke, cornetist. If one might judge from the applause and the insistent recalls and encores, these soloists were exceptionally successful.

Express - Buffalo
Nov 4, Dec. 7, 1909

SOUSA SCORED ANOTHER TRIUMPH

His Band Delighted Two Immense Audiences at Convention Hall.

If every musical organization was as sure of its reception as Sousa's Band is in any city or country of the world, the concert world would be a pleasant, peaceful place of occupation. The announcement that the famous band would visit Buffalo again after an absence of two years sufficed to fill big Convention Hall with two enormous audiences for both performances of yesterday afternoon and evening.

The success of Sousa's Band is by no means caused only by the wonderful marches that make so instant an appeal to the ear. It is the virtuosity of the band that gives it the place it occupies with such right wherever it is heard. The immense efficiency of the men enables Mr. Sousa to get a quality of tone from each group of instruments that is a marvel when one considers the brass alone and how treacherous it can be in critical moments. There are none of the flascos with the horns, for instance, in this band that are so trying to nerves in most concerts.

Mr. Sousa displayed his wonderful ability in building up effective climaxes many times in his programs, notably in the finale of the Prelude and Liebestod from Tristan. His new contributions to the program were three in number and all with the genuine Sousa mark: march, "Fairness of the Fair"; Bacchanalian suite, "People Who Live in Glass Houses," of which the third, "The Whiskies," was persistently Gaelic in character though the others might have come from anywhere. Another march, "The Glory of the Yankee Navy," was also new. Other novelties were "Kakuska," by Lehlar, "Showers of Gold," Clarke, cornet solo played by the composer, and "Slavonia," by Friedemann, neither of which compared with Mr. Sousa's own suite in cleverness.

The soloists included Paul Senno, a former Buffalonian, who played a number by Damm for piccolo, winning much applause; the Misses Hoyt, vocalists, singing duets by Campre and German with appreciation of the musical content and in pleasing voice; Miss Florence Hardeman, who played violin solos by Naches and Gounod-Alard, displaying capital training, good execution and an excellent if not large tone. She was very cordially received and forced to play two encores. Herbert L. Clarke, the noted cornetist, contributed the numbers without which a Sousa concert would hardly be complete and won the applause his

From MUSICAL COURIER

Address NEW YORK CITY

DEC 15 1909

SOUSA AT THE HIPPODROME.

After a long absence from New York, Sousa and his band gave a concert at the Hippodrome last Sunday evening, December 12. There are few organizations of this character that can completely fill the seating capacity of the enormous Hippodrome, but "The March King" and his superb band never fail to pack the house, which is the largest theater in the world. With the great following the famous bandmaster has in New York, and taking into consideration the scarcity of competent concert bands, it seems as though Sousa should give more Sunday night concerts in the metropolis.

The fact that the public wants to hear Sousa often was clearly shown last Sunday evening, and that it hungers for Sousa's dashing and brilliant music was also demonstrated by the continued demand for encores, the majority of which were from the pen of the bandmaster. Sousa's marches, in spite of some of them having been played for years, are as popular today as when first published.

The program was made up of characteristic Sousa numbers and included cornet, violin and vocal solos. The scheme was as follows:

- Overture, Tannhäuser Wagner
- Cornet solo, Showers of Gold (new)..... Clarke
- Bacchanalian suite, People Who Live in Glass Houses (new)..... Sousa
- The Champagnes.
- The Rhine Wines.
- The Whiskeys.
- The Cordials.
- Vocal duet, Come to Arcadie..... Edw. German
- Prelude to the Russian drama, Crime and Punishment..... Rachmaninoff
- Intermezzo, Minuet and Farandole, from Second Suite..... Bizet
- Entr'Acte Helmesberger
- March, The Glory of the Yankee Navy (new)..... Sousa
- Fantaisie for violin, Romeo and Juliet..... Gounod-Alard
- Rhapsody, Slavonia (new)..... Friedman

MUSICAL COURIER

From NEW YORK CITY

Address

DEC 15 1909

At the Sousa concert in the Hippodrome last Sunday evening, that vast auditorium was packed from pit to dome, a consummation not yet attained by any of the several symphony orchestras which have played there. The perennial popularity of John Philip Sousa and his polished band has come to be a musical proverb in this country.

New Britain, Conn.

MADE SOUSA WEEP.

The Box Office Report on His Matinee
Here This Week.

There are not a great many admirers of fine band music in this city judging by the measly audience that attended the matinee concert at the Lyceum by Sousa's band Wednesday afternoon, unless it so be that the standard set by our own bands is so high that the bulk of the New Britain people are satisfied.

The box office statement compiled after the performance caused the manager to laugh hoarsely. He said there would be another laugh when it arrived in New York. It counted for a total of \$146. There were nine seats at \$1. The opposition was ten cent vaudeville. By way of contrasts, Winsted at a matinee played \$568, Danbury \$590. Mr. Lynch's share will not buy a Christmas present for his chief bill poster.

But it should be explained New Britain people are busy in the afternoon. Even the charms of fine band music are not sufficiently potent to woo them from their avocations.

WINSTED, CONN.
DEC 16 1909

SALVOS OF APPLAUSE FOR BANDMASTER SOUSA AND HIS GREAT MUSICIANS

Concert Given in the Opera House Last Evening Attracted About One Thousand Music-lovers from Winsted and Surrounding Towns.

John Phillip Sousa and his famous band entertained an audience of nearly 1,000 enthusiastic music-lovers at the opera house last evening, the gathering including large delegations from Canaan, Norfolk, Torrington and other surrounding towns. It was an event that attracted the attention of music-lovers throughout this section and will be pleasantly remembered by those present. The theater was kept open at the close of the concert for the accommodation of those from out of town, the Torrington contingent returning on special cars, while the Norfolk and Canaan delegations left on a special train at midnight.

Winsted has from time to time been favored with visits from many of the leading bands of the country, including Brooks' Marine, Gilmore's, Creators', the Kilties, and the far-famed Filipino constabulary, but it is safe to say that not since the visit of Bandmaster Sousa some years ago has such a concert as that of last evening been given in Winsted. From the captivating strains of Wagner's familiar overture, "Tannhauser," at the opening, to Friedeman's sweeping, irresistible rhapsody, "Slavonia," at the close, the audience was as though spellbound and each number was followed by tremendous outbursts of applause.

Despite the fact that the concert did not begin until 8:45, on account of the late arrival of the band from Danbury, where they appeared in the afternoon, 13 encores were given in addition to the program, which was the same as that given in the Hippodrome in New York Sunday. The wonderful magnetism of the "march king" was evident at all times and it has been truly said "the popular character of the Sousa program, the constant succession of numbers that never permit the interest to flag, the jolly, irresistible and characteristic encores, and the swing and dash of the Sousa marches all go to make up an ideal musical entertainment."

The following selections were rendered by the band: Overture, "Tannhauser," Wagner; "El Capitan"; Bacchanalian suite, "People Who Live in Glass Houses" (new), Sousa, (a) "The Champagnes," (b) "The Rhine Wines," (c) "The Whiskey," (d) "The Cordials"; "Rondo D'Amour"; "The Free Lance"; prelude to the Russian drama, "Crime and Punishment," Rachmaninoff; "The Fairest of the Fair"; intermezzo, minuet and farandole from second suite, Bizet; "My Wife's Gone to the Country"; "Amina"; (a) "Entr'Acte," Heimesberger, (b) march, "The Glory of the Yankee Navy" (new), Sousa; "Stars and Stripes Forever"; "Manhattan Beach"; rhapsody, "Slavonia" (new), Friedeman.

Herbert L. Clarke, cornetist, enthralled with his artistic rendition of "Showers of Gold," by Clarke, and responded to the applause with "The Carnival of Venice." The Misses Hoyt, soprano and mezzo-soprano, captivated with "Come to Arcadie," from the light opera "Merrie England," by Edw. German, and twice responded to the applause with "In Cuba" and "Merry Husband." Especially pleasing were the violin solos by Miss Florence Hardeman. She first played "Romeo and Juliet" and responded with "To a Wild Rose" and a Hungarian dance.

MUSIC IN THE AMPHITHEATER.

As a great musical auditorium nothing in the world today equals the great amphitheater, the splendid Greek theater in the hills; and any artist of note is sure of an audience if scheduled to play or sing there.

So hundreds of people wended their way up the hill slopes to hear Sousa's band, probably the most famous brass band in the world. Brasses sound specially well in the Greek theater—there is room for them; there is a splendid wide horizon, marking for distant boundaries, and the hills lose themselves among the hills.

HOSTON, MASS.
DEC 20

SOUSA'S BAND CONCERT.

Before a fairly large and enthusiastic audience last night at the Boston theatre.

Sousa gave a programme that satisfied all musical tastes. From the classical Prelude and Liebestod from "Tristan and Isolde" he went to the familiar "My Wife's Gone to the Country" with variations.

At all times was his superb conducting noticed and all pieces were heavily encored.

One of the features of the concert was the cornet playing of Herbert L. Clarke, while the singing of the Misses Hoyt and the violin solos of Miss Florence Hardeman brought much applause which they responded to repeatedly.

The concert opened with "The Well Tempered Clavier," choral and grand fugue by Bach, followed by a cornet solo by Clarke. Then the suite, "Maidens Three," by Sousa, brought much applause. The Misses Hoyt gave two vocal duets, an Indian melody, "The Sun Worshippers," and "Come to Arcadie." Sousa's band then played the Prelude and Liebestod from "Tristan and Isolde" and Minuet and Farandole from Second Suite by Bizet. Dance of the Saplings and his new march, "The Glory of the Yankee Navy." Miss Florence Hardeman gave a violin solo and the concert closed with the playing of a new Rhapsody by Friedeman called "Slavonia."

Sacramento Bee
11/15/09

After a rather over-noisy program in the afternoon, Sousa's band gave a delightfully well balanced concert Saturday evening at the Clunie Theater. On this occasion the bigness of the band was used to secure richness of tone rather than clamor, and only when Sousa's own marches were played was the noise excessive.

The organization this season is at a high point of efficiency. The clarionette corps has always been a feature of Sousa's band and its precision and discipline is splendid. The reeds are strong enough numerically to quite balance the brass, and in such numbers as Bizet's Minuet and Farandole, the daintiness of effect achieved by the big body of instruments is remarkable.

Saturday night's program contained features in the prelude to "Crime and Punishment" by Rachmaninoff, a Russian composer; a Bacchanalian suite by Sousa, and his latest march, "The Glory of the Yankee Navy." All three were new to Sacramento. The Russian number was masterly both in science and soul. It was a grave, sombre piece of music, as might be expected from the subject, but its harmonic beauties were positive and it contained imagination devoid of sensationalism. The Sousa suite was brisk, melodious and cleverly arranged, but did its composer no great credit for originality. As for the new march, it was a good deal like several of its more recent predecessors. The introduction of an earlier piece, "The Stars and Stripes Forever," showed almost painfully how far the new march has departed from the virility of its composer's heyday.

The concert introduced three solo features. Herbert L. Clarke, who has the gift of playing the cornet in soft as well as vibrant tones, contributed two numbers, one of them, "Showers of Gold," composed by himself. Frances and Grace Hoyt sang duets agreeably, but with rather thin little voices, for so rich an accompanist, and Florence Hardeman, violinist, proved to be an exceptionally temperamental artist, whose playing showed technical skill and enthusiasm. Her rendition of MacDowell's "To a Wild Rose," was beautifully sympathetic.

The audience asked for and received many extra numbers, most of them Sousa's compositions.

There is one thing characteristic of the Greek theater always, and that is the elaborate gawking of the women who make up so large a part of the audience. A Greek theater audience is a composite one, made up always of many prominent families of Oakland, Berkeley and San Francisco; and the beauty of the color scheme of the great audience is always a subject of comment.

It was a gray day on Monday, with lowering clouds—a gray background for the light and life and color characteristic of a Sousa concert. It is true the weather prophet said it might shower, but nobody paid any attention to him, and ladies fair, stunning studies in all the glory of their new winter raiment, bravely took their way to the famous open-air theater.

AMUSEMENTS

By GEORGE A. ANDERSON.

Large and appreciative audiences greeted Sousa and his unsurpassable band last evening at the Clunie. This almost goes without saying, for the reputation of this organization is so well known, and their music so well appreciated by the masses as to preclude slim patronage.

Speaking from a serious standpoint this is just as it should be, for, in spite of the more or less apathetic attitude of some ultra-conservative musicians toward band music, this band deserves all the popularity they enjoy, for they are always thoroughly artistic in whatever they attempt. This should be the basis of appreciation and not what is attempted.

Sousa is undoubtedly doing much good toward stimulating a better appreciation of good music where it is much needed, as he draws many who never attend the more serious recitals and concerts, and then dishes out to them much that is of a good artistic standard, seasoned of course with the more popular but not trashy music.

Personally, a little band music when in doors where great volume of tone is not mellowed by distance, goes a long way, for the preponderance of brass eventually becomes very aggressive and monotonous. However, this was not so noticeable last evening, on account of the great number of clarinets which neutralized to a very agreeable degree that brassy tone so often heard in bands.

Among the soloists, special mention must be made of the violinist, Miss Florence Hardeman, for this young girl is the possessor of a wonderful technique for her years, that is at all times clean cut, while she did not have a great opportunity to show depth of feeling, nevertheless there was sufficient evidence of this to warrant one in saying that Miss Hardeman is an excellent violinist, who should make an enviable name for herself in the more serious and dignified field of music.

The Misses Grace and Frances Hoyt gave "Come to Arcadie," by German, with pleasing voices though quite weak in power.

Mr. Herbert Clarke more than pleased the audience with his cornet solo, of which instrument he is a past master.

All soloists as well as the band were compelled to respond to several encores.

The "good luck" of the theater has been proverbial; it has rained so very few days when there have been entertainments in the theater.

The gowns are along specially attractive lines this year, and the hats are wonderful studies in many styles. There were gorgeous costumes in evidence on Monday, especially from the San Francisco contingent. Such hats as one saw—hats of ermine, hats loaded with a wealth of ostrich plumes, hats covered with wonderful

orchids, hats so gorgeous that one forgot altogether to look at the woman who wore them.

And Sousa led his band in the most marvelous fashion, and they played wonderful things—now a classical march, and again, "My Wife Is Gone, Hooray, Hooray!" And as the last "hooray" sounded out with a sort of a challenge, down poured the rain—and how it rained, as only it can rain in the foothills of Berkeley.

Then ensued one of the most amusing scenes one can imagine. There was a wild scramble, and each woman grabbed her beloved hat. Very few people had umbrellas, and most women had worn their brand new winter hats, and they joined in the mad rush down the hillsides.

The audience was literally chased by the rain—and how it ran! The crowd was made up of hatless women—the hats protected by the skirts of tailor gowns, and saved from destruction thereby. At the gymnasium the crowd was not expected, and the men in training there gave a noisy welcome to the crowd, and there were college yells, college songs and cheers for Sousa, all of which added variety to the program.

New State Journal
11/15/09

SOUSA PLEASURES IN THE OLD WAY

Hundreds Hear Bandmaster and Find His Music Is as Fresh As in Beginning

John Phillip Sousa, bandmaster, is getting old, but the spontaneous enthusiasm of his band music, the vigor, delicacy and nicety of his leadership is so young still that it may be wondered whether in music he has not found the secret of perennial youth.

Sousa gave two concerts at the Wheelman theatre yesterday, one in the afternoon and the last in the evening, and he played both times to packed houses, an accustomed tribute to his reputation even as his reputation is a tribute to his ability.

To analyze or criticize Sousa's concerts is futile for his music is universally known and popular and even as there is a peculiar stirring quality in all his compositions, there is essentially a Sousasque charm in his band.

The only difference that comes with the years that Sousa is that in his choice and selection of soloists.

Yesterday the Misses Frances and Grace Hoyt furnished a pleasing variety in their songs and both are finished vocalists.

Mr. Herbert L. Clarke, cornetist, plays marvelously sweet, with an ease and grace that is as comfortable as it is pleasant.

The work of Miss Florence Hardeman, violinist, deserves far more than ordinary mention. Though but a young girl, she plays with the power, the dash, the technique, of men years her senior in the difficult art. Her playing will bear comparison, on an even basis, with that of any of the most famous European artists who have been heard in this country. It couples tonal accuracy, a bit rare among young violinists, with depth of feeling and emotional power far beyond her years.

The "Romeo and Juliet" fantasia with which she opened in the evening, displayed her technique and mastery of the instrument; and her second encore, a Hungarian dance, was a marvelous exhibition of technique and polished, vigorous attack. But her first encore held her audience in a spell of rapt attention which spoke its tribute in an instant's mute pause before the applause broke out. Her

selection was Gounod's "Meditation on Bach's Prelude," and it was worth much to see the "wisp of a girl" hold nearly half a thousand people spellbound in an attention that was almost reverent.

Oakland Tribune
11/13/09

Chico Record 11/13/09

SOUSA APPRECIATED HERE

John Philip Sousa, one of America's most famed bandmasters and composers, was a visitor to Chico yesterday, accompanied by his band of about fifty people, all artists, and a concert was given at the Majestic in the afternoon, which was enjoyed by one of the big crowds of the season. The enthusiasm with which the noted musical director and author of the most popular marches of the day was received brought appropriate reward, in that there was ready response to the popular demand for encores.

If there were any in the large audience who were disappointed with the concert, they must charge it to their inability to appreciate music, for the program was so varied that it was not necessary to have had musical training to enjoy it.

The opening number of the program was the overture, "Tannhauser" (Wagner), the melodies of which were familiar to almost every man, woman and child in the audience. The beautiful harmony of this overture is so rich that one never tires of it, and Sousa's musicians gave a delightful rendition of it. It afforded the audience also an illustration of the accuracy attainable in the training of many musicians. Admirers of musical execution can always find much to interest them by watching and listening, especially to the clarinet section, during a rendition of "Tannhauser."

The initial number made a favorable impression, and in response to the popular call, "El Capitan," one of Sousa's famous marches, known to everyone and played throughout the nation for years by bands, was given according to the author's own interpretation. Every other number of the program aroused applause that required a response, and each time it was given, the encores usually being one of Sousa's

Ogden Standard 11/16/09

SOUSA DELIGHTS A LARGE AUDIENCE

Sousa, his band and his soloists, charmingly entertained a crowd of people last night which filled the large auditorium at the Tabernacle. Sousa has long been the idol of the music loving public and last night accorded him still greater laurels. The easy grace of the leader, the response of his musicians and the beautiful music rendered took the audience by storm and encore after encore was called for.

The work of the soloists was good, but Herbert L. Clarke, the cornetist took the house by storm. The violin solo by Miss Florence Hardeman was well executed. Her encore, "To a Wild Rose," accompanied by the

harp, was superb. The Misses Hoyt were enthusiastically recalled.

The programme was interspersed with grand opera and light opera and Sousa's ever pleasing marches. The music was greatly appreciated by the students and others, but the entire audience was visibly affected when the band struck up such stirring marches as "El Capitan," and "Stars and Stripes Forever."

The audience was highly amused by Mr Sousa's conception of "Harrigan." The chorus to this popular song was played, for the most part on the Pibroch, and at the end of each strain one could fairly hear the instrument

marches, such as "King Cotton," "The Fairest of the Fair" and "Stars and Stripes Forever." "My Wife's Gone to the Country" was a humorous descriptive number given also as an encore, as was the patriotic medley "American Patrol," which caused a burst of applause, for Chico people are patriotic and not bashful about demonstration.

Unlike the majority of musical directors, Sousa is not an extremist in his methods of direction. He does no contortion or calisthenic work, all of his signs being given without flourish. At times it seemed that perhaps some better coloring would have been drawn had there been more evidence of his own feeling in the rendition. Nevertheless, the band numbers were all artistically given.

Cornetist Herbert L. Clarke gave a grand rendition of one of his own compositions entitled "Showers of Gold," and as an encore gave the "Carnival of Venice" with variations which only an artist would undertake.

The Misses Hoyt, the vocalists with the company, were enjoyed in two numbers, neither of which were well selected for a concert of the Sousa standard. Miss Florence Hardeman, the violinist, acquitted herself in a manner deserving only words of commendation.

AMUSEMENTS

TONIGHT.

TABERNACLE—Sousa band concert.
ORPHEUM—Advanced vaudeville.
COLONIAL—"The Spoilers."
BUNGALOW—Pantages vaudeville.
GRAND—"The Great Divide."
MAJESTIC—Vaudeville and motion pictures.

Horses, dogs, a gun and a girl—that is John Philip Sousa's conception of paradise. Or it is the conception, at least, of a character in "In Quest of the Quail," the new novel which the bandmaster is writing. As characters usually reflect their author's ideas, it is evident that the march king expects the joys of heaven to be quite healthful and normal pleasures.

Mr. Sousa's love of horseflesh and sports in general is the keynote of his character. To hear him tell of the exhilaration of a twenty-mile canter astride a steed is to listen to the expression of a "man's man," unaffected by success.

These personal topics were discussed by Mr. Sousa last night, during the intermission at the concert at Ogden. "Success affects a man in two ways," he said, in answer to a question. "It engenders generosity and makes him simple in life. It produces a taste for the simplicities of existence and a dislike for the false. In other words, it induces a return to nature."

"I love nature and the sports intimately associated with it. One of my chief delights, second of course to conducting and composing, is quail shooting. My latest novel is entitled 'In Quest of the Quail.'"

The widespread love of Americans for music was commented upon by Sousa, who stated that it was due to the number of orchestras throughout the country. Nearly every city of the first class now has a permanent musical organization, he said, and Philadelphia and New York support two grand opera companies. Music, he said, in conclusion, was the most refining of all arts and had an especially ennobling influence on the masses.

Salt Lake Ogden 11/16/09

SOUSA PLAYS TO PACKED HOUSE

Opera House Jammed When the "March King's" Band Gave Splendid Concert.

Aggregation Excellent and Each Member Appears to Be a Soloist by Himself.

Sousa and his band are better than ever.

Yesterday afternoon the March King and his incomparable band filled the opera house with melody while a large appreciative audience sat spell-bound listening to the varied program rendered. In the marches, Sousa's own marches, the band was at its best, playing with a snap and swing that is characteristic of this great organization.

It was a music-hungry audience that packed the place, for it has been many

months since musicians of national reputations have come to Watsonville. From the opening selection down through the entire program with its many choruses, solos, duets, etc., to the very last number, the audience showed its appreciation in a more enthusiastic manner than is usual in this town. And the applause was merited, for Sousa has gathered about him a splendid lot of musicians, and every one seems to be a soloist.

Sousa himself has changed considerably in the last few years. The mannerisms of the great leader which were so conspicuous during his first seasons at Manhattan Beach, have given way to quieter and less vigorous methods of directing his men, and the band seems to have improved.

Sousa's band is distinctly an American band and is worth going miles to hear if just for the patriotism its stirrings in red-blooded American men and women, for a Sousa concert always sparkles with Yankee tunes, the "Star Spangled Banner," "My Country 'Tis of Thee," "Dixie," and others that have stirred Americans ever since the time we beat the British at Concord. Then the marches, the "American Patrol," "King Cotton," "Manhattan Beach," "Stars and Stripes Forever," and his latest, "The Glory of the Yankee Navy," and Sousa gave them all, only added to make the crowd feel the stirring effects of music.

Of the assisting soloists, Miss Florence Hardeman captivated the audience with her violin selections. Her technique is almost perfect, and she is undoubtedly one of the coming great artists of the country. Herbert L. Clarke, the cornetist, who has been with Sousa for years, plays better than ever and it is always a treat to listen to his music.

The concert yesterday demonstrated two things. First the necessity for a large auditorium, for it was almost impossible to enjoy the concert on account of the volume of sound in the small room. Second, Watsonville ought to have something of the same kind oftener, ought to have good plays, good music, good opera. This town is a fine show town, and the first-class companies that have come here have always had good houses to greet them. The opera house management may have been sufficiently encouraged by the big box office receipts yesterday to make contracts with some of the real good plays that could be obtained for Watsonville

Watsonville Register

FAMOUS LEADER OF GREAT BAND IS IN SALT LAKE TODAY

Author of Ten Operas Is Now Preparing Another Composition.

John Philip Sousa, author of more than ten successful operas and leader of the famous band which bears his name, is in Salt Lake City. The band is playing at the Mormon tabernacle this afternoon and will give a concert again tonight. Seen at his hotel this morning, Mr. Sousa expressed gratification at the attitude of the public toward music.

He said that he finds the public taste is improving and general audiences are better able than ever to classify the music they hear. "Rag time," according to Mr. Sousa, is dead. "I tried a certain rag time air in Philadelphia this season," said Mr. Sousa, "as an experiment, and it was received with dead silence." The first of Sousa's operas was produced in 1879, while he was nothing more than a boy. He is now putting the finishing touches to another, "The Glass Blowers," which will be produced by the Shuberts in New Haven Christmas, and later in New York City.

From Salt Lake City the Sousa band will go to Omaha, playing in Cheyenne and Rock Springs on the way, and will reach Kansas City Sunday next. From there the band will go to Chicago for Thanksgiving week, then back to New York, where the closing concert of the season will be given December 26.

Mr. Sousa said this morning that for seven years he had been trying to arrange matters so that he could go to Australia, but something always turned up to prevent. He received a telegram from the famous theatrical manager, J. C. Williams, in Los Angeles a few days ago, and arrangements have practically been completed for the band to go to Australia, leaving the United States on January 28.

Mr. Sousa and his band have made four tours of Europe, and Mr. Sousa said this morning that he believed he had played in more countries than any man living. He predicts a bright future for musicians, not only in this country, but all over the world.

"The people are very much the same all over the world," said Mr. Sousa, "and I find music lovers everywhere." There are sixty-one people in the Sousa band and some idea of the expenses can be gained when it is known that no one receives less than \$35 per week and his expenses, which, according to Mr. Sousa, amount in most cases to a total of \$150 per week.

Sinclair Journal 11/10

Sousa and His Band at the Oliver.

John Philip Sousa, the marchful, tuneful, graceful Sousa, played a concert at the Oliver last night in the characteristic Sousa fashion. That means that a good houseful of people heard a reasonably popular program played with precision and finish by one of the standard concert bands of the country. It means, too, that it wasn't necessary for the auditors to abuse the palms of their hands in securing encores. The generous conductor not only had them all ready but was good enough to have a man charged with the duty of holding up a sign to inform the people what the extra numbers were. This is an innovation worthy of the highest praise. The encore numbers included "El Capitan," "Free Lance," "Stars and Stripes Forever," "Manhattan Beach," "Amina," "My Wife's Gone to the Country," "Lucia," and many other well known selections. They were given with the usual Sousa air and with the usual Sousa mannerisms, and were heard with the enthusiasm that usually accompanies the Sousa baton.

The singers with the band this year are Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, and a talented violinist, Miss Florence Hardeman, who played in response to well deserved encores a Hungarian dance and "To a Wild Rose." The regular program was as follows:

Overture—"Spring," Goldmark.
Cornet solo—"Showers of Gold" (new), Clarke; Mr. Herbert L. Clarke.
Bacchanalian Suite—"People Who Live in Glass Houses" (new), Sousa; (a) the champagnes; (b) the Rhine wines; (c) the whiskeys; (d) the cordials.
Vocal duet—"Come to Arcadia," Edward German; the Misses Hoyt.
Prelude to the Russian Drama—"Crime and Punishment," Rachmaninoff Intermission.
Minuet and Farandole from second suite, Bizet; Entr' Acte, Hemisberger; march, "The Glory of the Yankee Navy," Sousa.
Fantasia for the violin—"Romeo and Juliet," Gounod-Alard; Miss Florence Hardeman.
Rhapsody—"Slavonia," Freidman.

Woodland Democrat
11/12/09

CONCERTS BY SOUSA BAND

Large Audiences Enjoy Wonderful Programs

Every Music Lover's Heart Satisfied
With the Richness, Beauty and
Conductorship



John Philip Sousa and his band gave two concerts in this city Thursday that will ever linger in the memory of his audience as the finest band concerts ever heard in this neck of the woods.

To the credit of the music loving public of this neighborhood it must be said that no finer audiences ever assembled in this city to hear a musical organization. There was standing room only at the evening concert, even the boxes being occupied, and the afternoon concert was nearly as well attended. The audiences were enthusiastic in their appreciation, and Sousa was more than gracious in responding to encores.

Hats off to Sousa, for he is still the most dignified, most graceful and most effective band leader before the public. He had never appeared in Woodland before and those who saw him for the first time were immediately captivated. To the many in the audience who have seen him on his previous visits to this coast he but added to the most favorable impression. To us it appeared that he was more dignified than ever and that he used less frills than formerly characterized his conducting. He still retains some of his characteristic poses and mannerisms but his every move is one of grace and dignity. With the slightest motion of his little finger or his baton he seemed to have perfect control of his men. Their playing may be likened unto a huge pipe organ with many keys under control of a master mind. Sousa is a sane leader, employing none of the wild acrobatic contortions used by some of the so-called sensational leaders of the day. In his quiet and pleasing manner he gets results rarely ever attained by any band, which in itself is a refutation of the sensational methods employed by some conductors. Long live Sousa, the March King! say we all.

In giving the famous bandmaster his due praise it must also be borne in mind that he must have artists to carry out his ideas. He certainly has them and it is doubtful if there is an organization of fifty men anywhere in the world who can surpass those under control of Sousa. The intonation is so perfect and the band is so well balanced that there is no disagreeable blasting of trumpets or shrill piping of reeds. Each section plays as one instrument perfectly in pitch.

Chief of the soloists is Herbert Clark, the cornetist. He illustrates the possibilities of that difficult instrument in a new light. He has a wonderful range and reaches with ease notes above the staff that are rarely ever attempted by cornetists. He played "The Debutante" in the afternoon and "Showers of Gold" in the evening. Both are his own compositions and extremely difficult. His encores were "The Rosary," and "The Carnival of Venice."

Miss Florence Hardemann, the violinist, is also an artist of the first rank and she captivated her audiences. Her technique is remarkable and she plays with the assurance of the born artist. She was compelled to respond to several encores.

The vocalists, Misses Frances and Grace Hoyt, have pleasing if not remarkable voices, and added to the pleasure of the concerts with their duets.

The afternoon and evening programs were replete with good things. In the afternoon perhaps none were more enjoyed than the William Tell overture. This overture is always a favorite and Sousa brought out some new beauties in it. The tempo of the finale was presto such as is rarely ever heard. Sousa's own composition "The Last Days of Pompeii," a remarkably descriptive piece, was also a favorite with the audience.

The evening program opened with the overture "Tannhauser," which was magnificently played. It is very heavy and is regarded as one of the finest overtures ever written. The work of the reeds in this selection was wonderful.

The prelude to the Russian drama, "Crime and Punishment," in exact contrast to the majestic swing of "Tannhauser," was another wonderful selection. The program closed with the rhapsody, "Slavonic," full of beauty from introduction to finale.

Sousa's encores for the greater part consisted of his marches, though we should not overlook the sextet from "Lucia," played by request, and played beautifully. "Stars and Stripes," "King Cotton," "El Capitan," "Washington Post," "Free Lance," "Fairest of the Fair," marches that helped to make Sousa famous, were played as only Sousa knows how to play them. One of his latest marches, "The Glory of the Yankee Navy," was well received. We regret that we have not the space to devote to a review of some of the other numbers on the excellent programs.

Ogden Evening Journal 11/12/09

SOUSA DELIGHTS LARGE AUDIENCE

Ogden People Enthusiastically Receive Great Bandmaster, His Band and His Soloists

Sousa, his band and his soloists, charmingly entertained a crowd of people last night which filled the large auditorium at the Tabernacle. Sousa has long been the idol of the music loving public and last night accorded him still greater laurels. The easy grace of the leader, the response of his musicians and the beautiful music rendered took the audience by storm and the encore after encore was called for.

The work of the soloists was good, but Herbert L. Clarke, the cornetist took the house by storm. The violin solo by Miss Florence Hardeman was well executed. Her encore, "To a Wild Rose," accompanied by the harp, was superb. The Misses Hoyt were enthusiastically received and as enthusiastically recalled.

The programme was interspersed with grand opera and light opera and Sousa's ever pleasing marches. The music was greatly appreciated by the students and others, but the entire audience was visibly affected when the band struck up such stirring marches as "El Capitan," and "Stars and Stripes Forever."

The audience was highly amused by Mr Sousa's conception of "Harrigan." The chorus to this popular song was played, for the most part on the Pibroch, and at the end of each strain one could fairly hear the instrument say, "Harrigan, That's Me."

The program rendered last night

Delaware Journal 11/26/09

The four concerts given by John Phillip Sousa and his band at Orchestra hall Wednesday and yesterday were liberally attended. The famous composer and leader was very liberal and played as many additional numbers as the audiences demanded. These were mostly marches of his own composition, and there is no other lively band music that is so good or so popular. The band gave only part of each of the concerts. Variety was given the programmes by the appearance of Frances and Grace Hoyt, who sang duets for soprano and mezzo-soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

S. S. Seymour 11/17/09

BY MRS. E. MORRISON GROUT.

John Philip Sousa, the world renowned bandmaster, and his famous organization of musicians were heard yesterday afternoon and last night at the tabernacle in two very fine programs. With the splendid band were Miss Florence Hardeman, hardly out of her teens, a violinist of note and the sisters, the Misses Frances and Grace Hoyt, soprano and mezzo soprano, respectively, who sang charmingly in several duets, with band accompaniment. They were received so warmly they responded to a number of encores.

Herbert L. Clarke, cornetist, also delighted his audiences with his fine solos. He did especially fine work in "Showers of Gold," by Clarke, in last night's program. His tones were clear, pure, delicate and mellow.

All the different numbers were enthusiastically applauded, and with his usual graciousness Sousa responded with many encores, sometimes to as many as three. It is remarkable that this aggregation of musicians were considered very great years ago, and yet seem to do better work each time they are heard, after an interval of years. Most splendid consonance of sound is one of the first features to be noticed in their playing. There is such fine balance that in the second movement of the first number, overture, "Spring," by Goldmark, which they played last night, which changes to slow majestic rhythm, I thought for a moment the big tabernacle organ was playing. In the lighter, more delicate passages the effect was that of a very fine symphony orchestra, in contradistinction of the usual blare of poorly softened sound in band playing.

The programs were made up of a happy mixture of classical and the better class of popular music, and these last were played with a vim which thrilled the house.

Once last night there were squalls in the gallery, that a mother vainly tried to suppress, during the exquisite playing of the prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff. The good nature of the great conductor was displayed by the response to the encore, when he raised his baton and the band played descriptively, "My Wife Is Gone to the Country" in a manner which filled the audience with laughter. A crying babe was played very naturally, and the resounding spans of punishment were just as real as the crying.

One of the most charmingly and delicately played numbers last night was the sextette from "Lucia," played as an encore.

Another highly appreciated number was the well known "Stars and Stripes."

Sousa's "Bacchanalian Suite, People Who Live in Glass Houses," a new composition, was played in four parts: (a) The champagnes, (b) the Rhine wines, (c) the whiskies, (d) the cordials. Each was played with realism. As an instance, in that of champagne there was distinctly heard the popping of corks and there was a sparkle and running sound which distinguishes the wine. The whole arrangement was catchy and very full of melody.

The Misses Hoyt sang "Come to Arcady," by Edward German, beautifully, and responded with a splendid song in an entirely different style.

Miss Florence Hardeman, the young violinist, was so well received she was obliged to respond to two encores, which followed in procession as good, better, best. These were a fantasia, "Romeo and Juliet," by Gounod-Alard, as a first number, followed by Hartman's "To a Wild Rose," and the last splendid number was a "Hungarian Dance," with harp accompaniment. Miss Hardeman plays with a delicacy and precision which is delightful.

The tabernacle choir, under their director, Evan Stephens, gave two numbers, the first, with Sousa's band accompanying, being Elgar's "Spanish Serenade," and, I quite regret to say, was very poorly given. There was a lack of surety in attack and a lack of balance in the part voices, which was nothing less than resping. In their last number, polonaise and chorus, "Noble Chief," by Glinka, they sang somewhat better, owing probably to the added accompaniment of the tabernacle organ, played by Prof. J. J. McClellan, but their best was poor. This choir should be one of the greatest aggregations of singers in the world, with proper training, for they possess tone quality and numbers, and the reason why their work is not even up to the standard of the usual chorus aggregation should be questioned, and their methods brought up to or above (as could well be done) the singing of other organizations.

Omaha News 11/21/09

SOUSA'S BAND DELIGHTS AUDITORIUM AUDIENCES

Program of Evening Featured by Absence of Too Much Heavy Classics—Director "Ovated."

Sousa's band was heard in a popular concert by a fair-sized crowd at the Auditorium last night. The program was enthusiastically enjoyed and the band reciprocated with many encores.

Conductor Sousa followed his usual custom of not trying to educate his auditors in classical music. All but a couple of the numbers were of light characters. His own compositions were plentifully used. He received something like an ovation when he played the old "Stars and Stripes" march.

Miss Frances Hoyt and Miss Grace Hoyt sang several selections suited to their sweet voices. Herbert L. Clarke continues as the cornetist of the band and rendered splendid solos. Miss Florence Hardeman played on the violin.

A concert similar to that of the afternoon

Omaha News 11/21/09

Music

Sousa at the Auditorium.

John Philip Sousa has good reason to be satisfied with his visit to Omaha, for not only did large audiences come yesterday to hear the band concerts, but the audiences were notably enthusiastic and appreciative of his best efforts both as leader and composer. When the final number of the evening concert had been concluded all the auditors remained in their seats and forced Mr. Sousa to come back for bow after bow.

While every number, both afternoon and evening, was encored, there was a highly complimentary fervor of applause for his new march, "The Glory of the Yankee Navy," which, so far as can be judged on a single hearing, seems the best he has written since "The Stars and Stripes," a two-step, by the way, which was as popular as ever last night.

From the musical point of view the best played offerings of the evening performance were the grim and somber prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff, and the minuet from Bizet's second suite. The first struck a note of true tragedy in its severe austerity and awakened in the auditor a genuine feeling of awe. The Bizet number was in great contrast, of course, and was played with delightfully delicate ethereality.

Another new number by Sousa's self on the evening program was his "Bacchanalian Suite," divided into (a) the Champagnes, (b) the Rhine wines, (c) the Whiskies and (d) the Cordials. As may be imagined, Sousa was feeling in humorous vein when he wrote this and his merriment was communicated to the auditors of the band. Some little debate was started as to just when Veuve Cliquot was being interpreted and when Ruinart was having his innings. Again, there was uncertainty as to whether the fourth part was begun with absinthe or green Chartreuse.

The soloists gave not the least delightful part of the program. Mr. Clarke has no less pure a tone on the cornet than others recently heard here and as great expressiveness. In delicacy of effect he is almost unrivalled. The Misses Hoyt, sisters who sing soprano and mezzo-soprano duets, have both good voices which blend well, and Miss Florence Hardeman, a young violinist, ought to become a quite famous personage. She has beautifully pure tone, a technique quite facile for her years and much feeling.

Bloomington Post-Register 11/27/09

HEARD SOUSA'S BAND.

Large Audience Gathers at the Coliseum to Hear Noted Bandmaster—A Delightful Program.

The engagement of Sousa and his band yesterday afternoon at the Coliseum was an occasion of delight to a large audience of the music-loving people of Bloomington and vicinity who heard him. The concert more than met the expectations of all and every number of his program was applauded liberally and true to his accustomed generosity Sousa responded with liberal encores. His program contained the new Sousa march, "The Glory of the Yankee Navy," and other new pieces, and his encores were generally popular and national airs, which fairly made the big auditorium ring and which were rendered with the originality and snap that have made the name of Sousa great.

With Sousa is Mr. Herbert Clarke, cornetist, who has been the cornet soloist of the Sousa aggregation for many years and is almost as well known as the great composer himself. Miss Florence Hardeman, violinist, was an admirable addition to the Sousa entertainers since the last appearance in this city. Her execution was artistic and her numbers enthusiastically received. The Misses Hoyt are vocal soloists whose first appearance here was a pleasing bit of the Sousa program. One noteworthy and pleasing feature of a Sousa concert is that the great conductor always has time to respond to the applause of his audience with encores which are usually of the snappy variety, which leave a pleasant remembrance and a desire for more of Sousa and his band.

SOUSA HERE WITH HIS FAMOUS BAND

Great Bandmaster Arrives From Ogden Appearing in Concert Twice Today.

ACCEPTS AUSTRALIAN OFFER.

Will Tour South Sea Continent Next January—Public Advancing in Musical Intelligence.

Mr. Sousa, the world's most famous bandmaster, and his great band arrived this morning, from Ogden where they gave a concert Monday evening, and are appearing in concert this afternoon and evening, in the tabernacle. The organization started out on its present transcontinental trip last August, and from that time to this, it has been greeted with large and appreciative audiences. It seems to be the one band that has an irresistible magnetism about it that will always attract a constant quantity as unchangeable as the laws of the Medes and the Persians. Mr. Sousa is accompanied by his wife and daughter, and they are registered at the Kenyon hotel.

ACCEPTS AUSTRALIAN OFFER.

Mr. Sousa gave to a "News" reporter this morning the exclusive announcement of an event specially interesting to the general musical world; he has just accepted a proposition from Impresario J. C. Williamson of Sydney and Melbourne to undertake an Australasian tour, including New South Wales, Australia and New Zealand, sailing from Vancouver, B. C., Jan. 28 next, with a company of 75 people. Colonel Williamson was anxious to have the band sail in December, but Mr. Sousa's engagements in this country would not admit of it. The band will be absent from the United States until the middle of June, though there are such demands for Mr. Sousa all over the world that he would have no trouble at all in touring with his band all through the eastern Asiatic cities and playing to the largest audiences. In fact, after the return, there is a chance of Mr. Sousa considering seriously such trips. He has toured Europe four times with the band, covering 16 different countries, including Russia. So wherever music has any hold, Mr. Sousa is known.

WAGNERIAN PROGRAMS.

Reports in the papers of his concerts of late have suggested the great band impresario was giving more attention to Wagner; but he says it is not so much more attention to his works as mere program numbers, as he is giving

more attention to this composer in the line of interpretation. Mr. Sousa says there is a remarkable advance in this country in musical intelligence. He would not venture now to put rag time on his programs—his audiences would not stand for it, whereas a few years ago, that class of music was much in demand. "The public has sickened of rag time," said Mr. Sousa; "they want high grade music, and they are going to have it." He recalled the experience of Mr. Gilmore with Bach's fugues, which the public did not then seem to want. Now, people enjoy just that kind of music, and Mr. Sousa plays both the famous G minor and D minor fugues to enthusiastic crowds. So he is giving special attention to bringing out the spirit, the true interpretation of the great compositions through the medium of his incomparable concert band. The organization includes all high salaried men, and the class of work they do shows trained musical intelligence and temperament, with a variety of instrumentation that admits of the highest artistic performance.

SOLO ARTISTS.

Mr. Sousa brings with him this time a violinist, Miss Florence Hardman of Cincinnati, whom Maud Powell has selected as her successor, and Mr. Sousa considers Miss Powell as the greatest of all women violinists. Mr. Clarke the cornetist who so charmed Salt Lake two years ago, is still with the company. Manager Barnes of Colorado Springs still remains with Mr. Sousa as his manager.

LATEST OPERATIC WORK.

Mr. Sousa has just completed his latest operatic work, "The Glass Blowers" which is to be brought out by the Schuberts in New Haven, Conn., shortly, and then in New York. His other operatic works have met with signal success, including "El Capitan," "The Free Lance," "Queen of Hearts," "Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," and a number of others. Time has dealt kindly with Mr. Sousa, so that he retains his youthful looks and vigor at an age when many other men are thinking of retiring from the strenuities of every day American life. The company goes east from here to Rock Springs, Cheyenne, and Lincoln, Neb. Mr. Sousa is being congratulated on his recovery from his six weeks dangerous illness from ptomaine poisoning in Chicago after leaving Salt Lake on his last trip.

Springfield Journal 11/2/09

John Philip Sousa and his marvelous band in concert were highly enjoyed last night by an audience of moderate size, but immoderate appetite for music. Ten encore numbers tell the measure of appreciation.

John Philip, graceful and carefully groomed as always, is tuning down his picturesque methods of direction, especially when he attacks works of a more serious nature—the odd, attractive and efficient gestures are still much in evidence when conducting his own compositions and evidently please the audience as much as ever.

The program offered was more than merely attractive, with the symphonic poem of Liszt, "Les Preludes," and the prelude to Rachmaninoff's opera, "Crime and Punishment," as the principal numbers. The enthusiasm of the audience gave many opportunities for introducing the Sousa marches, though the extra numbers were by no means confined to these. We heard "El Capitan," "The Free Lance," "The Stars and Stripes Forever," and one of the later ones, "The Fairest of the Fair," all cut from the same piece; the program gave a place to "The Glory of the Yankee Navy," still another from the same apparently inexhaustible supply.

For soloists there were four, Hubert L. Clark, the efficient first cornet of the band, playing his own composition, "Showers of Gold," with a complete display of his mastery over the instrument. For an encore he gave difficult, effective and home-made variations of the "Carnival of Venice" air. The Misses Frances and Grace Hoyt, soprano and mezzo-soprano, not up to the grade we have been led to expect from Mr. Sousa's artists, gave a number by Edward German. Miss Florence Hardman, the violin soloist, also suffered from comparison with others who have preceded her with this organization, but was most warmly received by the audience. She was accorded the compliment of a double encore.

The program contained a new suite by Mr. Sousa, "People Who Live in Glass Houses," a bibulous and moving composition in four numbers dedicated respectively to the Champagnes, the Rhine Wines, the Whiskies and the Cordials. It contains some ingenious composition and plenty of rhythm. The program closed with a noisy and uninteresting Hungarian rhapsody of a very ordinary caste.

Mr. Sousa and his band made their appearance in Orchestra Hall yesterday afternoon and evening, much to the delight of people who believe that the particular kind of music sacred to Mr. Sousa's entertainments is the perfection of art and inspiration. It must, indeed, be declared that this band is admirable of its kind. Frequent practice and the result of discipline is made manifest in the excellent ensemble of the players, and the quality of tone that is produced is everything that could be desired.

Mr. Sousa is somewhat less demonstrative in action than of yore. Perhaps last evening he was saving himself for the outburst of melody that will greet band-loving crowds in Orchestra Hall this afternoon and to-night. But his players are so effectively drilled that Mr. Sousa can afford to be economical of gesture and of the fervid emotionalism that is so dear to the hearts of the Italian leaders and of their audiences. It is possible, too, that the composer of "El Capitan" has come to the conclusion that the business of epileptic fervidity has been somewhat overdone; that it has become a little absurd.

At the concert last evening Mr. Sousa arranged a programme calculated to please all tastes—a task not altogether easy of accomplishment. The listeners who came to hear the leader's stirring marches and who imagined that artistic bliss could be carried no further than the variations on "The Carnival of Venice" played on a cornet were probably politely bored when Mr. Sousa interpreted an arrangement of Goldmark's fine overture "Im Fruenling." They were, however, adequately recompensed by the offerings light and jiggy, that came afterward.

Of these there should be mentioned a bacchanalian suite by Mr. Sousa which bears the sub-title, "People Who Live in Glass Houses." The fame of this composition preceded its creator's arrival here. Or, to put the matter more precisely, there was some curiosity aroused by a title so unusual. Mr. Sousa's programme made the explanation of his composition clear enough. The suite is a musical exemplification of various beverages that are frowned upon by orators at the meetings of temperance societies. Without desiring to ruffle the sensibilities of these good people we timidly advance the opinion that in its own particular way Mr. Sousa's bacchanalian composition is not without virtue. It is tuneful and sprightly, and one must not ask for more than that.

Before devoting a word to the soloists of the occasion Mr. Sousa must be solemnly conjured to forswear at once and forever the acquaintance—or friendship, if it has gone as far as that—of the individual who caused him to believe that the C sharp minor prelude for piano by Rachmaninoff was a prelude to the Russian drama, "Crime and Punishment." This composition on Mr. Sousa's programme could not have been an introduction to a drama, because it is a piano solo, and because Rachmaninoff has not written music, introductory or otherwise, to such a drama, and because there is no such drama. "Crime and Punishment" is a novel by Feodor Mikhailovitch Dostolevsky.

Variety was given to the entertainment by the performances of Herbert L. Clarke, who did all kinds of possible and impossible things on the cornet. He produced a work of his own named "Showers of Gold," but exactly what relation this poetical title bore to the rather commonplace matter that followed it were difficult to explain. But Mr. Clarke, who was rapturously applauded, did not have things all his own way. The Misses Hoyt were also applauded, although not so rapturously as the cornetist. They sang an inoffensive duet, "Come to Arcadie," by Edward German, and, being invited by the listeners to offer a further contribution, they added an equally inoffensive excerpt from "The Tales of Hoffmann."

Mr. Sousa will present two concerts to-day in Orchestra Hall. This afternoon the programme will contain his suite, "The Last Days of Pompeii," and his new march, "The Glory of the American Navy." The Misses Hoyt will sing a vocal waltz, "Love Light of My Heart," also by Mr. Sousa, and Florence Hardemann will play Wienlawski's D major polonaise for violin.

This evening Liszt's "Les Preludes," Sousa's suite, "Looking Upward," and the Welsh rhapsody of Edward German will be among the numbers played by the band. Solos will be played by Herbert Clarke, cornetist, and Florence Hardemann, violinist, and the Misses Hoyt will sing Wilson's "Carmena" valse. FELIX BOROWSK.

St. Louis Democrat 11/2/09

Sousa and His Band.

John Philip Sousa, his four soloists and upward of fifty men concluded their series of concerts at the Coliseum yesterday, playing afternoon and night. As an example of the fine library of scores which Mr. Sousa carries wherever he goes, the fact deserves mention that Rach's Choral and Giant Fugue began the afternoon concert and Liszt's Les Preludes that of the evening. These works would give character to a symphony orchestra programme. At the afternoon concert the following programme was played: Sousa's

Sousa and His Band.

The "March King," El Capitan himself, returned to Chicago yesterday afternoon with as good a band as he ever had, with the same verve and the same Deisarte, and, logically, with the same approval from his following. The depths of Orchestra hall reverberated with the melodious thunder of brass and reed twice yesterday, and will respond to the same influences this afternoon and evening.

It was something to hear the virtuosity of these experts with the rhythms of Sousa's own manufacture. But it was more astonishing that the erstwhile creator of rag time marches has turned to the latest styles in musical composition and has dared to challenge none other than Strauss, the august Presence, himself. "Program music" entered yesterday on a new incarnation.

It was serious indeed. Bandmaster Sousa has evidently made up his mind that "Till Eulenspiegel" is good enough, but a first class "Bacchanalian Suite" with the sub-head "People Who Live in Glass Houses" is the real thorough tone painting. So he wrote this abbreviation of Omar in four sections, entitled "The Champagnes," "Rhine Wines," "The Whiskies," and "The Cordials."

We disclaim responsibility for the suggestion of all this. It is set down on the program. Whether Mr. Sousa's success is the masterpiece or not will be demonstrated by the test of time. As far as could be gathered from the actual process, the harp stands for the first named beverage, the clarinets for the second, the third was a queer mixture, and the fourth was distinguished by nothing more than a general sad sweetness.

During the afternoon concert Mr. Sousa made a forcible contrast between his own convictions and those of Richard Wagner. He played the prelude and "Liebestod" from "Tristan" and preceded it with his own vacation day pastels named "Maidens Three," "Coquette," "Summer Girl," and "Dancing Girl."

As to his success in setting forth the points of this new manifestation there is one opinion; dynamically his interpretations are entirely convincing. Our ears are still responsive to vibrations stilled an hour ago. In the change and decay incident to the life of such an institution as this perennial band there is always a possibility that power may be sacrificed to sweetness; but we hasten to declare that Mr. Sousa's band is not afflicted with saccharine bashfulness.

It is good brass band tone, too. This organization has made for itself a great name by its efficiency, and that name is in no danger of being forgotten. More than simply satisfactory performances of such things as Goldmark's "Spring" overture, Rachmaninoff's prelude to "Crime and Punishment," Liszt's second polonaise, designed, one might say, for Mr. Sousa's use, and the good old fourteenth rhapsody are calculated to maintain the reputation of the most widely known band of the decade.

Let it not be inferred that the march king has abdicated. Far, far from it. The first encore given last evening was "El Capitan." And as far as one could judge, the effect was not less than it has been always, despite its venerable mien. There were others, too—"The Glory of the Yankee Navy," "The Fairest of the Fair," and many others as apt and as characteristic as the titles. Little use is there in rehearsing all these virtues. Mr. Sousa is present every moment in all his glory. ERIC DE LAMARTER.

St. Louis Democrat 11/2/09

MARCH KING AT COLISEUM IS GENEROUS WITH ENCORES.

Sousa's Concert Band Larger Than Usual, Numbering Fifty—Carries Three Soloists.

Sousa, "the March King" held forth yesterday afternoon and night at the Coliseum and concludes his visit to St. Louis with two concerts this afternoon and evening at the same place. His traveling establishment is larger than before. Not only has he more than fifty picked men on the platform, but he carries three soloists, the Misses Hoyt, soprano and contralto, and Miss Florence Hardeman, violinist. His principal cornetist, Mr. Herbert L. Clarke, also plays individual numbers at each concert. All the programmes are rich in Sousa selections, especially the Sousa marches, but these are used mainly as encores, in many cases pleasing more than the set pieces. The band in its present status easily maintains its place as the first of American military concert bands. Taken one by one the several choirs, the clarinets, flutes, piccolos, the quartet of French horns, the batteries of brasses, including the Sousa trombones, double tubas and bombardons, are not only good to look upon in action, but they make most eloquent music. Sousa's inimitable style of conducting adds zest to the performance. As usual, liberal with responses to applause, what amounts to an extra programme is played and such proved to be the case on two occasions yesterday. Among the new Sousa pieces last night were his "Bacchanalian Suite," the march, "Glory of the Yankee Navy," and by other composers—Rachmaninoff's prelude to the Russian drama, Crime and Punishment, and Clarke's "Showers of Gold" cornet number. The Misses Hoyt sang very fetchingly German's duet, "Come to Arcadie," and as encores a German selection, "The Merry Husband" and the "Contes d'Hoffman." Miss Hardeman offered the Gounod-Alard fantasia from Romeo and Juliet, and in response to insistent demands, played a Hubay csa-das. The swing and melody of the big band were much admired, and Sousa, in most gracious mood put in an extra number after each regular one on his general programme. The afternoon's concert rich in Sousa's music, began at

Bloomington Bulletin 11/2/09

SOUSA SCORED A BIG SUCCESS

A FINANCIALLY PROFITABLE AND ARTISTICALLY DELIGHTFUL AFTERNOON PERFORMANCE

At the Coliseum matinee Friday afternoon, Sousa and his band took the most money they have had here since the Sunday afternoon concert at the Grand several years ago. In the large audience Friday afternoon there were many from farms and the adjoining towns. Manager Raleigh estimated that half the house was from out of town, which shows that a high class matinee is an attraction here.

The program was brilliant and delightful and Sousa in his always happy mood, gave many encores introducing his famous marches and popular airs. The program given here was the same as will be given at the Sousa opening at the New York Hippodrome. The soloists this year have unusual class. Herbert Clarke, best of cornetists, is still soloist, and Miss Hardman, the violinist, completely won the house, and the Misses Hoyt, vocalists round out a fine balanced extra organization by way of encores. It is probably the most at-

Cheyenne Tribune 11/19/09

MILITARY MUSIC THRILLS HEARERS

John Philip Sousa's Old Time Marches Enthuse Cheyenne Audience--The Masterful Control of Band Leader

The old familiar marches composed by John Philip Sousa proved to be as popular as ever with the Cheyenne people when they were played as encores at the Capitol Avenue theater last night by a magnificent military band under the leadership of that great American band leader. There was a large variety of music played during Sousa's grand concert last night, among which were some very difficult inspirations of Sousa's old-time military marches with their pronounced accents and fast flow of rhythm brought forth repeated applause, which he and again called the famous band leader forward with another of his popular compositions.

Probably no selection during the evening thrilled the audience as did "The Stars and Stripes Forever," which was played as the second encore after the seventh number on the program. This well known military composition brought forth the excellent musical talent of Sousa's entire band of over fifty musicians and five

soloists, the various instruments coming out strong in different parts of the selection. With its pretty five solos and strong swell of cornet symphony at the conclusion the audience was electrified with enthusiasm.

Talented Soloists.

Sousa has a great aggregation of musicians in his big band, some of them being the most famous and successful players and composers in their respective lines of study. The old-time band leader, who was first seen in Cheyenne nineteen years ago when he first came west with the United States Marine band, was accompanied on this trip by Miss Frances Hoyt, soprano, and her sister, Miss Grace Hoyt, mezz-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Mr. Clarke has been with Sousa off and on for the last sixteen years, and he has been in Cheyenne several times. Mr. Clarke is a composer of some popular cornet selections, and one of them, "Showers of Gold," was played by him as a solo last night.

In this selection Mr. Clarke concludes with a strong swell on upper F, which he reaches and holds with no apparent effort, a feat that has never been equalled by any other known cornet soloist in a public performance. It is claimed.

Many Encores.

In addition to the regular program of nine numbers Sousa's band last night played sixteen encores, which were as follows: El Capitan, Sextette from Lucia, Carnival of Venice, Ronda d'Amour, The Free Lance, In Cuba, The Merry Husband, The Fairest of the Fair, My Wife's Gone to the Country, Amina, The Glory of the Yankee Navy, The Stars and Stripes Forever, The Washington Post, To a Wild Rose, and The Hungarian Dance. The performance was concluded with The Star Spangled Banner.

Masterful Control.

There was probably no feature of last night's concert which impressed the audience more than the strong and masterful control which Mr. Sousa had over his large aggregation of musicians. His leadership was so complete that every motion of his head, shoulders, arm, hand or fingers brought forth the desired result in harmony or volume from any of the band to which his attention was directed. Sousa is always popular in Cheyenne and his admirers will be glad to hear his music year after year.

The next attraction at the Capitol Avenue theater will be John Cort's big college musical play, "Commencement

Special Herald 11/19/09

AUDIENCE SMALL BUT APPRECIATIVE

Many pages have been written attesting the marvelous ability of Sousa and his band of musicians, but, enjoying the fruitage of a well-earned reputation, the organization is traveling this winter, scoring additional honors with programs of the best in music, both classical and semi-popular. Combining such an interesting grouping of selections, the famous band appeared at the Powers' theater last evening and delighted the moderately sized audience that attended.

Those who in seasons past have been charmed by the excellency of the music of Sousa's band saw only one thing common to other tours last night—the apparent ease with which the leader wielded all blends of music into one volume, if such was wanted, or into an echo if the case so demanded. Controlling everyone of the sixty odd artists with the apparent ease and effectiveness that an Edison manifests in juggling with electrical wonders, he veritably "lifts" the music here and "pounds" it down there, all combining to give the selection the interpretation that only Sousa can secure. And, he does it so easily. There is an absence of the wild gyrations that characterize the work of so many famous leaders. He wields the baton with an artful ease that is delightful, and his white-gloved hand flits lightly here and there in the rhythm of the piece with a charm that is enchanting.

Encores Please.

Be it classical, descriptive or popular selections that the band essays to play, it makes no difference to Sousa. In the band's delightfully entertaining take off on "My Wife's Gone to the Country," or the Rhapsody, "Slavonia," (Friedeman), or the "Prelude to the Russian Drama—the Crime and Punishment," there was the same easy, perfect control that has made Sousa so well liked by music lovers. While the program proper brought continued applause, it was the encores—the more popular pieces that won the greater appreciation. The band's rendition of "Stars and Stripes, Forever" was followed by loud applause as was Sousa's 1909 composition, "The Glory of the Yankee Navy," which, however, was in the program proper.

But if the band pleased the work of the soloists and special artists was even a greater success. Expecting much, the audience was amazed at the work of Herbert L. Clarke, cornet soloist, who rendered "Showers of Gold." Clear, of full volume and sweet to an exceptional degree, the tones, blending exactly with the accompaniment of the other musicians, were delightful to hear. In his encore, playing a more common selection with variations, Mr. Clarke gave an exhibition of "triple-tongue" playing the like of which has not been heard in this city since his last appearance.

Excellent Violin Work.

Miss Francis Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, singing first, "Come to Arcadia," enraptured the audience to such an extent that two encores were demanded. This same was true of the violin work of Miss Florence Hardeman, whose rendition of "Romeo and Juliet" was exceptionally high class.

From the overture "Spring"—the opening number—until the finale of the closing selection, the audience enjoyed to the fullest the work of the band and artists, and voiced its appreciation by encouraging applause, to which the famous leader responded in pleasing manner.

SOUSA AND HIS BAND WIN FRESH LAURELS

GREATEST BAND ON EARTH DELIGHTED LARGE AUDIENCE AT AUDITORIUM MONDAY.

John Philip Sousa, the March King, held full sway at the Auditorium Monday evening and thrilled afresh a Galesburg audience of music lovers after an absence from the city of about three years. His great band, that has become the synonym of all that is of superior merit in band music, was with him and with the assistance of able soloists succeeded in rendering a program which met with favor from the time of the soft and mellow opening strains of the Symphonic poem, "Les Preludes" consistently through to the climactic finale of Friedmann's new rhapsody, "Slavonia."

No one at all acquainted with the name of Sousa will doubt but that the music was superb, and a feature of almost equal pleasure was the work of Sousa himself as he stood before his select band of musicians and with gracefulness in every movement and feeling in his every interpretation bring forth strains of the sweetest melody. Beside his regular program which will be found appended, the unexpressed wishes of the audience were carried out that the great master should have his company play some of his most popular marches, and the rendition of "Stars and Stripes Forever," "El Capitan," and "Manhattan Beach" brought out deafening applause. One of the hits of the evening too was a clever arrangement of "My Wife's Gone to the Country."

Of the work of Sousa's soloists for this season, much can be said and first honors among them must be given to Miss Florence Hardeman, the violinist, who played herself right into the hearts of her auditors and was compelled to respond to one encore after another. Beside her regular number which was played with remarkable brilliancy and accuracy she rendered, "To a Wild Rose," and "Hungarian Dance" in a pleasing manner.

Mr. Herbert L. Clarke, the cornetist, was also a great favorite and some of his work seemed almost miraculous. The vocalists, the Misses Frances and Grace Hoyt made a pleasing appearance and in their first number, "Come to Arcadia" showed much ability though with scarcely sufficient volume for the large Auditorium. Throughout, a big standard of excellence was maintained and undoubtedly came fully up to the expectations of the majority.

Galubug Regina 11/23/09

St. Louis Republic 11/28/09

SOUSA AT THE COLISEUM

AMERICAN BANDMASTER TOUCHES MUSICAL SENSES OF HIS HEARERS.

Programme, in Which Leader-Composer Himself Figures Chiefly, Greatly to the Fancy of Large Audiences Which Heard His Band.

John Philip Sousa, who as man, leader and composer, seems to be closer to the senses and hearts of that small moiety of the American people that prefers music to moving pictures or baseball, opened a notable two days' engagement at the Coliseum yesterday. Both at matinee and evening performances Mr. Sousa was greeted by large and appreciative audiences. It is not too much to say that no musician, composer or leader, in fact, not any man connected with music, is dearer to or closer to the hearts and to the musical sense of the American people than Mr. Sousa.

Upon his American marches the popularity of George Cohan, the most successful playwright in America, depends, Mr. Cohan takes "The American Flag," a Sousa march, for his misen scene, throws in a lot of slang, an Irish comedian and a German comedian, two pretty girls and two fresh young men, some chorus girls and chorus men, and forthwith produces what always is an amazingly successful American play. The touch of the Sousa march makes it successful. Without the ring of the "Washington Post" or the "El Capitan" marches, Mr. Cohan's plays would probably be rank failures.

In any event, he has never undertaken to write a play without having the sound ground of John Philip Sousa's music beneath his dramatic feet. This is not saying that there is anything in common between the "Grand Old Rag" and Mr. Sousa. For there is nothing, save what Mr. Cohan takes, willy-nilly, from Mr. Sousa. We only draw the comparison here to show just how popular and how strong Mr. Sousa is with the people of America. He made himself a great and successful musician among them, something no other band leader has done. Then he makes willy-nilly the most successful of American dramatists.

Mr. Sousa's programmes yesterday were of the sort that please American audiences. Sousa, Clarke, his cornet soloist, and Lehar, all new composers, all figured prominently on the programme. Liszt, Campre and Moszkowski made up the rest of the matinee bill. Wagner was down for one number, the beautiful prelude to "Tristan and Isolde." Mr. Sousa played his own suite, "Maidens Three"—coquette, summer girl and dancing girl—and the audience found it greatly to its liking.

The Misses Frances Hoyt, soprano, and Grace Hoyt, mezzo, were heard to splendid advantage in the duet "Charming Butterfly," and Miss Florence Hardeman, a young violinist of rare technique, but handicapped by an unresponsive instrument, gave the violin solo "Gypsy Dances," by Nachez, and elicited warm encores.

In the evening Mr. Sousa played the overture to "Spring," by Doctor Goldmark, and Mr. Clarke gave his own "Showers of Gold," cornet solo. Sousa's bacchanalian suite, "People Who Live in Glass Houses," was also enthusiastically received, and the Misses Hoyt sang Edward German's "Come to Arcadia" duet beautifully. Rachmaninoff's prelude to "Crime and Punishment," the minuet and farandole from Bizet's second suite, Sousa's new march, "The Glory of the Yankee Navy," a fantasia for violin from Gounod's "Romeo and Juliet," and Friedmann's Slavonic rhapsody made a very full and very entertaining programme.

This afternoon and this evening Mr. Sousa's band will be heard at the Coliseum in brilliant programmes.

Republic 11/29

SOUSA BAND CONCERTS—END.

Series of Four Appearances Here Comes to Close.

John Philip Sousa and his band last night closed a series of four concerts at the Coliseum, a matinee being given at 3:15 yesterday afternoon.

Herbert L. Clarke, cornet soloist; the Misses Hoyt and Miss Florence Hardeman, the violinist, were each on the programme afternoon and evening. Mr. Clarke played "Carnival of Venice" in the afternoon and "The Debutante" at night. The Misses Hoyt sang "Sunrise Call" and "Love Light of My Eyes" at the matinee and "Carmina" in the evening. Miss Hardeman played "Polonaise in D Major" in the afternoon and "Hong-rose" at night.

"The Last Days of Pompeii" and "Looking Upward" were the principal band numbers afternoon and evening.

Some of the other numbers at the afternoon concert were: "The Angelus, from Scene Piteresque"; the dances written for Sir Henry Irving's production of "Henry VIII"; "Venus on Earth"; "The Glory of the Yankee Navy" and "Espagnole."

In the evening "Les Preludes," "Golden Light," "The Itinerant Musician," "The Welsh" and two movements from "The Alsaciennes" were some of the numbers.

Special Review 11/30/09

SOUSA'S BAND DELIGHTS.

Audience Fills All-but Front of First Floor of Powers.

Sousa and his band last night delighted an audience which filled the gallery, balcony and rear portion of the first floor of the Powers but left something more than standing room in the front of the house. Whether it was the numbers, the program or the old favorites given as encores the audience applauded rapturously. The two numbers by Sousa, "People Who Are in Glass Houses," and "The Glory of the Yankee Navy," were particularly pleasing.

The old favorites, "El Capitan" and "The Stars and Stripes Forever," were given with new instrumental effects and the greatest enthusiasm of the evening was stirred by the fanfare which closed the latter. "My Wife's Gone to the Country," given as a second encore was a delightful comedy in music which convulsed the audience with laughter.

Herbert L. Clark's cornet solo, "Showers of Gold," a new Sousa production, afforded an opportunity for the display of the wonderful tone which Mr. Clark can produce as no other cornetist ever heard here could.

The vocal duet by the Misses Hoyt was encored again and again as was the violin solo by Miss Hardeman.

Sousa's Band Pleases Crowd

An audience somewhat larger than the usual musical event audience in Springfield enjoyed the concert at Chatterton's last night, given by the famous Sousa band. Considering the fact that no organization like the Amateur Musical club boosted the ticket sale the audience was large for Springfield, where every dollar paid for seats was extracted exclusively by real admiration for the music. The programme was high class and not exclusively classical. Those characteristic rhythmic, inimitable Sousa marches were especially magnetic, and the audience applauded with brass-band admiration. The soloists were good and the entire concert pleasurable.

Herbert L. Clarke, the solo cornetist, is one of the finest cornetists who has ever appeared before a Springfield audience and the violin solo of Miss Florence Hardeman was very finely rendered, she playing with great expression.

11 *Champaign News 12/1/09*

SOUSA CONCERT GETS BIG HOUSE

Every Seat in University Auditorium at Night Occupied.

AUDIENCE VERY ENTHUSIASTIC

Nine Numbers on Program Largely Increased by Encores.

Every seat in the auditorium was occupied on Tuesday night and every occupant thoroughly enjoyed the concert given by John Phillip Sousa's band and the Misses Hoyt, vocalists, and Miss Hardeman, violinist. The audience was one representative of a university city, largely young and exceedingly enthusiastic, but then everybody is enthusiastic when Sousa is about.

Nine numbers were on the program, but this was swelled to three times that, for to every one, save the first and last, two encores were given. "El Capitan" was the response only to the overture, "Spring." Following Mr. Clarke's cornet solo, "Showers of Gold," were "Carnival of Venice" and the sextet from "Lucla," the instruments being an euphonium, three cornets and two trombones. The next number, "Bacchanalian Suite," introduced the rondo, "Il Armoure," and "The Pin Lance," as encores.

Misses Hoyt Delight All.

Misses Frances and Grace Hoyt were next on the program and delighted every one. They have nicely cultivated voices and their range was about the average. As recalls they gave "Countess de Hoffman" and "Merry Husband," the latter a bright, sparkling little thing, which lifted the audience. "Prelude to Russian Drama" was followed by "The Fairest of the Fair." "Illinois Loyalty" raised such enthusiasm that the "Illinois Celebrating Song" was also given. Then came intermission.

After the audience had taken a good breath and a few a promenade in the lobby, a minuet and farandole from "Second Suite" showed the versatility of the band, and this was followed by "Harrigan," something which put everybody in the best of humor. A second encore was "Amina." The next selection was followed by "The Glory of the Yankee Navy," followed by "Stars and Stripes Forever" and "Semper Fidelis."

Miss Florence Hardeman on the violin gave in a really beautiful and effective manner a fantasia from "Romeo and Juliet," and to encores responded with "To a Wild Rose" and "Hungarian Dance."

The program was concluded with the rhapsody "Slavonia," a fine piece of work.

Detroit Times 12/2/09

A small yet highly appreciative audience heard John Phillip Sousa and his famous band in a matinee given at the Auditorium Wednesday afternoon and were delighted with the excellent program rendered. The afternoon performance was given to fill in time while the band was on its way to Goshen where it played that night. The program selected by Director Sousa was one that pleased lovers of music as well as the trained musician and was rendered in an uncomparable manner. Notwithstanding the limited programme, Mr. Sousa was liberal with his responses to encores and in some instances responded with two.

The matinee concert was attended by an audience that made a good showing in the large auditorium and everyone seemed immensely pleased with the program presented by the great march king and his company. Encores were frequent and nearly every time Sousa responded graciously. The two Sousa compositions on the program were supplemented by others of his works in the encore numbers and all of these seemed very popular with the audience. The musicians seemed to be thoroughly at home in their leader's compositions and Sousa himself shows up best when directing his band in the rendition of his own productions. His recognized ability as a program architect was shown in the arrangement of the numbers, the heavier and more pretentious pieces being contrasted pleasantly with lighter compositions. When interest seemed to lag just a little in the music Sousa rung in one of his comic arrangements the piece so treated being "My Wife's Gone to the Country." The ludicrous combinations produced showed the wilful vagary of a master hand and would have twisted the face of a cynic. There might have been a slight smile on Sousa's lips as he gravely bowed his usual bow in acknowledgement of the applause of this audience, but if so it was not evident.

Mr. Clarke's Rendition.

Herbert L. Clarke again carried away his hearers in his rendition of his own vehicle, "Sounds from the Hudson." The Misses Hoyt gave two numbers in response to encores following Campre's "Charming Butterfly" Miss Hardeman won instant favor in "Gypsy Dances," and her manipulation of the violin declared her to be its master. She also responded twice to encores.

Mr. Sousa expressed himself wonderfully well pleased with his afternoon and evening at the University of Illinois. He enjoyed the reception as much as the audience enjoyed his music.

Champaign News 12/1/09

AND JOHN PHILLIP WAS WELL RECEIVED

As the Leader of the Most Famous of Bands.

John Phillip Sousa and his famous band pleased two large audiences at the matinee and evening concerts at the University auditorium yesterday. The "March King" was cordially received at both his appearances, and he and his band responded to the approval of the listeners by playing numerous encores. In fact, the number of encores was greater than the number of selections on the original program, and many of the new numbers were among the most delightful pieces of the musicales.

The famous band made a hit when it played, as encore numbers, "Illinois Loyalty," and the new "Illinois Celebration Song." Other numbers in addition to those on the regular program were a laughable humorous on "My Wife's Gone to the Country," and another on "Harrigan." The soloists, Misses Frances and Grace Hoyt, sopranos; Mrs. H. L. Clarke, cornetist, and Miss Florence Hardeman, violinist, were recalled for selections at their every appearance.

Goshen News 12/1/09

SOUSA'S BAND

Delights Large Audience of Music Lovers at the Jefferson.

John Phillip Sousa and his band returned to Goshen last night after an absence of over three years and delighted the largest audience that Sousa has ever played before in this city. A concert program of two hours' duration was rendered in such a manner that encores were demanded for each of the numbers. The old familiar Sousa marches, "El Capitan," "The Free Lance," "Manhattan Beach," "The Stars and Stripes Forever," etc., were played to as much enthusiastic appreciation as they were in the days when they were heard on almost every piano in every town and when they were adding to the international fame of their composer. A new march, "The Glory of the Yankee Navy," a good one with the typical Sousa swing, was on the program last night. A Sousa suite, "People Who Live in Glass Houses" was also played. The program opened with the overture to Wagner's "Tannhauser," which was admirably executed. The prelude to the Russian drama, "Crime and Punishment," was one of the best things of the evening.

Of the soloists Herbert L. Clarke, the cornetist, won an ovation. His playing is superb and he is a real master of the instrument. Miss Florence Hardeman, a young and talented violinist, was most favorably received and the Misses Frances and Grace Hoyt in their vocal duets were applauded.

Sousa, as graceful as of yore, conducted in his accustomed style, never failing to get the desired responses from his body of musicians, over whom he manifested a machine-like control.

In the audience were many musicians, especially band members, from surrounding towns.

"L'Amourer" was delightfully rendered as an encore selection and under the Sousa baton "My Wife's Gone to the Country" was given with very unique effect, the reeds and brasses being so cleverly utilized as to please the audience immensely. In most respects the program was wisely chosen for a mixed audience, classical compositions being encored for their technical worth and popular numbers being used for responses.

Battle Creek Register 12/3/09

Sousa's Band gave a concert at the Post Theater last night to an audience which fully appreciated the effort of the bandmaster and his musicians. A delightful program was rendered and one of the pleasing things about the performance was the splendid reply given to the constant encores which greeted the various numbers of the program. In his several previous performances in Battle Creek Sousa has always pleased, but last night he excelled himself and the storm of applause which time and again swept over the footlights in acknowledgment of the composer director's art must have signified an appreciation which the newspapers of today in any continent can but imperfectly convey.

Sycamore Journal 12/1/09

One of Best Sousa Concerts.

Sousa never had a larger audience in the Wieting nor a more satisfactory concert than that last night. The seating capacity was practically a sell-out. There were numbers for the enjoyment of the classic lovers and enough to satisfy the bucolic soul of the man who loves a brass band for its own sake. Sousa was more urbane, graceful and compelling than ever. We have seen his bald spot grow from the size of a quarter of a dollar to a saucer, but we never saw him conduct a band with finer authority than last night. Of course Mr. Clarke was delightful in his cornet work, but the solo surprise of the evening was that of a wonderful young violinist, Miss Florence Hardeman.

SOUSA'S BAND DELIGHTED

LARGE AUDIENCE AT JEFFERSON THEATER WEDNESDAY NIGHT.

Playing of Miss Frances Hardeman on Violin Took Audience by Storm— Given Many Encores.

John Phillip Sousa and his famous band were at the Jefferson Wednesday night. Mr. Sousa has played before larger audiences than that which greeted him last night, but he has seldom delighted an audience more sincerely enthusiastic. The man who has "caught the American spirit in his music" seems also to have discovered the secret of keeping young; for Mr. Sousa is today the same in appearance as the "U. S. A. man" who created such a furore in the 90's.

Like all Sousa programs, the one of last night was well adapted for a mixed audience, the numbers ranging from "Tannhauser" to "My Wife's Gone to the Country." Mr. Sousa has written a clever concert in his Bacchanalian suite, "People Who Live in Glass Houses." The suite is divided into four parts: "The Champagnes," "The Rhine Wines," "The Whiskeys" and "The Cordials." "The Champagnes" is Frenchy; "The Rhine Wines," Teutonic; "The Whiskeys," British and "The Cordials," American.

The Misses Grace and Frances Hoyt delighted the audience with their singing of a duet, "Come to Arcadie" with an encore; while Miss Frances Hardeman set the audience wild with her violin playing. She was forced to respond to two encores, the first selection she played being a fantasia for violin, "Romeo and Juliet." She followed this with "To a Wild Rose" and was again compelled to respond with another selection. Mr. Sousa has in Miss Hardeman a wonderful addition to the musical worth of his concerts.

Among the extra numbers played by the band were "El Capitan," "Carnival of Venice," "Sextette from Lucia," "Free Lance," "Yankee Shuffie" and, of course, "Stars and Stripes Forever." This was Sousa's third concert in Goshen and last night's audience was his largest Goshen audience.

Detroit Times 12/1/09

John Phillip Sousa for two decades has occupied a unique place in American music and he is holding it yet, triumphant and secure, as all will acknowledge who listened to either of the concerts in the Light Guard armory, Friday. As the leader of one of the finest military bands the country has ever been able to get together, Sousa is known to countless numbers of people and he is in no danger of losing the high regard in which they hold him. As a composer Sousa is some great shakes too. He has essayed the serious realm successfully but he has cornered the march music market without and difficulty whatever. The musicians had only to blow the first few bars of a Sousa march to set the audience going, applause, tapping of feet and nodding of heads keeping unconscious time with the swinging, martial strains. It is in this field, both as a composer and a leader, that Sousa excels.

The Wagner number on the afternoon program, the famous prelude and Liebestod from "Tristan and Isolde," played earlily in the week by the Pittsburg orchestra, suffered by comparison, and it is safe to say that Sousa and his men will be better liked by all classes of music lovers if they leave such compositions alone. The cultured music lover prefers his Wagner and the other classics under different environment, and the general public doesn't like 'em any way and would much prefer the Sousa march and the jingling, tuneful melodies. Sousa knows so well how to direct his men to play.

The soloists this season are the Misses Hoyt, vocalists; Miss Hardeman, violinist; Mrs. H. L. Clarke, cornetist.

Valenciano Gazette
12/3/09.

SOUSA—AN AUTHOR AS WELL AS A MUSICIAN

GREAT BAND CONDUCTOR WHO WRITES BOOKS AND COMPOSES OPERAS WHILE HE "RESTS."

HAS TRAVELED MANY MILES

Wants People to Understand That He Is American—Grows Wroth at Well Meant Compliment on His Ability to Speak English Correctly.

There is one thing that John Phillip Sousa, who lead his band through one of its usual excellent programs at the Fuller theater yesterday, wants the American public to distinctly understand.

"I was born in the shadow of the dome of the capitol building at Washington, D. C." he said yesterday at the Burdick house. "Then he snorted with rising rage as he remembered something. "Why you know one man said to me, 'You speak very good English Mr. Sousa.' I told him that if I did not speak better English than he had been using in our conversation I would be ashamed to say he was an English speaking person at all."

Born in Washington.

"Oh yes, people often ask me what city in Europe I was born in. I tell them in that celebrated foreign city, Washington, D. C."

Mr. Sousa (by the way doesn't that sound inadequate after the impressive John Phillip Sousa with which we are so familiar) is one of the busiest men in America, when he is in America. A good share of his time has been spent the last few years in conducting his band through Europe and other places across the waters. Six months of the year he is distributing the melody which drips from the end of his baton about the world. The rest of the time he is writing books which such publishers as Bobbs Merrill and company are glad to contract for in advance or composing operas which the Shuberts think are worth while spending money on.

Sousa made his first tour of the United States in 1891, visiting Kalamazoo among other cities. At that time he was conductor of the celebrated Marine band at Washington, D. C. "The tour was so successful," said Mr. Sousa that the government let me go out again."

Since then he has been taking his band some place or other pretty nearly all the time.

To most people Sousa is synonymous with music. This is all right in a measure but the man has other ideas.

Is Author of Repute.

Just now he has a book, "In Quest of Quail" about half completed. He expects to finish it next summer. He is writing it under contract for Bobbs-Merrill and company. It is a hunting story and the first half of it was written down in North Carolina last summer when the great conductor was "resting." The new opera which will be brought out next season by the Shuberts is called "The Glass Blowers." "There are some things in it which I hope are humorous," said Mr. Sousa modestly.

Sousa's first band appeared in 1892 when David Blakley had a falling out with Gilmore who was conducting the celebrated Gilmore's band and asked Sousa to organize a band. He did so and ever since Sousa's band has delighted audiences in every city of importance in the world. Sousa's band has been around some. It has played in sixteen different countries. It has made four tours of Europe, and nine or ten ocean to ocean tours in this country. The present tour is the 13th semi-annual trip of the band.

The organization has travelled 400,000 miles and has played in about 800 cities of the world. Its season starts in August and closes about January 1. Next September the band will go to Australia for a tour. This will not be extraordinary, however, as the organization has played from St. Petersburg to San Francisco.

No nation is more musical than another. No nation of race produces any more musicians according to its population than any other. Musical talent is evenly distributed over the globe. "Of course," he said "men like Wagner have a great influence on the music of his country. All the little hack composers follow his style of composition. People are apt to place all the northern part of Europe in the German school and all of the southern part in the Italian school. As a matter of fact all the nations are represented. The reason we hear so much about the German musicians is because music is more of a business there. In New York city, which is of course the musical mecca of this country, we have musical stars from all countries; Spanish violinists, Pole pianists and artists from dozens of different countries.

"My band is recruited from all over. I have no particular favorites in nationalities. There are men from many countries in my organization.

Every Selection a Hit.

Every selection a favorite, every one a hit—that is the quickest way to tell of the success of the matinee concert given by Sousa's band at the Fuller yesterday afternoon. An exceptionally large matinee audience was enthused by the wonderful playing of this American band, Sousa's organization far excelling any other of the kind that has visited Kalamazoo in recent years, none of the noted foreign bands equalling it.

Especially pleasing were the vocal numbers by the Misses Hoyt, but one of the biggest surprises of the program was the violin soloist, Miss Florence Hardeman, the gifted artist from Kentucky. Distinct honors were paid the young player by Kalamazoo admirers. Miss Hardeman is extremely modest in bearing but she plays like a veteran artist. Mr. Sousa will always find a warm welcome in Kalamazoo.

Given Serenade.

A delightful serenade was that rendered to John Phillip Sousa, the music king, at the Burdick house yesterday afternoon, just prior to his matinee concert at the Fuller, by Muldoon's juvenile band, of Barbour hall, Nazareth academy. Two selections were played by the aspiring musicians, much to the enjoyment of the peerless Sousa, who stood upon the balcony of the hotel.

At the conclusion of their renditions, Sousa applauded generously and doffed his cap to the boys and to Very Rev. F. A. O'Brien, to whose efforts the band owes its success.

The leading of the band by Master Quinn, aged eight years, was the subject of much favorable comment. His yielding of the baton and direction of his companions was admirably executed for one of such tender years.

The Gazette also enjoyed a serenade by the band.

Battle Creek News 12/3

SPLENDID CONCERT

Was That by the Sousa Band—World Famous Bandmaster is Cheered to the Echo.

Just a little older, though with apparently no diminution of either mastery or grace, John Phillip Sousa, known the world-over as "The March King", appeared at the head of a superb company of musicians in Post theater last evening. As is too frequently the case in Battle Creek musical affairs, the peerless band leader was not greeted with an audience of the proportion his celebrity is entitled to, but the audience was at least appreciative and was placed under much obligation by numerous encores accorded by Sousa, who took occasion to conduct some of his ever popular compositions. "El Capitan", "The Fairest Flower", "Manhattan", "Amina", "Stars and Stripes Forever" and other delightfully tuneful numbers were played with that entrancing rhythm for which the bandmaster is noted.

The opening selection, the symphonic poem "Les Preludes", by Liszt, showed the classical ability of the musicians, the delineation of varied sentiments being most realistic. The entire program was the perfection of arrangement and closed with a new Sousa march, "The Glory of the Yankee Navy." The audience was divided in its enjoyment of the music and the artistic leadership of Sousa, whose mannerisms while a part of himself were greatly to be admired.

Herbert L. Clarke, solo cornetist, proved a finished performer, his number being splendidly given. His tones were produced with ease and confidence and were clear and bell-like. The selection, "Showers of Gold", was Mr. Clarke's own composition and he therefore knew how it should be played and did so with the grace of

The local... furnished by the... and Grace Hoyt, two charming young women whose singing was pleasing but not in the same class with the other solo or ensemble numbers.

Miss Florence Hardeman, violinist, has the rare skill of a virtuoso and her manipulation of the bow was nothing short of marvelous. The lady played with brilliancy and exquisite taste and it did not require a critic to understand that Miss Hardeman was an exceptional violinist. Alard's setting of the Fantasia "Romeo and Juliet" (Gounod) was followed with two encores, "To a Rose" and the "Hungarian Dance", both delightful renditions.

Sousa's aggregation this year is a credit to the leader, and the harmony prevailing between the members and their head assures to their audiences the best productions possible, and the tour has been successful in a marked degree.

Straits News 12/1

Perhaps Sousa Can't Play Classical Music —But Hear That March!

"Her name was Sally; In the corps de ballet She represented Spring; While exhibiting hose In abbreviated clothes A gentleman rose and said: 'Why, just look at Sally In the corps de ballet; isn't she a pretty, pretty thing— A very pretty thing!'"

The above is printed not because of its elegance, but because it is the motif for part of one of Sousa's suites and has an aptness in hitting off the work of Sousa's band, which played Friday afternoon and evening at the Light Guard armory.

Sousa plays Wagner, and plays him with the same grace with which the writer of the above lyric mixed his meters and his grammatical sequences. He plays other music of less high seriousness, and some of no seriousness at all, and between whiles he introduces soloists who keep to a like range. But always, after his attempts to be a symphony orchestra, a chamber music organization and a comic opera, he gracefully bows, waves his baton, and strikes into a march of his own, in which he is Sousa—Sousa of the United States Marine band, Sousa of "El Capitan" and "King Cotton." Sousa that the American people heard and knew and loved before he became serious—and then the audience goes wild.

He's the same Sousa. Perhaps the bald spot is creeping farther down toward the back of his neck, but otherwise he is the same Sousa that directed his band 17 years ago, with the same erect, military carriage, the same immaculate white gloves, the same stereotyped beating of time with his right hand and the same Sousaesque dainty plucking at the air with his left. He has the same bow and the same bluff that he isn't going to consent to an encore, and the same smile as he steps quickly back to his dais, wheels before his band, holds up his wand—and the Negro thrusts into view a white card with the words "The Diplomat" thereon, and the first bars are lost in the clapping of many hands and the stamp of many feet beating out the old familiar Sousa march swing.

Sousa's band is close to the heart of the American people. The "high-brow" may say that his classic music is execrable, and the "low-brow" may aver that he doesn't understand it and doesn't care for it. But there is a certain type of music in which Sousa is unapproachable and inimitable—the militant air with the swinging melody that makes everybody whistle, the true march. Its infection catches everyone. The subscriber to the symphony concert series grins at the driver of the laundry wagon as the latter exclaims loudly, while he claps: "That's the stuff. That's what I came for."

As soloists this year Sousa has the Misses Hoyt, who are pretty to see and equally good to hear; Miss Florence Hardeman, an adept with the violin, and Herbert L. Clarke, who can play the cornet as few can play it, and who can compose music which brings out the best qualities of his instrument.

Cleveland Leader 113
12/6/09

SOUSA DROPPING NOISE FOR MUSIC

Fully 8,000 Crowd Big Hippodrome to Hear Concerts.

Band No Longer Puts Emphasis on Percussion Instruments—March King's Tunes Tingle as of Old.

BY PAUL E. TEICHERT.

The two concerts given yesterday afternoon and evening at the Hippodrome by John Philip Sousa and his band clearly demonstrated that Sunday concerts in Cleveland pay if the attraction offered is of a popular character.

At both concerts the audiences crowded the big playhouse to the fire limit. There wasn't an empty seat. It has been three years since Sousa was heard in this city and the people's desire to go again and listen to the march king's band was therefore natural since there is no other musical attraction in this country that enjoys greater popularity. From a financial standpoint Sousa's engagement yesterday broke all his previous local records. About 8,000 people attended the two concerts.

Talk about Sousa's vanishing popularity!

The man who wrote the "Stars and Stripes" enjoys just as great a following today as he did when the beat of his rhythmic marches followed the flag in the days of 1898. The great mass of the American people liked the swing and the beat of his music when the Spanish war made history for this country, and it still applauds the old and familiar strains.

Program's Different.

A Sousa concert program today differs somewhat from the old Sousa standard. There was a time when the "El Capitan," the "Stars and Stripes," "Manhattan Beach" and other marches were the regular numbers, while the "Lucia Sextet," the overture to the "Merry Wives of Windsor" and the "Cavalleria" intermezzo were played as encores. It is reversed today. Yet the results are the same, as the regular program is but an excuse for the freely interspersed encores—two, three, four of his marches after each number.

But there is a wide difference between the old Sousa band and the Sousa band of today. There is more music and less noise. Formerly there was a regular battery of snare drums, kettle drums, bass drums, cymbals, triangles; now there are only the strictly necessary percussion instruments in the march king's band.

The reason for the toning down of the noise and the building up of good music may either be a mere desire on Sousa's part to change his band for the better or his realization of the gradual process of musical evolution in this country. Spectacular and circus noise, however, made his band the great attraction it was and is, and he is too shrewd a business man to let the dollars slip by eliminating the elements that make the money.

Can Influence Taste.

But the change from noise to music may have been forced by the people, whose understanding of the better grade of music is growing gradually. If, however, Mr. Sousa is alone responsible for the change and if he has come to a realization that he has the power to popularize good music he deserves a laurel wreath as big as the awe-inspiring tuba whose immense proportions adorned the background of the Hippodrome stage yesterday. Sousa possesses the confidence and favor of the masses. He can change the taste to the better grade of music as no other leader before the American public.

The band this year is excellently balanced. Yesterday it produced a tone quality of extraordinary richness and mellowness at times as in the Wagner excerpts. The offerings on both programs showed the tendency to eliminate the unworthy.

Among the soloists Miss Florence Hardeman, a talented violinist, left the best artistic impression. She possesses a fluent technique and a beautiful tone. The Gounod arrangement of Bach's "Ave Maria," played as an encore, was a splendid conceptual achievement. The two Hoyt sisters, singers, and Herbert L. Clarke, cornetist, were enjoyed.

1 *18,000 Feet Keep Step to Sousa's Marches at Hip*

By Wilson G. Smith.
Fully 9000 people heard Sousa's band Sunday. Every seat in the Hip was occupied, standing room ditto, and several hundred disappointed ones turned away. Other bands have played at the Hip to a scattered minority lost in an overwhelming majority of empty seats. Feet pattered to the captivating rhythm of Sousa's marches, and as many noisome hands insistently demanded their repetition; they were not "bursts of applause," but regular explosions. Sousa is the undisputed American march king, and his good subjects are most loyal. He has won the public heart and ears, also a goodly share of the public's dollars. At the afternoon concert I listened from the foyer because even a critic could not get a seat. The soloists—Misses Hoyt, vocal duetist; Florence Hardeman, violinist, and Herbert Clarke, cornet virtuoso—contributed to the gaiety. Cleveland has witnessed nothing like it in its musical history.

Buffalo Courier 12/7/09

SOUSA AND HIS BAND, AS USUAL, DELIGHT

Two Concerts at Convention Hall Enjoyed by Many.
NEW MARCHES WIN FAVOR AND OLD NUMBERS PLEASE

Sousa and his band entertained two immense audiences at Convention Hall yesterday afternoon and last evening and presented programmes which called forth great enthusiasm, especially when the typical Sousa marches were played as only this particular band can play them. In the afternoon the suite "Maidens Three," by Sousa, was delightful and won deserved commendation, the composer graciously giving two encores, which included "El Capitan" and the favorite "Manhattan Beach." His new march, "The Fairest of the Fair," pleased the audience immensely. In heavier numbers Prelude and Liebestod from "Tristan and Isolde" were most beautiful and impressive, some really wonderful effects for a band being obtained. The soloists included Paul Senno, a former Buffalo musician, who gave a piccolo solo, "Little Sweetheart," in such splendid style that he was recalled for another. The Misses Hoyt sang a duet, "Charming Butterfly," by Campre, which displayed their clear sweet voices to advantage, and they were favored with an encore. Miss Florence Hardeman, a gifted young violinist, played Gypsy Dances by Naches, with brilliant technical facility, and as an encore a Hungarian Dance by Sarasate in which the excellence of her bowing and good tone work were notably fine. The programme for the evening concert opened with the beautiful overture "Spring" by Goldmark, which was most enjoyable. A novelty was the Bacchanalian Suite by Sousa entitled "People Who Live in Glass Houses." "The Glory of the Yankee Navy" by Sousa, another new composition, won great applause. A charming number in which the beauty of a string orchestra was nearly obtained was in the Minuet and Farandole. Herbert L. Clark, in a cornet solo, "Showers of Gold," was one of the best things on the programme and he is obliged to play an encore. The Misses Hoyt again won favor in their duet, "Come to Arcadie," and as an encore gave a French song. Miss Florence Hardeman played a violin solo, Fantasia from "Romeo and Juliet" by Gounod-Alard, and pleased the audience so well that she was recalled, giving MacDowell's "To a Wild Rose" with harp accompaniment.

12/8/09

SOUSA AND HIS BAND

John Philip Sousa, the dapper little attitudinizing bandmaster, led his galaxy of music-blowers through two programmes at Massey Hall yesterday. The matinee attendance was larger than the band, but decidedly smaller than the hall; so that, even after allowing for the climatic handicap, one is brought to the conclusion that John Philip is not the popular idol he was in the nineties, when his marches were the favorite whistling material of the town. The course of the Sousa march is almost run; the later attempts do not stir the pulse in the same old way, suggesting too much those heavy comic operas put on by Klaw and Erlanger at their New Amsterdam Theatre.

Still the composer cherishes them. Sousa's idea of a concert programme is a huge layer-cake of semi-classic stuff with his own compositions as the recurrent icing. The captious music critic may cavil at being whisked from a slice of Wagner slap bang into a Sousa march, but the anomaly never strikes John Philip. Clap a hand at Goldmark and the encore is Sousa. Applaud Liszt and up comes the Bride Elect. Evince a regard for Bizet and see who's here—John Philip Sousa. With the first bar of the added number in comes an attendant with a huge placard bearing the name of the immortal composition. It is just a little too suggestive of "For Sale at All Music Stores."

The band retains all its impressive tone. The Tristan number by Wagner may not surrender itself absolutely to the capabilities of a brass band, but still the tonal quality revealed made that item the most relishable on the afternoon menu. The great brass section was eloquent in its presage of doom, gloom and all that sort of thing, while the reeds proved a more adequate substitute for scurrying strings than one would think possible. Sousa produced some striking effects, and his whole interpretation lifted the Wagner number above the rest of the programme.

The bulk of the programme was taken at such a clip and encores were so immediately and generously given that one feared that the conductor intended to play all existent music between the hours of two-thirty and five. However, the printed programme was little more than doubled.

Lehar, of Merry Widow fame, was represented by "Kakusha," without much augmenting the regard which his opera has won him with the lovers of light music. It is quite Cossack in treatment, but without any particular appeal. Sousa's own suite, "Maidens Three," was most enjoyable in its first item, "The Coquette," which was frothily pleasant. "The Summer Girl," revealed the composer's regard for one not very difficult trick, where one instrument runs after another. "The Dancing Girl," merely made one speculate what the lady was dancing, so emphatic was the transition from American vim to Oriental swaying.

Sousa, as usual, displayed many scores of mannerisms, which, whatever may be their significance to the players, are a source of entertainment to the spectators. Sometimes his kid-gloved hands made passes suggestive of hypnotism; again, the dexterity of his motions would give him a high place among coin manipulators. Another favorite method was a rhythmic rise and fall from the ball of the foot. And all the while a huge instrument, twisted like a funnel-shaped python around its victim, yawned in front of the leader; one was obsessed by a sub-conscious dread that the conductor would bring the concert to its final end by leaping into the jaws of this metallic monster. As a matter of fact, he did not.

Yet, though one smiles at the methods of John Philip Sousa's leadership, still it is certain that he procures the results for which he seeks. If his popularity here is not so acute as in the past, the explanation possibly lies in a veering of public taste towards the more refined delights of a string orchestra. Sousa's band is a stepping-stone towards musical appreciation, but it is by no means the ultimate goal.

12/4/09

SMILING SOUSA AND GREAT BAND

Had Plenty of Variety in a Very Pleasing Programme

It was the John Philip Sousa of the bill-board poses, the Sousa of countless musical anecdotes, the handsome, muscular, smiling Sousa who stepped from the wings of Massey Hall yesterday afternoon and nonchalantly crossed to the centre of his famous band. Sousa is as conscientiously defiant of orchestral propriety and tradition as his bigger brother, Richard Strauss, and labors diligently on his own: sweet and laborious plan. Conceive of "My Wife Has Gone to the Country" as an encore for Wagner's "Liebestod." Yet such a blatant divergence in musical values never turned a hair of the leader's sparsely-covered crown. He merely thrust his gloved fingers at the noses of the piccolo players, turned an encouraging elbow toward the harpist, bones, granted a smile to the harpist, and presto! "They're off." To be caught on one of those sudden Sousa waves of syncopated melody was as joyous to young blood as the whirl of a toboggan on an undulating hillside. There is nothing like "El Capitan," for instance, to suddenly clear the air of all high-browed aestheticism, and no body like John Philip Sousa to turn topsy-turvy the moods dignified and meaningful music induces. Sousa and his band must be admitted as an almost faultless technical organization, familiar to an astonishing degree with a broad repertoire, and capable of presenting it as no other band in America to-day. The presence of Mr. Herbert

L. Clarke, cornetist, formerly of Toronto, and a concert virtuoso of the highest repute, was a gratifying point of the afternoon and evening. Mr. Clarke's rendering of "The Carnival of Venice," requiring a difficult execution in triplets, was a remarkable tribute to him. The band programme in the afternoon included Goldmark's "Spring Overture," and Liszt's "Hungarian Rhapsody," and at night featured Rachmaninoff's prelude to the music drama "Crime and Punishment," the march from "Tannhauser," and Friedmann's "Slavonia."

Syracuse Post Standard 12/10/09

FIRST CLASS BAND MUSIC.

Sousa and his band continue to entrance the eye while they beguile or ravish the ear. Sousa's bald spot is a little larger, but his pantomime act as he stands before us with his baton is as graceful and spirited as ever. He still swings both arms at his sides on the third and fourth beat, beckons and threatens with his white gloved hands, and in the more gracious passages assumes the familiar attitude of the maiden standing where the brook and river meet. It's great to watch him; and no less so to watch his band; in the Sextet from "Lucia" for instance where two trombones, three cornets, and one bass horn with two exits are brought to the footlights and perform their prodigies, or where in such a piece as "The Fairest of the Fair" all the trombones come forward and nearly blow the roof off, or where in "The Stars and Stripes Forever" first the three piccolos, then the six cornets and trumpets and then the five trombones line up as near the audience as they can get and make the welkin, if anybody knows what that is, ring until it splits.

Sousa made his annual visit to the Wieting last night and was received by a large audience with the greatest enthusiasm. He performed some pretentious indoor music, such as the Liszt symphonic poem, "Les Preludes," with shadings almost soft enough to resemble an orchestra of strings; and indeed his band has to some degree become an orchestra, for it could not possibly march with the instruments its uses in concerts, the harp, the percussion instruments and the bass tuba big enough to hold All Baba and the Forty Thieves.

But Sousa is only at his best in the march or two-step music. He gave "El Capitan," "The Free Lance," "The Fairest of the Fair," "Amina," "The Yankee Shuffle," "The Glory of the Yankee Navy," "The Stars and Stripes Forever," and "Manhattan Beach," mostly as encores, and each to the entire delight not only of his audience, but of Sousa himself, whose keen enjoyment of the affair is one thing that makes others enjoy it so much.

The Misses Hoyt, vocalists; Herbert Clarke, cornetist, and Miss Hardeman, a pretty, youthful and energetic violinist, added to the variety of the occasion. Miss Hardeman's rendering of MacDowell's "To a Wild Rose" was particularly pleasing.

TWO FINE CONCERTS

Sousa and His Band Entertain Two Large Audiences.

Thousands of music lovers are indebted to William J. Healy for bringing to Schenectady Sousa and his band which gave two excellent concerts at the Armory yesterday under the auspices of Company F. At both concerts there were large audiences which applauded enthusiastically each number on the program. Director Sousa was liberal in his encores.

Assisting the band were Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Mr. Florence Hardeman, violinist, and Mr. Herbert L. Clarke, cornetist. The violin solo, "Romeo and Juliet," by Miss Hardeman was a gem and the cornet solo by Mr. Clarke captivated the audiences. All of the selections by the band were up to the high standard established by a Sousa organization, the martial and patriotic airs being especially popular.

Middletown Argus 12/14/00

RARE MUSICAL TREAT.

Sousa's Band, at the Armory, Monday Night, Delighted All—Large Audience, Despite Storm.

The State Armory was well filled Monday evening, despite the severe rain storm, by lovers of band music and Sousa's Band, the most famous in the world, gave an evening of pleasure. The concert was under the auspices of the 24th Separate Company.

There was some delay in starting the concert, due to the fact that some of the instruments had not arrived on time, but this slight annoyance was quickly forgotten when the music commenced.

John Philip Sousa, the conductor, was assisted by Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist; Herbert L. Clarke, cornetist.

It is not necessary to speak of the masterly work of the band as a whole. In fact, such mention would be superfluous, for nearly everyone has heard "America's greatest band." The program rendered was the same as was given at the Hippodrome in New York on Sunday afternoon and pleased every person in the audience.

There was a charming variety of numbers by the band, interspersed by the soloists and very number on the program was heartily encored.

The program was as follows:

- Overture—"Tannhauser" ... Wagner
- Cornet solo—"Showers of Gold" (new) ... Clarke
- Herbert L. Clark
- Bacchanalian Suite—"People Who Live in Glass Houses," (new) Sousa
- (a) The Champagnes
- (b) The Rhine Wines
- (c) The Whiskeys
- (d) The Cordials
- Vocal duet—"Come to Arcadie," Edw. German
- (From the light opera, "Merrie England")
- The Misses Hoyt
- Prelude to the Russian drama—"Crime and Punishment," Rachmaninoff
- Intermission
- Intermezzo—Minuet and Farandole, from Second Suite ... Bizet
- (a) Entr'acte ... Helmesberger
- (b) March—"The Glory of the Yankee Navy" (new) ... Sousa
- Fantasia for violin—"Romeo and Juliet" ... Gounod-Alard
- Miss Florence Hardeman
- Rhapsody—"Slavonia," (new) Freidman

SOUSA AND HIS BAND.

Danbury Heartily Enjoyed Their Music Yesterday.

An audience that nearly filled the Taylor Opera House yesterday afternoon heard a concert given by John Phillip Sousa and his band of fifty pieces, assisted by Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clark, cornetist. The concert was highly enjoyed by the audience and Mr. Sousa was, as usual, generous in his responses, giving encores to all but the last number.

Mr. Sousa has always had a great band and his band this season does not suffer greatly when compared with the Sousa's band of eight years ago, when he made a tour of Europe with what was acknowledged to be the greatest band America had ever been represented by. The band will close next week a season that began last summer and has included a visit to nearly every state in the union.

The concert program of yesterday afternoon opened with Richard Wagner's overture, "Tannhauser," and this was among the best of the numbers given. Herbert Clarke played his new composition for the cornet, "Showers of Gold," and by his rendition showed that he had lost none of the art that has caused him to be called the greatest living cornetist.

Mr. Sousa has added another composition to his long list of successes. This new composition, a "Bacchanalian Suite," "People Who Live in Glass Houses," was played as the third number on the program. The suite is grouped into four themes, (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies, (d) The Cordials. The champagnes and the whiskies proved, as they should, to be the best of the four themes of the suite. It was a jolly, rollicking little number and being conducted by its composer the interpretation, was perfect. The suite is a most intoxicating one.

Mr. Sousa has on his present tour two new vocalists, Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano. They were heard first in a duet by Edward German, "Come to Arcadia," from the light opera, "Merrie England." As an encore they sang "In Cuba," a Spanish number bearing the atmosphere of the tropics. The singers pleased the audience.

In ever concert there is one number that will appeal to the majority and this concert was no exception. Of all the numbers given none was received with more enthusiasm than the prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff. The full power of the band was shown in this and the harmony was of a quality which a Russian composer only can give to compositions of that character. It was thoroughly Russian.

The second half of the program opened with an intermezzo, a Minuet and Farandole, from Bizet's Second Suite. This dainty little composition begins with the wood wind and the harp and works up in volume until the full band is heard. This was followed by (a) "Entra'Acte," by Heimesberger, one of the charming compositions by this justly noted composer and was immediately followed by (b) "The Glory of the Yankee Navy," one of the latest marches from the pen of the March King. Miss Florence Hardeman was then introduced to a Danbury audience for the first time and played first a fantasia for violin, "Romeo and Juliet," by Gounod-Alard. This was played to the accompaniment of the bases and wood wind and the performer showed herself to be a master of the instrument. Miss Hardeman is a young girl but her playing of yesterday showed her to have a skill lacked by many artists of more mature age. She was received warmly by the audience and as an encore played a sweet little song number, "To a Wild Rose." This was accompanied by the harp and was more telling in its effect than the more pretensions number.

Mr. Sousa, as is characteristic of him, saved one of the best things for the last. The closing number of the concert was Friedeman's new rhapsody, "Slavonia." It was full to the brim with all the tantalizing, rollicking, gypsy music and the band had an opportunity to show itself at its best in this composition. Of all the rhapsodies played by Sousa's band none have been more successful than the new "Slavonia."

As is the custom of Mr. Sousa's concerts there were encores essentially Sousa. No program by the best band in America would be complete without them. The audiences expect them and Mr. Sousa, knowing this, always meets the demands of his audiences. The best works of the March King, from the El Capitan March down to his new "Fair-est of the Fair," were played as encores. When you hear Sousa's band play Sousa marches you hear the band at its best, you see Mr. Sousa at his best and you thrill with the feeling that never anywhere have there been seen marches and such a man to compose them. As a variation to the Sousa numbers the band played the beautiful Sextette from Lucia, a number that is always called for in every town or city in which Sousa's band appears. It was splendidly played and enthusiastically received.

If Mr. Sousa did not somewhere in the program create fun for his audience by something humorous there would be a familiar element lacking. The humorous number was forthcoming yesterday afternoon, as an encore. It was full of fun and gave the oboe and the bassoon, the comedy instruments of the band, a chance to furnish most of it.

Danbury News 12/15/09

Middlesex News, Pawtucket Press 12/16

Sousa and His Band.

There was a characteristic Sousa concert at the Middlesex on Wednesday evening, by John Phillip Sousa and his band. The theatre was well filled, the upper floors being crowded, and the audience was an enthusiastic one. Every number of the program was encored and some of them more than once. Mr. Sousa furnished an evening of enjoyable music and introduced an arrangement that met with appreciation on the part of his audience, or at least that part of it not familiar with all musical numbers, by displaying a card on which was printed the title of the encore numbers. The concert opened with the overture from Tannhauser. Wagner's music was played with splendid effect, and for an encore it was El Capitan. The Bacchanalian suits was followed by "The Diplomat." The prelude to the Russian drama, "Crime and Punishment," was played with remarkable tonal effects. For the encore there was played "The Fairest of the Fair," in which the solo parts were played by five trombones. Bizet's intermezzo, minute and farandole were followed by "My Wife Has Gone to the Country" and by Amina. The new march, "The Glory of the Yankee Navy," by Mr. Sousa, met with instant and hearty appreciation, and for an encore. Mr. Sousa's "The Stars and Stripes Forever" was played with dash and spirit, arousing the audience to great enthusiasm. Mr. Sousa had to come back with another of his compositions, "Washington Post." The last band number was "Slavonia." Herbert L. Clarke was heard in a cornet solo, "Showers of Gold," and showed his remarkable skill on the cornet. As an encore, the sextet from Lucia was played.

The Misses Frances and Grace Hoyt, soprano and mezzo-soprano, were heard in solo and duet work, with rare pleasure. Their first number was from the opera "Merrie England." This was followed by "Merry Husband" and "Contes D'Hartman.

Miss Florence Hardeman scored a decided triumph in her violin solos. She played with virility, sure stroke and splendid tone, and had to respond to two encores. Her numbers were a fantasia from Gounod-Alard; "To a Wild Rose" and the sparkling "Hungarian Dance," a favorite of all violinists. The concert aroused the greatest enthusiasm and gave the greatest possible pleasure.

Middlesex News 12/16

SOUSA'S BAND ENJOYED.

Organization and Soloists Gave an Excellent Program.

A good sized audience heard John Phillip Sousa's band at the Middlesex last night and were greatly pleased. The famous band master has lost none of his cunning as a director and the entire band is fully up to the standard which has always been maintained by the organization. The artists who appeared were of the best and the entertainment throughout was a distinct musical treat and greatly appreciated by those present.

LEFT OUT IN COLD.

Sousa's Musicians Have Hard Work to Find Lodgings.

Some of the members of Sousa's band, which gave a concert at The Middlesex last night, had a hard time to find sleeping accommodations. Every hotel and boarding house in town was crowded. The majority found places to stay, but quite a number were left unprovided with a place to sleep. Some of the musicians visited the police station to inquire for lodgings and rooms were found for one or two. Others took the last trolley to Hartford.

Norwich Bulletin 12/17

The appearance of Sousa's band is always welcomed in Norwich, but no more delightful concert has been given by that crack organization than was the one on Thursday evening, which was thoroughly enjoyed by a good-sized audience.

An encore was demanded to nearly every number and generous response was made, the encores inevitably being marches of the well known leader, which made an instant hit with the large gathering of music lovers. The leadership of John Phillip Sousa has resulted in a wonderful band, playing in perfect harmony and as correctly as possible.

As encores to the regular programme there were given El Capitan, The Diplomat, The Fairest of the Fair, Stars and Stripes Forever, Manhattan Beach and the Glory of the Yankee Navy was repeated, so enthusiastic was the encore.

Four soloists of rare ability aided in the programme. Herbert L. Clarke, a cornetist of wide fame, was heard with distinct pleasure in Showers of Gold, and an encore was required, while the Misses Hoyt in Come to Arcadia, pleased immensely, and as encores sang Contes D'Hoffman and Merry Husband.

The violinist, Miss Florence Hardeman, made a marked impression by her masterful handling of the instrument and her rendition of The Romeo and Juliet Fantasia was so beautifully done that there was an insistent demand for more and she responded with To a Wild Rose, and closed by a fine execution of the difficult Hungarian Dance.

The Glory of the Yankee Navy, one of Sousa's new pieces, won instant favor, while the Bacchanalian suite, People Who Live in Glass Houses, was

thoroughly enjoyed as given by the band. The other numbers were all given with the excellence of Sousa and a decidedly enjoyable evening was the result.

AMERICAN

Boston, Mass.

DEC 20 1909

having been entered by strangers.

SOUSA'S BAND IN FAREWELL CONCERT

A large audience greeted John Phillip Sousa and his band in their farewell concert at the Boston Theatre. Assisting artists were the Misses Frances and Grace Hoyt, soprano and mezzo-soprano; Miss Florence Hardeman, violin and Herbert L. Clarke, cornetist. Among the selections received with most approval were "Maiden Three," selections from "Tristan and Isolde," "Dance of the Saplings" and "The Glory of the Yankee Navy." Encores, most of them of Mr. Sousa's own composition, were freely given.

The Day - Lowell 12/17

RARE MUSICAL TREAT.

Sousa's Band and Company of Fine Soloists Heard at the Lyceum.

What will rank as one of the musical treats of this and other seasons was the concert given at Lyceum theatre Thursday afternoon by John Phillip Sousa and band, assisted by several soloists of unusual ability. It was an ante-holiday audience that greeted the great American composer-leader, but it was enthusiastic enough to make the vacant seats easily forgotten. For several of the selections double encores had to be given and the audience would have been pleased with more.

It was the same Sousa that most of those present had heard before, with none of the extravagance of gesture or posture affected by so many conductors, but with a perfection of control of his band and ability to bring out the fine points of the most delicate strains or the power of the strongest passages. The band was the well balanced organization that would have been expected under his direction, and it contained several members who did excellent work with solo parts who were not designated by name on the program.

The artists who were given soloist distinction on the program were of the same high standard. Herbert L. Clarke's cornet solo was one of his own compositions, Showers of Gold, a new piece which won favor under his rendering for its richly colored passages. For its encore Mr. Clarke rendered the more familiar The Roseary in equally fine manner.

Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, appeared together, rendering the duet, Come to Arcadie, from Edward German's light opera, Merrie England, in voices that were mellow, sweet in tone and of good range. The listeners demanded an encore for which they sang In Cuba.

To a great artistic ability, remarkable in view of her youth, Miss Florence Hardeman, violinist, added a charming personality and the audience had to have a double encore from her. Her first selection was Romeo and Juliet, Gounod-Alard's fantasia for violin, which gave opportunity for Miss Hardeman to show her fine technique. The sweet strains of To a Wild Rose, played with only harp accompaniment, was her second selection and a vivacious little Hungarian dance melody was her final number.

If there was any selection of favorites in the band numbers it was of Sousa's new march, The Glory of the Yankee Navy, which has all the dash and swing of the composer's other patriotic selections and which may become as popular as his Stars and Stripes Forever, which was given as an encore with the piccolo trio to which in the final passages six cornets and five trombones added their power. After this came the old familiar Manhattan Beach march, as popular as ever.

Another hit was Sousa's new Bacchanalian suite, People Who Live in Glass Houses, which was divided into four parts: The Champagnes, The Rhine Wines, The Whiskies and The Cordials. It commenced with popping of corks and all the froth and sparkle of the champagne flowed on smoothly as the Rhine passing the vineyards, and continued to the turbulence and riot aroused by the stronger liquors. Its encore was a dainty little descriptive piece unrecognized and undesignated, which itself brought an encore for which The Diplomat was played.

As representing the more familiar classics Wagner's overture, Tannhauser, was given for the opening number and for its encore El Capitan followed. In the prelude to the Russian drama, Crime and Punishment, by Rachmaninoff, the instruments told in unmistakable strains the terrors of anarchy and strife, the gloom of prison dungeons or Siberian exile and the agony of secret execution and torture and while the artistic rendering elicited an encore it was a relief to turn from it to the light strains of The Fairest of the Fair, in which a trombone quintet had special part. The Minuet and Farandole from Bizet's second suite was a dainty little bit of descriptive music with harp and flute passages, and its encore was a scream throughout, being My Wife's Gone to the Country. The audience never heard it told that way before and the different instrumental combinations on the "Hooray" tickled the hearers immensely. Heimesberger's Entre Act and a new rhapsody, Slavonia, by Friedeman, completed the program in happy manner.

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PRICE FIVE CENTS.

PHILIP SOUSA TALK SIC.

and the American March King their Inspiration.

TO DISCUSS IMPORTANT QUESTIONS

ghes.



at home. There are excellent professors of the piano, song and harmony in your country. But the tragedies are inevitable even if they work at home. For there is too much art made. In every art the demand is limited, the supply unlimited. For the mediocre there is little chance."

"How is one to know that she is mediocre?" I inquired.

"That, of course, is hard to tell in advance, but the gift is partly seen in the desire. It begins very young as a rule. The child for whom one may hope usually begins very young, generally by scribbling music everywhere, anywhere, even on the walls.

"The first thing is the gift. The career is difficult at best, but without special gifts one is without reason to hope."

"What's the most difficult field for a musician to succeed in?" the dramatist queried.

"The piano," she answered.

"But everybody plays the piano."

"That is why it is so hard to attract any special attention by it. The voice is next hardest. The gift then is most vitally necessary. Without it one would better not even begin."

"That is," the dramatist asked, "if God did not make you, man cannot?"

"Exactly."

One Per Cent Have Genius.

Mr. Sousa commented:—"The musical profession is overcrowded by mechanics. Seventy or seventy-five per cent of musicians are the merest mechanics, fifteen per cent will probably cover those who have a certain adaptability, nine per cent covers the persons of talent and one per cent of that will have genius. The trouble is that while music is the universal language it is the subject of all subjects in which there is most ignorance."

Mme. Chaminade approved, "You are right; you are right."

"Don't talk to me about unappreciated genius," Mr. Sousa continued. "The world is hunting for cleverness, and if a really clever person gives the world half a chance he will be found out."

Mme. Chaminade:—"A bad teacher cannot ruin a great talent. I have seen geniuses of the genuine type succeed in spite of mediocre teachers. The true genius can be helped or hindered by his teacher, but he cannot be ruined."

"There is no such thing as hereditary transmission of musical genius. The musician's children are rarely musicians in this country. They hear too much music about the house. At my home there is prob-

ably less music than in any other musical home. The musicians usually come from families that know nothing about music, or at least don't keep it always going in the house. This is especially true in America, where children rarely follow in their father's footsteps."

"I know that Mr. Sousa's music is popular in France," I said, "but do you know much about other American composers over there?"

There Is No National Music.

Even French courtesy was not elastic enough to permit an affirmative answer to this. But Mme. Chaminade said she had heard much praise for one of our composers, whose name she pronounced "Magda Wale." In spite of a rather extensive knowledge of our native composers, I could not place this lady, till finally I realized that she was trying to say "MacDowell." But as Mr. Sousa called Saint-Saëns "Son-Sons," the honors were even.

Mme. Chaminade had heard of Edward MacDowell, but had known nothing of his compositions till one day she received some rolls of his in Paris and tried them in a piano playing instrument. She found them intensely interesting, she said. Also she had been impressed by the works of our leading woman composer, Mrs. H. H. A. Beach, whose music she had heard in London. She found it not merely melodious but excellent in construction and well made.

"Do you believe we shall ever have a national music here?"

Mme. Chaminade did not know, but Mr. Sousa cut the Gordian knot by attacking the very phrase.

"There is no such thing as national music," he said. "It is nothing but imitation. If Wagner had been born in New York he would have written in the American style. But good music is a question of personality, not of nation. Mme. Chaminade's music is not French, it is 'Chaminadic.' What is called nationalism anyway is only prenatal influence and environic suggestion. In Germany, when a father comes home to his family it is ten to one that he will talk of the symphony of the evening before. But when an American father and brother come home to dinner father says, 'Did you read about Donovan's three bagger in the eighth?' and the brother says, 'But it didn't cut any ice, since Merkle never touched second.'

"An American child is born with a baseball bat in his hand. A German child is put to sleep with a symphony and wakened by an oratorio. But things

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"EVER since I left the tomb," said the General, "I have been hearing about the wonderful sense of humor possessed by my countrymen; but although I have sedulously kept my ears open since my arrival in New York I have not seen or read or heard anything that could compare in any way with the utterances of my old friend Dr. Benjamin Franklin."

"Franklin was well enough in his way," rejoined the politician, "but nowadays we don't have to have any great humorists. Pretty near every man you meet is chuck full of fun. There's Judge Donothing, for example!"

"I've heard a great deal of him!" exclaimed the General interestedly. "They tell me he is one of the wits of New York. I should like very much to meet him and enjoy his flow of humor."

"Nothing easier," said the statesman. "There he sits in the café. Let's go over there."

The famous jurist, a large man with flabby features, untidy in dress and evidently addicted to the tobacco habit in its most offensive form, was seated at a small table gazing regretfully at a glass, long since emptied, that stood before him. He brightened perceptibly at sight of the newcomers, shook hands with them and again gazed thoughtfully down at the bottom of his glass.

"What are you doing now, Judge?" inquired the politician as the waiter disappeared to execute his order.

"Everybody," replied the Judge, who is noted far and wide for his quickness and smartness at repartee.

"Fine day for the race, General," continued the Judge, with a dry chuckle that signified impending fun.

What race do you refer, sir?" inquired the

GEORGE WAS The Father of Something



You have him there, Judge," said the politician, beating his knees in an ecstasy of delight. Then, seeing by the rising color in his cheeks that General Washington was not accustomed to having grimy thumbs inserted between his ribs, he said:—"Come, Judge, can't you tell us one of your funny stories?"

The distinguished jurist drained his glass, leaving the bits of cracked ice as dry as so many chips, and then, after a moment of solemn rumination, said:—"You may have heard of old Major Scuppernong, of the Georgia Blues? Well, the Major was one of those dry wits who never crack a smile no matter how hard the others in the party may laugh. Somewhere along in the early seventies he and I were stopping at Willard's Hotel, in Washington, and we had sitting at the same table with us an old fellow from Alabama—I don't recall his name just this minute—and with him a lady that we took to be his daughter, a young widow, all in black and as handsome a girl as ever stepped in shoe leather. The Major took to her from the start, and I admit that I was just a little mite interested myself. Awfully dusty here this afternoon, don't you think? I know my throat is so parched I can hardly speak."

Fresh supplies having been ordered by the statesman, Judge Donothing continued:—

"But for all the Major could do and say to charm her the young widow scarcely seemed to notice him, though her father was always quite willing to join in our conversation—and pretty bright conversation it was, too, I can tell you, when the Major turned himself loose. And so a couple of weeks went by and every day we met at the table at least twice, and still Mrs. Catawba—we learned her name from the clerk the first day—never raised her eyes from her plate. I would have quit trying to charm her long ago, but the Major was game, and the more she held off the more he persevered in his attempt to interest her or to provoke a smile at his witty remarks. Finally the day came when the conversation turned on shipwrecks and the Major began to tell about the wreck of the John Gilpin in the South Pacific Ocean 'way back in the fifties. I was watching out of the corner of my eye and I could see that the little woman was getting interested as he told how hard they worked at the pumps and how the provisions were getting lower and lower all the time. At last he came to the point where they were all starving and he was eating a big slice of rare roast beef, and then all of a sudden she looked up and said:—"How did you get the beef if



"YOU HAVE HIM T

there was nothing to eat on the ship? 'I got it out of the bulwarks, madam,' said the Major, and then you should have heard the roar that followed. Why, we all of us just kicked and hollered for five minutes. I tell you, when it comes to quick repartee you don't find many men to-day like old Major Scuppernong, of the Georgia Blues. What, going already? Well, I'm glad to have met you, General."

"Ha!" said the statesman, as they gained the lobby of the hotel, "here's the editor of our leading comic paper, the Shroud. He'll give you a good idea of American humor. I'll leave you with him, for I must hurry downtown. But remember we're to go to that big public dinner to-night. You'll hear something funny when the after dinner speakers get to work."

"Are you in our line of business?" inquired the editor, as the two men seated themselves for a little chat. "There is something in the cast of your face

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J. NORMAN LYND.

JUDGE!" SHRIEKED THE POLITICIAN.

to me the professional funny man." "I have always been told that my serious, if not severe." "People expect to look solemn and talk slow. It's the funnier. Now, I think that you could write a good humorous column for me every week. A picture at the head of it would help." "I never wrote anything funny in my life!" exclaimed the general. "I was always identified with the Declaration of Independence, and I read it to my officers, wintering at Valley Forge, after the first inaugural oath." "You might write up all that from a comic standpoint." "I don't know," said the politician, shaking his head. "If there was any-

thing funny in those events I failed to see it at the time," he said quite seriously. "I've got an idea!" cried the editor, as a bright flash of intelligence came into his face. "Get up a little series of stories founded on comical mishaps. I can think of a dozen subjects for you right off the reel, and we'll run a page a week called 'The Fresh and Frisky.' We'll have it all bright, new matter, too," he continued, with enthusiasm. "We can have a man coming home from the lodge drunk and finding that his mother-in-law has arrived for her annual visit. How does that strike you? Then, for Thanksgiving week we can have the turkey put in a new fangled gas range that scorches one end of it to a crisp and leaves the other raw. Then there'll surely be fun when they come to cut it up on the table. Then, at Christmas—be, he, he—I'm just full of funny ideas to-day—the wife can get her husband a box of cigars for more 'pays on his stick.'"

makers, suddenly remembering himself: "that's something. I heard this morning that old Hon. had closed up his city house and sent his family up to Connecticut to spend the winter—says his wife's health demands it—and that Billy Pittheimer's offered his seat for sale and swears he'll quit the Street for good. That was a good joke you fellows played!" And again the two men screamed with honest laughter at the comical mishaps that had overtaken their friends.

The dinner that the General and the statesman attended that evening was one of those jolly bohemian affairs that corporation lawyers, insurance adjusters, coroners, manufacturers of condensed milk and other commercial and professional geniuses are so fond of getting up. As the coffee was served the chairman arose to introduce the speakers, and the statesman nudged his friend with his elbow and said in a low voice, "Now, listen and you'll hear some of the funniest stuff you ever heard in your life."

"I was travelling through the State of Delaware at the time of the last peach harvest," said the first speaker, with a comical leer on his face, "and I asked one of the natives what they were going to do with all the peaches.

"'Wa'al,' he said, in dry country fashion, 'what we can't eat we can, and what we can't can we eat.'"

After the shouts of laughter had subsided the next speaker arose and said:—"There was once an honest lawyer by the name of Strange, and as he was about to die he called his wife to him and asked her not to put his name on the tombstone, but to simply say 'Here lies an honest lawyer.'"

"'But why not put your name on it?' inquired his wife.

"'There's no need to,' he made answer, faintly: 'every passerby that reads the inscription will say, 'That's strange.'"

"I think," said the General to his friend, "that I will withdraw. Yesterday I saw a newspaper column headed 'Wit and Wisdom.' In Dr. Franklin's day the two words were almost synonymous. I had no idea that within the brief space of a century and a quarter they could become so widely separated." And he left the room just as the third speaker was beginning a delicious anecdote about an Irishman who was eating green corn and held out his cob to ask

write duct it, I find myself thrilled with ferocity, and I catch myself growling "Death to the enemy! Death to the enemy!"

There was something strangely and truthfully convincing in the simple sincerity with which these two world famous composers told how meekly they had served as the mere transmitters and recorders of some overpowering spirit from outside. There was a peculiar fitness in their contrasting successes.

The woman had linked a perfect melody to a woman's poem about the little silver ring her sweetheart had given to her, the little silver ring that bound their troth and was the consolation of lonely hours and should gleam on her finger when she lay in her coffin, "very pale among the roses."

And the man had given voice and form to one of those frenzies of patriotism, in which a man loves his country as a beloved woman for whom he longs to fight and would be glad to die if in dying he may only bring death to the enemy.

It is his unequalled gift for expressing and arousing the emotions of warriors that has lifted Mr. Sousa above the mere scribblers of march tunes into the dignity of a world moving genius.

It is her unequalled grace in expressing as a woman musical ideas in a woman's way that has lifted Mme. Chaminade from the mob of women composers who are trying to disguise their femininity under a bearded mask and who confuse racket with virility.

The public has need and room for both the song of the cannon and the song of the distaff, and it has done well to select these two persons as the wearers of the two crowns. Mr. Sousa writes like a manly man and Mme. Chaminade like a womanly woman.

Getting to the Point in French.

The question of sex in art had been brought into the discussion by Mr. Sousa when he launched that startling question:—

"Ask her if she'd rather be a composer or a woman."

The dramatist, used to graceful Parisian periphrases, had begun to soften the Sousan brusquerie by elaborate modulations:—

"Monsieur Sousa demands, madame, if it is that you find in it more of the—how, says one?—felicity that one should herself give to the—I—you—of it, beg pardon, madame—duties of the household, the joys and sorrows of the family of the"—

But I, impatient for the answer, broke in with bad grace:—

"Oh, give me the straight," and I proceeded to give it to her, in crooked French:—

"Mossoo Sousa demande, madame, lequel vous préférez—être femme ou être compositeur?"

"Compositeur!" Mme. Chaminade answered instantly, proving that by some womanly intuition she had understood my French. She went on, "There is something about one's art, one's work for art's sake; the sorrows and delights that come from an art-life that no other life can approach."

Mr. Sousa answered with a grimly benign compliment of ambiguous intent.

"Tell her that, much as I admire her, I admire her mother more."

Mme. Chaminade checkmated this by a deep salaam, and a retort:—

Hummed Mozart at Two Years.

"My mother was a musician. My home was musical. They said I was reared under a piano. At the age of two I hummed a fragment from a Mozart sonata. But between being a mother and an artist, I should prefer to be an artist."

"Do you think it hard to be both?" I asked.

"That depends. Marriage must adapt itself to one's career. With a man it is all arranged and expected. If the woman is the artist it upsets the standards, the conventions, the usual arrangements and, usually, it ruins the woman's art. Bad artists can be bad mothers, too, sometimes, but though I have been married and am a widow now, I feel that it is difficult to reconcile the domestic life with the artistic. A woman should choose one or the other."

We were getting into deep water, and the dramatist switched the subject.

"Supposing that an American girl wants to follow a musical career, what is your advice to her? The great success of a woman like you in France and your tour of the country will stir many girls to greater ambition. But we know so many sad cases of young women of talent who decide that they must go to Europe for the sake of their career; their parents spend their savings on them, and they go abroad, waste years, suffering privations and disappointments and often great temptation; then they come back to America with hearts broken, money and time and illusions gone, and they sink into oblivion in the West or the South."

Mme. Chaminade concurred:—"I have seen, oh, so many American women like that come to Paris, stay a few years and go back broken hearted, as you say. But why do they come to us in Paris? Let them study

all the civilized armies of the world. These composers are technically expert and scholars as well as popular.

"I get hot about that word 'popular,'" Mr. Sousa exclaimed. "Popular does not mean bad by a long shot. Technical rot is written by big men and untechnical rot is written by little men. Popularity is the verdict of the public on the success of a work in its special field."

"When my band was packing Queen's Hall, in London, once, I was told that a symphony conductor had sneered, 'He gets the mob because he gives them marches.' Now, marches are only a small part of my programme. There is never more than one in the regular list; if the audiences get others it is because they demand them as encores."

Pleading for the Frenchman.

"A large part of my programmes is always devoted to music of the highest class. Just to answer this critic, however, I offered to give the most popular concert ever given in London, and to include only the works of the most classic composers. I did, and it was a tremendous success."

When this was translated to Mme. Chaminade she was eager to know the programme, and Mr. Sousa gave it offhand.

"Miss Maude Powell, the violinist, played Mendelssohn's Violin Concerto, the most popular of all violin works. Miss Estelle Liebling, the soprano, sang Mozart's fascinating Batti, batti, from 'Don Giovanni.' The band played Handel's Largo, Bach's Loure, the andante from Haydn's 'Surprise Symphony,' Beethoven's 'Leonore' overture, Schubert's Military March, Weber's 'Invitation to the Dance,' Schumann's 'Träumerei' and Mendelssohn's Wedding March."

"Those," said Mr. Sousa triumphantly, "are ten of the most popular compositions ever written, and every one of them is from the pen of a classic composer whom the severest critic would call a classic. I didn't even include an opera composer like Wagner."

It was not necessary to translate the names or their titles to Mme. Chaminade; she nodded her curl covered head in approval after each item.

The dramatist interposed in French of impeccable grammar but with a distinct desire to make trouble:—

"Would you agree, Mme. Chaminade, that those nine names are the greatest in music?"

She answered, "Oui, oui."

The dramatist, who delights in laying traps for

heroines, gloated:—

"Do you realize, Mme. Chaminade, that among these nine men not one is"—

I shuddered for fear that he was about to say "not one of these men is a woman."

But he said "not one of them is a Frenchman."

This was bad enough to say in French to a Frenchwoman, but Mme. Chaminade only laughed aloud:—

"As I was hearing those great names I thought they were all French."

The dramatist still pursued her.

"Is there any Frenchman big enough to belong there?"

Mme. Chaminade hesitated between her patriotic and her musical duty. She pleaded:—

"Berlioz was very great, and there was Bizet, and then there were Massenet and Saint-Saëns."

In all gallantry Mr. Sousa hastened to pacify her wounded love of country.

"Bizet wrote operas, and I omitted even Wagner. Berlioz was indeed great. He is the father of modern orchestration, but he hasn't been dead long enough, and as for the others, they aren't dead at all. A hundred years later and I would probably include them all. But what I was trying to prove was that popular music is not a question of writing down to the masses. The noblest composers have been popular at their best in spite of themselves."

"Flows from One's Soul."

"What makes a thing popular?" the dramatist asked anxiously, looking perhaps for tips in his own trade. The answer did not offer much practical help. It was one word:—

"Inspiration."

We others—we plain people—sat back and gasped.

Mr. Sousa explained:—

"The power that forces the inspiration out of you and me also prepares the world for it. Anybody can write music of a sort. But touching the great public heart is another thing. My religion is my composition. Nobody can rob me of what I have done. And however much that is, you've known me for years," he turned to me, "and you know that I am still able to wear the same sized hat."

I nodded emphatically, and he went on:—

"My success is not due to any personal superiority to other people. But sometimes Somebody helps me and sends me a musical idea, and that Somebody helps the public to lay hold of my meaning. It doesn't happen all the time by any means, and I know when a com-

position lacks inspiration. I can't write music. At any hour of the twenty-four to paper, something comes. But later I usually destroy it."

Mme. Chaminade glowed as this was translated to her.

"That is true of me also," she said, "the habit of writing; one writes not what one knows, but what one feels. But to write music is not what one does, it is what one is. The music that counts is the music that comes at moments of intense life. The music that has become popular has come from moments of extreme joy or melancholy."

The dramatist and I coincided in a bromidic inevitableness:—

"How did your most popular song come?"

A Book of Verses and S

"I found myself in a mood of vaudeville nothing in particular, simply a trifle picked up a book of verses by Rossetti, a very brilliant woman, now the wife of the dramatist, Edmond Rostand. I came across 'The Little Silver Ring That Once Was Mine.' It fitted in with my sad mood. The next day I sat in my chair with the book open and sang the melody as it welled to my lips. I sang it. Later, I wrote it down and added the accompaniment I seemed to have made me weep, and that is why it is so popular."

This led Mr. Sousa to tell how his "Death to the Enemy" march was composed.

"I had been abroad touring Europe. I had played in sixteen countries and was sick for my own. On the steamship I was homesick. I was pacing the deck and thinking of the glory of the flag, the greatness of the Stars and Stripes Forever. I felt how over me irresistibly. I felt how the world it was that our flag should be Stars and Stripes Forever. I saw enemies rising like waves against our shores going out to battle, great armies could see their bayonets as they could hear the triumphant song that was the way the air came to me. It was finished when the boat landed. Then I found myself, as I paced the deck, 'Death to the enemy! Death to the enemy!' is the growling passage you hear in the music, and to this day, I

Sousa Sends Boys' Club \$100 Check

MARCH KING ANXIOUS TO HELP CAUSE

Great Concerts Assured Both Afternoon and Evening Tomorrow.

SOME GOOD TICKETS STILL LEFT UNSOLD



JOHN PHILIP SOUSA

John Philip Sousa and his band will arrive in Worcester tomorrow morning at half past eleven all ready for the two concerts to be given in the afternoon and evening under the auspices of the Gazette for the benefit of the Boys' club. The afternoon concert will begin at 2.30 and the evening concert at 8.15.

The interest that Mr. Sousa has in the two concerts may be seen from the letter received from him by the Gazette this morning. It explains itself and is appreciated by everybody who is anxious to see a good sized check turned over to the Boys' club after the concerts are over. The letter follows:

Middletown, Conn. Dec 15, 1909.

George F. Booth,
Editor of the Gazette,
Worcester, Mass.

My Dear Sir:
I enclose herewith my personal check for one hundred dollars as my contribution to the general fund for the concerts to be given in Worcester under the auspices of the Gazette for the benefit of the Boys' club. The object is a worthy one and has my hearty approval. If for no other reason than for the sake of the boys of Worcester I trust the venture will be a big success, and for that reason shall try to make the 24th and 25th concerts by the Sousa band the best the band has ever given in your city.

Yours very truly,
JOHN PHILIP SOUSA.

BOYS INVITED

In addition to the above contribution, Mr. Sousa is looking out for the interests of other boys and has invited the St. Joseph's Industrial School band of Millbury to attend the afternoon concert at the expense of the Sousa management. The band has accepted the invitation and will attend in body.

Boston Herald.

APPEARED BY SOUSA'S BAND.

Large Audience at Boston Theatre Hears New and Old Favorites.

A concert by John Philip Sousa and his famous band attracted a large audience to the Boston Theatre last evening. The program was as follows:

- Well Tempered Clavier, Choral and Giant Fugue.....Bach
- Cornet solo, "The Debutante".....Clarke
- Herbert L. Clarke.
- Suite, "Maidens Three".....Sousa
- Vocal duets—
- (a) Indian melody, "The Sun Worshipers"....(Harmonized by H. W. Loomis)
- (b) "Come to Arcadia".....Ed. German
- The Misses Hoyt.
- Prelude and Liebestod from "Tristan and Isolde".....Wagner
- Minuet and Farandole from Second Suite.....Bizet
- (a) Dance of the Saplings (new).....Schneider
- (b) March, "The Glory of the Yankee Navy" (new).....Sousa
- Violin solo, "Zigeunerweisen".....Sarasate
- Miss Florence Hardeman.
- Rhapsody, "Slavonia" (new).....Friedman

The individual artists were Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Mr. Sousa, as usual, was liberal with his encores, and in addition to the numbers on the program gave many selections from his own compositions. A feature which caught the fancy of the audience was "My Wife's Gone to the Country," rendered by the band with appropriate variations. Among other encores were "El Capitan," the sextet from "Lucia," "Carnival of Venice," "Perpetuum Mobile," "The Pres. Lance," "Stars and Stripes Forever" and "Manhattan Beach."

ing of his well-known generosity in this respect. The concerts were successfully handled by Mr. F. E. Ballou as local manager. The evening programme follows:

- Overture, "Tannhauser".....Wagner
- Cornet solo, "Showers of Gold".....Clarke
- Mr. Herbert L. Clarke.
- Bacchanalian suite, "People Who Live in Glass Houses".....Sousa
- (a) "The Champagne"
- (b) "The Rhine Wines"
- (c) "The Whiskeys"
- (d) "The Cordials"
- Vocal duet, "Come to Arcadia".....Edward German
- The Misses Hoyt.
- Prelude to the Russian drama, "Crime and Punishment".....Rachmaninoff
- Minuet and Farandole from "Second Suite".....Bizet
- "Entr' Acte".....Helmsberger
- March, "The Glory of the Yankee Navy".....Sousa
- Fantasia for violin, "Romeo and Juliet".....Gounod-Alard
- Miss Florence Hardeman.
- Rhapsody, "Slavonia" (new).....Friedman

Newspaper Cutting Bureau in the Wor

TRIBUNE
PROVIDENCE, R. I.

DEC 19 1909

SOUSA BAND CONCERT.

Played to Appreciative Audiences at Infantry Hall.

The coming of the famous Sousa and his corps of musicians and soloists to Infantry Hall drew two large audiences yesterday afternoon and last evening. The excellence of the programme at both performances brought wave after wave of enthusiastic applause from the audience, encores being demanded for practically every number.

It was a noticeable fact that the compositions of Sousa himself won the greatest applause. One of the biggest successes of the evening programme was his "Glory of the Yankee Navy," a patriotic march, and a Bassanalian suite, "People Who Live in Glass Houses," which, with the incidental singing by the Misses Hoyt, proved highly entertaining and represented something radically different from the general run of band and duet selections.

The solo and duet work was done by Miss Frances Hoyt, a soprano, and Miss Grace Hoyt, a mezzo-soprano of more than ordinary ability. Every selection by the two young women was enthusiastically applauded and they were frequently called upon for encores. Miss Florence Hardeman played excellent on the violin.

The welcome given Herbert L. Clarke, formerly leader of the American Band, was hearty and he was made to feel that local people have not forgotten him. The applause he received when he arose to begin his selection on the cornet, particularly in the evening, was redoubled at the completion of his finely rendered selection.

The programme for the afternoon performance follows:

- Overture, "Spring".....Gillmark
- Cornet solo, "Sounds from the Hudson".....Clarke
- Mr. Herbert L. Clarke.
- Suite, "Maidens Three".....Sousa
- (a) "The Coquette"
- (b) "The Summer Girl"
- (c) "The Dancing Girl"
- Vocal duet, "Charming Butterfly".....Compre
- The Misses Hoyt.
- Prelude and Liebestod—"Tristan and Isolde".....Wagner
- "A La Cossack-Kakuska".....Lehar
- (a) "Scherzino".....Sousa
- (b) March, "The Fairest of the Fair".....Nachez
- Violin solo, "Gypsy Dances".....Nachez
- Miss Florence Hardeman.
- Rhapsody, the Fourteenth.....Liszt

The audience at the evening performance was somewhat larger than that of the afternoon, but no more appreciative or generous in its applause.

The evening programme follows:

- Overture, "Tannhauser".....Wagner
- Cornet solo, "Showers of Gold" (new).....Clarke
- Mr. Herbert L. Clarke.
- Bacchanalian suite, "People Who Live in Glass Houses" (new).....Sousa
- (a) "The Champagnes"
- (b) "The Rhine Wines"
- (c) "The Whiskeys"
- (d) "The Cordials"
- Vocal duet, "Come to Arcadia".....Edward German
- The Misses Hoyt.
- Prelude to the Russian drama, "Crime and Punishment".....Rachmaninoff
- Minuet and Farandole from Second Suite.....Bizet
- "Entr' Acte".....Helmsberger
- March, "The Glory of the Yankee Navy".....Sousa
- Fantasia for violin, "Romeo and Juliet".....Gounod-Alard
- Miss Florence Hardeman.
- Rhapsody, "Slavonia" (new).....Friedman

SOUSA BAND CONCERT
Give Two Excellent Concerts for Boys' Club in Mechanics Hall.

John Philip Sousa conducted two concerts in Mechanics hall, yesterday afternoon and last night, and his band of 50 players was assisted by Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. There was a fair-sized audience in the afternoon and the seats were occupied at night except the rows under the galleries, which are considered the least desirable.

George F. Booth, who managed the concerts for the benefit of the Worcester boys club, said last night: "The seats for the evening concert were practically all sold, though not all occupied. For the afternoon concert also there were more seats sold than occupied. I do not yet know what the profits are."

Mr. Booth said he and Mr. Sousa are friends, having met on hunting trips. At the afternoon concert there were present, Mayor James Logan and Mrs. Logan, Hon. Edward L. Davis, Mr. and Mrs. Richard Healy, George T. Dewey and family, M. P. Whittall and family, Hon. Henry A. Marsh, William G. Ludlow, Miss Nella Marble, and many other representative citizens, a company of boys from Highland military academy and some from Mt. St. Joseph industrial school, several clergymen and workers for the Boys club, including Supt. David W. Armstrong, who assisted Harry L. Dadmun in the ticket office. Women as well as men assisted the club and Mrs. Dadmun was in the box office for a while.

The afternoon program opened with the Goldmark overture, "Spring," a most inviting selection. Then came the usual Sousa march encore, which was followed by a cornet solo, "Sounds from the Hudson," by Mr. Clarke, composer and soloist.

"Carnival of Venice" was played by the cornetist in response to the applause. Then a suite, "Maidens three," by Mr. Sousa. The first maid was a "Coquette," modeled after Longfellow's, of whom he warned men to "Beware." The music in its sprightliness would have suggested it.

She was followed by "The summer girl," with downcast eyes of dreamy blue, according to the program notes, and there was a glint of sadness beneath the lashes, if the musical idea as evolved by the wood, wind and concussion instruments might be believed. The third girl was "The dancing girl," and there was the opening chorus of the ballet, the whirling and swish of skirts, the tiptoe dance and all, in the progression of the theme. "A very pretty thing" she was described. And so the music, too, might be designated. Sousa two-steps that set the feet a-going followed all the numbers.

The Misses Hoyt next appeared, and furnished a novelty, for it is not usual to hear two sisters, both capable singers and well-trained artists, in duet on the concert stage. The young women looked well in white gowns. They sang, "Charmant papillon," Compre, then gave "In Cuba," a fantastic Spanish waltz ballad, and for another extra number, the German rollicking song, "Merry husband."

The final number before intermission was the prelude and "Liebestod," from Wagner's "Tristan and Isolde." This pleased many who are not so well entertained by the lighter things.

After intermission a new work was presented, in the Cossack fashion, "Kakuska," Lehar, and was well received. To follow it the band had a bit of humor, removing the melancholy. This was a brisk and snappy version of "My wife's gone to the country," and there were numerous indications that hubby was overjoyed at the absence.

The next number was "Scherzino," Moszkowski, followed by the Sousa march, "The fairest of the fair." Then came "The stars and stripes forever." At the opening bars the audience applauded simultaneously, recognizing the most popular of all the march king's writings of this sort.

Miss Hardeman played "Gypsy dances," Nachez, and was called out again to give Gounod's "Ave Maria," with harp accompaniment, one of the most effective numbers of the afternoon. She played twice before she was permitted to bow her final acknowledgment. Her gown was a light blue messaline.

Liszt's 14th "Rhapsody" was the last number on the program.

The night program opened with the overture from Wagner's "Tannhauser," which meets with the approval of all audiences, and was given superbly. Then came Mr. Clarke's cornet solo, a new one by him, "Showers of gold," displaying the excellent technique of the player and the versatility of his musicianship.

The odd, new "Bacchanalian" suite by Mr. Sousa was offered next, and it proved an interesting study. It is entitled "People who live in glass houses." It would hardly do to prophesy it might influence an election, if played at a concert just before, but it certainly sounded good to some men in the audience who were bemoaning the fact that Massachusetts is a long way off.

The encores were plentiful. The Misses Hoyt appeared in a duet with Edward German, "Come to Arcadia." They gave for encore a French song, then a German, as in the afternoon. They were becomingly attired as at the afternoon performance, though their evening gowns were blue.

The weird and awful, in its proper sense, prelude to the Russian drama, "Crime and punishment," Rachmaninoff was the next number by the band. The tolling of the bell in this peculiar and unusual musical writing almost sends a shiver through the listener. It is a ponderous, uncanny work.

But it is just short enough to leave the mind studying it and not pronouncing final judgment upon it.

After intermission the first number was the "Minuet and farandole," from the second suite by Bizet. Then came "Entr' acte," Helmsberger, and Sousa march, "The glory of the Yankee Navy," which was enthusiastically encored. "Perpetual motion" was another favorite.

Miss Hardeman played the "Fantasia" for violin, from "Romeo and Juliet," Gounod-Alard, and played twice in encores. One of these selections was the "To a wild rose," of the late MacDowell, and it was a perfect example of the composer's imagery and the player's art. A new rhapsody by Friedman, "Slavonia," slightly suggestive at times, Wagner, was the final number.

Taking encores and all, the audience got more than its money's worth, and often for nothing.

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PROVIDENCE, MASS.

DEC 20 1909

SOUSA DELIGHTS LARGE AUDIENCE.

Sousa's popularity and that of Sousa's Band was attested at the Boston Theatre last evening by the enthusiasm with which a large audience received every number on a well-selected concert programme. So numerous were the encores, and so good-natured the great bandmaster's response that the arranged programme was nearly trebled in length. The singing of Misses Frances and Grace Hoyt, the cornet solos by Herbert L. Clarke, and the violin playing of Miss Florence Hardeman divided honors with the enthusiasm accorded the band. Sousa's new march, "The Glory of the Yankee Navy," became immediately popular and several of the older favorites were heard in response to recalls.

Sousa's Band.

No band plays just the way Sousa's band does and a characteristic Sousa concert was given at the Broadway theatre last evening, arousing the audience to an enthusiastic pitch. Stirring marches were given with a dash and verve only to be expected under the inspiration of the magical baton of the great bandmaster. All the numbers on the programme were encores and some of them more than once. An arrangement that was appreciated by the audience, or at least, that part of it not familiar with all musical numbers, was the displaying of a card on which was printed the title of the encore numbers. The concert opened with the overture from Tannhauser. Wagner's music was played with splendid effect, and for an encore it was El Capitan. The Bacchanalian suite was followed by "The Diplomat." The prelude to the Russian drama, "Crime and Punishment," was played with remarkable tonal effects. For the encore there was given "The Fairest of the Fair," in which the solo parts were played by five trombones. Bizet's intermezzo, minuet and farandole were followed by "My Wife Has Gone to the Country" and by Amina. The new march, "The Glory of the Yankee Navy," by Mr. Sousa, met with instant and hearty appreciation, and for an encore, Mr. Sousa's "The Stars and Stripes Forever" was played with fine spirit, enthralling the audience. Mr. Sousa had to come back with another of his compositions, "Washington Post." The last band number was "Slavonia." Herbert L. Clarke was heard in a cornet solo, "Showers of Gold," showing his remarkable skill on the cornet. As an encore "Carnival of Venice" was given.

The Misses Frances and Grace Hoyt, soprano and mezzo-soprano, were heard in solo and duet work. Their first number was from the opera "Merry England." This was followed by "Merry Husband" and "Contes d'Hartman."

Miss Florence Hardeman scored a decided triumph in her violin solos. She played with virility and splendid tone, and had to respond to two encores. Her numbers were a fantasia from Gounod-Alard; "To a Wild Rose" and the sparkling "Hungarian Dance," a favorite of all violinists.

**SOUSA AND HIS BAND
IN A SOUSA CONCERT**

A good sized audience welcomed Sousa and his band at the Academy of Music Monday afternoon and showered liberal applause upon a program of liberal variety ranging from the Tannhauser overture to "My Wife's Gone to the Country," with vocal obligato. Sousa was well represented as composer on the program both in old and new numbers including "El Capitan," "Manhattan Beach," "Stars and Stripes Forever," and the Bacchanalian suite, "People Who Live in Glass Houses," and the new march, "The Glory of the Yankee Navy," which seemed to be as thoroughly relished as the old favorites. The program opened with the Wagner number, which was all in all one of the best of the lot. Cornetist Clarke showed fine technic in his solo "Showers of Gold," which he followed by variations on the Carnival of Venice. The Sousa suite was accompanied with great popping of corks and other demonstrations that would arouse a thirst—even in Leeds, and for encores was followed by "Perpetual Motion" and "The Diplomat." The Misses Hoyt sang a pleasing duet from German's "Merry England" and for encore a still more pleasing number from Offenbach's "Contes d'Hoffman." The first half of the program ended with a dramatic tone poem by Rachmaninoff, "Crime and Punishment," written for Dostoiievsky's tragedy, which was one of the noble numbers of the afternoon. The second part opened with the piquant minuet and farandole from Bizet's second suite for orchestra. Sousa's new march "Glory of the Yankee Navy" scored instant favor and was wildly encored. Miss Hardman, a young violinist who handled her instrument with much fervor, won the audience by the dash and virility of her style. She gave first the

Gounod-Alard "Romeo and Juliet" fantasia, and for encores played "The Wild Rose" and a Hungarian dance. The closing number was a brilliant rhapsody by Friedmann, "Slavonia," which showed the band as at present constituted quite up to the standard Mr. Sousa has so long maintained. He himself is as effective and fetching as ever and met with the liberal applause of the afternoon was directed toward the popular band master.

**SPRINGFIELD, MASS.
DEC 21 1900**

SOUSA BAND CONCERT.

A Large Audience at Court Square Theater to Hear Classics and Two-Steps.

Excepting for the seats near the front which it is prudent to leave vacant at a band concert, Court Square theater was well filled last evening for the concert by John Philip Sousa and his famous band. The assisting soloists were Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. The concert was exactly like every other Sousa concert, full of snap and go, and compounded in equitable proportions of classical works and lighter pieces. Sousa the composer was well represented, as a matter of course—that is what people have been going to hear these many years. There were old favorites dating back to "El Capitan" and "Stars and Stripes Forever," and such novelties as the Bacchanalian suite, "People Who Live in Glass Houses," and the new march, "The Glory of the Yankee Navy," which seemed to be as thoroughly relished as the old favorites. The only thing lacking was a North Pole Two Step, with Cook and Peary themes in two-part harmony; Mr. Sousa will doubtless have that for next year.

The program opened with the Wagner "Tannhauser" overture, an effective num-

ber for band, even though the violin figures sound oddly on clarinets—there is as much difference as between a cascade and a flight of stone steps. But the brasses have a superb opportunity, and it was not neglected. An encore brought out the "El Capitan" march, one of the best Sousa has written. Mr. Clarke showed a brilliant technic in a solo, "Showers of Gold," composed by himself, and for encore played variations on "The Carnival of Venice." The Sousa suite was not meant, evidently, for the prohibition belt; there are four movements, dedicated respectively to the champagnes, the Rhine wines, the whiskys and the cordials. There was a lively popping of corks and beverage gaily followed beverage; on his southern tour Mr. Sousa can call his suite "The Soda Fountain." The work pleased and was followed by two encores, "Perpetual Motion" and "Free Lance." The Misses Hoyt sang a pleasing duet from German's "Merry England," and for encore gave a melodious number from Offenbach's "Contes d'Hoffmann." Even this did not satisfy and the singers responded to another recall with "The Merry Husband."

The first half of the program closed with a dramatic tone poem by Rachmaninoff, "Crime and Punishment," written for Dostoiievsky's tragedy. One could not always be sure which was crime and which was punishment, but the work deserved better than to be followed by "Fairest of the Fair," with five trombones lined up at the front of the stage to address the galleries. The second part opened with the piquant minuet and farandole from Bizet's second suite for orchestra, which also was illustrated by being followed by "My Wife's Gone into the Country," orchestrated with rude laughter. But the Helmsbriener "Entr' acte" was pretty, and the "Glory of the Yankee Navy" was enthusiastically received. The encores were "Stars and Stripes Forever" and "Manhattan Beach." Miss Hardman, a young violin player who caught the interest of the audience from the outset, played the Gounod-Alard "Romeo and Juliet" fantasia with dash, and for encores played "The Wild Rose" and a Hungarian dance. Her technic is still immature, and in the fast passages she is somewhat given to scrambling, but she has many pleasing qualities. The closing number was a brilliant rhapsody by Friedmann, "Slavonia." The band is well up to its old standards, and Mr. Sousa has lost nothing of his old-time energy.

**SOUSA'S BAND.
March King Stirs Audience to Great Enthusiasm.**

There is only one March King, and there is none to dispute the title with John Philip Sousa; consequently, last night's program by Sousa's band at the Court Square theater was liberally besprinkled with Sousa marches, and the audience, which was of good size, felt that it had received the worth of its money. The marches were played principally as encores, and included "El Capitan," "Free Lance," "Fairest of the Fair," "Stars and Stripes," "Manhattan Beach," and of course the "Stars and Stripes" aroused the greatest enthusiasm because of the stirring obligatos for piccolos and brasses.

The "Tannhauser" overture opened the program and demonstrated that the band can play classical music as well as Sousa marches. The clarinets were especially prominent in this number. The "Bacchanalian" suite, a new and original composition, tickled the fancy of the audience. It opened to the lively popping of champagne corks, indicative of a merry company, the music being pitched in a blithe-some key. A more rollicking tone characterized the "Rhine Wines," and a mellow effect was obtained with muted brasses. The "Whiskies" were characterized at first by staggering notes, finishing, however, in jig time, that showed the exhilarating effects of Irish whisky, or was it Scotch? The "Cordials" introduced mellifluous tones and was replete with sensuous music, indicating that the bacchanals had finally arrived at a well-mellowed condition. To an imperative encore, Mr. Sousa responded with his idea of "Perpetual Motion." The prelude to Russian drama was re-



JOHN PHILIP SOUSA

plete with melodramatic music and indicated that Rachmaninoff must be of the impressionist school. The prolonged note of the finale was a wonderful bit of delicate execution. The Bizet number, which opened the second part of the program, was played in a musicianly manner, and Mr. Sousa responded to an encore with a humorous on "My Wife's Gone to the Country," which set the audience to chuckling with mirth, especially when the clarinet piped up in the refrain in the thinnest of tones. It was a capital bit of humorous music, and in response to an encore "Amina" was played. Mr. Sousa also played his latest march, "The Glory of the Yankee Navy," and though it bore a strong family resemblance to his other marches it was none the less popular, as there was the Sousa rhythm and the Sousa drum beats, also a "tune" that set the feet tapping and the head swaying in unison with the instruments. The rhapsody, "Slavonia," was characterized by a barbaric clash of sounds at the finale.

Mr. Sousa retains Herbert L. Clarke as cornet soloist and he played a new selection, entitled "Showers of Gold," in which he had full opportunity to display his wonderful execution. All the coloratura of which a cornet is capable was brought out by Mr. Clarke and he had to respond to an almost frantic demand for an encore, playing the "Carnival of Venice" with variations, and getting in his wonderful high note on the finale. The Misses Hoyt were the vocal soloists and gave great pleasure. Their voices blend harmoniously, and though the mezzo had a slight cold, which affected her upper register, her splendid alto notes were heard to advantage in the "Contes d'Hoffmann," their first encore. For a second encore they sang a merry lilt, entitled "The Merry Husband." Florence Hardeman created a furore of enthusiasm as violin soloist. Her bowing is nervous and firm, and she produces excellent tonal results, especially in the ballad "To a Wild Rose," which was played with much delicacy of expression. To a second encore she played a Hungarian dance with great brilliancy of execution. Miss Hardeman, in fact, rather dazzled the audience by her playing.

Newspaper Cutting Bureau in the World
GLOBAL
BOSTON, MASS.
DEC 20 1900

Y. EVG WORLD
27 1900

SPLENDID CONCERT.

Sousa's Band Welcomed and Applauded Liberally at the Boston Theatre by a Big Audience.

The magic in the name Sousa and the magic in the wand that the bandmaster uses were much in evidence at the Boston theatre last night; the first drawing a crowd to the playhouse that filled every seat, and the other directing the tones that were soft and low one minute and clear and loud another, but always harmonious. With soloists to vary the program it was a delightful evening of music. That the audience thought so was clearly evident by the manner in which the applause followed each number, particularly Mr. Sousa's new Navy march and his suite, "Maidens Three."

Mr. Sousa knows Boston audiences well and he knows what they like, so had all planned his secondary program, the encores, which by the way were as numerous as the selections originally mapped out, and therefore the spirited marches that have made the band and its director famous were played, some a second time. So with these as a contrast to the numbers from some of the masters such as Bach, Wagner and Bizet, it made a delightful entertainment.

The singing was by Misses Frances and Grace Hoyt, the former a soprano and the other a mezzo soprano. It was splendid. The evidence of their having sung together for a long time was apparent, for the rhythmic flow of their voices was without a flaw. Their voices blended admirably and their songs merited the applause they received.

Herbert L. Clarke, cornetist, and Miss Florence Hardeman, violinist, were the instrumental soloists. Mr. Clarke played early in the concert and as was expected his solos were given with a brilliancy that won him applause that showed thorough appreciation. It was all the more pleasing to him, for his first solo, "The Debutante," was his own composition. Miss Hardeman found the audience just as appreciative when she played the violin. Her selection, Sarasate's "Zigeunerweisen," gave her the chance to bring out the beautiful tones noted in a violin, and there was nothing half-hearted in the applause she received. It was the same with her encore.

As for the band, well every one that has ever heard it play knows how well it does. Last night it was the same story and an evening never passed more quickly or delightfully for those present. It was Mr. Sousa's farewell to Boston for the season.

SOUSA'S BAND APPEARS AT THE HIPPODROME.

A large and appreciative audience greeted Sousa at the Hippodrome last night. He was generous in responding to encores, and it was distinctly a Sousa night. "Harrigan," "America," "Stars and Stripes" and "Manhattan Beach" were exceptionally well received. Herbert L. Clarke, the cornet soloist, was in good form, and Virginia Root's "Annie Laurie" brought the house to her feet. Florence Hardeman, violinist, won much applause.

Newspaper Cutting Bureau in the World
MUSICAL COUNTRY
From **NEW YORK City**
Address
Date **DEC 22 1900**

Battle Creek Music Notes.

BATTLE CREEK, Mich., December 17, 1900.

Battle Creek was favored recently with another visit by John Philip Sousa and his splendid band. Years of travel and ceaseless work do not seem to lessen the energy of this noted conductor. Mr. Sousa's musicianship is ever evident in each selection he directs. His perfect control of the entire band by his graceful wielding of the baton and the many original and clever movements used by him make his worldwide fame thoroughly justified.

The assisting artists with Mr. Sousa this year are the Misses Hoyt, soprano and mezzo soprano, and Miss Hardeman, violinist. The latter completely captivated her audience in Battle Creek. For one so young she is a brilliant violinist.

SOUSA'S BAND

FAMOUS LEADER AND COMPOSER
HAS SMALL AUDIENCE AT
POLI'S—GOOD PROGRAM.

To an unknown and obscure Slavonic composer was given the place of honor upon the program rendered by John Phillip Sousa and his band at Poli's yesterday afternoon. Ever on the lookout for the new, seizing with unerring foresight upon that which is adaptable to the demands of a fickle American musical public, the national bandmaster selected "Slavonia," a rhapsody by Friedeman, as the finale of each concert on his now closing continental tour. Touched here and there with the hand of a master, the folk songs of Slavonia tinged with the plaintive call to liberty, close with a burst of patriotism from cornet, trombone and piccolo. It was in the interpretation of this rhapsody, perhaps more than in any other part of the program, that the real test of the band arrangement was seen and it brought to a close a well-rounded program.

There is no mistaking a Sousa program. His personality predominates. Hardly as spectacular or emotional as Creatore, there is no mental intoxication apparent. Rather does the bandmaster touch the strings of altruistic emotion and patriotic enthusiasm. It was just that sentiment which was brought to the front in his new march, "The Glory of the Yankee Navy," characteristic of his earlier compositions, with a somewhat different movement, but still reminiscent of the long line of Sousa successes.

Hardly had the volume of applause reached its height when the band swung into the ever-popular "Stars and Stripes Forever," the least of Sousa's patriotic works, and which has almost become the national air. The applause indicated that it has lost nothing of its popularity.

The program opened with Wagner's overture to "Tannhauser" and in response to an encore, the band gave what is generally considered the leader's favorite composition, "El Capitan." Herbert L. Clarke, who has long been known as a master of the cornet, gave one of his own compositions, "Showers of Gold," a delightful solo, which he followed by "Dream, Sweetheart, Dream," by Bert Fulton, the Waterbury musician. Both were splendidly rendered and enjoyed.

Then came the beautiful suite, "People Who Live in Glass Houses." It was an attempt to illustrate national characteristics as portrayed in the wines of the countries. Starting with the "Champagnes," the light merry dancing airs of southern France were followed by the "Rhine Wines," the folk-songs of the Netherlands and central Germany. These were succeeded by the slight tipsiness of the "Whiskys," and Scotch and Irish melodies, the bourbon of Kentucky mingled with them. Finally came the "Cordials," in full rounded tones typical of the moment when all is mellow and merry. It was a successful composition and has become thoroly popular thruout the tour. The encore number was "Perpetual Motion," a humorous number.

The Misses Hoyt sang three light and happy songs, the first in English from "Merrie England," another in French, "Contes d'Hoffman," and the third in German, "The Merry Husband." They were much enjoyed.

"The Fairest of the Fair," a popular selection, followed Rachmaninoff's "Crime and Punishment," a heavier composition with spectacular effects.

Bizet's light and airy minuet from the "Second Suite" was followed by a grotesque and humorous arrangement of "My Wife's Gone to the Country."

Miss Florence Hardman, an accomplished violinist, performed the famous fantasia from "Romeo and Juliet" satisfactorily and to the encore responded with "To a Wild Rose."

The small, the audience was enthusiastic in its applause and included several prominent music lovers of the city.

SOUSA'S BAND'S FIRST VISIT TO BRIDGEPORT

An Incident Preceding Last Night's Concert at Jackson's Theatre That Recalled It.

Last evening at Jackson's theatre was brimful of music, as Sousa's band played almost continuously, for as soon as a regular programme number was finished responses to encores immediately followed, and Mr. Sousa was very generous in this respect affording the audience opportunity to hear a number of his familiar and stirring marches played with a vim that evoked energetic applause. It was a most enjoyable concert, and in addition to the band music, the audience derived great pleasure from Mr. Clarke's cornet solos, the Misses Hoyt's vocal duets and the violin playing by Miss Hardeman. All these artists were heartily encored.

Among the encore selections was one descriptive of "Perpetual Motion," and the band's rendition of "My Wife's Gone to the Country" was so amusing as to keep the audience



THE MARCH KING.

laughing. Of the various marches played the "Stars and Stripes" aroused the greatest enthusiasm.

The band's rendering of both classic and lighter music was uniformly excellent, and Mr. Sousa conducted without frills or any of his former noticeable characteristics.

An Interesting Incident.

Before the concert, Mr. Sousa received George B. Bunnell, L. M. Rich, and a representative of The Standard in his dressing room. John Graham, manager of the band on its New England tour, presented the visitors to the famous bandmaster, whose attention was directed to the fact that he played his first concert in this city at Bunnell's theatre, in 1901, the first ticket for which was sold by Mr. Rich.

Mr. Sousa was conductor of the Washington marine band, which later was succeeded by the United States marine band. Permission to make a tour was granted by President Harrison and Secretary of the Navy Tracy. New Haven was to be the first city to hear Sousa's band, which had been extensively advertised. George B. Bunnell, by a display of enterprise, induced Mr. Sousa to appear in his theatre, now Poli's, that afternoon and thereby got ahead of New Haven. So Bridgeport was the first city to hear the first band, conducted by Sousa, in this country.

Mr. Rich showed to Mr. Sousa an old picture, the first taken of the original Sousa organization, and he was much interested in it. The great band conductor talked enthusiastically of the early history of the band and his democratic manner and pleasant personality impressed his visitors. His first concert in Bridgeport was a great success and it made him feel that his venture was worth while and led to his retirement from the government service. He has made a fortune with his band and is rated as a millionaire. It was not generally known that this city first greeted John Phillip Sousa as a band leader and heard his organization before any other city in the country.

A very pleasant quarter of an hour was spent in the dressing room of the bandmaster, who recalled the incident and corrected statements as to dates and conditions. The tour was made in a special train and it was more successful than Mr. Sousa had hoped for. It is nearly a coincidence that his band should terminate its 36th semi-annual tour in Bridgeport. A concert will be played in the Hippodrome in New York city next Sunday night after which the band will be disbanded until its next tour. Mr. Sousa is always certain of a cordial reception in Bridgeport, whose growth since his first visit here 18 years ago greatly interested him. This city is indelibly impressed upon his mind for his business venture, which made him a man of large means, was launched

Jackson's.
REVIEW—If Wagner's pilgrims marched at the rate of speed set for them by John Phillip Sousa and his band in playing the Pilgrims Chorus at Jackson's theatre last night, they might be marching yet without getting anywhere. However, Mr. Sousa relented a little towards the close of the overture Tannhauser, which finished in the usual burst of brass and glory.

Right afterwards the band burst into a beloved Sousa march with rhythm, vigor, swing and spirit. "El Capitan" was the selection. The audience which was fairly large and very enthusiastic, warmed up to Mr. Sousa and his band right away and there was the best of feeling on all sides thenceforth.

Herbert L. Clarke, cornet soloist, made a most tremendous hit with his theme and variations "Showers of Gold." He showed a marvellous mastery of the cornet and his feats on that instrument were a revelation to many in the audience. For an encore he gave "The Carnival of Venice," with variations.

A capital novelty, one of Mr. Sousa's latest compositions, was introduced in the form of a suite: "People Who Live in Glass Houses" (and don't dwell there long) i. e., the Champagnes, the Rhine Wines, the Whiskys and the Cordials. Opening with the popping of corks and the bubbling of France's bottled sunlight, the suite proceeded to a sort of "Die Wacht am Rhine-Wein," thence to a nipper of Scotch and wound up with a perfect procession of Creme-de-menthes, Chartreus, creme-de-Yvettes and Peach Brandies. There were two encores, "Perpetual Motion," and "The Free Lance."

A vocal duet, "Come to Arcadie" was sung most charmingly by the Misses Hoyt. The music is the composition of Edward Germain, the writer of delightful old English melodies, whose opera "Tom Jones" proved over the head of America. For a duet the Misses Hoyt gave the delightful barcarolle from "Tales of Hoffman," exquisitely sung, and also "The Merry Husband."

Then Mr. Sousa and his band played Sergel Rachmaninoff's terribly doleful C-Minor Prelude. To admirers of the modern school of music it was delightful; to others, it was an enigma. The program states that the music is the prelude to the Russian drama, "Crime and Punishment." One old lady who doesn't care for Russian music, remarked that the crime was on the part of the oand and the punishment was the audience's.

One of the big hits of the evening

Bridgeport & Post.

SOUSA'S BAND.

Delightful Concert at Jackson's Theatre Last Evening.

The appearance of Sousa's band is always welcomed in Bridgeport, but no more delightful concert has been given by that crack organization than was the one given last night at Jackson's, which was thoroughly enjoyed by a good sized audience.

An encore was demanded to nearly every number and generous response was made, the encores inevitably being marches of the well-known leader, which made an instant hit with the large gathering of music lovers. The leadership of John Phillip Sousa has resulted in a wonderful band, playing in perfect harmony and as correctly as possible.

As encores to the regular program there were given El Capitan, The Diplomat, The Fairest of the Fair, Stars and Stripes Forever, Manhattan Beach and the Glory of the Yankee Navy was repeated, so enthusiastic was the encore.

Four soloists of rare ability aided in the program, Herbert L. Clarke, a cornetist of wide fame, was heard with distinct pleasure in Showers of Gold, and an encore was required, while the Misses Hoyt in Come to Arcadie, pleased immensely, and as encores sang Contes D'Hoffman and Merry Husband.

The violinist, Miss Florence Hardeman, made a marked impression by her masterful handling of the instrument and her rendition of The Romeo and Juliet Fantasia was so beautifully done that there was an insistent demand for more and she responded with To a Wild Rose, and closed by a fine execution of the difficult Hungarian Dance.

The Glory of the Yankee Navy, one of Sousa's new pieces, won instant favor, while the Bacchanalian suite, People Who Live in Glass Houses, was given.

was the Gounod-Auld "Romeo and Juliet" fantasia for violin as played by Florence Hardman, a charming miss. She played extremely well and merited the prodigious encore she received. In reply to the applause she rendered Edward Mac Dowell's "To a Wild Rose," with perhaps a little too much fervor. The composer's directions are, "With simple tenderness."

Bizet's intermezzo, minuet and fandoule from the "L'arlessienne" suite were well played by the band, which gave as an encore that delightful classic, "My Wife's Gone to the Country" with variations by all the instruments. Then came the great hit of the band, "The Stars and Stripes Forever." True to the Sousa tradition, the six trombones lined up at the front of the stage and raised the audience, not alone spiritually but by physical violence. Anyway, it was very stirring. The audience simply would have another encore and "Manhattan Beach" march, ever popular, was given. The rest of the band's numbers, program and encore, included: Entre act, (Helmsberger); march, "The Glory of the Yankee Navy"; march, "Fairest of the Fair," and rhapsodie, "Slavonia," (Friedeman).

Mr. Sousa is a dignified conductor. Before the audience, he is very cool but the playing of his band shows that his ravings and sweatings have been in rehearsal and are not reserved for the benefit of the audience, as is Creatore's custom. Sousa is the king of American band leaders and the visits of his excellent organization should be welcome not alone to music lovers but to the public in general.

G. C. W.

SOUSA TALKED OVER OLD TIMES WITH G.B. BUNNELL

Famous Bandmaster Made His First Appearance Outside of Capitol, in Bridgeport.

John Phillip Sousa made his first public appearance as a bandmaster, outside of the District of Columbia, right here in Bridgeport, 19 years ago next April 4, and the memory of that first visit was brought back to his mind last night very vividly.

First Concert Here.
He was then the leader of the United States Marine band, under President William Henry Harrison's administration. Through the efforts of G. B. Bunnell, the local theatrical manager, President Harrison gave Sousa a special leave of absence to take his band to this city, and concerts were given here, New Haven and Hartford. A warm friendship sprang up between the wonderful bandmaster and the manager who first brought him out, and it has remained to this day.

Mr. Bunnell Here.
Mr. Bunnell was a special guest of Mr. Sousa last night, sitting in a box. During the first concert here 19 years ago a photograph of the Marine band was taken, and a copy was shown to Sousa last night. He was delighted with the memento of the occasion and expressed his hearty thanks when it was presented to him.

Mr. Bunnell last night at the theatre told a reporter for this paper the interesting story of 19 years ago when he succeeded in securing President Harrison's permission for Sousa to take the Marine band entour for the first time.

SOUSA'S BAND CAME AND CONQUERED

Delightful Performances to Full Houses Afternoon and Evening.

Sousa's band came and conquered. Rattling, dashing, tender and sweet, thunderous and dramatic, running the whole gamut of artistic in music, the band set all pulses tingling, producing an effect upon the system that was worth more than any health medicine that was ever put before the public. There were full houses at the Victory for both performances, and the applause was bestowed upon the spirited performers as well as the band. These performers were Miss Florence Hardiman, a Kentucky girl and a violinist of high reputation, and the Misses Frances and Grace Hoyt, who appeared in duet, disclosing fresh and beautiful voices. At the concert last evening there were many encores and the response was quickly and enthusiastically given.

120
Southern January
11/10/09

SOUSA AND HIS BAND AT VICTORY THEATER

Two Magnificent Audiences
 Fill Theater Completely and
 Are Well Satisfied.

A Varied Program of Band
 Numbers, Violin and Cornet
 Solos and a Vocal Duo.

BY CLARENCE URMY.

TWENTY-SIX HUNDRED people heard John Philip Sousa and his band yesterday afternoon and evening. Needless to say "the leader of the band" and F. A. Giesea, proprietor and manager of the Victory, were both extremely jubilant last evening over such a successful "appearance" of this famous attraction, other towns in California having been put quite in the shade as regards appreciative and numerical attendance. San Jose is most certainly on California's musical map, the concerts of Ellen Beach Yaw and Schumann-Heink being the next good things on our musical program.

The afternoon and evening programs of yesterday were almost identical so far as value, weight and interest were concerned—in fact, it would be hard to choose between them. All the soloists appeared at both concerts, and heavy and light numbers were arranged with consummate skill, so as to bring out the best points of all.

In the evening the program opened with the tremendous "Tannhauser" overture, played with great skill and careful shading. The number was marred by the seating of late arrivals. Manager Giesea strives to run a first-class house, therefore he should instruct his ushers not to seat any one during the rendition of a concert number. It would be a good rule, too, if people were not seated while an act of a play is in progress, but perhaps this would not be feasible. But the space back of the dress circle is plenty large enough to hold all latecomers who wish to attract attention to themselves or to their special brand of millinery—and really, Mr. Manager, a lot of people will be very grateful to you if you will make the rule and insist on its being carried out, strictly and to the letter.

The "Bacchanalian Suite" entitled "People Who Live in Glass Houses" (bottles) opened with a gay popping of corks for the "Champagne," a delicious Dutch dance for "Rhine Wines," a bit of an Irish jig for the "Whiskies" and a little ragtime on the side for the "Cordials." It is a very cleverly constructed burlesque, and was most appreciatively received. The prelude to the Russian drama, "Crime and Punishment," by that mighty composer, Rachmaninof, and the rhapsody entitled "Slavonic," by Friedeman, were splendidly played examples of the too seldom heard music of lesser-known Europe, while the "Rondo Capriccio" of Mendelssohn and the "Entr' Acte" of Helmsberger were finely rendered types of German instrumentation. Besides the "Glass House Suite," which is a new composition by Sousa, the program held only one other Sousa number, a gay march, "The Glory of the Yankee Navy," but the leader was most generous with encores, there being 13 altogether during the evening, and they included the dashing "El Capitan," the dancey "Manhattan Beach" and the glorious "Stars and Stripes Forever," which was given a most stirring and soul-uplifting rendition. Other encores were "Rondo d'Amour," "Free Lance," "Fairest of the Fair," "My Wife's Gone to the Country" and "Amina," a very graceful movement, all the encores being "samed" to the audience by the means of large placards exhibited during the opening strains of each number.

with moderate success, responding to an encore with a light German lieder entitled "The Merry Husband."

Miss Florence Hardeman gave a very artistic rendition of a violin solo, "Romeo and Juliet," fantasia by Gounod-Alard, and followed it with an exquisite playing of the Bach-Gounod "Ave Maria," with harp accompaniment. The audience insisted on a double encore, which was graciously responded to with a gay "Hungarian Dance," delicately played, especially in the pizzicati passages. Miss Hardeman gave great delight in all three numbers.

Herbert L. Clarke gave a beautiful cornet solo, and lifted that much-maligned instrument to a high artistic plane. The number was entitled "Showers of Gold." An encore was called for, and "The Carnival of Venice" was "varied" on in extra fine style. The audience would not be satisfied, so the sextet from "Lucia" was given by six solo members of the band. Mr. Clarke taking the "Tetrazzini" part on his wonderfully well-handled instrument. It was a beautiful number, beautifully played.

A great concert, a great audience, and San Jose's great thanks to Mr. John Philip Sousa and his peerless, matchless and incomparable band.

S. L. L. 11/7/09

SOUSA TRIUMPHS IN HIS FINAL CONCERTS

Band Will Appear at Greek
 Theatre This Afternoon
 and To-Night.

RECITAL BY MISS MARKS

She Will Sing at St. Francis
 Hotel Friday Evening—
 Other Musical Events.

By Thomas Nunan

Sousa's gone to the country—"Hooray! Hooray!" That is, Hooray for Sousa and everybody who has a chance to hear him and his glorious Yankee band. We are sorry to lose him.

It's to Berkeley that Sousa has gone, on his way to the country. He will give two programmes at the Hearst Greek Theatre this afternoon and evening, and then he will go to Palo Alto, where he is to play on Wednesday. After that, he will go to the country.

Yesterday's concerts at Dreamland Pavilion, under Greenbaum auspices, were tremendously big and inspiring events.

Sousa's "Scenes Historical," with Sheridan's ride as the principal theme, was the best characteristic number of the afternoon. In the evening, the Liszt symphonic poem, "Les Preludes," was a beautiful opening number. Sousa's own "Bacchanalian Suite" aroused more of the popular interest, however. And at both concerts, as is always the case, the encores, mainly Sousa marches, were exceedingly popular.

om **BILLBOA**
 ddress **CINCINNATI, OHIO**
 ate **DEC 25 1909**

John Philip Sousa has written the music for a new comedy called "The Glassblowers," with book and lyrics by Leonard Liebbling. Louise Ganning will star in it next spring.

Established: London, 1881; New York, 1881

Newspaper Cutting Bureau in the World
 CLIPPING
 Address **NEW YORK CITY**
 Date **DEC 25 1909**



FLORENCE HARDEMAN.
 The young and brilliant violinist, who appeared with Sousa and his band at the Hippodrome, Sunday evening, Dec. 26, may be seen the living model of American art, as she is a native artiste without the usual foreign finish. She is a protegee of Madam Powell, "The reigning Queen of Violinists," and it was at the earnest solicitation of Madam Powell that Miss Hardeman decided to enter the concert field. She has been winning laurels all through her recent tour showing talent that is considered most remarkable. The press throughout the country has been unanimous in her praise.

SOUSA RENEWS CONTRACT
 With Victor Talking Machine Co. for the Making of Disc Records.

John Philip Sousa, whose band for the last nine years has made records exclusively for the Victor Talking Machine Co., has just re-



JOHN PHILIP SOUSA.
 renewed the agreement giving the Victor Co. the exclusive services of Sousa's Band for making disc records. Sousa's band records have always enjoyed large sales, and both parties to the agreement are to be congratulated.

WRITING A NEW BOOK.
 John Philip Sousa, who closes his season at the Hippodrome next Sunday night with a concert by the band that has toured the whole United States, finishing with a trip up the Pacific coast from Los Angeles to Seattle, and a late New England season, has gone into practical seclusion.
 There are rumors that the band leader, who has already made some excursions into the field of literary endeavor, is engaged upon another book, to be issued next fall. Sousa's first effort, "The Fifth String," a brief romance of music, illustrated by Howard Chandler Christy, ran through many editions. His second book, "Pipetown Sandy," a volume for youth, supposed to be largely autobiographical, also met with a warm reception. The present effort is said to be of a philosophical character, based upon the bandmaster's study of human nature in this country and Europe as affected by music and the civilizing arts.
 Sousa is also engrossed with the rehearsals of his new musical play, "The Glassblowers," which the Shuberts are to produce early in the new year, first in New Haven, later on Broadway. The story of the play, the book of which is by Herman Liebing, has not been made public, but it is said the scenes are laid in New York and Cuba. Sousa resumes early in the spring his activities in the trap-shooting and cross-country riding fields in which he prepares himself for his season of band tours.

Brooklyn Citizen Jan 25 1910

MME. CHAMINADE AND JOHN
 ABOUT MU
 The Distinguished French Composer a
 Reveal the Sources of T
 SECOND IN THE HERALD'S MEETINGS OF CELEBRITIE

Reported by Rupert H

“ASK her which she would rather be—a woman or a composer?”
 “A composer!” was the answer.
 As a matter of fact, she is both. She has, indeed, been called “the most popular woman composer that ever lived,” and there is no gainsaying it. The man who posed her the question was perhaps the most popular of living men composers, John Phillip Sousa.

He was the other guest at a luncheon given at the Waldorf-Astoria by the Sunday Herald, in order to record what two persons of such prominence might have to say on so doubly popular a subject as popular music.

Both had much to say, and both spoke ex cathedra, or ex whatever the Latin would be for a conductor's desk, if there had been such a thing in the consulship of Plancus. Mme. Chaminade and Mr. Sousa are conductors as well as composers.

While both of them speak in the universal Esperanto of melody, neither of them uses the same articulate language. Mme. Chaminade, who has come over here for our dollars, does not speak English. And Mr. Sousa, who has gone to France for francs, does not speak French.

The luncheon consisted, therefore, to a large extent in transferring the luggage of their thoughts back and forth through the customs of two countries. In this process my fluency in murdering Gallic idioms was assisted by the precise Ollendorffian syntax of a successful author, novelist and playwright, who came along to make the luncheon what he exquisitely termed a *partie carrée*, though it was hardly “square” to have only three men hopelessly outnumbered by one alert woman.

“Popular Does Not Mean Bad.”

The compliments came in with the hors d'oeuvres. Mme. Chaminade had delighted in many of Mr. Sousa's marches, and Mr. Sousa had not only delighted in many of Mme. Chaminade's compositions but had conducted many of them to his delighted audiences, or, as he put it more forcibly:—

“Tell Mme. Chaminade that I have spent hundreds of dollars on the band parts of her compositions.”

This was the most musical way of putting it, for the word “royalties” falls with a dulcet sound on the composer's ear. It is a music that both of these have heard often, for while Mr. Sousa sold his “Washington Post” march outright for \$35 his “Liberty Bell” march brought him \$35,000 in royalties. Others have done still better, and there is his band and there have been comic operas.

Mme. Chaminade's music for piano and voice has gone round the world, and at least one of her songs has passed the 200,000 mark. It is called “The Little Silver Ring;” it might better be called “The Little Ring of Gold” or “The Little Rustle of Paper.”

But first to set these two personages right in the question of their artistic positions. Mme. Chaminade is recognized as one of the most femininely graceful and artistic of composers. She is a woman who has not marched as a footsore soldier, but has been suddenly shod with wings by a super-natural power. She can know the real spiritual



“MY MOTHE

ICIAN.

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From MUSICAL COUNCIL
Address NEW YORK CITY
Date FEB 2 - 1910

ON COMIC OPERA.

Paper by Julian Edwards, Read by Mrs. Simon Schendel, Chairman, at the Century Theater Club Meeting, Astor Hotel, January 28.

We are here this afternoon to have a talk on comic opera, of the past, the present, and possibly the future. The class of comic opera I would speak of must not be confounded with the opera comique of France; it is a lighter form of entertainment, ranking between that and musical comedy.

How to classify comic opera is not an easy matter, as there are so many kinds.

It would probably come as a surprise to not a few music lovers were they told that "Carmen," "Mignon," etc., were comic operas, and that "Nozze di Figaro," "Il Barbiere di Siviglia," "Meistersinger" and "Falstaff" were of the same denomination, but where there is no theater devoted solely to opera comique, the above named operas become part of the repertory of grand opera, hence the confusion.

The old Italian opera buffa, or comic opera, was carried on to music all through, in the form of recitative, interposed between the airs and concerted numbers, and the plot was always, more or less, extravagantly comic.

In the French opera comique, on the contrary, the dialogue originally was spoken, and the ending had to be a happy one.

Providing these two conditions were adhered to, it was not at all necessary that the piece should have comic scenes or characters. In time even the happy ending was not absolutely essential, for "Carmen," despite its tragic dénouement, is an opera comique, because of its spoken dialogue.

Even this distinction no longer holds good in the more modern works, for some of them have continuous music and tragic plots, and yet are known as operas comique.

However, it is not of this class of work that we shall treat, but rather of a lighter grade, that was brought into existence by Hervé and Offenbach, namely, opera bouffe, a title for which we have no equivalent in English. It comes under the heading of comic opera, but might better be called burlesque opera, as the dialogue and characters are more extravagant than in opera comique and much of its music parodies and makes fun of the weaknesses and pomposity of grand opera. It stands more in the relation to opera comique that farce does to comedy in dramatic literature. Why should we not have farce opera as well as the tragic and melodramatic?

We do not despise Molière because he wrote "Les Précieuses Ridicules" and other satires or burlesques; or Cervantes because he wrote hundreds of little farces; or Shakespeare when he descends to buffoonery to please the "groundlings."

May it not be possible to turn this form of entertainment into a kind of kindergarten training, whereby the musically uneducated may learn to improve their taste and so be gradually led to appreciate and better to understand the beauties and treasures of the great comic operas, such as "Meistersinger" and "Falstaff," etc.?

Unfortunately, many unworthy pieces are produced which are emasculated comic operas, or musical comedies, that have neither music, wit or sense in their composition, and whose chief components are slang, bustle, noise and vulgarity.

The popularity of many of these has been a detriment to the better class of works, inasmuch as the unthinking have not discriminated between the two, and consequently both have been tarred by the same brush.

Some signs point to a brighter state of affairs in the near future, notably the success of some better productions of late, which give indications of a growing taste on the part of the public for a higher grade of amusement and encourage a hope that comic opera, with light, graceful music, full of wholesome fun and free from the inanities and vulgarities of the vaudeville theaters, may come to reign supreme once more.

Who that has had the rare privilege of hearing the performance of "Il Maestro di Capella," "Fra Diavolo," "Czar und Zimmermann," and "La Fille de Madame Angot," at the New Theater, does not feel that comic opera well done is a joy?

Offenbach, although not the originator of opera bouffe, was one of the first to bring this class of work into popular favor.

His "Belle Hélène," "Grande Duchesse," "Orphée aux enfers," "Perichole," achieved a phenomenal success and are still listened to with pleasure. The public welcomed his vivacity and that comic element in his music so exceptionally rare in composers. He could also be graceful and, at times, sympathetic, as witness his "Song of Fortunio" and his letter song from "La Perichole." Others of this school who became famous were Planquette, with

"Les Cloches de Corneville," etc., and Lecocq, with "La Fille de Madame Angot," "Giroflé," etc.

In Austria there sprang up a host of imitators, among them Millöcker with his "Beggar Student," "Boccaccio," etc.; Suppé with "Fatinitza," "Trip to Africa"; Genée with "Nanon" and "Vice Admiral," of whom Johann Strauss, with his "Fledermaus," "Gypsy Baron," etc., perhaps stands at the head. Their operas are moulded in Offenbachian style with a more elaborate orchestration. Their chief characteristic is the introduction of the Viennese waltz, of which they make excessive use. The Hungarian color of which the czardas is a good example is also often assimilated in this class of work.

The next important movement occurred in England, where a style of comic opera, almost its own, came into existence.

The well known Gilbert and Sullivan were the originators of a long list of successful works, beginning with "Trial by Jury" and culminating in "The Mikado."

There we have librettos with wit of the first order and without a trace of vulgarity, allied to graceful, refined and sparkling music. There have been a few imitators, but until another Gilbert comes along these works will remain *sui generis*.

Although America cannot boast of a similar combination, nor of a school peculiarly its own in comic opera, it nevertheless has several composers, who have produced many good works as praiseworthy, musicianly and as well constructed as many of the imported operas of the present and bygone days; this, too, in the face of many drawbacks, for which some managers and some artists are partly responsible but, actually, the theatergoers are mostly to blame. The majority of them think that when they go to see a comic opera they ought to be regaled with clowning and slapstick comedians and unless the melodies are banal and familiar they turn from them and declare they have no time. They prefer the clash and clang of cymbals and drum to more refined orchestration. Therefore, perhaps the managers have some excuse for their endeavor to suit the popular fancy, as without the support of the public any class of entertainment would cease to exist.

The first comic opera composer in America to achieve world wide renown was Reginald de Koven, with his charming opera "Robin Hood." Although he studied music chiefly in Germany, and later in Vienna, his music is thoroughly imbued with the English, indeed, almost with the early English spirit. Not merely in the old English story of "Robin Hood," but also in "Fencing Master," "Rob Roy," "The Highwayman," "Golden Butterfly," etc., has he shown his predilection for the old English flavor. He has also penned a number of songs, the melodies of which flow in an easy, graceful manner.

Julian Edwards entered the field of comic opera with "Jupiter." It was, and is, his ambition to write opera more nearly allied to the real opera comique. In this he has been partially successful, as witness his "Brian Boru," "The Wedding Day," "Dolly Varden," "Love's Lottery," "When Johnny Comes Marching Home," "The Gay Musician" and many others. The concerted numbers and finales are important features of his work. Much of the business of the scenes is carried on in music, as is true in opera comique. Musicians have repeatedly asked Mr. Edwards why he wasted so much energy and good material on a class of work that is considered trivial. But he does it because he has faith in American comic opera. At the present time he is at work on an oratorio and a secular cantata on an Indian theme.

Other Americans who have produced and are still writing comic opera of real merit are John Philip Sousa, who won so much celebrity with his marches and is about to come forward with a new stage work, "The Glass Blowers"; Gustav Luders, with his "King Dodo" and "Prince of Pilsen," and Mr. Robyn, with "The Yankee Consul," etc.

In the hands of these capable composers the future of American comic opera ought to be safe.

The day is about over when it is considered good form to sneer at music produced on this soil. It is unfair, un-American, to prefer some indifferent work because it has happened to be produced in England, or Germany, as has been the case many times in the past.

We are in hopes that the day is not far distant when we shall be proud of our native article, and further, that we may even have our own grand opera; grand opera, not in a language which few understand, but in our own tongue English.

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Newspaper Cutting Bureau in the World

BRIDGE PLAZA, N. Y.

ESS
FEB 6 1910

SOUSA GOT ONLY \$25
FOR FIRST TWO MARCHES

Publisher Made \$100,000 Out
of Famous Melodies.

SWEENEY ON SHOW MUSIC.

Buffalo Bill's Bandmaster Explains
Some of the Technicalities of
Circus Band Work.

"Do you know," said Bill Sweeney, for many years leader of the cowboy band that helped to make the Buffalo Bill Show famous, "that John Philip Sousa, the bandmaster, only got \$25 apiece for his two most famous marches, 'The Washington Post' and the 'High School Cadets,' compositions that raised march music from the rather common grade of military music to its present high position among lovers of melody?"

William Sweeney is eminent himself in the field of band music, having been inducted into the United States army service in the latter "sixties" as a drummer boy in a regiment stationed at Baton Rouge, La., by his father, who was a famous bandmaster of the Civil War times. "Billy" himself, in time, became a bandmaster in the United States service and proudly exhibits two honorable discharges from the War Department at Washington showing that he completed two separate enlistments of five years each, at the completion of which he became the musical director of the Buffalo Bill aggregation and accompanied the show on its tour of the British Isles and the Continent.

It was in London that Sweeney acquired that taste for sartorial display that marks him, out of the show season, as the best-dressed man on the "Old Right" in and around Fourteenth street and Fourth avenue, Manhattan, and as the "glass of fashion and the mould of form" in his daily walks around the periphery of Central Park.

As soon as he sheds the cowboy uniform of showdom in the late fall he gathers together the finest collection of "glad rags" that the tailors can furnish, and thoroughly enjoys himself until the Garden rehearsals demand a return to the flannel shirt and the sombrero.

Sweeney is naturally a taciturn man, and it is doubtful if he ever mentioned "art" in his life, yet he is looked upon as one of the best and most conscientious bandmasters in the country, and he has the friendship and respect of Sousa and other leaders of note.

"Yes," continued Sweeney, "Sousa wrote these marches and tried them upon several music publishers without success until, one day, meeting a Philadelphia publisher, in whose hands they had lain for some weeks, the latter told him they were of small value and he did not know that he could do anything with them, but that he was willing to risk \$25 apiece on them. Sousa took it, and was glad to get the money. I am told that the publisher made over \$100,000 on them. The sales were enormous and when we were abroad they were at the height of their popularity in the English cities and on the continent. They contributed much to make march music popular and raise it to a higher plane and fully justified Sousa's later attention to this branch of composition which won for him the title of 'March King.'"

Of his own work Sweeney would say but little.

"Show work runs about the same year after year," said he. "You get together a good band and most of the men come back to you each season. Of course, there are technicalities in the business that occur in no other, and special orchestration to fit the various acts require a reasonable show training on the part of a band leader, but the main thing is a close attention to detail and thorough discipline.

"As to selections, we use a few original compositions suited to the work, but, in the main, I handle many old-time melodies that seem to fit in with the exhibition of primitive conditions of the country that are the main features of the Wild West, although the vastly increased Eastern atmosphere in the programme necessitates a close study of Oriental music, which is scarcely more difficult than our own when the theme is thoroughly understood. We still find

HERALD

New York City, 910

MANY TO SPEND LENT IN ST. AUGUSTINE

[SPECIAL DESPATCH TO THE HERALD.] ST. AUGUSTINE, Fla., Sunday.—The approaching Lenten season is filling St. Augustine with visitors from every part of the country. The churches were filled this morning and the streets and parks later.

Mr. James McCrea, president of the Pennsylvania Railroad, with Mrs. McCrea and Miss McCrea, of Philadelphia, are at the Hotel Ponce de Leon. Others arriving there to-day were Mrs. John Philip Sousa, Mr. A. W. Church, Mr. Albert Mayer, Mr. Clifford T. Miller, Mr. and Mrs. William Proctor, Mr. and Mrs. F. A. Peteri, Mr. E. L. Pemberton, Mrs. F. C. Andrews, Mr. H. P. Dunham, Mr. C. F. Mahlan, Mr. Charles F. Baker, Mr. Charles P. Mayer, Mr. Marshall C. Lefferts, New York; Miss E. R. Lippincott, Mr. and Mrs. B. G. Ledig, Philadelphia.

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Mrs. L. O. Rawson, of New Rochelle, is a guest of Captain and Mrs. Henry Marcotte, in Corraera street.

GLOBE

Boston, Mass.

FEB 7-1910

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Newspaper Cutting Bureau in the World

CLIPPING

SEATTLE, WASH.

ESS

FEB 9-1910

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POST

Boston, Mass.

ESSS

FEB 7-1910

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Herbert L. Clarke, the world's premier cornetist, was the headliner in the band, and he received tremendous applause after he finished his solo.

Sousa's new march, "The Glory of the Yankee Navy," lives up to the reputation of the former well known marches of the celebrated conductor and most complete

Newspaper Cutting Bureau in the World

CLIPPING

HERALD

Address Boston, Mass.

ESS

FEB 7-1910

SOUSA AT BENEFIT CONCERT.

John Philip Sousa conducted the 400 musicians who participated in the sixth annual concert of the Boston Musicians' Mutual Relief Society in Mechanics' Hall last night. It was a most successful performance and over 1000

Newspaper Cutting Bureau in the World

MUSICAL

From NEW YORK HERALD

Address

Date FEB 9 1910

Never speak to John Philip Sousa about age. He is a Christian Scientist with the religious part left out, for he holds the cheerful belief that a person is exactly as old as he feels. During a recent visit to Washington, his birthplace, the monarch of the march was introduced to a middle aged lady who made the acknowledgment: "Oh, yes, I remember you well, Mr. Sousa, although I never met you before. When I was a little, tiny girl I danced to your leading, and splendid dance music it was, too." Said sly Sousa, who never directed music for dancing in his life: "I, too, remember the occasion. It was on November 23, just fifty-one years ago." The lady's answer is archived among the undelivered replies.

Newspaper Cutting Bureau in the World

Daily Eagle, Brooklyn, N.Y.

FEB 10 1910

JUNE

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Famous Bandmaster Preparing for New Opera, Which Will Soon Open.

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"We are awaiting the pleasure of Miss Louise Gannon"

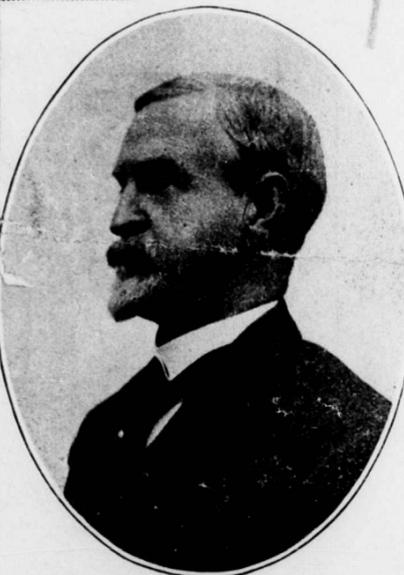
Newspaper Cutting Bureau in the World

CLIPPING

NEW YORK CITY

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FEB 12 1910



MANAGER JOHN GRAHAM. The Man Who Gave the First Successful Vaudeville Sunday Concert in New York.

Like many good things, the popular vaudeville Sunday concerts had their beginning in a way that had not been carefully planned. Every year they have grown more in favor. They are attended by the plain people, who enjoy good shows that are above reproach.

Mr. Graham, who has just closed a season as manager for Sousa, was in a reminiscent mood when seen recently, and in an interview he said:

"It was seventeen years ago that the first concert to show both how popular and financially successful this form of entertainment is, was given, and I was its promoter.

"My bill included Lew Dockstader, Maggie Cline, J. W. Kelly, 'The Rolling Mill Man,' Lottie Gilson, Richard Jose, the 'Luxedo Quartette'; Libber Ott, cornet soloist; Thomas E. Glenn, banjoist; Hughey Dougherty, Joe Flynn, M. J. Burns and Tony Hart Jr., and the Gotham Trio—a really remarkable list of vaudeville stars. Dave Fitzgibbon acted as pianist, and J. Bernard Dyllin was the stage manager.

"A bill like that to-day would bankrupt a manager. J. W. Kelly alone would be worth as much as Harry Lauder. I paid \$800 gross to the performers."

A filler in New Jersey broke into a house and stole about half a bushel of apples which a young man had just

HERALD
New York City, 1910

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GLOBE
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FEB 7-1910

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POST
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Sousa's new march, "The Glory of the Yankee Navy," lives up to the reputation of the former well known marches of the celebrated conductor, and was vigorously applauded. Another number, the sextet from "Lucia," which was rendered by two cornets, two trombones and two baritones, was also well received and

From NEW YORK CITY
Address
Date FEB 9 1910

Never speak to John Philip Sousa about age. He is a Christian Scientist with the religious part left out, for he holds the cheerful belief that a person is exactly as old as he feels. During a recent visit to Washington, his birthplace, the monarch of the march was introduced to a middle aged lady who made the acknowledgment: "Oh, yes, I remember you well, Mr. Sousa, although I never met you before. When I was a little, tiny girl I danced to your leading, and splendid dance music it was, too." Said sly Sousa, who never directed music for dancing in his life: "I, too, remember the occasion. It was on November 23, just fifty-one years ago." The lady's answer is archived among the undelivered replies.

in the World
Daily Eagle,
Brooklyn, N. Y.
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"We are awaiting the pleasure of Miss Louise Gunning, whom we have decided to be the best equipped of all our light opera prima donnas for the leading part."

had to be repeated.
But it was the singing of Mme. Boninsegna and Carlo Cartica, the new tenor of the local opera company, that stirred the immense throng. Each of the artists was presented with a huge bouquet, and Mme. Boninsegna took several of the roses from her bouquet and handed them to Mr. Sousa.
The programme:
Overture, "Fest".....Leutner
Cornet solo, "Showers of Gold".....Clarke
Herbert L. Clarke
Suite, "Looking Upward".....Sousa
Prison Scene, "Il Trovatore".....Verdi
Mme. Boninsegna and Carlo Cartica
Fackeltanz in B-flat.....Meyerbeer
Sextet from "Lucia".....Donizetti
Valse, "Blue Danube".....Strauss
March, "The Glory of the Yankee Navy,"
Sousa
Bridal Music from "Lohengrin".....Wagner

TIME

From MORN. TELEGRAPH
Address New York City
Date FEB 10 1910

LOUISE GUNNING, A SOUSA STAR

Will Have the Principal Part in
the Popular Bandmaster's
"Glassblowers."

COMPOSER IS BACK IN TOWN

Led Band Which Made History in
Boston, and is Now Ready for
Gun and Traps.

John Philip Sousa, the bandmaster, arrived in the city yesterday, and will be in "our midst" for several days. James Barnes, who for a number of years has managed the affairs of Sousa and his band, has retired from the position to enter other fields of activity, and the bandmaster was engaged in wrestling with the business affairs of last season's tour, which ended at the Hippodrome in January last, a thing he has not done for years.

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"We are awaiting the pleasure of Miss Louise Gunning, whom we have decided to be the best equipped of all our light opera prima donnas for the leading part. Miss Gunning has just come from the road and is recuperating at Atlantic City. As soon as she has recovered to some extent from the fatigues of her recent season, we shall begin rehearsals."

As has already been stated, "The Glass Blowers" was finished by the composer just before starting on his tour last Summer. The book is by Herman Liehinger. The scenes are laid in New York and Havana.

Since the close of his season Sousa has put in a good deal of time on his game preserves near Henderson, N. C., where he has some 700 acres devoted to the raising of quail, partridge and other game. He came north on Saturday and went to Boston, where he had been invited to lead the grand concert of the Boston Musicians' Relief Society, which was held in Mechanics' Hall on Sunday night. It is said that never at one time was so much music gathered together under one leader. There were 430 pieces in the band, among which were 120 clarinets, eighty cornets, forty-five trombones, twenty-four flutes and piccolos, twenty-five French horns, twenty-five altos, twenty-five tubas, fifteen drums, sixteen baritones, six oboes, six bassoons, six saxophones and four tympanis.

The programme was an extensive one, including Leutner's overture, "Fest," a cornet solo by Herbert Clarke, the composition being one of Mr. Clarke's own, called "Showers of Gold." A suite of Sousa's (a) "Under the Light of the Polar Star," (b) "Under the Southern Cross" and (c) "Mars and Venus," made a great hit, and the big band had to respond to three encores. Sousa's latest march, "The Glory of the Yankee Navy," also met with a great reception. Madame Boninsegna and Carlo Cartica of the Boston Opera Company sang the prison scene from "Il Trovatore," and Strauss' old-timer, "On the Banks of the Beautiful Blue Danube," scored a triumph.

This was the sixth annual concert of the relief society, and at its close T. M. Carter, the conductor of the first of them, presented Sousa with a gold medal.

Sousa will, as usual, devote his vacation to trap shooting and horseback riding. While in the South he entered a handicap at the traps at Pinehurst and came out second high gun. Charles Nuckels of North Carolina scored 94, while the bandmaster made 92, on the morning of the Midwinter Handicap. He is entered in the shoot of the Westchester Gun Club this week, and from this on will be a figure in all the important trap-shooting events.

From BROOKLYN, N. Y.
Address FEB 26 1910

W. M. BRIGHAM, the veteran trap shooting... the Crescent Athletic Club, had his old... him at Bay Ridge last Saturday, for he... in no less than three shoots, twice... straight and once fifteen. His record... out of a possible 165. Frank B. Stephenson... did the next best shooting, breaking 178... occasion was distinguished by the presence... Sousa, who made his debut as a Crescent... composed some scores that came very near

asked... who ha... resident... "A pe... reply... from an... The d... but lots... dignity.

From THE TIMES
Address WASHINGTON, D. C.
Date FEB 17 1910

SOUSA TALKS ABOUT MUSIC

Says Standard of Appreciation is Being Raised.

Rochester Post Express:

"Wagner is the most popular composer; without question, the most popular, and the 'Tannhauser' overture is the most popular piece of music in the world."

This is the way John Philip Sousa, the March King, summed up popularity in music, when asked what was the popular idea.

"Music does not become popular unless it originates in an inspiration," he said. "Writing notes is an ordinary accomplishment, but all of it is not music, any more than the mere writing of words is literature. Music is the universal language, and what is popular here will be popular in England, or in Europe generally. On the other hand a piece of music that is popular in London will be popular here."

"In sixteen countries I have given the same program I have given here. I have made four tours of Europe and I do not think it would be possible for me to live if this universality I speak of were not present. My concerts were just as successful abroad as they are here."

Asked if he believed the musical taste was advancing in this country he replied:

"Let us take baseball. The more one sees of fine ball playing the better one will be a judge of fine play. It is the same with music; the more fine music is heard the better judge one will be of what is good. This is true of everyone. Of course a person who never has heard music will not be a judge of what is good or bad in music."

"Now, although I said that what is popular in Europe in music is popular here, this applies only to music. As to the drama it is very different. A play might appeal to a London audience because of an appeal which to an American audience would have no weight. With music, however, the appeal is universal. Everyone understands it. Its vibratory qualities appeal to the physical senses and the spiritual to the soul. There is a glamour about good music as about nothing else."

"We are reaching in America a very peculiar point, where people go and see clever people in vaudeville and enjoy what they hear for the moment. After they leave they forget all about what they have heard, but that was what they wanted at the time, and they enjoyed it."

"I have had to raise my standard. Fifteen years ago two-thirds of the program was what I call entertainment, and now I would not dare to give it. The intellect has to be appealed to. The people want interpretations. Whether it is a jig or a symphony, they want an interpretation. They do not want their judgment outraged, and a popular piece must be well played."

"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a program, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a program in which were the names of nine great masters—Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as popular 'hits of the classic masters.' Of course the concert was an immense success."

"That is a horribly misused word, 'popular,'" continued the March King. "It does not mean those ephemeral pieces which are heard for a year and then, if I should play them, they would throw cans at me, but 'Annie Laurie,' 'Swanee River,' 'Stars and Stripes' and the 'Washington Post' are indorsed and wanted by the public."

"We have a glorious future for music in America," he remarked, after a pause.

"Upon what do you base that opinion?" he was asked.

"On the tremendous commercial value of good music," he replied.

"That is the best test. This is a young country; too young to go after art for art's sake, but it will go after art if it pays, and good music pays more than any other thing."

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Date FEB 23 1910

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Start Competition in Driving Rain,
but Conditions Improve—Special
Holiday Cup for G. Pelham.

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As expected, the majority of the scores made in the morning session were mediocre, but with much more favorable conditions in the afternoon the men recovered their good aim and finally wound up their day's efforts with some of the most successful shooting of the season.

In no previous club shoot this year have the "Mercury Foot" gunners returned as many perfect scores as they did yesterday. In one event, the Westley-Richards gun competition, four men succeeded in disposing of their entire strings of targets without a single miss, while five others had full scores from handicaps to their credit. The shoot-off to decide the tie resulted in a victory for E. A. Wilson.

The summaries:—
Special Holiday Cup (Handicap).—Fifty targets.

H. Strings of 25. Total.	
G. F. Pelham.....	4 21 23 48
F. A. Hodgman.....	0 24 23 47
Dr. M. Brown.....	2 20 24 46
Dr. H. J. Thielman..	6 17 22 45
K. R. Hooker.....	0 22 23 45
W. B. Ogden.....	4 19 21 44
G. L. Bready.....	10 15 19 44
Dr. E. F. Crowe....	4 20 20 44
P. R. Robinson.....	8 19 13 40
A. M. Dalton.....	0 16 22 38
E. A. Wilson.....	4 12 21 37
A. B. Alley.....	0 15 22 37
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De Wolfe Cup (Handicap).—Ten doubles and five single targets.
F. H. Schaulfler 0 18 G. L. Bready... 5 14
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February Cup (Handicap).—Twenty-five targets.
T. C. Durham... 2 25 Dr. W. B. Short 0 21
Dr. M. Brown... 1 25 W. B. Ogden... 2 20
G. M. Thomson... 3 24 F. A. Hodgman 0 20
Dr. Thielman... 3 23 J. P. Sousa... 2 19
P. R. Robinson... 4 24 Dr. E. F. Crowe 2 19
Dr. D. L. Culver 0 23 G. L. Bready... 5 18
F. H. Schaulfler 0 22 K. R. Hooker... 0 18
E. A. Wilson... 2 21 A. B. Allen... 0 18
A. M. Dalton... 0 21 G. F. Pelham... 1 18

Haslin Cup (Handicap).—Twenty-five targets.
E. A. Wilson... 3 25 F. H. Schaulfler 0 21
G. L. Bready... 5 25 P. R. Robinson... 4 22
G. F. Pelham... 2 25 Dr. D. L. Culver 0 20
Dr. H. J. Thielman... 3 24 W. B. Ogden... 2 19
Dr. E. F. Crowe 2 24 A. B. Alley... 0 19
G. M. Thomson... 3 24 Dr. W. B. Short 0 19
Dr. M. Brown... 1 22 T. C. Durham... 2 13
F. A. Hodgman 0 22 A. M. Dalton... 0 15
K. R. Hooker... 0 21 J. P. Sousa... 2 14
Shoot-off—E. A. Wilson, 0-25; G. F. Pelham, 2-25, and G. L. Bready, 5-25.

Westley Richards Gun (Handicap).—Twenty-five targets.
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F. A. Hodgman 0 25 W. B. Ogden... 2 23
Dr. W. B. Short 0 25 A. M. Dalton... 0 23
Dr. M. Brown... 1 25 P. R. Robinson... 4 24
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Shoot-off—E. A. Wilson, 2-24; K. R. Hooker, 0-22; F. A. Hodgman, 0-23. Dr. W. B. Short did not shoot.

From VARIETY
Address NEW YORK CITY
Date FEB 26 1910

ON LONG BEACH PIER.
There will be no amusement concessions or entertainment other than band and orchestra concerts on Long Beach Pier, which will be completed in time to open this summer. Sam Gumpertz will have the musical arrangements in charge and he is now negotiating with Sousa's Band and with Max Bendix for the Metropolitan Orchestra.

From MORN. TELEGRAPH

Address New York City

Date FEB 10 1910

LOUISE GUNNING, A SOUSA STAR

Will Have the Principal Part in
the Popular Bandmaster's
"Glassblowers."

COMPOSER IS BACK IN TOWN

Led Band Which Made History in
Boston, and Is Now Ready for
Gun and Traps.

John Philip Sousa, the bandmaster, arrived in the city yesterday, and will be in "our midst" for several days. James Barnes, who for a number of years has managed the affairs of Sousa and his band, has retired from the position to enter other fields of activity, and the bandmaster was engaged in wrestling with the business affairs of last season's tour, which ended at the Hippodrome in January last, a thing he has not done for years.

Sousa said yesterday that he has engaged a man of national reputation as a manager, but as he is at present in London he did not care to make his name public at this time. The regular season of the band will open in August as usual. Of his forthcoming opera, "The Glass Blowers," which is to be produced this Spring, the bandmaster had this to say:

"We are awaiting the pleasure of Miss Louise Gunning, whom we have decided to be the best equipped of all our light opera prima donnas for the leading part. Miss Gunning has just come from the road and is recuperating at Atlantic City. As soon as she has recovered to some extent from the fatigues of her recent season, we shall begin rehearsals."

As has already been stated, "The Glass Blowers" was finished by the composer just before starting on his tour last Summer. The book is by Herman Liebing. The scenes are laid in New York and Havana.

Since the close of his season Sousa has put in a good deal of time on his game preserves near Henderson, N. C., where he has some 700 acres devoted to the raising of quail, partridge and other game. He came north on Saturday and went to Boston, where he had been invited to lead the grand concert of the Boston Musicians' Relief Society, which was held in Mechanics' Hall on Sunday night. It is said that never at one time was so much music gathered together under one leader. There were 430 pieces in the band, among which were 120 clarinets, eighty cornets, forty-five trombones, twenty-four flutes and piccolos, twenty-five French horns, twenty-five altos, twenty-five tubas, fifteen drums, sixteen baritones, six oboes, six bassoons, six saxophones and four tympanis.

The programme was an extensive one, including Leutner's overture, "Fest," a cornet solo by Herbert Clarke, the composition being one of Mr. Clarke's own, called "Showers of Gold." A suite of Sousa's (a) "Under the Light of the Polar Star," (b) "Under the Southern Cross" and (c) "Mars and Venus," made a great hit, and the big band had to respond to three encores. Sousa's latest march, "The Glory of the Yankee Navy," also met with a great reception. Madame Boninsegna and Carlo Cartica of the Boston Opera Company sang the prison scene from "Il Trovatore," and Strauss' old-timer, "On the Banks of the Beautiful Blue Danube," scored a triumph.

This was the sixth annual concert of the relief society, and at its close T. M. Carter, the conductor of the first of them, presented Sousa with a gold medal.

Sousa will, as usual, devote his vacation to trap shooting and horseback riding. While in the South he entered a handicap at the traps at Pinehurst and came out second high gun. Charles Nuckels of North Carolina scored 94, while the bandmaster made 92, on the morning of the Midwinter Handicap. He is entered in the shoot of the Westchester Gun Club this week, and from this on will be a figure in all the important trap-shooting events.

From BROOKLYN, N. Y.

Address FEB 26 1910

W. M. BRIGHAM, the veteran trap shooting champion of the Crescent Athletic Club, had his old eagle eye with him at Bay Ridge last Saturday, for he nipped every saucer in no less than three shoots, twice breaking twenty-five straight and once fifteen. His record for the day was 155 out of a possible 165. Frank B. Stephenson, the club champion, did the next best shooting, breaking 178 out of 190. The occasion was distinguished by the presence of John Philip Sousa, who made his debut as a Crescent trap shooter and composed some scores that came very near winning.

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"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a program, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a program in which were the names of nine great masters—Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as popular 'hits of the classic masters.' Of course the concert was an immense success."

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"We have a glorious future for music in America," he remarked, pause.

"On what do you base that?" he was asked.

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CABLE ADDRESS:
"ROM-LIKE" N.Y. YORK

NEW YORK

The First Established and most Complete
Newspaper Cutting Bureau in the World.

From

Address

Date

WHAT CONSTITUTES SONG COPYRIGHT?

A Peculiar Condition of Affairs Brought About by a New Legal Decision

A temporary injunction granted by Judge Hands in the United States Circuit Court may bring about a condition of affairs of grave import in the song world if it is made permanent in the final trial, according to Charles K. Harris.

Marie Cahill and her composer, Silvio Hein, are joint owners of a song called the "Arabs Love Song." In the "Golden Girl" is a number named "I Think I Hear a Woodpecker Knocking at My Family Tree," the author of which is Joseph Howard and the publisher Charles K. Harris. This song has been responsible for much of the success of that comedy opera. It is claimed by Hein and Miss Cahill that Harris has been using the same notes, the same rests and the same slurring ragtime that are in some parts of the "Arabs Love Song."

An attorney was sent to Chicago by Miss Cahill and Hein, where the "Golden Girl" was then playing, and although not musically acute, he came to the conclusion that the songs were similar. Then an action was started in the Supreme Court, but Justice Bischoff, who heard the case, referred the question to the Federal courts because it involved a matter of copyright. At the same time he stated he was a student of music and handed down a decision that the chorus of the "Arabs Love Song" had been included, almost in its entirety, in Harris' song. This statement was submitted to Federal Judge Hands along with the briefs in the case.

Judge Hands had both compositions played over to him and confirmed his brother jurist, of the other court, in his statement. He overruled the contention made by Harris that Hein had taken other songs for his models and that there was nothing new in their compositions.

Harris said that he had composed the "Woodpecker" song without ever hearing the "Arabs Love Song." This was also dismissed as any part of a justification. The copyright was not attacked in any particular. In his dissection of the two songs Judge Hands found that the conformity was confined to two or three bars from each piece. Judge Hands further said:

"The defendant urges with much truth that both his own and the complainant's songs are in the lowest grades of the musical art. The vogue which, for a number of years, that style of composition has obtained, which is popularly known as 'ragtime,' has resulted in the production of numberless songs all of the same general character. It has been a fact that they bear strong resemblance to each other, and to any expert ear they have a monotonous similarity which only adds to the general degradation of the style of music which they represent."

Then, even as the woodpecker knocks upon the family tree, he deals another gentle tap to both selections and includes the public in a mild chastisement in this wise:

"Therefore, the lack of originality and musical merit in both songs upon which the defendant insists is of no consequence in law. While the public taste continues to give pecuniary value to a composition of no artistic excellence, the court must continue to recognize the value so created. Certainly the qualifications of judges would have to be very different from what they are if they were to be constituted censors of the arts."

A temporary injunction was then granted and the case will come on for trial shortly, when much interesting publicity may be expected. Both sides will bring up their experts and the best legal and copyright knowledge will be brought to bear on the matter.

Charles K. Harris has much that is interesting to say on the subject. If this decision is allowed to become law, he says, it will create a very peculiar position in the music publishing world. It will be possible for a writer of the silliest little ragtime ditty to go into any Broadway theater and pick out lines and parts of songs and claim them as his own. There is nothing new in the composition of any song, claims Mr. Harris. Only a few bars of music exist in the world and the arrangement and rearrangement of them is certain to produce suspicion of copying. The great composers are themselves plagiarists if the mere similarity of parts of their compositions be any criterion.

A tale of Sousa is told by Mr. Harris. It seems that the great composer was playing at Brighton Beach and one morning arose from his bed with a very fine tune running through his head. It was a splendid and a catchy air and he lost no time in putting it on paper. Later in the day he played it over for one of the members of his band. That gentleman commenced laughing.

"What are you grinning at?" said Sousa.

"Why," said the bandsman, "that melody is now being played in front of the hotel." It was true. Sousa had heard the air and had unconsciously appropriated it as his own.

"Why," continued Mr. Harris, "if I were to go into any theater on Broadway I could find any number of lines in the songs sung there that are duplicated in my catalogue

and on the same basis that the injunction is granted could ask for heavy damages. Every publisher who has a big catalogue can say the same. I publish about 80 per cent. of all American music, so you can imagine that it would want an enormous sum to satisfy my claims. Such a condition of affairs would make song writing a joke. Let me tell you another story.

"When I wrote the song 'Break the News to Mother' I had never heard any other like it, and I did not know that such a melody existed. Some five years after it had become a great success, Joe Clauder, who used to do all my arranging, came into my office laughing. On my asking him what was the matter he said: 'Do you know that 'Break the News to Mother' is not original?' Of course I was astounded, but it was true so far as the melody was concerned. Joe had brought a song over in his trunk from Germany twenty-two years before, that had the selfsame melody. It was called the 'Kiss Waltz,' or some such name, and had been bought by him when he was at Leipzig. This was at the time Prince Henry of Prussia visited this country. I was chairman of the reception committee, and I was destined to have the joke fired at me during the visit. Now, I had never been in Germany, and I had never heard the melody in my native town of Milwaukee. How can you account for it?"

"Again, I say that originality in songs is merely colloquial. And I say that no reputable song writer will deliberately sit down and compose a number with plagiarized material knowingly. He is looking for reputation, and he knows that it will not come through stealing other people's brains. Further, no publisher worthy of the name is going to produce such material. If any plagiarism is committed by those people it is unintentional. And is that plagiarism? Let me tell you another case of this 'plagiarism.'

"One night in Milwaukee I noticed a button in a man's coat of a woman's face. I grew interested, and finally got a story from him. It seems that his wife, a long time before, had run away with a traveling man. He had heard nothing of her for five long years till one day when she turned up wan and ill. She was dying of consumption. Still loving her, the man took her back to his heart and home and when she finally died he buried her. On that story I wrote 'For Old Times' Sake."

"Judge of my surprise when some time after that I got information from London, England, that Charles Godfrey was singing a melody nearly the same. And I had never even heard the name of it before!"

"It is all a matter of theme. There is nothing new in music, and it is as easy for a composer to get into the same theme and turn out the same style of melody as it is for us all to smile in a similar way."

Talking about the so called low grade of popular songs, Mr. Harris said that without popular songs there would be no music in the world at all. It is not given to all people to be musical experts.

"If this injunction is made permanent," says Mr. Harris—and no man in the United States of America has a better right to be called an expert in such matters—"then indeed a very serious danger threatens the publishing trade. It would be quite possible for rivals to annoy each other so much that the law courts would be always full of copyright litigation. It would lay the best and most reputable houses in the country open to attack by every little pettifogging shyster who might have written a song at some bygone and almost forgotten period. A man might walk into a theater running a big musical comedy success and say that three bars of one of the numbers were taken out of some song of his. For," he says, "originality is absolutely impossible in popular songs. One man, and an unknown beginner at that, may follow the same theme as the greatest and most successful composer living today."

"One cannot help thinking that the subject is one for psychologists instead of lawyers. If a few bars in a song, which is otherwise utterly different from any other in the matter of story and execution, are to be made the basis of damages for infringement, then indeed is all expression of poetic sentiment in song form, even of the much maligned rag type, given a heavy blow. A song writer before publication would have to be absolutely sure that no other man on this wide earth had followed the same theme. And if the matter came up for legal judgment, it would need a psychologist to determine the question of originality."

WORLD,

New York City.

MAR 1 - 1910

A CLASSIC SUMMER.

Park Commissioner Stever has announced that only classical music will be played at the Central Park band concerts.

No longer will Sousa sonorously
Stir listeners' hearts in the park;
No popular ballad and chorus
Will call for the "Encore" remark.
Farewell to the airs of De Koven,
To Herbert's melodious strains;
We're going to list to Beethoven,
Although it's a process that pains.

The rag-time disease, though it's chronic,
Will not be municipal now;
Some Lisztian prelude symphonic
Will wrinkle the Philistine brow.
Good-by to "Blue Danube" in Strauss' key!
Behold the waltz maiden in tears
When Tartarish chords of Tschalkowsky
Make Maudie regret she has ears.

No opera-comic potpourris
Will titillate tympanums crude;
Let's ride with Wagnerian furtes,
With brasses escorting the brood.
To elevate taste is the mission
We'll start with the populace soon.
Remember! Not one composition
Must even resemble a tune!

JOHN O'KEEFE.

Newspaper Cutting Bureau and most Complete
BUREAU in the World

dress

BURLINGTON, VT

FEB 22 1910

AT MUSICAL ACCOMPLISHMENTS

Complete Act of Faust and a Superb
Rendition of Miserere—Peary Talks
in Victor Record.

Great things have recently been going on in the Victor Recording Laboratory. Marcel Journet, the greatest basso now in grand opera made a flying trip from Paris to sing for the Victor company. The trio from the prison scene of Faust, sung by Farrar, Caruso and Journet is worth all the trouble and expense that were incurred in the making of these Faust records. The final act of Faust is one of the grandest of operatic compositions, and its rendition by these three great artists is thrilling. The scene is in three parts; the first and second being sung by Farrar and Caruso; the third by these two artists and Journet.

Another superb record, which was made only after numerous difficulties had been overcome, is the great Miserere scene by Caruso, Alda and the Metropolitan Opera house chorus. The striking loveliness of Caruso's voice was never more completely shown, while Mme Alda's beautifully clear soprano blends perfectly with the voice of the great tenor.

There are several big features in this month's popular records. One of them is the record by Commander Robert E. Peary on the "Discovery of the North Pole" in which the great explorer gives an absorbing description of his journey to the apex of the earth. The three new records by Harry Lauder, added to the new Lauder series, are sure to make a hit. Another big feature is a soprano solo by Lucy Isabell Marsh—a faultless piece of coloratura singing by an American girl taught by an American teacher. The selection is a vocal waltz, "The Swallows" and the exquisite purity, smoothness and flexibility of her voice are delightful to hear.

Sousa's band, on the completion of its trans-continental tour, filled its usual winter engagement at the Victor laboratory, and three of the records are now offered. A superb record of the great Hallelujah chorus from "Messiah" is sung by the Victor chorus, with a noble accompaniment by Sousa's band, and the record deserves to rank with the most remarkable of the Victor's productions.

On double-faced records there are selections by Pryor's band, Sousa's band, Victor orchestra and Victor Dance orchestra; a charming record of a Lincke ballad.

The only way to realize what splendid music and entertainment is produced by the Victor is to hear it. Anyone who will go to any Victor dealer's will feel well repaid for his or her visit.

A superb record of the great Hallelujah chorus from "Messiah" is sung by Victor Chorus, with a noble accompaniment by Sousa's Band, and the record deserves to rank with the most remarkable of the Victor's productions.

On double-faced records there are selections by Pryor's Band, Sousa's Band, Victor Orchestra and Victor Dance orchestra; a charming record of a Lincke ballad.

The only way to realize what splendid music and entertainment is produced by the Victor is to hear it. Anyone who will



Major General Putnam, U. S. A.

THE hero of Bunker Hill—who first marshaled the Riflemen of the Revolution—and left his plow standing in the furrow to hoist the banner of defiance against legislative oppression! Who has not heard of him?

When others faltered and grew pale, facing fearful odds, this intrepid old Puritan Commander remained strong-hearted, steadfast and true. His tavern, known to fame as the "GENERAL WOLFE," was (in its day) a celebrated meeting place for Revolutionary veterans.

In its cozy bar parlor they delighted to periodically gather and drink with him the foaming juices of the malt; toasting each other in memory of the splendid and heroic days when they

THE
be
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Formerly
periment—

Bud

Is a true
foaming
exquisitely
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family use
best gifts to
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STATE JOURNAL CARTOON



From MORN. TELEGRAPH
Address New York City.
Date FEB 22 1910

Morning Telegraph
Feb 22-1910

THE recent dog show led John Philip Sousa, the composer, yesterday into a discussion of hunting dogs, of which he maintains a large kennel at Henderson, N. C., where he spends a good deal of his vacation time in hunting and horseback riding.
"The average well-trained, high-bred hunting dog," said Sousa, "is a most sensitive creature in and out of the field and most devoted to his duties. You can very easily offend his amour propre, and he does not forget a correction. My chief companion and associate in the hunting field in the South is Dick Sutherland, former mayor of Henderson, who is a most zealous and indefatigable devotee of dog and gun. The pet of my kennels is a setter bitch called Treasure, and when I am away Dick hunts with her a good deal. She is magnificently trained, but at times, like all dogs, makes a mistake. At such times Dick is in the habit of correcting her."
"A short time ago he had her out in the field and she broke at gunfire. Dick gave her what he calls a thrashing, a few taps on the legs. One of her knees swelled a little, and she was the most injured creature you ever saw. For the rest of that day she insisted on hunting on three legs. The next morning when we started away to the field we left her shut up, but she made a row that you could hear for half a mile. Yet if we had taken her out she would have hunted all that day on three legs as a protest against Sutherland's castigation."

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PUBLIC LEDGER
Philadelphia, Pa.

MAR 3 - 1910

SOUSA RESTS ON HORSEBACK

Brain-weary, He Says, While Here on Equestrian Journey.

John Philip Sousa left this city for Washington yesterday after giving the people here an exhibition of his horseback riding. Carrying out his theory that exercise is the best form of rest, the "March King" is making an equestrian trip from New York to the Capital. He left New York on Saturday and arrived here Monday at midnight, taking apartments at the Bellevue-Stratford. Before arriving at Washington he will make stops at Wilmington, Port Deposit and Baltimore. Sousa is accompanied in his riding tour by Edward Shannon, a former Government scout and an enthusiastic horseman. Sousa does not mind the hardships of the journey of several hundred miles, but he insists on good food and sleeping quarters. His costume consists of riding breeches, tan polo boots, striped waistcoat and green golf cap. This is the third time that he has made the trip from New York to Washington on horseback. The bandmaster's explanation for the long horseback ride is that he has just returned from a trip of 16,000 miles and is brain-weary. Besides this, he says that he has completed his new opera, "The Glass Blowers," and turned it over to the Shuberts, and has also finished another book for his publishers.

STANDARD
NEW BEDFORD, MASS.
FEB 20 1910

Sousa's Age.

Never speak to John Philip Sousa about age, advises the Musical Courier. He is a Christian Scientist with the religious part left out, for he holds the cheerful belief that a person is exactly as old as he feels. During a recent visit to Washington, his birthplace, the monarch of the march was introduced to a middle-aged lady who made the acknowledgment: "Oh, yes, I remember you well, Mr. Sousa, although I never met you before. When I was a little, tiny girl I danced to your leading, and splendid dance music it was, too." Said sly Sousa, who never directed music for dancing in his life: "I, too, remember the occasion. It was on Nov. 23, just fifty-one years ago." The lady's answer is archived among the undelivered replies.

SOUSA IS BACK AGAIN.

Famous Bandmaster Preparing for New Opera, Which Will Soon Open.

John Philip Sousa, the bandmaster, arrived in the city yesterday and will be "in our midst" for several days. James Barnes, who, for several years, has managed the affairs of Sousa and his band, has retired from the position to enter other fields of activity and the bandmaster was engaged in wrestling with the business affairs of last season's tour which ended at the Hippodrome in January last. Sousa said yesterday, that he has engaged a man of national reputation as a manager, but as he is at present in London, he did not care to make his name public. The regular season of the band will open in August as usual. Of his forthcoming opera, "The Glass Blowers," which is to produced this spring, the bandmaster had this to say: "We are awaiting the pleasure of Miss Louise Gunning, whom we have decided to be the best equipped of all our light opera prima donnas for the leading part."

JOURNAL
Chicago, Ill.
FEB 18 1910

There appears to be a difference of opinion as to the probable future employment of Louise Gunning. Her present managers announce her early appearance in "Madame Troubadour," an operetta of Viennese origin, while John Phillip Sousa, the author of a new opera called "The Glassblowers," says he will have her for his prima donna, and that rehearsals now await her.

CHEBONICOLA
SPOKANE, WASH.
MAR 4 - 1910

SOUSA LED LARGE BAND

Never have so many musical instruments been gathered at a single concert as at that recently led by Sousa in Boston, when the world-famous Sousa conducted a band of 430 pieces. Among the instruments were 120 clarinets, 80 cornets, 45 trombones, 24 flutes and picolos, 25 French horns, 25 altos, 25 tubas, 15 drums, 16 baritones, 6 oboes, 6 bassoons, 6 saxophones and 4 tympani.

SUN
Baltimore, Md.

MAR 6 - 1910

SOUSA PAYS A VISIT HERE

Bandmaster Stops Over For A Day On Horseback Trip.
John Philip Sousa, the bandmaster and composer, was in the city yesterday on a horseback jaunt down the Atlantic coast. He registered at the Belvedere Hotel late Friday night and left with his horse and valet at about 1 o'clock in the afternoon for Laurel and other points South. Besides being a horseman, a bandmaster and opera writer, Mr. Sousa is also a hunter, and expects to return to Baltimore before March 15 to take part in trap shooting contests. He is taking the trip as a rest cure after a concert tour of a mere 16,000 miles.

SOUSA ON A "HORSE HIKE"

Band Master Passes Through City On Way to Washington, Riding as Relaxation From Work.

Putting into practice his panacea for brain fag, John Phillip Sousa, the bandmaster, composer and author, went through the city a-horseback to-day, on his way to Washington.
Clad in riding breeches, tan polo boots, striped waistcoat and green golf cap, and accompanied by his friend, Edward Shannon, a former Government scout, and also an enthusiastic horseman, Mr. Sousa was discovered in the Bellevue-Stratford to-day. Though unmindful of the hardships of a journey of several hundred miles in the saddle, Mr. Sousa insists on good food and sleeping quarters.
He left his home, 37 Madison ave., New York city, last Saturday, making the trip to Philadelphia in easy stages and arriving here at about midnight Monday. He set out for Wilmington at noon to-day, and will proceed thence to Port Deposit, Baltimore and Washington. By the time he reaches the Capital city Mr. Sousa thinks he will have had enough exercise and will probably go to Pinehurst, N. C., in a parlor car. This is not his first horseback trip in search of recreation. He has made the same trip twice before.
"I have just returned from a tour of 16,000 miles," he said, "and I am tired out—brain weary. Beside my other work I have just turned over my new opera, "The Glass Blowers," to the Shuberts, and finished another book for my publishers. Sometimes I make too many contracts, and, tired out, I seek rest in the saddle."
Mr. Sousa is not interested in motor-ing. "Horseback has it beaten a mile for relaxation," he says. "Motoring has not the same quality of exercise."
Asked regarding his new opera, Mr. Sousa said that Miss Louise Gunning had been chosen for the chief part, but that she has been compelled to retire from the work, and that some one else will

From NORTH AMERICAN
Address Philadelphia, Pa.
Date FEB 27 1910

Oscar Asche and Lily Brayton (Mrs. Asche) will present Stanley Wyman's "Count Hannibal" in London.
John Philip Sousa recently was initiated as a member of No. 1, B. P. O. Elks.

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REVIEW
SPOKANE, WASH.
FEB 27 1910

Of John Phillip Sousa's forthcoming opera, "The Glass Blowers," which will be produced this spring, the principal part has been assigned to Louise Gun-

HOUSE, DOG AND GUN IS SOUSA'S PARADISE

Noted Bandmaster In Baltimore On Horseback Journey Down The Coast.

SCORES ROADS FROM GOTHAM TO THIS CITY

Considers Hoofbeats Of Favorite Saddler Noblest Music—Coming Back Here For Trap Shoot.

"A horse, a dog and a gun—these make Paradise."

So declared John Philip Sousa, the well-known bandmaster and composer, this afternoon as, attired in khaki knee breeches and riding habit, he sipped a glass of ale in the dining-room of the Belvedere and spoke enthusiastically of the benefit of a horseback jaunt through the country as an antidote for the worn-out feeling that come from a season of hard work.

Mr. Sousa arrived in Baltimore last night on a horseback journey down the Atlantic coast in an endeavor to offset an unusually hard winter's work.

"We left New York—my man and I—a week ago," said he. "We are taking our time and going where our fancy leads us. We rode down from Perryville yesterday, and it certainly was hard going. I do not see why we spend so much for Bibles and red flannel for the heathen in the jungles and so little on good roads. My soul is just as well worth saving as a heathen Chinese's, and I tell you some of the roads I have struck between here and New York have certainly made me swear.

Working On New Operas.

"There is nothing like a horse to make one forget that he is tired and worn out. I have just come off a 16,000-mile band concert tour, and at the same time I was working on two new operas. I never felt so tired out in all my life as when I struck New York. My doctor felt my pulse and looked into my eye, and, knowing me, said: 'Take your favorite horse and get into the country,' so here I am."

"Do you get inspiration for your compositions from your horseback rides?" was asked.

"I certainly do," was the positive declaration. "I do not know of any nobler music than the hoof beats of a saddle horse. I do not care a cent for driving, but give me a good saddler and you can have all the automobiles that were ever turned out.

"If a man loves a horse and the horse loves him, he needs nothing more. I am never happier than when in the saddle and would not hold life worth the living if the pleasure of riding was denied me."

Certainly Likes Baltimore.

"How do you like Baltimore?" was asked.

"Well, I always did like this town, and to show you that I do I am coming back here by the 15th of the month in order to be able to take part in your trap-shooting contest. Next to a horse I love my gun. I am, of course, out of practice and do not anticipate making any phenomenal scores, but I know I shall enjoy the shooting.

"I expect to leave Baltimore this afternoon and will journey as far as Laurel. I will go on to Washington tomorrow, but do not know where I shall go after that. I expect to arrange my trip so that I shall get back here by the 15th. I expect to keep on my horseback journey until my regular summer seasons opens at Willow Grove, and by that time I will be rested up and ready for a hard season of work."

Mr. Sousa is accompanied by his valet, also on horseback. His mount this year is an old favorite, Margarita, by name; an old thoroughbred racing horse, who the bandmaster declares has more grit than falls to the lot of the average horse.

SOUSA GOT ONLY \$25 FOR FIRST TWO MARCHES

Publisher Made \$100,000 Out of Famous Melodies.

SWEENEY ON SHOW MUSIC.

Buffalo Bill's Bandmaster Explains Some of the Technicalities of Circus Band Work.

"Do you know," said Bill Sweeney, for many years leader of the cowboy band that helped to make the Buffalo Bill Show famous, "that John Philip Sousa, the bandmaster, only got \$25 apiece for his two most famous marches, 'The Washington Post' and the 'High School Cadets,' compositions that raised march music from the rather common grade of military music to its present high position among lovers of melody?"

William Sweeney is eminent himself in the field of band music, having been inducted into the United States army service in the latter "sixties" as a drummer boy in a regiment stationed at Baton Rouge, La., by his father, who was a famous bandmaster of the Civil War times. "Billy" himself, in time, became a bandmaster in the United States service and proudly exhibits two honorable discharges from the War Department at Washington showing that he completed two separate enlistments of five years each, at the completion of which he became the musical director of the Buffalo Bill aggregation and accompanied the show on its tour of the British Isles and the Continent.

It was in London that Sweeney acquired that taste for sartorial display that marks him, out of the show season, as the best-dressed man on the "Old Rialto" in and around Fourteenth street and Fourth avenue, Manhattan, and as the "glass of fashion and the mould of form" in his daily walks around the periphery of Central Park.

As soon as he sheds the cowboy uniform of showdom in the late fall he gathers together the finest collection of "glad rags" that the tailors can furnish, and thoroughly enjoys himself until the Garden rehearsals demand a return to the flannel shirt and the sombrero.

Sweeney is naturally a taciturn man, and it is doubtful if he ever mentioned "art" in his life, yet he is looked upon as one of the best and most conscientious bandmasters in the country, and he has the friendship and respect of Sousa and other leaders of note.

"Yes," continued Sweeney, "Sousa wrote these marches and tried them upon several music publishers without success until, one day, meeting a Philadelphia publisher, in whose hands they had lain for some weeks, the latter told him they were of small value and he did not know that he could do anything with them, but that he was willing to risk \$25 apiece on them. Sousa took it and was glad to get the money. I am told that the publisher made over \$100,000 on them. The sales were enormous and when we were abroad they were at the height of their popularity in the English cities and on the continent. They contributed much to make march music popular and raise it to a higher plane and fully justified Sousa's later attention to this branch of composition which won for him the title of 'March King.'"

Of his own work Sweeney would say but little.

"Show work runs about the same year after year," said he. "You get together a good band and most of the men come back to you each season. Of course, there are technicalities in the business that occur in no other, and special orchestration to fit the various acts require a reasonable show training on the part of a band leader, but the main thing is a close attention to detail and thorough discipline.

"As to selections, we use a few original compositions suited to the work, but, in the main, I handle many old-time melodies that seem to fit in with the exhibition of primitive conditions of the country that are the main features of the Wild West, although the vastly increased Eastern atmosphere in the programme necessitates a close study of Oriental music, which is scarcely more difficult than our own when the theme is thoroughly understood. We still find that the old 'Akansaw Traveller,' 'Home, Sweet Home,' 'The Swanee River,' and a lot of old-timers fit the work in great shape and please a host of listeners."

Sweeney's most notable exploit while abroad with the Wild West Show was to take the band, and the cowboys and Indians out from Brussels to the field of Waterloo and on the morning alongside

"ROMEINE" NEW YORK
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From MUSIC
Address NEW YORK CITY
Date MAR - - 1910

Wanamaker Competition Choral Festival.

The second annual Choral Competition Festival will take place from March 28th to April 2nd in the Egyptian Hall at Wanamaker's, Philadelphia. The judges will be George W. Chadwick, Horatio Parker, John Philip Sousa and Dr. J. Lewis Browne. The respective classes and tests are as follows:

Classes.—Class "A" (mixed voices), organizations of 40 members, upward; Class "B" (mixed voices), organizations numbering from 20 to 40 members; Class "C," choruses of men's voices; Class "D," choruses of women's voices; Class "E," choruses (vested choirs) of men and boys; Class "F," Roman Catholic Church music (open to all), choruses of boys' and men's voices, or either; Class "G" (mixed), quartette church choirs; Class "H," quartettes of men's voices; Class "I," quartettes of women's voices.

Tests.—Class "A," "Sunshine Through the Clouds" (unaccompanied), Lennens. "Joy and Sorrow" (unaccompanied), Sullivan. Class "B," "Weary Wind of the West" (unaccompanied), Elgar; "Love is Meant to Make us Glad," German. Class "C," "Spin! Spin" (unaccompanied), Jungst; "After Many a Dusty Mile" (unaccompanied), Elgar; "Sailing" (unaccompanied), Rogers. Class "D," "Now is the Month of Maying," Strong; "Summer Night" (unaccompanied), Oehme. Class "E" (three settings of the "Ave Verum," exemplifying the treatment accorded the same text by three great composers of different periods): I. "Ave Verum," Mozart; II. "Ave Verum" (unaccompanied), Gounod; III. "Ave Verum" (Latin or English), Elgar. Class "F": a Plain Song. 1. "Te Deum Laudamus," "Tonus Solennis," according to the Vatican version (unaccompanied); 2. "Salve Regina," simple version from the Solesmes Books (unaccompanied); b. Polyphonic Composition (S. A. T. B.); "Pans Angelicus" (unaccompanied), Palestrina. Class "G," "He Shall Come Down Like Rain," Buck; "I Will Lay Me Down in Peace," Gadsby. Class "H," "A Legend of the Rhine" (unaccompanied), Smart; "De Coppah Moon," Shelley. Class "I," "The Lord is My Shepherd," Schubert; "The Night Wind," Root.

from Theatre,
New York City, N. Y.
Address
Date MAR - - 1910
New Victor Records

For the twelfth year Sousa's Band has just renewed its exclusive contract with the Victor, and the attention of the public is called to the fact that only the Victor has the right to offer disc records of this great organization.

This Session resulted in a series of three new Records: Florentiner March; Siamese Patrol; Amina (an Egyptian Serenade).

A complete act of "Faust," the great prison scene in three parts—Geraldine Farrar-Enrico Caruso. "Faust"—Act V, Prison Scene—Part I, "Mon cœur est pénétré de douleur!" (My Heart is Torn with Grief) Gounod. "Faust"—Act V, Prison Scene—Part II, "Attends! voici la rue" (This is the Fair), Gounod. Geraldine Farrar-Enrico Caruso-Marcel Journet—twelve-inch, with orchestra, \$5.00, in French. "Faust"—Act V, Prison Scene—Part III, "Alerte! ou vous êtes perdus" (Then Leave Her!), Gounod. "Martha"—Solo, profugo (Lost, Proscribed), Flotow.

Three splendid records by Journet Marcel. Journet, Bass. Herodiade—Air de Phannel (Oh, Shining Star), Massenet; Le Châlet—Chanson Militaire (Song of the Soldier), Adam; Philémon et Baucis—Air de Sommeil (Slumber Song), Gounod.

Three new Slezak records—Leo Slezak, tenor—Der Lenz (The Spring) Hildbach; Der Prophet—Pastorale (There's a Sweeter Empire), Meyerbeer; Aida—Holde Aida (Celeste Aida) (Heavenly Aida), Verdi.

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SIoux CITY, IOWA
MAR 6 - 1910

John Philip Sousa recently was initiated as a member of No. 1, B. P. O. Elks.

New York City.

MAR 10 1910

Stover Tells About Free Music Al Fresco Opera in the Parks

Favors Regular Stage Productions and Hopes to Start During the Summer.

By CHARLES HENRY MELTZER.

Park Commissioner Stover sat in the library of the University Settlement Building, in Rivington street. He lives there.

I had had the privilege of dining with the Commissioner and some of the Settlement workers. We had discussed politics and politicians. Mr. Stover had explained his admirable scheme for the improvement of Riverside Park. At last we had reached the subject on which I wished to interview that gentleman—music and the reform of city music.

"I have long wished to put beauty into the lives of my fellow-citizens," said Mr. Stover. "That was one of the reasons which made me hope that some day I might be elected to public office.

"Before that, as an obscure individual, I had done something toward the realization of my dreams. I had helped to assure the opening of the museums after dark. And, though Frank Damrosch had become the director of the Choral Union, I had been active in founding it. Moreover, I had helped to organize the free concerts which were given some years ago at Cooper Union. So, as you see, I did not come to my new duties unprepared.

"Many plans in which I am interested are in the air. Some of them I hope to push through this coming Summer. In a general way, I think I may say that I believe Mayor Gaynor is in sympathy with my ideas regarding the extension and the reform of municipal music. I think he is himself musical.

"As you positively know, I have asked for two appropriations in addition to the \$30,000 now allowed for municipal music. I have applied for \$100,000 to take over and make over the restaurant at McGowan's Pass; to construct an al fresco amphitheatre beneath the adjoining hill for music purposes and to create a popular open air refreshment garden, such as one finds in Germany and Austria.

Opera at Silver Lake.

"Besides this, I hope to get \$50,000 for an al fresco place of amusement at Silver Lake, on Staten Island, in which it will be possible to give free open air opera.

"In principle I am warmly in favor of free opera for the people (such as The American has repeatedly advocated). I believe it would be useful, and it is feasible. But I must go slow in the matter.

"At first, I confess I thought that the McGowan's Pass site or a corner in some park like that at Highbridge would be better suited to the giving of al fresco opera—or of operatic recitals—than the Mall, which The American seems to think more fitting and convenient. But, perhaps, after all, the Mall might be the proper spot to begin with.

"Meanwhile, a brother Commissioner has offered me an excellent opportunity for testing my favorite open air amphitheatre idea on the river, front, at the foot of the Queensboro Bridge. Soon—by this Summer—I expect to have levelled the ground there, put up several thousand seats on the amphitheatre plan and built a theatre for musical purposes on the ground which will be given to me for the purpose.

"Moreover, later on possibly a portion of the Richard Watson Gilder memorial fund will be devoted to improving Mulberry Park and providing it with good music at no cost to the city. The Italians are clamoring for something of the kind at that particular point.

"Then, as you may have heard, there is a scheme under consideration for erecting a great classical stadium or theatre, on the classic model, on the hill near the City College. Primarily it would be used for sports. But it would serve equally well for music.

"Besides these various projects, I have others in mind, for reforming the bands and conductors in the smaller parks, and for giving concerts of an educational and improving character in twenty-one school houses.

"I attended last Sunday's concert at the Normal College. It was very instructive. The largeness of the audience—the fact that thousands were unable to get access to the concert—proved to me that there is really a



Park Commissioner Charles B. Stover.

need, a thirst for music among the masses here.

"I have been deluged with offers of assistance in the task of reforming the music in the parks. Among others, Mr. Eduard, manager of the Sousa Band; the Aborns; Mr. Voipe, the director of the orchestra which bears his name; Mr. Nathan Franko, Mr. Kaltenborn, Mr. Nussbaum and various gentlemen connected with the big singing societies have expressed their wish to co-operate with me. Some of them have offered me their services for nothing—for instance, Mr. Voipe.

"It has been suggested to me that no conductor should be allowed to direct municipal concerts in any of the parks unless he has passed an examination before certain musical celebrities—like the Damrosches. But I hope to engage only conductors whose reputation will make it possible for them to dispense with such ordeals.

"Contrary to the reports printed in several newspapers, I am in no way committed to the scheme of the Aborn brothers. Their original idea of building an opera house of their own in the park has been rejected, and they have expressed their readiness to accept an annual sum—not yet fixed, even theoretically—for a series of operatic al fresco recitals, on a platform. They have waived all thought of asking money for admission.

"Presumably the motive of the Aborns in offering to give opera to the people on such reasonable terms is a not unnatural desire to advertise their out-of-town ventures.

Favors Regular Opera.

"I hope that at least I shall be able to make a beginning by giving either open-air opera in a portable theatre, like the one of which Mr. Floryn showed me a model (it was reproduced and described in last Sunday's American), or operatic recitals, with singers, chorus and orchestra, in two different spots. Personally, I incline to favor the regular stage opera scheme. It is more attractive to the people. But as a beginning it may be necessary to try operatic recitals on a platform, backed by a sounding board.

"I should not wonder if the experiment were made soon in the Mall, as The American has suggested, and at the Queensboro Bridge site.

"Opposition to the plan? Well, the people who object to political meetings in Central Park may dislike the idea of open air opera in that public playground—though they do not mind concerts on the Mall, and baseball on the grass there.

"I wonder whether those who oppose such schemes as we are speaking of adopting ever go to the Park at all?"

From MUSIC TRADES REVIEW
Address NEW YORK CITY
Date MAR 19 1910

SOUSA SOLD EARLY MARCH FOR \$25.

Philadelphia Publisher Said to Have Paid That Sum for "Washington Post" and Also for Another Composition—Made Fortune from Sales.

For the encouragement of struggling composers whose fires of genius have not yet warmed the heart of any music publisher to the point of appreciation, it may be stated that John Philip



JOHN PHILIP SOUSA.

Sousa received only \$25 each for two of his most famous marches, "The Washington Post" and the "High School Cadets"—compositions that raised march music from the rather common grade of military music to its present high position. The story is that Sousa wrote these marches and tried them on several music publishers without success until one day, meeting a Philadelphia publisher in whose hands they had lain for some weeks, he was told by the latter that they were of small value and he did not know what he could do with them. He finally told Sousa he was willing to risk \$25 apiece for them. Sousa took the money, and it is said that the publisher made more than \$100,000 with the marches.

The sales abroad, too, were enormous, and helped to raise march music to a higher plane. Sousa's later experiences with another publisher were very different, of course, and he amassed a fortune himself, but the early affair shows that in music, as in other lines of creative effort, the originator often has gigantic obstacles to overcome even when his work is of real merit.

REPUBLICAN
DENVER, COL
MAR 13 1910

Hereafter when Mr. Sousa plays his "Hands Across the Sea" he will receive only sneers, instead of applause, from Wheat King Patton

Springfield Mo
MAR 13 1910

Louise Gunning is to star in "The Glass Blowers," the music of which is by John Philip Sousa, and the book by Leonard Lieblich.

NEWS
Baltimore, Md.
MAR 17 1910

Mr. Sousa Guest Of Honor.
Mr. John Philip Sousa will be the guest of honor at a dinner given by Mr and Mrs. John M. Hood, Jr., at their home on Oakdale road, Roland Park, tomorrow evening. The other guests include Miss Florence Ingram and Mayor

JOHN PHILIP SOUSA "MARCHES" FROM PARKTON TO YORK

**DISTINGUISHED BANDMASTER
AND MARCH KING, TRAVELING
HORSEBACK, OBLIGED TO
MAKE PART OF TRIP AFOOT
WHEN HIS HORSE WENT LAME.
SPENDS NIGHT IN YORK—HAS
GOVERNMENT SCOUT WITH
HIM**

TALKS ABOUT NEW OPERA

John Philip Sousa, the great March King, had to try out a good many measures and foot it about twenty miles into York yesterday, for he is traveling horseback and his horse went lame just outside Parkton, Md. He wanted to get to York by nightfall and there was nothing left for him and his companion, Ed Shannon, a government guide, to do but walk and then ride Shannon's horse alternately. They led Mr. Sousa's lame mare. It is about forty miles from Parkton to York, and as the men divided their labors as evenly as possible, it is figured out that the bandmaster and march composer stepped off several thousand of his own marches, counting them over and over in the trudge.

Mr. Sousa spent the night in this city and leaves today for Lancaster. He is on his way home to New York, having made a tour of Philadelphia, Wilmington, Washington, Baltimore, Parkton and York in the saddle. He says he enjoyed every bit of the trip except part of that walk from Parkton.

ARRIVE HERE FOOTSORE

When they were within five miles of this city a pouring rain overtook

Sousa and Shannon, and they presented a bedraggled appearance when they landed at the Colonial, footsore, weary, hungry and water soaked. Mr. Sousa estimated that his great coat weighed about ten pounds more than it did in the morning.

Said he: "We left New York just three weeks ago today. We spent a week in Washington and vicinity and then went on to Baltimore, where I participated in the annual trap shooting there. We left Baltimore yesterday and spent Saturday night in Parkton. Shortly after we left Parkton this morning my little mare went lame, and we were forced to walk and ride alternately, leading my own horse all the way to York. Five miles out of York, at Loganville, I think it was, a drenching rain came down upon us, and you can imagine our plight. We were soaked and our clothing became very heavy. But we got here all right and we are little the worse for our experience. I think my mare will be fit to take out tomorrow morning, when we want to go to Lancaster."

FINISHED NEW OPERA

Among other things when discussing his work, Mr. Sousa said that his band will play at Willow Grove park and at the Pittsburg Exposition this summer. A deal is practically closed whereby he and his band will next winter tour Europe and probably will go around the world, taking in South Africa, Australia, Japan and several other countries on a seven months' trip. The composer has just finished a new comic opera, "The Glassblowers," and it is now in the hands of the Schuberts. He said that for the past four months they have been trying to get six suitable principals for the new opera, but so far they have been unsuccessful, although everything else is ready for the tryout. He lamented the scarcity of the right sort of talent, and exclaimed that although there is a remarkable increase in dramatic and musical lines, still there is a woeful lack of capable talent. He finished by declaring it to be his idea that the Lord never overcrowds a market like that.

MAY PLAY HERE IN SEPTEMBER

Sousa's band has been in York several times, always playing to large houses, for the March King's name is one to conjure with. His compositions have a swing and brightness that give them a place of their own in the affections of the people. Mr. Sousa said that his band is booked for Lancaster on the day following next Labor Day, and that he expects to play in York either in September or else in December, just before the band leaves for the old world. Commenting on his work the bandmaster said: "After the close of my band season I was asked to conduct a great band of 450 men in Boston February 6. I believe that this was the largest band ever conducted in this country by any man. We are booked to sail for England December 24 next, for a tour of England and Ireland, and the English company which is arranging the trip wants me to take the band around the world. This trip would take about seven months and it will mean my fifth trip of that sort."

CANNOT GET PRINCIPALS

When asked about his new opera Mr. Sousa said: "I have completed another opera. It is called, 'The Glassblowers,' and the Schuberts have it in their charge to produce. Is it a comic opera? I hope so. After all, it is the audience which labels an opera as to its quality. The composite brain of an audience is superior to the brain of one man who is the creator. So while we work and produce, it is the people who decide whether it is good or not. Everything is in readiness for putting this opera on the stage, but we have met with drawbacks, for while there is a reasonable increase in dramatic and musical people, there is a scarcity of the right sort of talent."

"We have been for the past four months trying to secure six people to serve as principals, and so far we have failed to get them. It is one thing to have a voice and another to have the right sort of personality. There are many kinds of good people in different lines, but there are not so many who combine all the requisites for a successful opera singer. The Lord never overcrowds a market of

this kind.

"I cannot tell you very much about my new opera at this time, for obvious reasons, but I have written eleven operas, and this is the first absolutely American opera which I have produced. All my others have been located in foreign countries. The scenes in 'The Glassblowers' are laid in New York, in Pittsburg and in Cuba during the time of the American occupation. Mr. Liebling wrote the book while I wrote the music and some of the lyrics."

*York Daily, York, Pa.
Monday Morning, March 21,*

PHILIP SOUSA IN YORK ON HORSE DISCUSSES PLANS FOR HIS BAND

John Philip Sousa, famous composer and conductor, in company with Edward Shannon, of New York city, an ex-government scout, arrived in this city last evening. They are traveling leisurely on horseback, having been in the saddle three weeks. They are registered at the Colonial hotel.

"We left New York three weeks ago and have been visiting places of interest in New Jersey, Delaware, Maryland and the District of Columbia," said the noted bandmaster to a York Daily reporter, whom he received in his room at the Colonial hotel last night. "We stopped last night at Parkton, Md. My horse going lame, I was compelled to walk the greater part of the distance from Parkton, to this city. When we arrived several miles north of Loganville, this evening, we were caught in the rain storm and received a drenching. So you see we are encountering some hardships. But that's what we expected before we set out. That's part of the sport."

"Yes, we are enjoying ourselves. Traveling in the saddle is a primitive but fascinating means of journey. I prefer it to the automobile. I think it is more healthful, more recreative and more pleasureable. Besides there is a companionship about a horse, that a

AMERICAN

555

Baltimore, Md.

MAR 17 1910

Sousa Visits the City.

John Philip Sousa, the "march king," occupied a box at Ford's Opera House Tuesday night. "On December 24 next I expect to sail with my band for London on a tour of the world," he said. "We were in London on January 2, and after visiting the large cities on the Continent will continue the trip to all of the principal cities in the different countries."

EVE. TELEGRAPH

555

Philadelphia, Pa.

MAR 19 1910

SOUSA ON HORSEBACK JOURNEY

Bandmaster Considers Hoofbeats of Favorite "Saddler" the Best Music.

"A horse, a dog and a gun—these make Paradise."

So declared John Philip Sousa, the well-known bandmaster and composer, Friday, as attired in khaki knee breeches and riding habit, he sipped a glass of ale in the dining room of the Belveder and spoke enthusiastically of the benefit of a horseback jaunt through the country as an antidote for the worn-out feeling that comes from a season of hard work.

Mr. Sousa arrived in Baltimore a day or two ago on a horseback journey down the Atlantic Coast in an endeavor to offset an unusually hard winter's work, says the News of that city.

"We left New York—my man and I—a week ago," said he. "We are taking our time and going where our fancy leads us. We rode down from Perryville and it certainly was hard going. I do not see why we spend so much for Bibles and red flannel for the heathen in the jungles and so little on good roads. My soul is just as well worth saving as a heathen Chinese's, and I tell you some of the roads I have struck between here and New York have certainly made me swear."

"There is nothing like a horse to make one forget that he is tired and worn out. I have just come off a 16,000-mile band concert tour, and at the same time I was working on two new operas. I never felt so tired out in all my life as when I struck New York. My doctor felt my pulse and looked into my eyes, and, knowing me, said: 'Take your favorite horse and get into the country,' so here I am."

"Do you get inspiration for your compositions from your horseback rides?" was asked.

"I certainly do," was the positive declaration. "I do not know of any nobler music than the hoof beats of a saddle horse. I do not care a cent for driving, but give me a good saddler and you can have all the automobiles that were ever turned out."

RECORD

Philadelphia, Pa.

MAR 24 1910

John Philip Sousa, the famous composer, and Edward Shannon, of New York, an ex-government scout, are traveling leisurely on horseback through New Jersey, Delaware, Maryland and are now in Pennsylvania. They were registered at the Colonial Hotel, York, on Sunday, and were in Lancaster on Monday.

machine does not possess.

"We leave here tomorrow morning for Lancaster. On the following day we expect to cover the distance from Lancaster to Norristown. Then we go to Philadelphia, where I am to be one of the judges in the competitive choral contest at Wanamakers."

Speaking of his future plans Mr. Sousa said: "In my office in New York, there is awaiting my signature, a contract for a world tour of my band. The contract is from one of the largest concert booking firms in England and calls for a complete tour around the world, to begin next December."

"The proposed undertaking will be one of the first of its kind in the history of the world. Hitherto no band has ever undertaken a world tour, probably, because there has never been a band of sufficient strength to attempt such enterprise. Thus you see, it will be an achievement of distinction and I am proud to know that an American organization is offered the opportunity of being the first."

During the season just closed, Sousa's band made a trans-continental tour. When the tour closed, Mr. Sousa felt the need of recreation and with his friend Mr. Shannon, he is getting it in the saddle.

Columbia Daily News, Columbia, Pa. March 22, 1910

The Daily New Era, Lancaster, Pa., Monday March 22, 1910

JOHN PHILIP SOUSA

The Great Bandmaster Dined at Wolf's Cafe This Afternoon.

John Philip Sousa, the famous composer and conductor of Sousa's band, spent a short time in Columbia this afternoon and with his traveling companion, Edward Shannon, dined at Wolf's cafe at two o'clock. Mr. Sousa and Mr. Shannon, latter an ex-government scout and an expert horseman, left New York on horseback three weeks ago since which time they have been traveling leisurely.

They have visited points of interest in New York, New Jersey, Delaware, Maryland and the District of Columbia. They spent a week in Washington and then went to Baltimore and thence to York which city they reached on Sunday afternoon. At Parkton, Md., Mr. Sousa's horse went lame and the composer was compelled to walk almost the entire distance to York.

Mr. Sousa says horseback riding is great sport, but with it all they encountered many hardships, especially Sunday evening when they were caught in rain storm at Loganville, York county, and were drenched to the skin.

To a reporter for the NEWS Mr. Sousa said: "With all the hardships we have been enjoying ourselves. Traveling in the saddle is a primitive, but fascinating means of journey and I prefer it to the automobile. It is more healthful, more pleasureable. Besides there is a companionship about a horse that a machine does not possess."

After lunch Messrs. Sousa and Shannon left for Lancaster and Tuesday or Wednesday they will journey to Norris-town. Next week Mr. Sousa will be one of the judges in the competitive choral contest at Wanamaker's store, Philadelphia.

Mr. Sousa is just about signing a contract to take his famous band on a tour around the world.

Newspaper Cutting Bureau in the World

JOURNAL

PORTLAND, ORE.

MAR 13 1910

John Philip Sousa recently initiated as a member of No. 1, B. P. O. Elks.

Rostand's new play is a curiosity not only on the stage, but in the box office. It is one of the failures that every body seems willing to pay to see.

SUN

Baltimore, Md.

MAR 10 1910

MR. JOHN PHILIP SOUSA GUEST. Mr. John Philip Sousa, of New York, was the guest of honor last evening at a dinner given by Mr. and Mrs. John M. Hood, Jr., at their home in Roland Park. The decorations were of yellow jessamine, and the other guests included Miss Florence Ingram and Mayor and Mrs. Mahool. After dinner the guests and their hosts occupied a box at the Academy.

STAR

Baltimore, Md.

MAR 9 1910

Dinner for Mr. Sousa.

Mr. and Mrs. John M. Hood, Jr., entertained at dinner last night in honor of Mr. John Philip Sousa, of New York. Invited to meet Mr. Sousa were the Mayor and Mrs. Mahool, Mr. and Mrs. Frank C. Bolton and Miss Florence Ingram. After dinner the party occupied a box at the Academy of Music.

SOUSA, THE BAND MASTER, TAKES DAY OFF IN LANCASTER

TAKING LONG HORSEBACK TRIP TO RECU-PERATE FROM HARD SEASON'S WORK.

Talks in an Interesting Manner With a Representative of The New Era on Music and Kindred Subjects. Thinking of a World Tour.

As stated on Monday, John Philip Sousa, the peerless and inimitable band master, accompanied by Edward Shannon, an ex-Government scout, arrived in this city on a horse-back tour that will, when concluded, have covered more than a month. The two gentlemen found quarters at the Wheatland Hotel and their thoroughbred mounts were put up in the Franklin House stables. Despite the fact that Mr. Sousa was compelled to walk the greater portion of the distance from Parkton, Md., to York the day previous, by reason of his horse having gone lame, he was in the best of condition this morning and his reception of the representative of The New Era could not have been more cordial. When asked why he preferred the horse to the automobile as a means of locomotion, Mr. Sousa said: "What I want is relaxation and that is exactly what I have been getting for the past three weeks. The automobile means speed and speed only, and for a man whose mind, perforce, works sluggishly it is a good thing. For a man, however, whose mind is compelled to work overtime for a hard season of seven consecutive months it's the horse for his. When I closed my season a month ago physicians told me that it was either a horse-back trip or Muldoon's conditioning camp for mine—and I chose the horse. In riding a horse a man does half the work, and that's what he needs." In elaborating on this point, Mr. Sousa incidentally let slip that his next loves were guns and dogs.

Marked Scarcity of Musical Talent.

Personalities having been passed over, the interview naturally drifted to music, and here the master came into his own. "Never before," he said, "has talent of the capable sort been quite so scarce. My band has sixty-eight men, all talented musicians, whose weekly salaries range from \$25 to \$150. Years ago such salaries were never dreamed of, but to-day the talent is taken up by the big symphony orchestras and grand opera. This leaves but little available after I make my selection." At this juncture Mr. Sousa reviewed the musical situation of the East, and his philadelphia can be appreciated here. "Boston," he said, "has a splendid symphony orchestra, and New York has two grand operas, and Philadelphia, too, takes up many good musicians with its 'opera and a-half.'" With the latter declaration came a meaning smile.

A Field for Musicians.

Speaking generally of music, Mr. Sousa said: "I would advise, and earnestly, any young man to take up the oboe and bassoon in preference to the piano, violin and cornet. On the two first-named instruments the performers would get, perhaps, only thirty weeks' work in a season, but in these thirty weeks they would make more than in fifty-two weeks on any of the other instruments. I know the field pretty thoroughly, and in the entire country I could not pick out twenty first-class oboe players."

In speaking of the scarcity of musical talent in America, Mr. Sousa held that, while Europe had formerly sent many musicians here, the foreign field has vastly improved, and this country must develop its own talent. It is here, he said, plenty of it, and what is needed is proper development.

Considering a World Tour.

When asked as to his future plans, Mr. Sousa said: "In my office in New York is a contract awaiting my signature for a world's tour for my band, beginning next December. This undertaking will be the first of its kind ever attempted in the history of the world, no band having been considered of sufficient strength to attempt a task of this sort. I am proud of the offer, exceedingly proud, and it is under consideration."

When asked as to his new opera, "The Glassblowers," which is now in the hands of the Shuberts for production, Mr. Sousa said: "I do not believe in spectacular productions of opera, as these kind do not live. Music lives, but to interpret good music there must be capable vocalists found, and, like instrumentalists, there is a woeful lack in this direction. We hope, however, to get the voices we need."

The Horseback Tour.

Mr. Sousa and Mr. Shannon left New York on March 1, and have covered points in New Jersey, Delaware, Maryland, Virginia and the District of Columbia. They will remain here until to-morrow, when they go to Norris-town, and from there to Philadelphia. To-day they spent at the McGrann stock farm, Mr. Sousa being an ardent lover of horseflesh. Attired in black coat, striped waistcoat, khaki trousers and boots, the band master, who is as brown as an Indian, could hardly be recognized.

Shannon, Sousa's companion, is an interesting character. He knows a horse from start to finish. He was a Government scout, and is a veteran of the Spanish-American War. For six years he has been taking trips with Mr. Sousa, who, he declares, is one of the best traveling companions in the world.

NEWS
Baltimore, Md.
MAR 19 1910

SOUSA RIDES HORSE TO PHILADELPHIA

Bandmaster, Astride Big Sorrel, Leaves Baltimore For Quaker City Via Hanover.

John Philip Sousa, whose band has played before many sovereigns, left the Belvedere Hotel this morning for a horseback ride to Hanover, Pa. The noted bandmaster will stop a few hours in Hanover and then proceed to Philadelphia, where he will sojourn several days.

Mr. Sousa, who has been stopping at the hostelry for the last several days, arose early this morning. After eating a hearty breakfast he jumped astride his big sorrel charger and departed at 9 o'clock. He rode alone.

RECORD
Philadelphia, Pa.
MAR 22 1910

SOUSA'S HORSE GOES LAME

And Famous Bandmaster is Compelled to Walk in Rain.

Special to "The Record." York, Pa., March 21.—John Philip Sousa, the famous composer and bandmaster, arrived here wet and bedraggled last night, having experienced the unpleasant as well as the pleasant side of a horseback jaunt across country, which he is taking in company with Edward Shannon, of New York, an ex-Government scout.

"We left New York about three weeks ago," said the bandmaster, "and have been visiting places of interest in New Jersey, Delaware, Maryland and the District of Columbia. Last night we stopped in Parkton, Md. To-day my horse went lame and I was compelled to travel most of the distance to York on foot, suffering a drenching in a rain-storm which came upon us with no shelter at hand."

Mr. Sousa declared that in spite of this he is enjoying his novel trip, which the need of recreation led him to undertake. He declared that he thought the trip in every way preferable to one

INQUIRER

Philadelphia, Pa.
MAR 22 1910

**FAMOUS MARCH KING
MARCHES 20 MILES**

John Philip Sousa's Horse Went
Lame and He Was Forced to
Take to the Road

YORK, Pa., March 21.—John Philip Sousa, the famous March King, had to try out a good many measures and foot it about twenty miles into York yesterday, for he is traveling horseback and his horse went lame outside Parkton, Md. He wanted to get to York by nightfall and there was nothing left for him and his companion, Ed. Shannon, the government guide, to do but walk, and then ride Shannon's horse alternately. They led Mr. Sousa's lame mare.

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REPUBLICAN
DENVER, CO.

MAR 17 1910

SOUSA ON HORSEBACK JOURNEY.

"A horse, a dog and a gun—these make Paradise."

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"We left New York—my man and I—a week ago," said he. "We are taking our time and going where our fancy leads us. We rode down from Perryville and it certainly was hard going. I do not see why we spend so much for Bibles and red flannel for the heathen in the jungles and so little on good roads. My soul is just as well worth saving as a heathen Chinese's, and I tell you some of the roads I have struck between here and New York have certainly made me swear.

"There is nothing like a horse to make one forget that he is tired and worn out. I have just come off a 16,000-mile band concert tour, and at the same time I was working on two new operas. I never felt so tired out in all my life as when I struck New York. My doctor felt my pulse and looked into my eye, and, knowing me, said: 'Take your favorite horse and get into the country,' so here I am."

"Do you get inspiration for your compositions from your horseback ride?" was asked.

"I certainly do," was the positive declaration. "I do not know of any nobler music than the hoof beats of a saddle horse. I do not care a cent for driving, but give me a good saddler and you can have all the automobiles that were ever turned out."

From EVE. TELEGRAPH

Address Philadelphia, Pa.

Date MAR 22 1910

HORSE LAME, SOUSA WALKS

Bandmaster, on a Jaunt, Forced to Take
to Feet in the Rain.

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Mr. Sousa declared that in spite of this, he is enjoying his novel trip, which the need of recreation led him to undertake. He declared that he thought the trip in every way preferable to one by auto.

Daily Times,
Brooklyn, N. Y.
JUL 18 1910

THREE BOATS FINISH.

**Blue Peter V. the First to Arrive
in the Race from Marblehead.**

Of the four motor boats that started from the Corinthian Yacht Club of Marblehead, on Saturday, in the annual race of the Crescent A. C., from Marblehead to Bay Ridge, R. C. Seymour's Blue Peter V., flying the colors of the Larchmont Yacht Club, was the first to cross the finish line. The boat arrived at 1:39:45, yesterday afternoon, completing the 285-mile ocean course in 27:34:45. The Elmo II., owned by F. G. Giles, jr., of the New Rochelle Yacht Club, was second to cross the line. The boat was clocked at 9 o'clock last night, and at 11 o'clock the Aldebaran, of the Manhasset Bay Yacht Club, owned by L. A. Raff, was the third boat to cross the line.

The Blue Peter was navigated by G. W. Robinson, and had as passengers N. B. Wolfe, W. F. Hayward, G. B. Spencer, John Philip Sousa, jr., and F. T. Elliott. The boat had a rough voyage and ran into four squalls. Notwithstanding the weather conditions, the Blue Peter made a new record for the course, averaging about 10 1-2 knots an hour. The committee received word yesterday that James H. Smith's Oeyesee had broken down and put into Provincetown, Mass.

Daily Citizen,
Brooklyn, N. Y.

JUL 18 1910

SOUSA'S BAND TO PLAY IN EUROPE AND ASIA

**Will Start in December on a
Tour of the World.**

TO BE IN LONDON ON JAN. 2.

**They Will Visit Various Cities of
England, France, Arabia, India
and Australia.**

The Antipodes is to have an opportunity to listen to an American band. John Philip Sousa, who arrived in town recently simply to get another big wooden case of ammunition, and left at once for Philadelphia to shoot in the Great Eastern Handicap of the Trapshooters' Association, has closed a contract with the Quinlan Bureau for a globe-circling tour of his band to start on Aug. 13.

Sousa, who devotes six months of the year to the leadership of the organization which he has made famous and the other half of the year to composition, authorship and athletics, which have made him famous, has, since the death of Blakley, the Vermont and Minnesota newspaper man, who managed the early years of his career after he left the leadership of the Marine Band at Washington, looked after the affairs of his organization himself, and has been entirely responsible for its success. His interests, however, of several different sorts have impelled him to drop the thousand and one details incident to the affairs of his organization and, as he announced yesterday, he has placed himself and his band in the hands of the Quinlan Bureau, a London organization which but a short time ago entered musical enterprises in the United States by taking over the Wolfshon Bureau and its contracts. The Quinlan Bureau's most notable enterprise in England is the Beecham Opera Company, which has furnished the English metropolis some of its best music during the past few years.

The bandmaster said yesterday that he had had long in contemplation a tour of the world, but that in the new arrangement he had found himself relieved of the business cares and petty details incident to the trip, and is free to give his spare time to other interests that are pressing on him.

"I have placed myself and my band unreservedly in the hands of the Quinlan Bureau, whose success in the English musical world leaves no question of its strength and influence in the amusement field. My band opens its season at Ocean Grove on August 13, and from there goes to Willow Grove, near Philadelphia, for its seventh season of twenty-three days. The organization will then put in some ten days of concert work in the larger towns of Pennsylvania in connection with local festivals at Lancaster, Wilkesbarre, Scranton and Altoona, and will play its fourteenth season at the Western Pennsylvania Exposition at Pittsburg. Then we will return to New York, playing in November at the Hippodrome.

"In December the entire band will sail for Europe, and we shall open in London, at Queen's Hall, on the second of January for a week's engagement. The band will then make a tour of the United Kingdom, playing in England, Ireland, Scotland and Wales, after which we shall go to the continent. We shall play in Paris for a season, and from there will go to Rouen, Geneva, Nice, Monte Carlo, and later sail from Marseilles for Cairo, where we shall fill an extended engagement. From Cairo we shall go to Aden, Arabia, thence to Colombo, Ceylon and from there to Australia, playing first at Fremantle. We have an engagement of fourteen weeks in Australasia, playing in Australia, New Zealand and Van Dieman's Land.

"The soloists who will accompany us during the first part of the trip will be Miss Virginia Root and Miss Beatrice Bowman, sopranos; Miss Nicolai Zidler and Miss Florence Hartman, violinists, and Herbert Clarke, cornetist. Miss Zidler is a Swedish American, born in Chicago, and is said to be a very fine artist. She has been engaged by the Quinlan Bureau to accompany the band around the world, and, of course, Herbert Clarke will accompany me. Of my other soloists in the world's tour I am not yet certain."

When asked why an English Music Bureau had come to the United States for a band for a round-the-world tour, Sousa said:

"They have found us money winners in four tours of Europe and, I presume, thought we would be equally attractive on the other side of the globe. My compositions, as you know, have found their way into many parts of the globe, and the reputation of my band has gone therewith. I think one of the best compliments I ever had paid me as a composer came from Major Kauffman, of the United States Army, who told me that in the depths of the tropical jungle of Borneo he had found, stuck up against the trunk of a tree with a great thorn, a copy of the 'Washington Post March,' where some native had been wrestling with the white man's music.

Since the close of his last band season Sousa has devoted his time to his favorite sports of horseback riding and trap shooting. He left Philadelphia late last fall and rode more than a thousand miles to the West and South, including a visit to his plantation at Henderson, N. C. He also acted as a judge at a musical festival at Philadelphia promoted by John Wanamaker, in which George Chadwick, Horatio Parker, Arthur Foote and other composers were present, and conducted their own compositions. He also took in all the trap-shooting events at Columbus, Ga.; at Baltimore, Cleveland, Hot Springs, Va.; Greensboro, N. C.; Durham, N. C.; Memphis, Hickman, Ky.; the Grand American at Chicago and at Des Moines, Ia.

He also succeeded in finishing a book which the Crowells are to publish in this city this fall, and has practically finished a new suite called "Dwellers in the Western World," being a musical history of the United States from the time of the red man to the present.

WORLD,
New York City.
JUL 17 1910

Children's Carnival Feature at

OCEAN GROVE, N. J., July 16.—One of the big features at Ocean Grove during the summer will be the Children's Carnival, which will be opened by Sousa and his band on Saturday, Aug. 13, and will continue daily until the following Saturday night.

The chorus of one thousand children of Ocean Grove and the Fairyland festival is not equalled, it is said, in this or any other country. It is impossible to try to describe the beauty of the scene in the vast auditorium on Fairyland night. The entire building is transformed into a vast fairy garden.

Some eleven to twelve thousand persons always crowd the auditorium on such an occasion, and when the concert is about to begin sixteen entrances are opened, and seven hundred girls in costume, carrying American flags, come trooping into the aisles, winding and interwinding the large space in front of the platform, and then ascend to their places in the great choir loft in front of the organ. Then through the same aisles come three hundred boys uniformed in Rough Rider suits, carrying guns, to the martial music of their drum corps, and march to the platform, where they give a military drill.

Mme. Schumann-Heink has been engaged to give a song recital in the Auditorium on Tuesday evening, Aug. 2, which will mark the opening of the convention of the National Association of Organists. Mme. Schumann-Heink is the favorite of all the grand opera singers at Ocean Grove. She never fails to crowd the house and seats are always at a premium.

WORLD,
New York City.

JUL 17 1910

Many Diplomatic Breezes

MANHATTAN BEACH, July 16.—The arrival of Collector of the Port Loeb at the Oriental Hotel, where he dined with John A. Sletcher on a recent evening, was signalized by a gathering of politicians on that protruding portion of the immense piazza known to the regulars as "the quarter deck." It was a reminder of the days when Senator Platt, Gov. Odell, Gov. Black and others used to assemble in this cool and comfortable spot to discuss the politics of the State of New York. Around Mr. Loeb were gathered Judge Abram J. Dittenhoefer of New York, Judge W. P. Goodelle of Syracuse, Judge Frank Sullivan Smith of Chautauqua County, Mr. Sletcher of the State Water Commission, former Secretary of the Navy Benjamin F. Tracy, Judge Charles H. Murray and others. The conference lasted until late in the evening and it was significant that Collector Loeb left early the next morning for Beverly and that following his meeting with President Taft comes the announcement that he will be on the ticket for the Governorship this coming election.

A dinner was given in the Oriental Casino Tuesday evening by Mr. and Mrs. John Philip Sousa. Their guests were Mr. and Mrs. Benjamin Stevens and Mr. George S. Edgell.

From **TOWN & COUNTRY**
Address **New York City**
Date **JUL 16 1910**

At Manhattan Beach

A gathering of political powers on the breezy veranda of the Oriental Hotel during the recent hot wave looked, to the layman, very much like a resumption of the famous Sunday-school sessions presided over by the late Senator Platt. On the eve of his departure for a conference with President Taft, at Beverly, Collector of the Port Loeb dined in the Oriental Casino with Mr. John A. Sletcher. After dinner these two were the center of a group of politicians, who talked long into the night. Among those who drew their chairs into the semi-circle were Judge Abram J. Dittenhoefer, Judge W. R. Goodell of Syracuse, Judge Frank Sullivan Smith of Chautauqua County, Judge Charles Murray of New York and former Secretary of the Navy General Tracy. Following this meeting came the news that President Taft, former President Roosevelt and even Governor Hughes are in favor of nominating Collector Loeb on the Governor's ticket this coming election. Among those seen on the breezy veranda of the Oriental Hotel during the fortnight were Mrs. Pierre Lorillard and Mrs. John Philip Sousa, who poured tea for Mr. Austin Corbin and Mr. Joseph P. Greaves, while Mr. Sousa chatted with Miss Ward McAllister, who is at the Oriental for the summer. Mr. and Mrs. Edwin Gould and Mrs. George F. Shradly were at another table.

SHEET MUSIC IN BORNEO JUNGLE

Native With Primitive Instrument Found Trying to Play a Selection Tacked to a Tree.

SOUSA TO TOUR ANTIPODES

The Antipodes, which produces the kangaroo, Bob Fitzsimmons and other natural objects not built on the Rule of Three, is to have an opportunity to listen to an American band. John Philip Sousa, who arrived in town yesterday to get another case of ammunition and left last night for Philadelphia to shoot in the Great Eastern Handicap of the Trapshooters' Association, has closed a contract for a globe-trotting tour of his band to start on August 13 next.

The bandmaster said yesterday that he had long been contemplating a tour of the world, but that in the new arrangement he had found himself relieved of the business cares and petty details incident to the trip and free to give his spare time to other interests that are pressing upon him.

In London Next January.

"In December the entire band will sail for Europe and we shall open in London at Queen's Hall on the 2nd of January for a week's engagement," said Mr. Sousa. "The band will then make a tour of the United Kingdom, playing England, Ireland, Scotland and Wales, after which we shall go to the Continent. We shall play in Paris for a season and from there will go to Rouen, Geneva, Nice, Monte Carlo and later sail from Marseilles for Cairo, where we shall fill a n extended engagement. From Cairo we shall go to Aden, Arabia, thence to Colombo, Ceylon, and from there to Australia, playing first at Fremantle. We have an engagement of fourteen weeks in Australasia, playing in Australia, New Zealand and Van Dieman's Land.

"The soloists who will accompany us in the first part of the trip will be Miss Virginia Root and Miss Beatrice Bowman, sopranos, and Miss Nicolin Zidler and Miss Florence Hartman, violinists, and Mr. Herbert Clarke, cornetist. Miss Zidler is a Swedish American, born in Chicago, and is said to be a very fine artist. She has been engaged by the Quinlan Bureau to accompany the band around the world and of course Mr. Herbert Clarke will accompany me. Of my other soloists in the world's tour I am not yet certain.

From Major Kauffman.

"I think one of the best compliments I ever had paid me as a composer came from Major Kauffman of the United States Army, who told me that in the depths of the tropical jungle of Borneo he had found stuck up against the trunk of a tree with a great thorn a copy of one of my compositions, where some native had been wrestling with the white man's music on his primitive instrument."

Since the close of his last band season Sousa has devoted his time to his favorite sports of horseback riding and trap shooting. He left Philadelphia late in the Fall and rode more than a thousand miles to the West and South including a visit to his plantation at Henderson, N. C. He also took in all the trapshooting events at Columbus, Ga., at Baltimore, Cleveland, O., Hot Springs, Va., Greensboro, N. C., Durham, N. C., Memphis, Hickman, Ky., the Grand American at Chicago and at Des Moines, Ia.

BLUE PETER V SHOWS WAY

Arrives Home First in Long Ocean Race from Marblehead.

R. C. Seymour's Blue Peter V, flying the burgee of the Larchmont Yacht Club, was the first of the four boats that left the anchorage of the Corinthian Yacht Club on Saturday to be timed at the finish line in the annual Marblehead-to-Bay Ridge race of the Crescent Athletic Club. The boat arrived at 1:39:45 yesterday afternoon, having covered the 285-mile ocean course in 27:34:45. Up to a late hour last night C. A. Kelley, of the regatta committee of the Crescent Athletic Club, had not sighted another craft.

Only F. G. Giles, Jr.'s, Elmo II, winner of the race last year, and L. A. Raff's Aldebaran are expected, as the committee received word yesterday that James H. Smith's Oeyesee had broken down and had put into Provincetown, Mass. Whether either of these boats can take the Frank M. Wilson cup, first prize in the race, was not known last night, as the yachts all were racing subject to measurement. It was believed, however, that the Blue Peter V would prove to be the winner.

G. W. Robinson was the navigator of the first boat to finish. On board of the Blue Peter V there were also N. B. Wolfe, W. F. Hayward, G. B. Spencer, John Philip Sousa, jr., and F. T. Elliott. The boat had a very rough voyage and ran into no less than four separate squalls. Notwithstanding the weather conditions, the Blue Peter V made a new record for the course, averaging about ten and one-half knots.

A large crowd of Crescent members was on hand to receive the yachtsmen. Among the number were Commodore Francis M. Wilson, Charles J. McDermott, president of the club, and A. F. Aldridge, of the regatta committee.

MANHATTAN BEACH.

Open Air Concerts Very Popular with Sojourners from the City.

Special to The New York Times. MANHATTAN BEACH, July 16.—There has been much social activity at the Oriental Hotel this week. The concerts given by Mercadante's Orchestra in the open air Casino attracted many well-known New Yorkers, who fled from the rising temperature in the city. Among those who enjoyed tea and other cooling refreshments on the wide piazza overlooking the ocean were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Benjamin Stevens, Austin Corbin, Miss Una Goodelle, C. C. Baldwin of Shanghai, China, who has joined his brother, W. H. Baldwin, at the Oriental; Mr. and Mrs. Valentine P. Snyder, Miss Ward McAllister, Mr. and Mrs. Frank Platt, and Mr. and Mrs. Livingston Platt.

ablished and Most Complete Publishing Bureau in the World

LINCOLN, NEB

THE NEW ENGLAND BAND

BOWEN R. CHURCH FAMOUS CORNETIST AND FORTY PLAYERS.

One of the Oldest and Most Popular Musical Organizations Booked for Lincoln.

The last engagement made by the Nebraska Epworth assembly will be one of the greatest attractions of the present year program. The American band and orchestra booked for the closing day is one of New England's most famous and popular musical organizations.

This band was founded in 1837 by D. W. Reeves, the famous writer of marches, who died some years ago, leaving associate conductor, Bower R. Church. This band, in addition to being one of the most brilliant of all concert bands, has enjoyed the uninterrupted reputation of being the best street band in America, thus acknowledged by the late P. S. Gilmore, John Philip Sousa and many others of standing who also named Mr. Church as one of the best players.

Music Features At Exposition

Many World-Famous Bands Have Been Engaged for the Coming Season.

Music will be one of the big features of the Pittsburg Exposition for its twenty-second annual season, which opens August 31, and closes October 22. Of the \$100,000 required annually to operate this great industrial show, nearly \$40,000 will be paid to the bands and orchestras that will appear during the coming season. Victor Herbert will be the inaugural attraction, with Damrosch following, and then comes the famous "March King," John Philip Sousa, and his band of 60 players. Negotiations are about closed for four other celebrated organizations. The exhibitors are evincing great interest in the show this season and they promise that their displays will be unusually fine, as they are not going to spare expense. That there are many applications for space from persons who never exhibited before augurs well for a considerable increase in the number of exhibitors over that of last season.

Music a Big Feature Of Exposition Season

Victor Herbert, Walter Damrosch and John Philip Sousa Among the Attractions.

Music will be one of the big features of the Pittsburgh Exposition during its twenty-second annual season, which opens August 31 and closes October 22. Of the \$100,000 required annually to operate this great industrial show, nearly \$40,000 will be paid to the bands and orchestras that will appear during the coming season. Victor Herbert will be the inaugural attraction, with Damrosch following, and then comes the famous "March King," John Philip Sousa, and his band of 60 players. Negotiations are about closed for four other celebrated organizations, forming on the whole a combination of incomparable excellence.

From MUSICAL COURIER

Address New York City

Date JUL 13 1910

MUSIC IN SOUTH AMERICA.

BUENOS AIRES, June 27, 1910.

There is so much opera here that it is impossible for one person to hear much of any of it at the Centenario, the Opera Theater and the Colon, etc.

The Coliseo, with Constantino; the Politeama, and the several smaller companies are attended by large crowds, and still there are thousands left to gaze at the illuminations during our celebration here.

The United States marines, with United States infantry, from the battleships (which are anchored a two days' trip from here, at Bahia Blanca, being too large to enter this shallow port) made a fine impression as they swung down Avenida de Mayo, 650 strong, playing "El Capitan" march by Sousa. We all hope here that John Philip Sousa and his great band may include Buenos Aires in his itinerary next season.

Mrs. T. A. WHITWORTH.

HERALD

New York City.

JUL 17 1910

Manhattan B

Band Stand Made Famous by the Memorable Reign of Gilmore.

LASTED THIRTEEN YEARS

It was thirty-three years ago—well back into the history of a previous generation—when the waves of harmony beat back those of the ocean along the sandy stretch of Manhattan Beach, and in the appeal of an ambitious musical programme which should parallel the winter's symphonies gave an added attractiveness to the spot selected as a new summer entertainment ground.

Whether it is true, as many assert, that Manhattan Beach as an institution in the minds of the people was built firmly during the long stay of the "well beloved" Patrick Sarsfield Gilmore, whose unique personality and wonderful musical qualities established him and his bandsmen firmly in their hearts, or if after his beginnings a standard was fixed that has been carefully sustained ever since, the fact is evident that this famous resort remains in the mind of music lovers as a home for the best harmonic offerings in quite the same way as have Carnegie Hall, the Metropolitan Opera House, the Boston Music Hall and the Philadelphia Opera House.

Unquestionably Gilmore did appeal to the people as has no other musician America can boast. His reign really established a kingdom of music for Manhattan Beach, a kingdom whose subjects were not only willing ones, but came beneath the sway of his sceptre with a gladness that amounted to adoration. Innumerable stories are told of his stay of fourteen years at this resort; of the frenzy of enthusiasm which caused his audience to surge forward nightly at the close of his concerts to carry him from the bandstand to his train, of the showers of flowers that fell upon him, and the story is authenticated that upon the occasion when high tide sent the incoming surf dashing over the sea wall listeners, even women in their alriest finery, would remain in the exposed spots if they could find no other positions on the crowded grounds.

So completely did Gilmore identify himself with Manhattan Beach that probably not many of the world of to-day will recall that even previous to his series of six hundred concerts at Madison Square Garden, which grew to be known as "Gilmore's Garden," he made a reputation for himself in Boston second to that of no band master in America, and that he marched forth in the civil war at the head of the famous Twenty-fourth Massachusetts regiment with an individuality so winning and such musical power that he was able to arouse more than 10,000 of the school children of New Orleans in the closing days of the war to come together despite the edict of their parents and to sing the national and patriotic airs of a united country under his baton. Gilmore's connection with the Twenty-second New York regiment, which came about in 1874, brought him closer to the New York public, and from that time he was claimed by it.

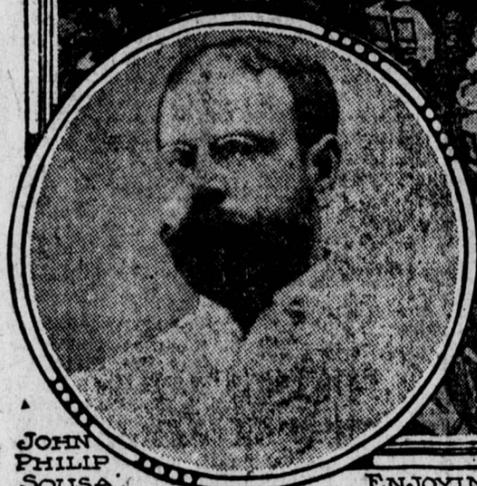
Although Gilmore came to Manhattan Beach in 1879, the oldest of his printed

each the Home of Good Music for a Third of a Century

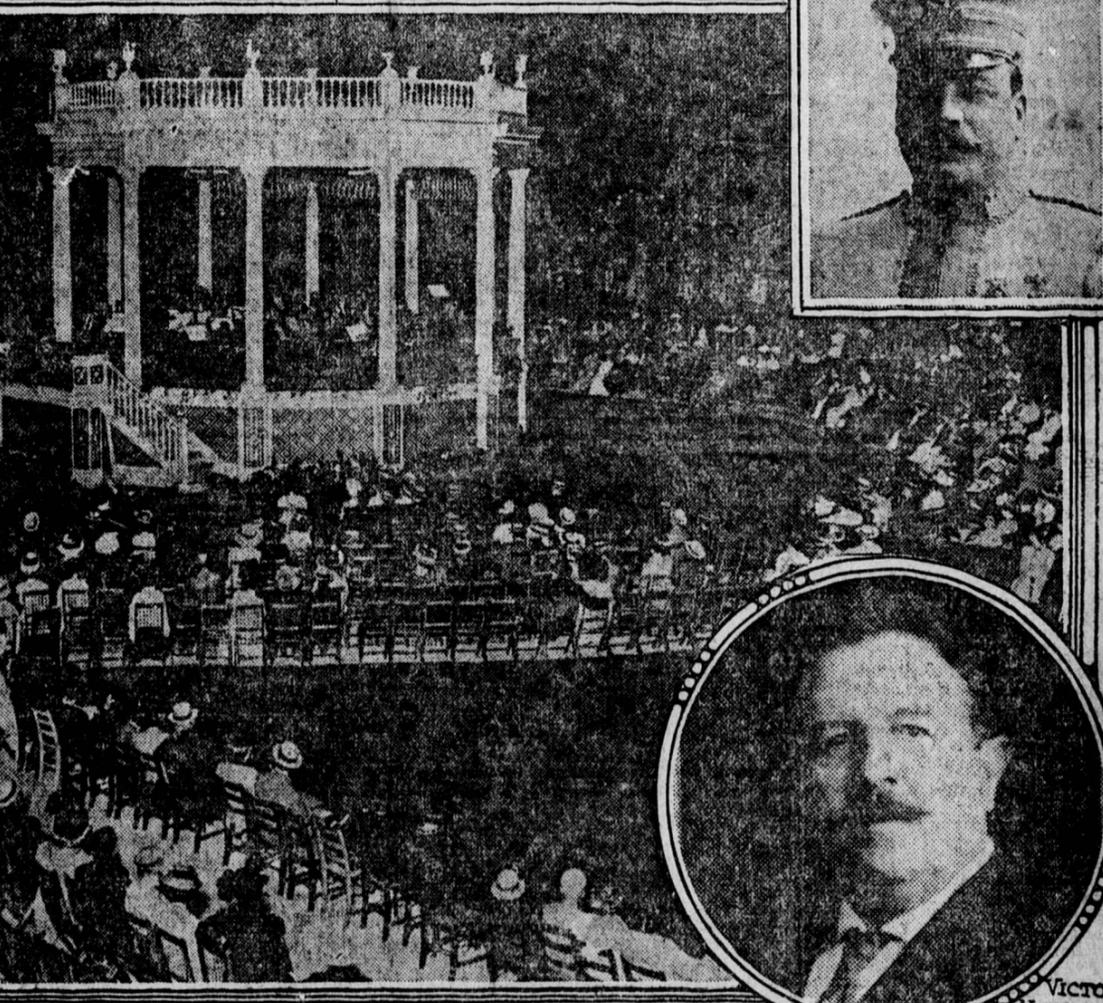


PATRICK SARSFIELD GILMORE.

JOHN F. COUGHLIN.



JOHN PHILIP SOUSA.



ENJOYING THE BAND CONCERT AT MANHATTAN BEACH.



VICTOR HERBERT

programmes now to be found is the one for September 19, 1885. According to Mrs. Gilmore and her daughter, Mrs. John P. Carter, who still reside in New York City, this programme, for all its predominance of grand opera composers, was unusually light in tone. "It is difficult," said Mrs. Gilmore recently, "to judge fully of Mr. Gilmore's programmes by any printed list, for he gave nearly as many encores as original numbers."

The accompanying picture of the bandmaster is the one best liked by members of the Gilmore family and show only a few of the many medals that were showered upon him. The middle one of the lower line on the right breast in this photograph was known as the Manhattan medal, and was given him by the late Austin Corbin after a design by Miss Corbin. Around a raised harp of heavy gold a wreath of laurel was encrusted with diamonds and pearls of large size.

Many comparatively unknown players of later reputation came to the front in the early days of Manhattan Beach. Innes, the solo trombonist, who afterward grew famous at the head of his own organization, was one of these; others were Shannon, at one time concert master for Gilmore and

who came back to play for four successive seasons with his own band; Signor Raffayolo, the trombonist, and Herr Matus, saxophone soloist, were others whose first successes were later augmented.

Following Gilmore's sudden death in St. Louis immediately after the close of the Manhattan Beach season in 1892, John Philip Sousa was chosen to take his place in the famous music hall. In this the Gilmore influence still lived, for he had publicly chosen Sousa as one of the greatest among bandsmen. It is said to have been Gilmore's favorite toast, "The Stars and Stripes Forever," that led to Sousa's march number under that title. The first engagement of Sousa at Manhattan Beach was for two seasons; then came Victor Herbert, who had taken over Gilmore's band members and all his orchestrations. Of him Mrs. Gilmore quotes her husband with enthusiasm, "The truest musician America has to-day."

With the succession of the later leaders the Manhattan Beach programmes took on somewhat of a more popular tone, and often the clustered music lovers had opportunity to pass upon new compositions as encores before they had been published, but it has also been proven that the

Manhattan Beach engagement had a noticeable influence on Sousa and his later choice of selections were perceptibly more classical.

These two alternated at Manhattan Beach until 1900, when Fanciulli occupied the stand, then, after a season's return of Sousa, Shannon came back to hold the baton of his old leader for four years and was then followed in 1906 by Contorno.

The present season recalls again the predominance of grand opera selections in the coming of Coughlin's International Band, which though American in inception is one of the best known "symphony bands" throughout Europe. Among the members of seven nationalities that go to its makeup are two who once again face the old hotel as they did under Gilmore and again with Herbert. Like Gilmore and Victor Herbert, Director Coughlin is of Irish birth and comes from a long family of musicians now mostly connected with the military bands of Wales. From him has come a series of the most difficult programmes since Gilmore. Grieg's suite from "Peer Gynt," Rubinstein's overture, "Fantasia Triumphantale," Gounod, Flotow, Donizetti, Weber, the "Moonlight Sonata," by Beethoven; Tschaiakowsky, Mendelssohn, Rossini, and

the great tone picture of "The Civil War" by Tobani have been represented, a choice which recalls the days when with Gilmore at Manhattan Beach and Seld at Brighton summer really equalled "the opera season" of winter in the satisfaction of music enthusiasts.

Year by year the physical structure of the famous old resort has changed before the eyes of its habitués to equal the passing individuality of Celt, Latin and Anglo-Saxon on the band stand. No more does "The Fall of Pompeii" call to the public with its flaming towers and soaring rockets; the first music hall was torn down years ago to make greater room for the public and replaced in 1909 by the modern structure modelled after the "musik-pavilion" at Baden-Baden.

It is this new economy of space that leads returning visitors to so often assert the hotel has been moved back from the ocean as was the Brighton Beach Hotel on two occasions, but the structure, new only in its alterations and additions, still stands exactly where it did when "Pat" Gilmore walked up to its long bar, surrounded by his generation, and said, "Gentlemen, enough juleps and cobbler have been drunk over this bar to float the American navy. Here's to the Stars and Stripes forever."

PHILADELPHIA

The Jeffries-Johnson Moving Week at Open-Air Resorts— at Keith's—Vaudeville Pro

(Special to The Mirror.)

PHILADELPHIA, July 18.—We are to have motion pictures of the Jeffries-Johnson fight after all. Agitation against the exhibition of the pictures is gradually dying out, as was to be expected after its hysterical outburst. The "Big Hip" has made a bid for the show, but it is not at all certain that it will secure the attraction. Presumably it will be given in the open somewhere, not only because of the limited capacity of local houses for an exhibition of this kind, but also because of weather conditions, which just now are only favorable to out-of-door resorts.

Because of the heat, the parks and hippodromes have had another good week of it. In fact, had it not been for the storm Saturday evening it would have been the banner week of the year for these places of amusement. Right well has the attendance been deserved, for the attractions offered have been above the ordinary.

Washington Park on the Delaware seems to have taken on a new lease of life, and is enjoying a most successful season. The resort, since the fire, has been practically rebuilt, and not a few new attractions have been added. Mortorana's band is offering some of the best music ever heard at this resort.

Shannon's band is the latest attraction to be added to the list offered at Woodside Park. Its leader, Thomas F. Shannon, is well known owing to his past connection with famous musical organizations with Liberati's band back in the eighties, then for five years with Patrick S. Gilmore, and four years as manager and assistant conductor under Sousa. Shannon organized his own band in 1896.

PORTLAND, ORE JUL 12 1910

LADIES' BAND MAKES HIT

Concert at the Oaks Is Well Received by Large Audience.

Few better bands than the Navassar Ladies' Band, which gave a concert at the Oaks last night have ever appeared in Portland. These young women in their tasteful uniforms were indeed attractive. The programmes given yesterday afternoon and last night by the Navassar girls contained plenty of bright, catchy tunes to spice up the customary operatic selections. The solo contributions, instrumental and vocal, called out vociferous applause from the full house that greeted the band last night.

The young women arrived Sunday night direct from Chicago and will remain in Portland for a limited season before going to San Francisco. The band recently played an extensive season at the Hippodrome in New York.

From Sousa's "Stars and Stripes For Ever," to a spectacular rendition of the anvil chorus from "Trovatore," the band acquitted itself in a masterful manner. Miss Gilda Mae Coy sang an Arditi waltz song and responded to an encore with the old-time favorite "Annie Laurie." She has a beautiful soprano voice, admirably trained.

Dresdener Nachrichten

Nr. 190 vom 18. Juli 1910

—* Den 4. Juli, den amerikanischen Unabhängigkeitstag, feierte gestern abend auch die Dresdner amerikanische Kolonie, zwar nicht, wie in der Heimat, wo man am Abend der Festesfreude durch Abbrennen von Feuerwerkskörpern in den Straßen Ausdruck verleiht und die Zeitungen am nächsten Tage von zahlreichen hierdurch verursachten Unglücksfällen zu berichten wissen, sondern weniger eindrucksvoll, wie es den Gästen Dresdens geziemt. Auch gestern wieder hatte Herr Kapellmeister Olsen dem Tage Rechnung getragen und auf dem Belvedere ein Festkonzert veranstaltet, das durch die Zusammenstellung des Programms den Charakter eines "Amerikanischen Abends" hatte. Das günstige Sommerwetter hatte dazu beigetragen, alle die, die unter dem Sternenhimmel geboren sind, auf dem Belvedere zu vereinigen. Aus der Zusammenziehung der Zuhörer mußte man den Schluß ziehen, daß in der amerikanischen Kolonie die Damen in der Mehrzahl vertreten sind. Von den Herren überwogen die Studenten der hiesigen Technischen Hochschule. Im Saale war jeder erdenkliche Platz ausgenutzt, und, soweit das Auge schweifte, sah man Amerikanerinnen in den zartesten Sommerkleidern, mit amerikanischen Fähnchen und Bändern geschmückt. Auch im Garten war kein Platz mehr zu finden. Eingeleitet wurde das Konzert durch einen Sousa-Marsch "The Liberty bell", den, amerikanischem Brauche gemäß, alle Anwesenden stehend anhörten; das gleiche war der Fall bei der Washington-Hymne (amerikanische Festhymne) von Sieberg und einer Fantasie über amerikanische Nationalmelodien von Sandler. Ein amerikanisches Stück reihte sich nun an das andere, so "Old folks at Home" von Busch, "The stars and stripes forever" von Sousa, "Indiana" von Gremieux. An dem Jubel konnte man erkennen, ob es ein typisches amerikanisches Stück war, das heimatliche Erinnerungen in erhöhtem Maße weckte. Besonderen Beifall riefen die Variationen über "Jankee doodle" (für

Violine mit Orchester) hervor, die Herr Konzertmeister Julius Haug so prächtig und temperamentvoll spielte, daß er zu einer Wiederholung aufgefordert wurde. Mit "American life" von Rost fand der Festabend seinen Abschluß, der zugleich zu einem Ehrenabend für das königl. Belvedere-Orchester unter Olsens Leitung geworden war.

INTER-OCEAN

Chicago, Ill.

JUL 17 1910

What 'Sousa Has Done

(Musical America.)

HAS Sousa been a factor in our development along musical lines? Decidedly yes, is my reply, and in measure much beyond what appears on the surface, or beyond what is charged to his credit. Year in, year out, for a quarter of a century, quietly, faithfully and enthusiastically, he has brought the music of the masters within hearing of even the remotest of towns, towns which the eminent symphony orchestra conductors would not condescend to honor with their presence or their music.

He has lent kindly aid and encouragement to the American musician and composer wherever and whenever possible.

His efforts have ever been in behalf of everything in music that is wholesome, healthy and strong in the power of uplift.

He has created a march form that, with all its pros and cons, reveals the master hand in the art of exploiting Vibration, as the only and natural manner of securing Impression—end and aim of all artistic endeavor!

He has stood against the Fraud and Shams; and for the good, the honest, the true; not only in his music and work, but in his character and daily life as well.

And the public, summing all these qualities into one grand whole, and refusing to separate the Man from the Artist, calls him a Personality, to which it has yielded all it can possibly give: Respect, Admiration, Love, Wealth, Fame!

As fitting climax for a career as noble as it has been useful, he and his band are shortly to be taken on a tour that will stand quite alone, because it is practically to girdle the entire globe.

And many, indeed, will be the well-wishes attending him on this epoch-making journey.

BLANKS TARHEELS.

Win Hard-fought Game by 1-to-0 Score.

to The Washington Herald. Annapolis, Md., April 23.—Though North Carolina, on the whole, played a snap-game, they lost to the Annapolis nipmen at baseball here to-day by 0. Errors by Hegepeth and Williams the fifth inning enabled the Middies get the single run. It was a pitchers' game, and there was little to choose between the opposing twirlers. Score:

Table with columns for R H O A E for various players and teams, including N. Carolina and Annapolis.

Left on bases—Navy, 10; North Carolina, 3. Sacrifices—Battle, Callahan, Osburn, Duncan. Stolen bases—Erwin (2), Hillam, Callahan. Bases on balls Off Anderson, 4; off Hegepeth, 4. Struck out—By Anderson, 9; by Hegepeth, 9. First base on errors—Navy, 5; North Carolina, 1. Umpire—Mr. Smith, of Washington. Time of game—1 hour and 55 minutes.

ARASEE WINS AT AQUEDUCT

Takes Prize in the Queens County Handicap.

Magazine Weakened by Hot Pace. Prince Ahmed Finishes Second by Three Lengths.

New York, April 23.—With Jockey Glass driving him vigorously in the last sixteenth, Arasee won the Queens County Handicap at Aqueduct to-day by a scant length. Magazine made the early pace and had so much speed that he ran Gretna Green, a coupled favorite with Fulfill, into the head of the stretch. Then Magazine weakened as Arasee challenged and took command.

Prince Ahmed, taken to the extreme outside, closed with a rush and finished in the place three lengths in front of Magazine. Gretna Green was the same distance back.

Nearly 5,000 persons turned out to enjoy the sport, but when they reached the track they were sorry they had left overcoats and thick wraps behind as the ale from the sea chilled them to the marrow.

Jockey Glass rode three winners, all saddled by Trainer A. G. Blakeley.

The Summaries.

FIRST RACE—Six furlongs. Rialto, 120 (Powers), to 5, won; W. F. Overton, 115 (Garner), 5 to 1, second; Royal Onyx, 120 (Lickert), 8 to 1, third. Time, 1:14 2-5. Dullcare, Dredkin, and Malacca also ran.

SECOND RACE—Five furlongs. Mary Davis, 100 (Lass), 7 to 1, won; Trance, 113 (McGee), 1 to 3, second; Jeanne d'Arc, 105 (Garner), 4 to 1, third. Time, 0:59 3-5. Three starters.

THIRD RACE—Four and a half furlongs. Carver, 95 (Langan), 9 to 5, won; Miss Nett, 104 (Burns), 5 to 2, second; Cherish, 107 (Creery), 10 to 1, third. Time, 0:55 3-5. Penny-Royal, Hermetic, and Agnes May also ran.

FOURTH RACE—Mile. Arasee, 109 (Glass), 7 to 2, won; Prince Ahmed, 118 (Taplin), 5 to 2, second; Magazine, 109 (Langan), 6 to 1, third. Time, 1:39 3-5. Gretna Green, Arondack, Zienap, and Fulfill also ran.

FIFTH RACE—Seven furlongs. Berkeley, 117 (Garner), 1 to 2, won; Ed. Ball, 117 (Langan), 5 to 2, second; Grania, 111 (McGovern), 60 to 1, third. Time, 2:05. Bonnie Kelso also ran.

SOUSA CRACK SHOT

Famous Bandmaster Guest of Analostan Gun Club.

HE USES HIS \$1,500 GUN

Makes Excellent Showing with the Best Experts of the District, Shooting 150 Shots and Breaking 135. Will Attend the Southern Handicap at Columbus, Ga.

John Philip Sousa attended the weekly shoot of the Analostan Gun Club yesterday as guest, and though he has not handled his pet \$1,500 shooting iron since February, he gave a good account of himself, averaging 90 in a string of 150 birds.

The crack shots of the club were on hand at the smashing, and Drs. Monroe, Cobey, Stein, Parsons, and Taylor clinically demonstrated how leaden injections are effective in eliminating that germ known as the earthen pigeon. Phil Steubener also shot well, averaging 90 out of 100.

Mr. Sousa is on his way to the State shoots in Virginia, North Carolina, and Georgia, his itinerary including Hot Springs, Va.; Durham, N. C.; Greensboro, N. C., and the grand Southern Handicap at Columbus, Ga., where all the crack shots of the country will gather, and considering the excellent showing he made yesterday in competition with the best gunners of this city, it is fair to predict that he will land several prizes at the shooting meets. The score:

Table with columns for Name, Shot at, and Broke, listing various participants and their scores.

WOODBERRY'S TIE, 3 TO 3.

Game Called with Episcopal High in Sixth Inning.

Special to The Washington Herald.

Alexandria, Va., April 23.—In a six inning contest, which was called on account of rain, the old rivals, Episcopal High School and Woodberry Forest, played a tie game; score 3 to 3. The Woodberry boys scored three runs in the sixth inning, when the Episcopalians made several errors in succession. Wood, who was on the firing line for Episcopal, pitched an excellent game, allowing but two hits, neither of which figured in the scoring.

The first and second innings played cleanly and fast with no scoring on either side. Episcopalians scored in the third and increased their lead to 3-0 in the fourth.

TROTTER AND PACER

Rain Proves Godsend to the Potomac Speedway.

SHOW ENTRIES POURING IN

Committee Highly Elated Over Interest Which Is Being Shown by District Horse Owners—Judges Are Experts and Better Selections Could Not Have Been Made.

By L. D. SALE.

The precipitate moisture of the week past has been of great value to the Speedway. If taken in time it can be put in excellent condition for fast work.

It is highly probable that something will have to be done with the last quarter of the track before it will be safe for horses to go over it at a high rate of speed. Underneath the layer of dirt pumped in from the bed of the Potomac is a thick layer of ashes through which moisture filters. If a soil mixed with clay can be found and spread over the surface of the last quarter it is quite possible that it will retain moisture longer and be easier to work in dry times. The cost of getting the dirt on the track will be nominal. Before anything, however, can be done in the matter Col. Cosby will have to be consulted.

Nothing can now prevent the coming horse show in Potomac Park from becoming a grand success but wet weather. Almost double the entries expected have been received, and this in spite of the fact that money prizes will not be distributed. This is an exhibition of sportsmanship on the part of owners of horses that is to be highly commended. Greed is the enemy of all forms of sport. As an illustration take the running game, which has become the prey of bookmakers, touts, and all the other undesirables who infest the running tracks of this country. Who that is acquainted with these carrion birds of the turf and daily violators of the law will charge them with caring for the improvement of the breed of the horse? Sport to this class of people means license to gamble on results. When this is denied them they lose interest.

The managers of the coming horse show are to be commended for their courage and for the manner in which they have done things. When it was finally decided by them that a horse show would be held one did not have to go far to encounter the doubting Thomases with which Washington is afflicted far beyond its deserts. The managers of the exposition were met at the outset with the question as to whether the owners of horses would consent to exhibit without money prizes. That question has been answered in the affirmative, and it is now safe to predict that a semi-annual horse show is a certainty in this city; and it is safe to predict further, that as Washington has been the greatest social center in this country, it will become in time the center, dra

Sunday in good condition and lately led to Mr. Morris' Georgetown, where he may now Koroni is a rich chestnut in color foaled April 29, 1908, and is one of the handsomest types of the light-horse ever brought to this or any section. In his conformation there is nothing to criticize. In fact, he is of the show-horse type from the tip of his nose to his handsome tail, which drags on the ground. He stands on legs which can be faulted, and his disposition for a young stallion is excellent. In fact, he is worth going a long distance to look at and study. He cost Mr. Morris a premium of money as a yearling; in fact more than was ever paid for a yearling by a Washingtonian since the late G. E. F. Beale bought Prince Orloff from the late Charles Baughman.

And rich as the richest cream that ever was given by a Jersey cow is the breeding of Koroni. He is by the champion five-year-old pacing stallion Kavali, 2:07½, he by the champion five-year-old trotting stallion Kremlin, 2:07½, and his dam is Rusalka, dam of Kushan, 2:18½, and three others, by Mazatlan, 2:28½, by Electioneer, and Mazatlan out of Rosemont, a daughter of Piedmont and the celebrated Beautiful Bells. Koroni's second dam is Rusina, the dam of two and granddam of four, Rusina being the daughter of Belmont and the famous Miss Russell, making Rusina a full sister of Nutwood, 2:18½, the greatest of all brood-mare sires. At the foundation of all these superior trotting crosses are five generations of the best four-mile running blood.

To produce Koroni has cost Mr. William Russell Allen, his breeder, hundreds of thousands of dollars and many years of patient labor and thought. None but a multi-millionaire and enthusiast could have withstood the strain, and yet Koroni is to be unsexed. It is surely a pity, in fact, a shame. As to whether Koroni possesses speed or not, it only remains to be said that he trotted an eighth over the Allen Farm half-mile track as a yearling in 18 seconds. Kavali's dam, Almera, by Kentucky Prince, is the dam of six and the granddam of eight.

From across the Potomac, at St. Asaph, come tales of wondrous bursts of speed by horses in training. Recently, it is said, Miss Hobson at the end of a jogging mile reeled off a quarter in 28½ seconds, a rate of speed Dan Patch, 1:55, has not surpassed. If this mare is as good as her owner and trainer believe her to be, her place the coming racing season is on the grand circuit, where the big purses are hung up, and not on the half-mile ring in this section. So much has been related about Miss Hobson's phenomenal speed by gentlemen worthy of belief that there must be some truth in what is said. E. J. O'Keefe's Potwith Boy is also said to be coming fast at the trot, and his owner feels justified in entering him literally in stakes of consequence. Certainly it is that he is bred right and his sire beginning to figure prominently in the extreme speed list.

Frank Crovo's Florence Kushan, a daughter of Kushan and Florence Wilkes, is still on the trot and Corbin is very much pleased with her. Fred Potts' Miss Kushan looks to be about the best green prospect at the trot at St. Asaph. She is big and strong and galloped very much like her sire. The way she finishes is on the Kushan order. The E. F. Hall string at St. Asaph are also in the

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The Eastern Handicap.

THE Interstate Association's fourth Eastern Handicap tournament at targets was held at Buffalo, N. Y., July 20, 21 and 22, under the auspices of the Buffalo Audubon Club. One thousand dollars were added by the Interstate Association and the Buffalo Audubon Club. The shoot was held at the Kenelworth Park, about a half hour's ride from the city, and a finer place could not have been selected had they the pick of the whole country. There were five sets of traps under the careful supervision of Mr. Charles A. North, of Cleveland, Ohio, and those who have been present when he was in charge know that it meant good trapping. The entire management of the shoot was under the care of Mr. Elmer E. Shaner, who ranks in a class all alone. The members of the Audubon Club are to be congratulated on the efficient manner in helping to conduct the tournament, and a great deal of credit is due to Mr. John Wilson, Mr. Ed. Cox and Mr. Ed. Renecke for their untiring efforts in making it pleasant for all the visiting shooters. With the exception of an occasional rain, which did not delay the shoot, everything worked very smoothly.

The office was under the care of Mr. L. J. Squier as cashier, Mr. Bernard Elssesser as compiler of scores, H. J. Sweet and R. B. Ingalsbe as assistants. The Squier money-back and Rose systems governed the shoot. The money-back purse amounted to \$817. The losses amounted to \$468.75, which left a surplus of \$350. This was paid to the twenty-one high guns. The first paid \$49. The winner of the Preliminary received \$81, and the winner of the Eastern Handicap received \$136.

The programme in the regular events for the three days called for 330 targets. The general high average was won by W. R. Crosby with 323 out of 330. The three high amateurs on the three days were as follows: A. B. Richardson, 319 out of 330; J. E. Jennings, 318; H. I. Hess, 317. The three high professionals were as follows: W. R. Crosby, 323; H. S. Wells and L. S. German, 319; J. M. Hawkins, 316. The winner of the Preliminary was Harry I. Hess, of Nanticoke, Pa., with a creditable score of 93 out of 100, and the winner of the Eastern Handicap was Harry E. Smith, of Columbus, O., with the phenomenal score of 98. Both of the above-mentioned gave a fine exhibition, and deserve all the honors attached to their winnings.

The trade was represented by the following gentlemen: J. H. Cameron, George Ginn, C. B. Brown, J. A. R. Elliott, James Lewis, W. R. Crosby, J. R. Taylor, J. M. Hawkins, T. G. Barston, W. B. Darton, J. F. Moran, H. E. Brown, A. H. Durston, A. C. Wright, A. W. Connor, Paul North, C. A. North, A. F. Hebard, J. G. Heath, H. H. Stevens, G. L. Lyon, T. A. Marshall, Ted Wilkins, Court Thomson, C. L. Kelsey, T. H. Keller, Sr., Geo. R. Benjamin, Neaf Apgar, C. A. Young, Harvey McMurchy, T. H. Keller, Jr., D. W. Tomlinson, O. S. Stull, D. M. Farwell, J. T. Skelly, Lester S. German, L. J. Squier, J. S. Fanning, R. S. Pringle, E. A. W. Everett, H. S. Welles, Arthur S. Libby, H. W. Viemeyer and Sim Glover.

The finishing of the Eastern Handicap on Thursday closed one of the most pleasant and best managed shoots ever held in the East, as at no time were there any arguments heard, that usually follow any large tournament. This was all due to Mr. Shaner's instructions to the referees and scorers on the first day.

Practice Day.

The practice day on Monday, July 19, opened up under very favorable conditions. The day was bright and cool, just enough wind blowing to add spice to the game. Mr. Elmer E. Shaner, manager of the shoot, saw to it that everything was in readiness, and quietly gave his instructions to all of the referees and pullers at their respective traps. The trapping was in charge of C. A. North, who saw that there was no hitch at his end of the game. The office force was all in their respective places ready to attend to their duties. The shoot started at about 1 o'clock with about fifty entries. This was not quite up to what was expected, but gave promise of a good entry for the next day, as a great many came out too late to enter and a great many stayed in town. As was expected, this would be a gathering of the best shots in the country, especially among the amateur class, and resulted so.

The programme for the afternoon consisted of five events of 20 targets each, entrance \$2 per event, Rose system, points were 8, 5, 3, 2; sweepstakes optional. As predicted, some good scores would be made under the conditions prevailing. Neaf Apgar at the finish was high with 98 out of 100. The second high score was made by W. R. Crosby with 96 out of 100, and the third resulted in a tie, H. H. Stevens, George L. Lyon, Lester S. German and J. M. Hawkins with 95 out of 100, and many others following close behind. The practice shoot finished up about 4 o'clock, and everything then was put in readiness for the start on the next day in the regular programme of events.

July 20, First Day.

Early Tuesday morning, July 20, the many different shooters made their appearance on the grounds, ready to contest for the honors of the day. Before starting, Mr. Shaner, manager, had a heart-to-heart talk with the boys and called the attention of all present to the fact that the Interstate rules would govern the shoot, and that they would be strictly adhered to.

Promptly at 9:30 A. M., the first squad was called to the score, and from that time until noon the steady crack of the guns was heard, and everything went along smoothly. At 12:30 time was called for lunch. Thanks to the able management, half of the day's programme had been shot and ample time was given to all to partake of their lunch. Again at 1 o'clock the first squad was called up and no stop was made until the finish, which wound up in the best of time at 5 P. M. At the finish, as predicted, W. R. Crosby was high with 154 out of 155 in the regular events, and high, including the doubles, with 171 out of 175. The way the three high

amateurs stood on the day was as follows: George E. Burns, 152; W. F. Clark, 151; third resulting in a tie between Dr. W. C. Wootton, Woolfolk Henderson and A. B. Richardson with 149 out of 155. The way the three high professionals stood on the day was as follows: W. R. Crosby, 154; George L. Lyon, 153; Lester S. German and Harry S. Welles tying with 151 out of 155. A great many long runs were made during the day, the longest being made by George L. Lyon, with 130, unfinished, followed by one of 126 by G. E. Burns, W. F. Clark, with over 80, and J. H. Noel with 80, who finished up his last 100 with 98; one by W. R. Crosby of 75, Woolfolk Henderson and J. A. R. Elliott with one over 60, and quite a few running over 50. The high score on doubles resulted in a tie, viz., T. A. Marshall and L. S. German with 19 out of 20. The second high score in same event resulted in a tie between three amateurs and three professionals, viz.: W. B. Severn, F. D. Kelsey and Frank Foltz, the above being the amateurs, and by J. R. Taylor, H. McMurchy and J. M. Hawkins all scoring 18 out of 20. The day's programme consisted of five 15-target events, four 20-target events and 10 doubles, open to amateurs only.

In the Preliminary Handicap the total number of entries was 123; 38 shot for targets only; the total number of actual starters was 121.

The purse: 80 entries at \$5, or \$400; 5 entries at \$8 (penalty entries), or \$40; added money, \$100; total, \$540.

The winners and their scores and winnings follow: H. I. Hess, 93, \$81; A. B. Richardson, B. V. Covert and C. De Quillfeldt, 92 each, \$55.80; J. E. Crayton and G. N. Fish, 90 each, \$40.50; F. E. Foltz, 88, \$32.40; J. B. Barto, 87, \$27; H. D. Kirkover, C. W. Hobbie, M. W. Wynne, and J. G. S. Dey, 86 each, \$20.25; H. Brugman, H. E. Smith, L. M. Palmer, Jr., and E. Ford, 85 each, \$12.15; F. S. Tomlin, T. E. Clay, G. H. Hassam, J. H. Noel, C. W. Billings, H. Metcalf, 84 each, \$3.60.

Table with columns: Events, Targets, Scores (1-10), Broke. Lists names and scores for various events.

Table with columns: Names, Scores (1-10), Broke. Lists names and scores for various events.

July 21, Second Day.

The prospects for the second day looked rather gloomy, as rain set in about 8 A. M., which promised to hold good all day. Very fortunately it did not rain hard enough to interfere with the shoot. Added to this it was cool enough to make it rather unpleasant for all.

In the regular events 127 paid their entries to Mr. Squier. The shoot, as usual, started promptly at 9:30 A. M., and by noon all had finished the five events at 75 targets. The finish found two men with straight scores, H. I. Hess, of Nanticoke, Pa., an amateur, and H. S. Welles, of New York, N. Y., professional. Both shot in excellent form. This was closely followed by F. H. Metcalf, of Rockville, Conn., amateur, and L. S. German, of Aberdeen, Md., professional, with 74 out of 75; and J. E. Jennings, of Toronto, Canada, amateur, and Harvey McMurchy, of Fulton, N. Y., and J. M. Hawkins, of Baltimore, Md., professionals, the three tying with 73 out of 75.

There was only one thing that marred the even tenor of the shoot, and that was the handicapping, which caused a great deal of dissatisfaction among a great many of the shooters, a thing which should be strictly avoided; men, it seems, were handicapped on what the committee thought they could do, not on what they had done in the past, for example, Mr. W. F. Clarke, of Melrose, Mass., practically an unknown shooter, shot remarkably well on the first day, with the result that he was given a handicap of 19 yds. When the finish came on, it found Mr. Clark with a score of 62. This plainly showed that there could only be one result from such judgment.

The high score in the Preliminary was made by W. R. Crosby with 95 out of 100, shooting from the limit, 21 yds., and as stated in the programme, he was not eligible to win the trophy. The Handicap was won by H. I. Hess, of Nanticoke, Pa., with 93, shooting from 20 yds. He is, without doubt, one of the fastest amateurs in the country to-day, and his shooting here is only a repetition of what he has been doing of late. He also made a good showing at Chicago, Ill., in the Grand American Handicap, so this could be practically looked for. He was given a good race by A. B. Richardson, B. V. Covert and C. De Quillfeldt, all of whom finished with 92, and up to the last event, de Quillfeldt had them all watching whether he or Hess would be declared the winner. J. E. Crayton finished third with 90. The three high professionals were as follows: W. R. Crosby, 95; G. L. Lyon, 92; H. S. Welles and J. A. R. Elliott tying with 90. The shoot finished up about 5 P. M., in very good time, considering all. The totals of the sweepstakes follow:

Table with columns: Names, Scores. Lists names and scores for various events.

Clarence Rod and Gun Club.

Clarence, Pa., July 19.—The Clarence Rod and Gun Club held its sixth annual tournament on July 13 and 14. The weather was very pleasant and, notwithstanding the small attendance, the trade was represented by L. J. Squier, H. E. Young, J. M. Hawkins and Jas. Lewis. L. J. Squier, a high professional on the first day, and J. M. Hawkins, who shot only on the second day, was high amateur on that day. H. I. Hess, of Nanticoke, Pa., carried off the amateur honors for the two days. A usual banquet was given by the club on Tuesday night. Those present can testify to Beany's ability as a cook. Scores follow:

July 13, First Day.

Events:	1	2	3	4	5	6	7	8	9	10	11	12	Brk.
Targets:	15	15	15	15	20	15	15	15	15	15	20	15	167
Lewis	12	11	14	15	13	16	12	15	12	14	14	19	174
Squier	12	13	15	15	16	15	13	15	14	13	18	18	168
Young	15	15	14	14	11	19	12	11	10	15	14	18	175
Hess	12	14	12	15	13	17	14	15	14	15	14	20	142
Maston	10	11	12	11	9	18	8	11	12	13	11	16	142
Chambers	14	12	10	13	15	16	14	13	12	15	14	18	166
Watson	13	12	14	14	12	15	12	11	13	11	10	18	155
Pardee	11	11	12	13	8	16	14	12	10	14	15	15	150
F Uzzel	8	9	12	10	15	14	10	12	15	10	12	15	142
B Uzzel	10	12	13	13	15	12	13	14	13	13	13	17	158
Anderson	13	11	13	14	11	17	...	...	...	...	...	...	79
Brown	5	8	5	12	8	12	8	...	...	...	...	...	58
Kachik	6	10	7	9	12	9	7	...	...	...	...	...	69
Kisling	11	12	11	10	14	10	11	13	8	14	11	15	140
Davis	11	12	12	12	13	14	10	...	...	...	...	...	84
McDonald	5	11	8	...	...	...	...	...	...	...	...	...	38
Knappen	3	8	6	8	9	...	...	...	...	...	...	...	34

July 14, Second Day.

Events:	1	2	3	4	5	6	7	8	9	10	11	12	Brk.
Targets:	15	15	15	15	20	15	15	15	15	15	20	15	165
Squier	10	14	13	14	11	17	14	15	13	12	12	20	166
Young	14	15	12	14	14	18	14	10	12	14	11	18	186
Hawkins	14	14	15	15	15	20	15	14	15	15	19	19	186
Hess	13	15	15	14	12	19	14	15	15	12	14	18	176
Maston	6	11	12	12	10	16	9	...	...	...	...	...	76
Chambers	14	13	14	14	11	16	11	13	14	14	13	18	165
Watson	14	13	9	14	12	16	12	12	10	12	11	14	149
Pardee	12	13	11	12	9	13	14	11	12	9	11	18	145
F Uzzel	10	10	10	10	8	10	8	13	9	15	12	16	131
B Uzzel	14	12	11	14	12	18	13	13	13	13	15	20	168
E Brown	10	6	8	7	7	...	...	...	...	...	...	...	38
Kachik	5	7	6	6	3	3	4	4	9	8	12	12	79
Kisling	11	12	10	13	14	15	11	10	13	10	14	17	150
McClosky	10	10	13	12	11	12	10	11	...	...	...	...	89
W Womer	7	10	8	9	11	13	8	8	11	9	...	...	102
McCartney	...	...	...	...	...	...	...	...	...	...	...	...	27

C. W. WATSON, Sec'y.

Columbus Gun Club.

COLUMBUS, Ohio, July 28.—Yourself and friends are cordially invited to attend the annual green corn roast on Thursday, Aug. 12, where the shooters meet for good time and a go at the corn roasted in the big pot, and served fresh from the coals. "The corn roast" will begin at 5:30 p. m. Then a heap big pipe smoke. The corn roast handicap begins promptly at 6 p. m., and will consist of a programme of 150 targets in ten 15-target events. Entrance for the handicap will be \$6, which will include the corn roast and accommodations. Based on twenty-five entries, there will be twenty-five high gun moneys. First, \$5; second to eighth, \$3 each; eighth to thirteenth, \$2.50 each, and thirteenth to twenty-fifth high, \$1 each. The corn roast handicap will be from 10 to 20 yds., and the high gun in the race shall receive a fine watch fob suitably engraved, emblematic of the "corn roast championship." All entries for the corn roast handicap must be received by the secretary of the Columbus Gun Club not later than Aug. 11, with remittance, as entries close at 6 o'clock on that day. All who wish to attend the corn roast and shoot for targets must send \$1 to the secretary for his plate reserve, not later than 6 o'clock on Aug. 11. Tickets will be on sale at the Frank P. Hall.

The corn cutters' 100-bird special race will begin at 3:30 p. m. Entrance \$10, targets two cents. Four 15- and two 20-target events. Money divided 35, 30, 20 and 15 percentage system. A cut glass water set to high gun. Luncheon served at 12 p. m. All shell and loads for sale at club. A fine hunting picture to be awarded to the first high professional for the day. The black powder squad, with 8, 10 and 12 gauges, will shoot a 25-target race for a gold corn kutter, in full uniform. Fourteen ears of corn to each individual is a limit; don't ask for more.

A fine afternoon's shooting was enjoyed at the Columbus Gun Club's ranges July 24. Sufficient wind prevailed to make the shooter very watchful of the targets. The Dupont handicap trophy race, 50 targets, was a tie between Williams and J. H. Smith, with 40 each. A novel race was shot from the top of the club house, distance 22 yds., rise, between Mr. Williams, Cumberland, J. H. Smith and Wm. Webster, and Mr. Smith made the very remarkable score of 10 straight from this long handicap. Webster 6, Cumberland 5, Williams 4. A large crowd of revolver shooters were present with the new Colt revolver regulation army gun. Some fine shooting was done by a number of troop B boys, and the high score of the day was a tie between Jesse Smith, of the Board of Trade office, and Mr. G. A. Bennett, with 48 out of 59 each. In the tie Mr. Smith landed 49 and Mr. Bennett another 48, which is a regular tournament clip. The 200 yds. range is having a whole new set of targets made, and also the pistol range will all be fixed over the coming week with increased accommodations, and a .22 cal. outdoor range added, which will be ready by Saturday next.

Crosby Outshot The Field At The EASTERN HANDICAP TOURNAMENT

"Eats 'em Alive" From 21 Yards, Using

Winchester "Leader" Shells

The honors were spread around a bit at the big Buffalo shoot last week, but as usual Winchester Red W Goods carried off the lion's share, just as they did at the Grand American and Indian Tournaments. The Red W winnings:



W. R. CROSBY.

High Average for All Targets.—W. R. Crosby, shooting Winchester "Leader" shells. Score, 532 ex 550.

High Average Regular Events.—W. R. Crosby, shooting Winchester "Leader" shells. Score, 323 ex 330.

High Amateur Average Regular Events.—A. B. Richardson; score, 319 ex 330. Second, J. B. Jennings; score, 318 ex 330—both shooting Winchester "Leader" shells.

Eastern Handicap.—High Professional, W. R. Crosby; score, 97 ex 100, from 21 yards, shooting Winchester "Leader" shells. Second, J. R. Taylor; score, 95 ex 100, from 21 yards, shooting a Winchester Repeating Shotgun and Winchester "Leader" shells. **Second High Amateur**, F. D. Peltier; score, 96 ex 100, from 18 yards, shooting a Winchester Repeating Shotgun and Winchester "Leader" shells.

Preliminary Handicap.—High Professional, W. R. Crosby; score, 95 ex 100, from 21 yards, shooting Winchester "Leader" shells.

For Records and Results, Shoot Red W Goods

Events:	1	2	3	4	5	6	7	8	9	Wildhack	12	18	18	17	100	83
Targets:	15	15	15	15	20	30	10	10	10	Fayette	17	17	14	17	100	82
Shatford	14	12	13	12	17	18	22	9	8	Hymmer	14	17	17	15	120	98
Williams	12	11	13	12	17	15	24	8	8	Roland	12	18	20	16	80	64
L Cumberland	15	14	14	14	18	17	25	9	8	Brennan	...	18	14	...	40	32
W Cumberland	13	12	11	12	...	...	...	...	...	Heer	...	13	15	...	60	46
Webster	14	14	15	13	19	18	26	10	9	Moore	...	16	14	16	100	74
G M Smith	14	13	12	13	17	18	...	9	8	Lewis	...	15	14	...	40	29
J H Smith	14	12	11	11	18	16	...	9	8	Miller	...	10	18	...	40	28
Penn	14	13	14	15	17	...	28	...	...	Elton	...	14	12	...	60	38
Condit	12	11	13	...	16	...	20	...	...	Tug Wilson	...	12	14	11	80	54
Garber	11	12	10	13	17	16	...	...	...	Coonans	...	10	10	14	60	34
Wilson	13	14	15	14	17	18	24	...	...	Steinbrigg	...	11	11	...	40	22
										A Hymer, Jr.	...	...	5	...	20	5

Indianapolis Gun Club.

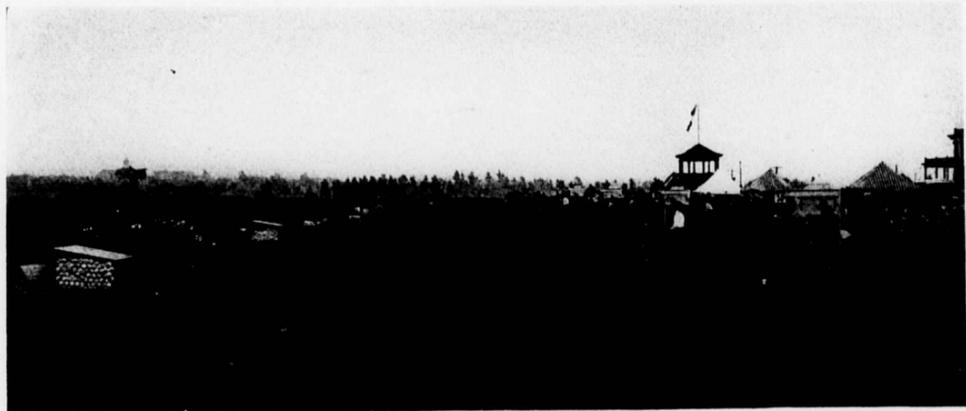
INDIANAPOLIS, Ind., July 24.—At our shoot to-day, the following scores were made:

Events:	1	2	3	4	5	6	7	Shot at.	Brk.
Neighbors	...	18	16	20	19	...	...	80	73
*Barr	...	17	18	20	19	18	19	140	127
Carter	...	16	18	19	19	19	17	120	108
Partington	...	18	14	18	18	20	18	120	106

The Ballistite empire trophy, a 50-target event, was won by Roland, he taking advantage of the splendid weather and using his eyes to advantage.

Roland, 18	47	Partington	39
Hymer, 18	44	Fayette, 21	39
*Barr, 18	44	Moore, 16	38
Carter, 20	43	Tug Wilson, 16	37
Neighbors, 16	41	Elton, 16	35
Wildhack, 18	41	Miller, 16	33
Brennan, 20	40	Steinbrigg, 16	27

*Professional.



SCENE OF EASTERN HANDICAP TOURNAMENT, Kenelworth Park, Buffalo, N. Y., 1909.

H. Fleming	66	C W Gardiner	64	G H Noel, 18	84	J W Veach, 16	89
E. M. Hurd	70	W E Hookway	63	L Johnston, 17	79	E A Wadsworth, 16	71
Sim Glover	71	A Keiley	68	W B Severn, 18	74	D W Wadsworth, 16	82
A Heil	71	F E Metcalf	45	H W Vietsmeyer, 18	73	R M Owen, 16	74
J S Fanning	70	F F Mason	65	F B Febiger, 17	77	M W Waldorf, 16	72
J E Jennings	73	H Messinger	55	W C Wooten, 18	77	G W Fish, 18	99
H Brugman	66	B H Matson	55	H E Smith, 18	85	R Woodruff, 18	71
T B Barto	70	A F Hebard	55	G B Geib, 17	83	E E Helliher, 18	70
T E Clay	70	J F Pratt	64	G L Vivian, 18	71		
W R Chamberlain	67	B Pardee	57				
G J Elliott	70	Ed Reinecke	52				
J E Crayton	66	J P Sousa	63				
A H Durston	71	D W Tomlinson	67				
C J Dally	66	A W Connor	45				
D T Leahy	64	O S Stull	58				
C L Frantz	64	W H Smith	66				
W A Gregory	69	T J Keller, Sr.	61				
J Gilchrist	64	J W Veach	52				
E A W Everett	65	E A Wadsworth	68				
C W Hobbie	66	D W Wadsworth	70				
G H Hassan	70	W L Race	39				
E O Latham	66	A C Wright	32				
G H Fish	67	M W Wynne	63				
L Johnston	65	M W Waldorf	61				
W B Severn	63	D A Herrold	61				
H W Vietsmeyer	68	R H Woodruff	60				
H B Febiger	67	F G Lynch	57				
W C Wooten	64	E E Hilliker	71				
H E Smith	71	R M Owen	66				
F D Curtiss	54	S D Fowler	56				
G L Vivian	67	N B Knickerbocker	55				
P Bernhart	64	H W Miller	68				
Ed Cox	68	C G Weiss	36				
B V Covert	70						

Preliminary Handicap.

The conditions were 80 singles and 10 pairs, handicap, high guns, \$7 entrance.

W R Crosby, 21	95	P Bernhart, 18	76
L S German, 21	87	Ed Cox, 18	80
J M Hawkins, 21	78	B V Covert, 18	92
W Henderson, 21	82	F S Cantrell, 18	74
J Taylor, 21	83	C W Billings, 18	84
J A R Elliott, 20	90	G Phillips, 18	79
Geo Burns, 20	81	F W Waggoner, 18	76
R O Heikes, 20	85	D D Henline, 18	76
H J Hess, 20	93	T H Keller, Jr, 18	80
F B Kelsey, 20	78	R G Wheeler, 18	68
A B Richardson, 20	92	J Knapp, 18	83
F G Foltz, 20	88	O E Carpenter, 18	82
G L Lyon, 20	92	H W Smith, 18	69
C A Young, 20	87	C F Lambert, 17	82
Neaf Apgar, 19	83	H Matthews, 17	68
H D Kirkover, 19	86	E H Metcalf, 17	84
L M McMurchy, 19	79	L M Palmer, Jr, 17	85
T A Marshall, 19	84	R S Pringle, 17	85
F D Peltier, 19	78	J S Elliott, 17	74
J T Skelly, 19	72	A E Sibley, 17	88
H H Stevens, 19	85	A C Suckow, 17	81
L F Squier, 19	86	J L Talcott, 17	78
F S Tomlin, 19	84	C W Tuttle, 17	65
H S Welles, 19	90	H G White, 17	62
F S Wright, 19	81	P Wakefield, 17	79
A E Connelly, 19	82	M W Wynne, 17	86
R S Clark, 19	62	H F Walls, 17	73
R S Deniker, 19	67	C E Cummings, 16	83
W B Darton, 19	75	C E Cook, 16	80
H Flemming, 19	80	C Stacy, 16	68
E M Hurd, 19	80	L F Swope, 16	67
Sim Glover, 19	82	W Heinfeldt, 16	81
A Hail, 19	83	C de Quillfeldt, 16	92
J S Fanning, 19	84	D S Dey, 16	86
J E Jennings, 19	81	G E Dimock, 16	76
H Brugman, 18	85	E Ford, 16	85
J B Barto, 18	87	C W Gardiner, 16	81
T S Clay, 18	84	W E Hookaway, 16	63
R Chamberlain, 18	79	A Keily, 16	81
G J Elliott, 18	76	F E Metcalf, 16	79
J S Crayton, 18	90	F F Mason, 16	81
A H Durston, 18	88	H Mesinger, 16	73
C J Dally, 18	79	B H Matson, 16	62
D T Leahy, 18	82	J F Hebard, 16	57
C L Frantz, 18	72	J F Pratt, 16	73
N A Gregory, 18	72	B Pardu, 16	71
J Gilchrist, 18	71	Ed Reinecke, 16	77
E A N Everitt, 18	77	J P Sousa, 16	73
C W Hobbie, 18	86	D W Tomlinson, 16	80
G W Hassam, 18	84	J Savage, 16	75
E O Latham, 18	73	W H Smith, 16	79
H W Miller, 18	60	T H Keller, Sr, 16	76

G H Noel, 18	84	J W Veach, 16	89
L Johnston, 17	79	E A Wadsworth, 16	71
W B Severn, 18	74	D W Wadsworth, 16	82
H W Vietsmeyer, 18	73	R M Owen, 16	74
F B Febiger, 17	77	M W Waldorf, 16	72
W C Wooten, 18	77	G W Fish, 18	99
H E Smith, 18	85	R Woodruff, 18	71
G B Geib, 17	83	E E Helliher, 18	70
G L Vivian, 18	71		

July 22, Third Day.

The third and last day of the Eastern Handicap started in with a promise of trouble, as the indications were for rain, which finally set in pretty hard at times. As this is nothing new to Mr. Shaner, he easily proved to those who had any fears about finishing the shoot that day, that he could handle the situation all right. The shoot commenced promptly at 9:30 a. m., and by noon the five events at 20 targets each were finished, and plenty of time was given for lunch. At the finish of these events J. E. Jennings, of Toronto, was high with 99 out of a possible 100, closely followed by A. B. Richardson, Dover, Del., with 98, and a tie, viz., Hess and D. Wadsworth, J. M. Hawkins and W. R. Crosby with 97. L. J. Squier and R. O. Heikes finishing with 96 each.

Promptly at 1 p. m. Mr. Shaner called up squad No. 1 to start the Handicap, and the 21yds. men stepped forward to the score. This squad are deserving of a great deal of credit as they finished their 100 each with an even 94 per cent. on 500 targets. Harry I. Hess, of Nanticoke, Pa., again demonstrated that no one has it over him as an amateur, as he finished up with 95 at 20yds., and it looked very much as if his score would be high on that day. Later in the game, one Mr. F. D. Peltier, of Mt. Clements, Mich., stepped in and stilled that argument by finishing with 96. This looked like an even bet that it would hold good, when, slowly creeping along in the ninth squad, came Harry E. Smith, of Columbus, Ohio, who finished up with 98, which put all minds to rest as to the winner. At least this was settled when the last squad had finished the first event at No. 1 set of traps; then only was it safe to say that he was surely the winner. It was a good race and one that he can be very proud of, as he shot from the 18yds. mark, and in competition with the best shots in the country. Despite the rain, which set in at times pretty hard, the shoot was finished in ample time for all, and twenty minutes after the finish, Mr. L. J. Squier, cashier, announced that he was ready to pay out each contestant for all events. Mr. Elmer E. Shaner made the presentation speech, and in a few well spoken words, presented each winner with a trophy presented by the Interstate Association, a handsome diamond watch fob. Each of the winners responded with a few words and thanked Mr. Shaner for his kind words of praise.

The total number of entries was 119; for targets only, 39 shot; the total number of actual starters was 114.

The purse was as follows: 78 entries at \$8-\$624; two penalty entries at \$13-\$26; added money, \$200; total purse, \$850.

The winners and their winnings and score follow: H. E. Smith, 98, \$136; F. D. Peltier, 96, \$119; H. I. Hess, 95, \$93.50; Woolfolk Henderson, 94, \$76.50; J. B. Barto, C. D. Henline and G. M. Phillips, 93 each, \$59.50; O. E. Carpenter and G. N. Fish, 92 each, \$42.50; H. D. Kirkover, Hugh Fleming, C. L. Frantz, C. F. Lambert and G. E. Burns, 91 each, \$25.50; F. E. Foltz, J. E. Jennings, F. D. Kelsey, H. Metcalf, A. E. Conley, C. W. Billings, M. W. Wynne, R. G. Wheeler, 90 each, \$4.25.

The totals of the five 20-target sweepstakes were as follows:

L S German	95	E F Hillet	88
J M Hawkins	97	M N Wynne	86
W R Crosby	97	F D Tilling	91
J R Taylor	95	W F Clarke	84
H I Hess	97	T E Clay	92
J A R Elliott	87	F S Cantrell	84
R O Heikes	96	De Quillfeldt	84
G L Lyon	99	B Bernhardt	83
F E Foltz	87	F W Wagner	64
W Henderson	97	Ed N Cox	80
A Richardson	98	R W Owen	89
C A Young	94	W E Hookway	79
A Heil	93	C E Cummings	82
H S Welles	93	C E Cook	87
D A Herrold	82	J G S Dey	86
L Jennings	99	J P Sousa	81
J E Crayton	92	J D Elliott	89
H H Stevens	94	E Ford	77

J B Barto	92	A F Hebard	78
L J Squier	95	H B Febiger	90
H D Kirkover	92	C E Gleed	88
H McMurchy	90	C F Lambert	87
T A Marshall	87	D Leahy	92
F D Peltier	91	A Keiley	87
J T Skelly	87	H Messinger	82
F D Kelsey	92	W H Matthews	75
F S Tomlin	93	F F Mason	83
C W Hobbie	83	S D Fowler	71
H Brugman	92	F E Metcalf	81
D V Covert	89	M J McKenna	68
E M Hurd	88	L Johnson	93
O E Carpenter	92	G W McGill	77
G H Hassan	87	J F Pratt	85
H Metcalf	87	B Pardee	81
G M Fish	89	Gardner	86
Neaf Apgar	89	Ed Reinecke	83
G S Fanning	90	A C Suckow	91
Sim Glover	89	J L Talcott	72
W B Darton	82	F D Curtiss	75
E A W Everett	90	C W Tuttle	77
H Fleming	86	J W Veach	84
W Chamberlain	91	G L Vivian	90
H E Smith	90	P Wakefield	87
E E Burns	91	R G Wheeler	82
A E Conley	92	D Wadsworth	97
C Billings	86	F S Wright	92
H W Smith	80	Geo Tomlinson, Jr	89
C D Henline	85	H G White	82
W B Severn	86	W L Race	54
G Phillips	89	T H Keller, Sr	86
W C Wooten	93	J B Knickerbocker	83
G J Elliott	88	F Wakefield	74
C L Frantz	76	E A Wadsworth	91
J Gregory	82	J N Knapp	90
J Gilchrist	75	H W Millin	79
T H Keller, Jr	78	G E Dimock	61
E O Latham	94	F A Beaumont	79
I H Noel	95	C B Gerner	78
L M Palmer, Jr	87	E S Watson	86
A E Sibley	92	F A Parker	86
H W Vietsmeyer	86	W J Austin	71
A H Durstan	89		

C. J. Seymour shot at 40 and broke 32. Jack Dunn shot at 20 and broke 16.

Eastern Handicap.

Conditions 100 targets, handicap, \$10 entrance, high guns:

	Yards.	20	20	20	20	Total.
L S German	21	19	20	18	18	93
J R Hawkins	21	19	18	18	19	90
W R Crosby	21	19	20	18	20	97
J R Taylor	21	18	19	20	19	95
H I Hess	21	20	19	17	19	95
J A R Elliott	20	17	18	17	16	84
R O Heikes	20	19	18	15	19	91
G L Lyon	20	19	19	17	16	86
F E Foltz	20	18	19	15	18	90
W Henderson	20	19	19	17	20	94
L B Richardson	20	18	15	18	18	87
C A Young	20	19	18	19	19	94
A Heil	19	18	18	16	17	87
H S Welles	19	17	18	17	16	86
D A Herrold	19	17	17	18	19	88
J E Jennings	19	18	17	19	18	90
J E Crayton	19	16	17	17	15	84



H. E. Smith, Columbus, O. Winner of Eastern Handicap, 98 ex 100, from 18yds. H. I. Hess, Nanticoke, Pa. Winner of Preliminary Handicap, 93 ex 100 from 20yds.

PETERS

FACTORY LOADED SHELLS VICTORIOUS AT BUFFALO

The PRELIMINARY HANDICAP at the Inter-State Association's EASTERN HANDICAP TOURNAMENT, at Buffalo, N. Y., July 20-22, was won by MR. HARRY I. HESS, of Nanticoke, Pa., with PETERS SHELLS, scoring

93 out of 100 from 20 Yards

In the Eastern Handicap Mr. Hess broke 95 out of 100 from 21 yards, and on the second day of the shoot he broke the entire 75 straight in the five 15-target events. Messrs. H. I. Hess and Woolfolk Henderson tied for Third Amateur Average for the entire tournament, both using PETERS, score 317 out of 330. Mr. Hess was high of all amateurs in the regular events, scoring 522 out of 550 with a run of 108 straight. This includes twenty pairs of doubles, 80 single targets from 20 yards and 100 targets from 21 yards.

HIGH AVERAGE
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at Dayton, Ohio, July 15 and 16, was won by Mr. Woolfolk Henderson, with Mr. Frank Foltz Second Amateur, 373 ex 400, and Mr. C. A. Young High Professional, 378 ex 400, all with

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The Indians' Tournament.

THE joint tournament of the Canadian Indians and the American Indians was held at Niagara-on-the-Lake, Ontario, Canada, June 29 and 30, and July 1 and 2. The dates were fortunate in respect to weather, for the days were delightfully pleasant, full of sunshine and balmy, fitful refreshing breezes. While the temperature was quite warm betimes, the air was dry, and therefore quickly absorbed any excess perspiration, adding to one's comfort accordingly. This was in pleasant contrast to the unpleasant weather conditions, the high degree of humidity and the consequent discomfort which prevailed during the great tournament of the previous week.

Taken all in all, the grounds were ideal. They are situated by the shore on the point of land where the great Niagara River pours its waters into Lake Ontario. It is a charmingly picturesque nook. The hotel, in a setting of grand old sturdy trees, is within a few feet of the shore, and on its broad veranda one could rest cosily and enjoy the lake breezes. Following a winding path from the hotel about 200yds. away one suddenly, at the outskirts of the town, comes to an open stretch of beautiful green, slightly undulating and sloping toward the shore. This strip is some 80yds. wide, and there the traps were installed. A street bounds the side of the grounds opposite the shore.

The traps were set in a line parallel with the shore, and many of the targets at the end of their flights disappeared over the steep bank, to the water below, hence inferentially the shore was about 50yds. from the traps; but, be that as it may, there was an excellent background of sky and water against which the targets took their flights sharply visible to the eye. High scores were common. There is sufficient room on this beautiful green field to install many more sets of traps, as it extends further to old Fort Massassauga, about 500yds. further on. Across the mouth of the river, clearly in view, was Fort Niagara. Both forts are mildly historical in connection with some differences of opinion which are now out of date, but which in moderation served to prove, by ocular demonstration, that blood is thicker than water.

The tournament was managed by Chief Ride-in-the-Wagon (E. H. Tripp, Indianapolis), of the American Indians, and Chief King Pin (Thomas A. Duff, Toronto), of the Canadian Indians. They exerted themselves satisfactorily to make the tournament pleasant and successful. The office was in charge of Messrs. Fred C. Whitney, George R. Ginn and Luther J. Squier. Mr. Chas. North had charge of the traps, of which there were three. He also made himself generally useful as squad hustler, score collector, etc., in his habitually efficient manner.

There were many cups to reward superior performance in respect to amateur high averages each day, and general high averages. Mr. Joe Jennings captured the Canadian Indians' cup for amateur general high average of the tournament, with a total of 534. Actual high average was made by a professional, R. W. Clancy, of Chicago, who broke 545; C. A. Young was second with 542, and R. O. Heikes was third with 540. Mrs. Topperwein, however, scored the sensational feature of the tournament with a run of 197. The longest amateur run, 148, was made by Vincent Oliver. The Hugh Clark cup was for the longest run.

Many of the contestants brought their respective wives and children with them to share in their enjoyment. The squaws and papoosees, so-called, who were present were: Mrs. R. O. Heikes, Mrs. J. R. Taylor, Mrs. S. S. Johnston (who participated in the tournament), Mrs. T. M. McIntyre, Mrs. E. W. Tripp, Mrs. T. A. Marshall, Mrs. J. L. Walcott, Mrs. G. L. Vivian, Mrs. Geo. A. McGill, Mrs. A. Wolfe, Mrs. Thomas A. Duff, Mrs. Frank Parker, Mrs. Glover, Mrs. James W. Bell, Mrs. Ed. Voris, Mrs. Chas. A. North, Mrs. J. L. Apall, Mrs. F. Verberg, Mrs. Maud Marshall Kester, Mrs. Geo. S. McCarty. And there were many papoosees, in size from a babe in arms to glorious young womanhood.

The Indians held their annual convention on Thursday evening. New Indians taken into the tribe are as follows: Guy Ward (Chief Night Rider), Geo. L. Lyon (Chief Bull Durham), John Philip Sousa (Chief March King), R. W. Clancy (Chief High Point), R. H. Finley (Chief Little Nemo), D. A. Edwards (Chief Little Puppy), Fred Shattuck (Chief Corn Roaster), Dr. D. L. Culver (Chief Big Smoke), T. W. Wagner (Chief Heap Cook), C. D. Henline (Chief Gun Tinker), T. H. Keller, Jr., (Chief One Trigger), Talcott (Chief Hook Honk), J. W. Bell (Chief Ding Dong), H. H. Stanberry (Chief Squaw Hunter), Capt. Andy Meaders (Chief Reel Foot), S. S. Rogers (Chief Wool Catcher), H. T. Edwards (Chief Quit the Trail).

The Canadian Indians have limited their number to fifty strictly. The new members taken into the Canadian tribe are Oscar E. McGaw (Chief Biddy), W. H. Gooderham (Chief Automobile), and Dr. Kilmer, whose tribal name I did not learn.

The officers of each tribe were re-elected. The membership of the American Indians is largely professional, while that of the Canadian Indians is largely amateur. There seemed to be a more or less prevalent sentiment that the American Indians were stronger wampumiers than the Canadians. A dance enlivened the evening of Wednesday. On Thursday evening some war-whoops, a parade in costume by the American Indians in the lobby of the hotel were given, after which Chief Tom Marshall made a brief speech, and they followed the trail to the pavilion for a dance and supper. There was some misunderstanding on this point, the Canadians not realizing that it was an Indian full-dress affair, hence were unprepared for the function.

Dominion Day, July 1, was a holiday. Several hundred visitors witnessed the competition, the exhibition of marvelous skill with rifle, pistol and shotgun given by Mr. and Mrs. Topperwein, being specially appreciated. On this day the Canadian flag was in evidence as conspicuously as the United States flag is in the States on July 4. There was a sprinkling of United States flags among the Canadian flags, a delicate compliment to the visitors from across the line.

At the close of the tournament, the American Indians, through Chief Tom Marshall, presented a gold-headed cane to Thomas A. Duff. It bore the following inscription:

"Mr. T. A. Duff (Chief King Pin), a token of esteem from American Indians."

There were forty-one high average prizes, and two low average prizes, totaling \$1,000 for those who shot through the entire programme.

About 72,000 targets were thrown. There was some phenomenal squad shooting, that of Dixon, Ward, Freeman, Mackie and Mrs. Topperwein being specially notable.

June 29, Preliminary Day.

The programme of the preliminary day consisted of five 20-target events, 40 cents entrance, a total of 100 targets, \$2 entrance. The high total of the day was made by Geo. L. Lyon, who scored 98 out of the 100; Guy Ward was second with 97, while G. S. McCarty, H. S. Welles and Mrs. Topperwein tied on 96. Three, R. O. Heikes, H. W. Heikes and Geo. Beattie tied on 95. The day was pleasant. Sixty-six shooters took part in the day's competition. The totals follow:

Table with columns: Name, Shot at, Broke. Lists scores for various shooters like Geo. Lyon, Guy Ward, Mrs. Topperwein, etc.

June 30, First Day.

The programme consisted of ten 20-target events, \$2 entrance, a total of \$20 for the day. There were four cups for the day's amateur high average, which were respectively won as follows: Geo. S. McCarty, with a total of 191 out of 200, won the cup presented by the Canadian Indians; G. E. Painter, of Pittsburg, won the J. A. R. Elliott cup, with 190; Harvey Dixon won the Ed. Voris cup with 190, and H. Fleming won the Canadian Indian cup with 189.

The weather was that of a fine summer's day. It was warm, but there was an absence of humidity. A breeze from about 7 o'clock, that is blowing from the shooters toward the traps, accelerated the flights of the targets, and forced them many times to fly low, making difficult shooting. Of the professionals, R. W. Clancy and C. A. Young were high with 194. J. R. Taylor broke 193, and R. O. Heikes 192; W. B. Darton 191. Scores:

Table with columns: Name, Events (1-10), Total. Lists scores for various shooters like L. E. Mallory, F. E. Mallory, etc.

Table with columns: Name, Scores (1-10), Total. Lists scores for various shooters like L. J. Squier, T. H. Keller, Jr., etc.

July 1, Second Day.

This was Dominion Day, and the Canadian flag fluttered conspicuously about the grounds, with a sprinkling of the United States flag in honor of the visitors from across the southern border. This day, in its national significance, corresponds in a way to July 4 in the United States. There was a large attendance of well-dressed spectators, the holiday, the pleasant weather and the wonderful feats of marksmanship, with pistol, rifle and shotgun, performed by Mr. and Mrs. Topperwein in the afternoon, combined to draw a large attendance. Commencing at about 3:30, Mr. and Mrs. Topperwein, after being happily introduced to the audience by Mr. Duff, held the attention of the audience during an hour while they performed their wonderful feats. They were in perfect form, shooting with dash and confidence, and were many times heartily applauded.

The four cups for the day's high averages were won as follows: First prize, a Lennox vase, donated by Harvey McMurchy, was won by F. D. Kelsey with 197; second was won by J. Jennings with 195; third, the E. H. Tripp cup, was won by Capt. Andy Meaders, with 194, and fourth was won by F. S. Wright with 174. Cups for second and fourth were presented by the Canadian Indians. G. W. Painter broke 195, but was ineligible as he had won a cup already, and no contestant could win two cups. Of the professionals, C. A. Young and R. W. Clancy broke 198 out of 200, while the Daddy of Them All, R. O. Heikes, scored 196. It was a good day for scoring. The long runs were unusual in length and number. F. D. Kelsey ran 134; J. Jennings, 119; L. E. Mallory, 114; F. Wagner, 107; C. A. Young, 110, the latter unfinished when the day ended. Everything ran off smoothly. Scores follow:

Table with columns: Name, Events (1-10), Total. Lists scores for various shooters like L. E. Mallory, F. E. Mallory, etc.



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Professional Championship of America



FRED GILBERT

1st. Fred Gilbert, of Spirit Lake, Iowa, shooting Winchester "Leader" Shells — regular stock loads. Score, 193 out of 200 targets.

2nd. John R. Taylor, of Newark, O., Shooting Winchester "Leader" Shells—regular stock loads—and a Winchester Repeating Shotgun, tied with one other shooter. Score, 191 out of 200 targets.

3rd. Charles G. Spencer, of St. Louis, Mo., shooting Winchester "Leader" Shells—regular stock loads—and a Winchester Repeating Shotgun. Score, 190 out of 200 targets.

GRAND AMERICAN HANDICAP

John R. Livingston, of Springville, Ala., 19 yards; William Wetleaf, of Nichols, Iowa, 19 yards; and George E. Burns, of Cleveland, O., 16 yards; all amateurs and all shooting Winchester "Leader" Shells—regular stock loads—tied with one other shooter on 96 out of 100 targets. Messrs. Livingston and Burns shot Winchester Repeating Shotguns. On the shoot-off Mr. Livingston broke 19 out of 20 targets; the winner, who shot from 18 yards, going straight.



J. R. LIVINGSTON
Runner-up

PRELIMINARY HANDICAP (Open to Amateurs Only)

Winner. Frank Fischer, of Eagle Grove, Iowa. Score, 94 out of 100 targets, from 18 yards, made with Winchester "Leader" Shells.

2nd. V. B. Asher, of Coon Rapids, Iowa; J. D. Cummins, of Nashville, Tenn.; and Harry Hopkins, of Galion, O.; tied on 93 out of 100 targets. All three shot Winchester Loaded "Leader" Shells—regular stock loads—and Messrs. Asher and Cummins Winchester Repeating Shotguns also.

3rd. F. A. Hulshizer, of Utica, O. Score, 92 out of 100 targets, shooting Winchester Loaded "Leader" Shells—regular stock loads—and a Winchester Repeating Shotgun.

High Professional. Fred Gilbert of Spirit Lake, Iowa. Score, 92 out of 100 targets, from 21 yards, shooting Winchester Loaded "Leader" Shells—regular stock loads.

High Average for All Targets. Fred Gilbert, shooting Winchester "Leader" Shells—regular stock loads.

High Average for Double Targets. John R. Taylor, shooting Winchester "Leader" Shells—regular stock loads—and a Winchester Repeating Shotgun. Score, 72 out of 80 targets.

High Professional Average for 16 yard Single Targets. Mrs. Ad. Topperwein, of San Antonio, Tex., shooting Winchester "Leader" Shells—regular stock loads—and a Winchester Repeating Shotgun. Score, 79 out of 80 targets.



J. R. TAYLOR

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RED W GOODS WILL HELP YOU SUCCEED

Table of names and scores for various events, including F. E. Foltz, H. Fleming, E. G. White, S. S. Johnston, Mrs. Johnston, C. Jordan, E. H. Tripp, C. A. Young, Waite Huff, L. J. Squier, T. H. Keller, Jr., Dr. C. E. Cook, Jack Fanning, J. A. R. Elliott, Geo. McGill, G. L. Vivian, Thos. Duff, H. G. Messinger, J. L. Talcott, A. Keily, Fish, E. D. Rike, J. W. Bell, H. Stanberry, A. Meaders, A. C. Suckow, Geo. Overholt, Geo. Beattie, W. Barnes, W. P. Thomson, H. Hawkins, Dr. Cummings, W. T. Ely, A. Wolfe, Geo. Wolfe, Wm. Fenton, D. W. Glover, Dr. Beam, F. A. Parker, D. McMackon, E. J. Marsh, Hilker, Ed. Cox, F. D. Kelsey, F. S. Wright, A. E. Conley, J. E. Jennings, C. G. Thomson, W. A. Smith, R. B. Hutcheson, H. W. Kahler, C. Thomson, B. V. Covert, W. H. Smith, Dr. Kilmer, O. E. McGaw.

July 2, Third Day.

The programme consisted of eight 20-target events, \$2 entrance, and two special cup events. The wind in the morning blew from the Lake toward the shooters, but gradually died away. The morning was clear and bright; gradually the sky became overcast, with signs of rain in the afternoon, but none fell. C. A. Young, the popular professional expert, fell off in his good scoring, in an old injury to his arm, a ruptured blood vessel, interfering materially with his shooting. However, with the aid of a tight bandage about the injured arm, he pluckily continued. Mrs. Topperwein scored 159 out of 160, the one miss, in event No. 5, ending her long run of 57. G. L. Lyon scored 158. V. Oliver, Harvey Dixon and Kahler scored 157. Scores of 150 or better were quite numerous. The four cups of the day were the A. Marshall cup, two Canadian Indian cups, and the S. Johnson cup, won by Kahler, Oliver, Conley and Foltz in the order named.

Table of names and scores for various events, including E. M. Mallory, O. Bower, F. Mallory, L. E. Mallory, Jr., H. D. Freeman, Mrs. Topperwein, J. Dixon, Geo. Mackie, Guy Ward, Ed. Voris, A. M. Hatcher, R. W. Clancey, Chris Gottlieb, J. R. Taylor, B. H. Finley, G. L. Lyon, T. A. Marshall, D. A. Edwards, J. T. Skelly, R. O. Heikes, G. E. Painter, H. W. Heikes, G. S. McCarty, F. Shattuck, W. B. Darton, N. Dunk, P. D. McGaw, J. P. Sousa, W. H. Singer, Dr. Culver, F. W. Wagner, C. D. Henline, McIntyre, R. S. Pringle, J. S. Dey, H. S. Welles, F. E. Foltz, H. Fleming, Ed. White, S. S. Johnston, Mrs. Johnston, C. Jordan.



GENERAL VIEW OF GROUNDS.

Showing spectators watching the shooting and waiting for the Topperwein exhibition, Indian tournament, Old Fort Massassauga in the distance.

Table of names and scores for various events, including E. H. Tripp, C. A. Young, W. Huff, L. J. Squier, T. H. Keller, Jr., Dr. C. Cook, J. S. Fanning, J. A. R. Elliott, Geo. McGill, G. L. Vivian, V. Oliver, Thos. Duff, Messinger, Bernhard, Talcott, Keily, Fish, Ed. Rike, Bell, Stanberry, Meaders, Overholt, Beattie, Barnes, W. P. Thomson, W. H. Smith, Hawkins, Cummings, Ely, A. Wolfe, G. Wolfe, Fenton, Glover, Beam, Parker, McMackon, Marsh, Hilker, Cox, Kelsey, Wright, Conley, Jennings, C. Thomson, W. A. Smith, Red Wing, Kahler.

Mallory Cup.

The Mallory cup is for competition at each annual tournament of the Indians, the winner to hold it till the next tournament. All who shot through the programme were eligible to compete. The conditions were 50 targets, \$3 entrance, handicaps 16 to 23yds. The scores follow:

Table of names and scores for the Mallory Cup, including Clancey, Taylor, R. O. Heikes, McCarty, Young, Kelsey, Ward, Lyon, Painter, Darton, Elliott, Wright, Jennings, J. F. Mallory, Mrs. Topperwein, Hatcher, Fleming, W. Huff, Squier, Freeman, Finley, Marshall, Skelly, Welles, Foltz, Keller, Jr., Fanning, Sousa, Talcott, Burns, Ely, Fenton, Oliver, Kahler, D. A. Edwards, H. W. Heikes, Shattuck, Rike, Vivian, Hilliker, Conley, Hutcheson, McGill, Keily, Fish, McMackon, Voris, Dunk, McGaw, McIntyre, Johnston, Tripp, Messinger, Bernhard, Bell, W. H. Smith, W. P. Thomson, L. Cummings, Cox, White.

Hotel Cup.

The hotel cup was for five-man teams, 25 targets per man, \$2.50 per team. Members must be amateurs and bona fide residents of the city or town in which their

clubs are located. The cup is for annual competition, at Canadian Indian tournaments. Three teams competed.

Table of names and scores for the Hotel Cup, including Stanley G. C., Toronto, Hamilton G. C., McGill, Overholt, Vivian, Beattie, Ely, Barnes, Fenton, W. Thomson, Jennings, Hawkins.

High averages were as follows: R. W. Clancey, 545 (\$50).

The following received \$30 each: C. A. Young 542, R. O. Heikes 540, Mrs. Topperwein 539, Lyon 538, Kelsey 538, Painter 537, Dixon 536, McCarty 536, Jennings 534, Taylor 534.

Ten received \$25 each as follows: Ward 533, Kahler 531, Darton 530, Meaders 528, L. E. Mallory 527, Fleming 526, Elliott 526, Huff 524, Wright 524, Welles 522.

Others received \$20 each as follows: Foltz 522, Hatcher 521, Freeman 520, Skelly 520, Bower 519, Fanning 517, Henline 515, Conley 514, Marshall 514.

The following received \$15 each: J. F. Mallory 512, Culver 512, Wagner 512, Keller, Jr. 512, Squier 511, Rike 509, Finley 508, Talcott 508, Beattie 508, Fish 507, Barnes 507, Hilliker 507.

Rifle Range and Gallery.

Fixtures.

Sept 4-12.—United States Revolver Association annual outdoor championship matches. John Taylor Humphrey, Sec'y-Treas., Box 218, New York.

Los Angeles (Cal.) Revolver Club.

June 23.—Work on the new indoor range of the club has been carried on during the last week, and the club members expect to "get busy" very shortly at 20yds. There is still considerable work to be done before everything will be in first-class running order. In another week or two we hope to have things in first-class shape, so that our members can practice to their heart's content on the 20yd. target. In the meantime we are still puncturing the target at 50yds.

The regular monthly medal shoot for the gold, silver and bronze medals took place Sunday, June 20, and were won by Thaxter, Lillemo and Wright. Following are the scores:

Table of names and scores for the Los Angeles Revolver Club medal shoot, including H. D. Thaxter, Oscar Lillemo, Will A. Wright, I. C. Douglas, C. W. Linder, Dr. L. M. Packard, J. E. Holcomb, W. E. Smith.

The following practice scores were also made the same day:

Pistol, 50yds.: A. B. Douglas, 90, 90, 86, 84, 80; H. D. Thaxter, 91, 83, 83; Dr. L. M. Packard, 91, 87, 86, 82; Oscar Lillemo, 84; J. E. Holcomb, 87, 84, 84, 84, 80.

Revolver, 50yds.: Oscar Lillemo, 84.

The following practice scores were made on the international pistol and revolver target:

Revolver, 50yds.: C. W. Linder, 80, 78, 77, 75, 72, 72. Pistol, 50yds.: A. B. Douglas, 85, 85, 83, 81, 80, 80, 79; J. E. Holcomb, 87, 75, 75, 74, 73, 73; I. C. Douglas, 86, 82, 80, 80, 79, 77, 74; C. W. Linder, 80, 78, 77, 75, 72, 72, 60; Oscar Lillemo, 68; W. E. Smith, 67.

The following practice scores were made by members of the club on June 27:

Revolver 50yds.: A. M. Smith, 87, 84, 83, 83; Will A. Wright, 90, 87, 87, 81, 75, 73.

Pistol, 50yds.: A. B. Douglas, 92, 91, 90, 90, 87, 87, 86, 86, 83, 83; I. C. Douglas, 92, 92, 91, 91, 90, 89, 87; J. E. Holcomb, 92, 90, 90, 90, 89, 87, 86.

I. C. DOUGLAS, Sec'y.

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PETERS SHELLS

Win Honors at the GRAND AMERICAN HANDICAP

At Chicago, June 20-26

High Amateur Average , by Mr. Bart Lewis, of Auburn, Illinois	-	-	-	79 out of 80
High General Average (including 10 pairs) by Mr. Harvey Dixon, of Oronogo, Mo.	-	-	-	97 out of 100
High Score , Practice Day, June 20, by Mr. Jas. S. Day, of Midland, Tex.	-	-	-	215 out of 220
High Score , Practice Day, June 21, by Mr. L. I. Wade, of Dallas, Tex.	-	-	-	195 out of 200
Longest Run of Tournament , by Mr. L. I. Wade of Dallas, Tex.	-	-	-	115 Straight
Grand American Handicap , Tie for Second, 95 out of 100, by Mr. Harry I. Hess, of Nanticoke, Pa. Tie for High Professional, 94 out of 100, by Mr. H. D. Freeman, of Atlanta, Ga., and Mr. A. Killam, of St. Louis, Mo.	-	-	-	
Amateur Championship , Runner-up, Mr. Frank Foltz, of Toledo, O., Score 187 out of 200. 3rd Place, W. Henderson, of Lexington, Ky., Score 185 out of 200.	-	-	-	

All the above and scores of others used PETERS FACTORY LOADED SHELLS, and the way they ground up the targets was the admiration of contestants and spectators alike. No finer demonstration of QUALITY was ever given, either in a Tournament or elsewhere.

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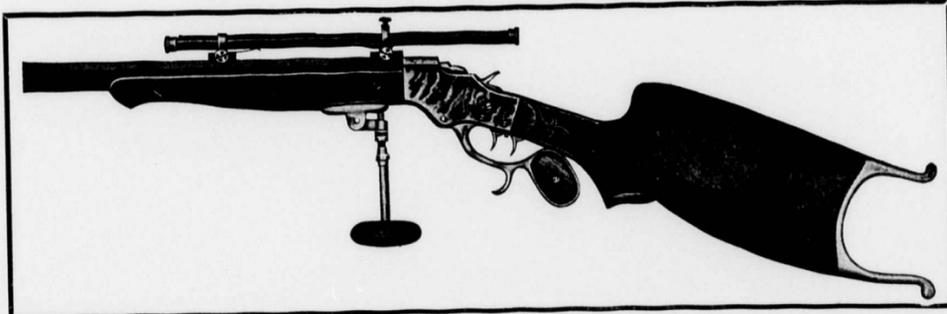
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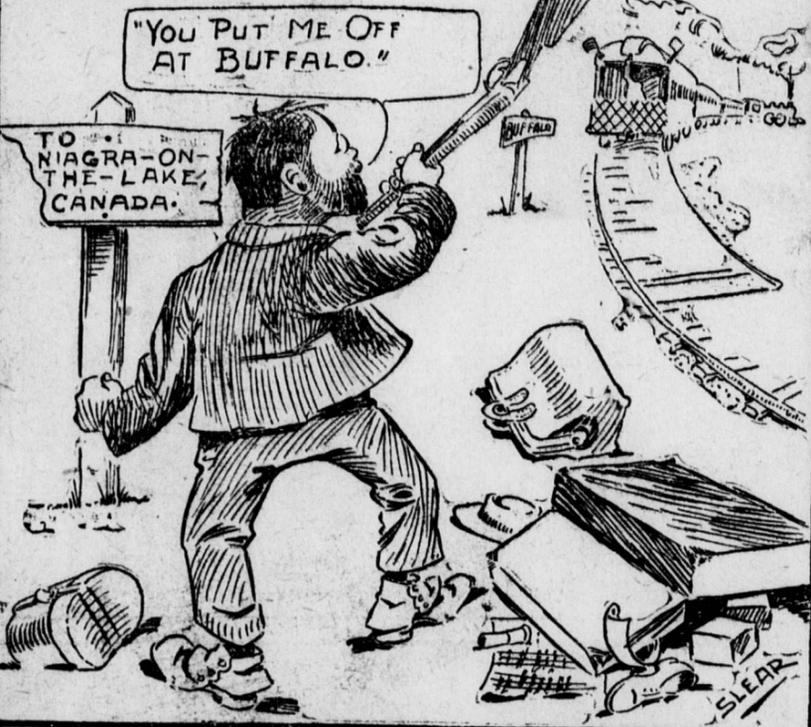
MASSACHUSETTS, U. S. A.

THE EASTERN SHOOT AT KENILWORTH.



John Philip Sousa, the famous band leader, on the firing line. Mr. Sousa is an enthusiastic marksman.

AFTER A SHORT REST MR. SOUSA WAS CALLED EARLY, THEN TAKE THROUGH TO BUFFALO.



SOUSA'S EXPERIENCE ON WAY TO INDIAN SHOOT

The First Established and most complete Newspaper Cutting Bureau in the World

ENQUIRY

BUFFALO, N.Y. JUL 20 1900

THE BIG SHOOT WILL START TODAY

Eastern Handicap, Under Auspices of the Audubon Gun Club Will Be Held at Kenilworth Park.

The fourth eastern handicap on targets will start today under the most favorable conditions at the Kenilworth Park under the auspices of the Audubon Gun Club of Buffalo. The shoot will be under the management of Elmer E. Shanner of Pittsburgh, Pa., and will be without doubt the greatest ever held in the east. Among the famous gunners present are J. A. R. Elliott, Lester German, J. M. Hankins, H. H. Stevens, T. A. Marshall, George L. Lynn, W. R. Crosby, J. R. Taylor, A. H. Durston, W. B. Darton, H. E. Brown, T. H. Keller, Jr., N. Apgar, O. S. Smith, Harvey McMurchy, L. J. Squier, J. S. Fanning, R. O. Helkes, C. A. Young, H. S. Wells. A great many of the local shots will take part in the tournament, among whom are Phil Bernhardt, Jack Talcott, Henry Messinger, Dr. W. C. Wooton, W. H. Smith, Dr. Carlos E. Cummings, Ed Cox, Ed Reinecke, J. E. Wilson, C. D. Judd, Al Suckow, H. G. White. Among some of the outside crack amateurs who will also be present will be D. A. Upson of Cleveland, Frank Foltz of McClure, O., Woolfolk Henderson of Lexington, Ky., J. H. Noel of Nashville, Tenn., George S. McCarty of Philadelphia, Hugh Fleming, Dr. C. E. Cook of London, Iowa, and John Philip Sousa.

The high score made on practice day was recorded by Neal Apgar with 98 out of 100, closely followed by W. R. Crosby, the famous professional, with 96. George L. Lyon, J. M. Hankins and Lester German tied with 95. The above were all professional shooters. The high amateur score was made by A. B. Richardson of Dover, Del., with 94 out of 100. O. S. Carpenter and O. Neil tied with 93. Dr. C. E. Cummings and G. Phillips tied with 92. The first day's programme will consist of ten events, a total of 175, open to amateurs only, manufacturers and paid representatives will shoot for targets only. Shooting will start promptly at 9 a. m. Dinner will be served on grounds. Main Street transfer to Kenilworth. The scores:

	1	2	3	4	5	Tl.
P. Bernhard	17	17	19	18	20	91
H. Mesinger	13	8	15	15	15	66
J. L. Talcott	17	20	18	18	18	91
C. E. Cook	14	16	14	15	16	75
J. W. Veatch	12	12	18	13	12	67
H. M. McMucky	16	16	19	18	16	85
N. Apgar	20	18	20	20	20	98
T. H. Keller, Jr.	17	16	16	18	19	86
H. I. Hess	17	18	18	18	15	86
A. Hell	19	19	19	18	18	93
H. S. Welles	17	19	19	20	19	92
D. R. Shedd	14	15	15	15	17	96
H. G. McCutcheon	16	15	17	17	18	83
W. C. Wootton	18	18	19	19	17	91
C. E. Cummings	18	18	20	18	18	92
E. M. Hurd	16	18	18	15	17	84
L. M. Palmer, Jr.	16	16	17	18	18	85
W. R. Crosby	19	19	20	18	20	96
J. P. Sousa	15	18	19	17	18	87
J. S. Fanning	17	18	19	19	19	92
W. B. Darton	17	17	20	16	14	84
L. S. German	19	18	20	19	19	95
I. A. K. Elliott	17	17	18	20	17	89
H. G. White	11	15	14	12	17	69
C. de Bullifeldt	17	15	17	17	19	85
J. R. Taylor	18	18	19	19	18	92
J. M. Hawkins	20	17	19	19	20	95
C. L. Frantz	14	16	20	15	15	80
J. Gilchrist	17	19	19	19	16	90
W. B. Severn	17	19	17	19	15	87
A. B. Richardson	16	20	19	20	19	94
J. F. Pratt	13	16	17	17	15	78
E. Ford	14	16	12	11	16	69
W. H. Smith	17	19	17	13	16	80
H. H. Stevens	19	18	20	19	19	95
G. Phillips	19	17	19	20	17	92
W. E. Hookway	17	17	20	17	17	88
D. E. Carpenter	18	19	18	19	19	93
H. F. Fleming	14	18	18	17	20	87
I. B. S. Dey	16	13	16	16	15	76
C. A. Young	17	19	19	16	17	88
E. O. Latham	18	13	15	16	16	78
W. R. Chamberlain	17	18	18	16	19	88
D. W. Tomlinson, Jr.	13	17	12	14	18	74
H. B. Febiger	14	18	19	18	17	84
G. L. Lyon	18	19	19	19	20	95
C. F. Lambert	16	18	16	17	17	84
A. H. Durston	13	9	14	13	14	63

TRAP SHOOTERS TOE THE MARK

Eastern Handicap Opens at Kenilworth Park With Big Entry List.

ALL THE CRACKS HERE

World's Most Famous Experts With Double Barrel and Pump Guns Are Ready to Set New Marks in Different Events—Local Cracks Entered in Amateur Events—Finals Come on Thursday.

It is long since Buffalo has seen within its borders—or rather bordering on its borders, for Kenilworth is outside the city line—such a gathering of trap shooters as this morning snapped shut breech blocks and toed the mark in readiness for the fourth annual Eastern handicap shoot. The best of their kind, men whose names are familiar wherever a shotgun is used, are entered for the big tournament. That there will be some record-breaking work before the finals on Thursday is pretty nearly a foregone conclusion.

Elmer E. Shanner of Pittsburgh, secretary and manager of the interstate association, is supervising the shoot and the Audubon Club is the host. Yesterday's practice developed some good scores, Neal Apgar of the Peters Cartridge Company broke 98 clay pigeons out of 100 shot at. Other professionals entered are Lester German, an old Buffalo boy and New York baseball player; Charles A. Marshall, J. A. R. Elliott, George L. Lyon, W. R. Crosby, J. R. Taylor, A. H. Durston, W. B. Daston, H. H. Stevens, O. S. Stull, T. H. Keller, Jr., J. M. Hawkins, Harvey McMurchy, D. W. Tomlinson, L. J. Squier, J. S. Fanning, R. O. Helkes, H. S. Wells of New York and C. A. Young, all professional shooters. Prominent among the amateurs are Woolfolk Henderson of Lexington, Ky.; Harry Hess of Pennsylvania, W. R. Chamberlain, the crack shot of Columbus, O.; Frank Foltz of McClure, O.; John Noel of Nashville, Tenn.; A. Kell of Pennsylvania, D. A. Upson of Cleveland, O.; G. S. McCarty of Philadelphia, Pa.; Hugh Fleming of Pittsburgh, Pa.; Dr. C. E. Cook of London, Ia., and John Philip Sousa.

Today's program is of ten events. Among the local trap shooters taking part are Phil Bernhardt, Ed. Cox, Jack Talcott, Henry Messinger, Dr. C. W. Wooton, Dr. E. J. McLeod, W. H. Smith, Ed. Reinecke, president of the club, John E. Wilson, H. D. Judd, Al Suckow and H. G. White.

New York is especially well represented here. H. S. Welles of New York city, the crack shot of the Deadshot Powder Company, who won the New York city cup open championship, contested for in the last ten years; J. A. R. Elliott, who has won more trophies than any man in the world; L. J. Squier, the originator of the famous moneyback system; H. McMurchy, one of the oldest and best shots in the country, and Sim Giver, the champion of Canada, among the number.

The scores made yesterday:

No. of targets.	20	20	20	20	20	Tl.
P. Bernhard	17	17	19	18	20	91
H. Mesinger	13	8	15	15	15	66
J. L. Talcott	17	20	18	18	18	91
C. E. Cook	14	16	14	15	16	75
J. W. Veach	12	12	18	13	12	67
H. M. McMurchy	16	16	19	18	16	85
N. Apgar	20	18	20	20	20	98
T. H. Keller, Jr.	17	16	16	18	19	86
H. I. Hess	17	18	18	18	15	86
A. Hell	19	19	19	18	18	93
H. S. Welles	17	19	19	20	19	92
D. R. Shedd	14	15	15	15	17	96
H. G. McCutcheon	16	15	17	17	18	83
W. C. Wootton	18	18	19	19	17	91
C. E. Cummings	18	18	20	18	18	92
E. M. Hurd	16	18	18	15	17	84
L. M. Palmer, Jr.	16	16	17	18	18	85
W. R. Crosby	19	19	20	18	20	96
J. P. Sousa	15	18	19	17	18	87
J. S. Fanning	17	18	19	19	19	92
W. B. Darton	17	17	20	16	14	84
L. S. German	19	18	20	19	19	95
I. A. K. Elliott	17	17	18	20	17	89
H. G. White	11	15	14	12	17	69
C. de Bullifeldt	17	15	17	17	19	85
J. R. Taylor	18	18	19	19	18	92
J. M. Hawkins	20	17	19	19	20	95
C. L. Frantz	14	16	20	15	15	80
J. Gilchrist	17	19	19	19	16	90
W. B. Severn	17	19	17	19	15	87
A. B. Richardson	16	20	19	20	19	94
J. F. Pratt	13	16	17	17	15	78
E. Ford	14	16	12	11	16	69
W. H. Smith	17	19	17	13	16	80
H. H. Stevens	19	18	20	19	19	95
G. Phillips	19	17	19	20	17	92
W. E. Hookway	17	17	20	17	17	88
D. E. Carpenter	18	19	18	19	19	93
H. F. Fleming	14	18	18	17	20	87
I. B. S. Dey	16	13	16	16	15	76
C. A. Young	17	19	19	16	17	88
E. O. Latham	18	13	15	16	16	78
W. R. Chamberlain	17	18	18	16	19	88
D. W. Tomlinson, Jr.	13	17	12	14	18	74
H. B. Febiger	14	18	19	18	17	84
G. L. Lyon	18	19	19	19	20	95
C. F. Lambert	16	18	16	17	17	84
A. H. Durston	13	9	14	13	14	63

JUN 26 1909

FOUR MARKSMEN TIE IN GRAND AMERICAN

Finals in Classic Handicap Will Have to Be Shot Off This Morning.

LIVINGSTON'S LUCK BAD

Misses Three in Succession When He Seems to Have Prize in His Grasp.

Four men are tied for first place in the classic Grand American handicap after one of the closest and most interesting races seen in the big event for several seasons.

The final round will be shot this morning. After John R. Livingston of Springville, Ala., seemed to have the first money in his grasp at the end of his fourth round at the traps, wherein he lost but one target, he 'fell down' badly in the last series of twenty, just as Chauncey I. Powers did in the Grand American of two years ago, when he also seemed to have the race won.

At the time Livingston dropped his three targets out of the last twenty in rapid succession no contender appeared to be within striking distance of him. But Shattuck and Wettleaf both steadied down in their last series of twenty and equaled the winner's score.

BURNS HAS LAST CHANCE.

This left but one man with a possible chance to win. It was George E. Burns of Cleveland, a veteran of long practice, who shot from the sixteen-yard line. Had he been able to make a clean sweep in his last twenty, his total would have been 97, which would have won. But on his first target he missed, or as least barely 'dusted' the clay missile, and it went skimming away unharmed. He broke his next 19 in order and this made his score 96, leaving him one of the quartet which will compete for honors to-morrow.

Of the four men, 'Billy' Wettleaf seemed to suffer the least from nervousness. He shot his last twenty in the same unperturbed fashion as his first round and was in no way disturbed by the crowd which gathered around the traps. On the other hand, Burns and Livingston were plainly disconcerted by the spectators, who formed a half-moon about the shooters and who collected in crowds at the traps, where any man, who had a chance to tie the leaders, was shooting his final string.

Fred A. Shattuck, familiarly known as 'Doc,' hails from Columbus, and also shot a steady race, as he had to 'come from behind' to catch the leaders at the time. The Iowa contingent is strongly supporting Wettleaf, as he hails from that state, his home town being Nichols, Iowa, a place near Muscatine. He has been doing well this summer in various shoots through the state.

RACE CLOSE THROUGHOUT.

Fluctuations in the standing of the shooters made the contest one of the closest and most exciting in the history of the event. For a time it seemed as if the veteran Rolla Heikes would take his second Grand American, as he smashed target after target and was one of the first to complete his series. He broke 94, which stood as high mark for nearly the entire day. Fred Gilbert made but 93. Something of a surprise turned up in the professional line when Dan Barstow of St. Louis broke 95, making him the highest professional in the shoot.

Early in the day it was seen that many of the strongest shots were beaten. By the time Mrs. Topperwein had completed her round her chances were hopeless, but she shot out the route. R. W. Clancy, a professional, did well and shot a steady race. For a time it seemed as if he would prove a dangerous factor, but he missed just two targets too many to put him up with the leaders.

Every candidate of the 435 entries faced the firing line and the big event went through rapidly, once it was well started. John Philip Sousa was soon out of a possible chance for winning, but he kept on with the race and finished his score. 'Rube' Waddell, the baseball pitcher, furnished one of the surprises of the day. Although he made an extremely poor showing in the opening round in the Grand American of Thursday, he shot in really creditable fashion, and, had it not been for his score of the previous day, would have been in the money.

The four men who are now tied for first position were all at long odds in the handicap which was operated on the event. In fact, it was a case of 'write your own ticket' on three of them. Livingston was held at odds approximating 40 to 1, as he had a reputation in the South as an able marksman. He won the southern handicap preliminary shoot two years in succession. He will have to shoot from the nineteen-yard mark, as will Wettleaf. George E. Burns will shoot from the sixteen-yard line, while Shattuck will shoot from the eighteen-yard mark. Shattuck handled the Grand American as secretary of the Columbus Gun Club last year.

The entire purse in the event is \$4,053, of which the winner this morning will receive \$405.30, besides the trophy, which this year is a gold medal, to be used as a watch fob, studded with eighteen diamonds in a circle and a one and one-half carat diamond in the center. Second man will receive \$364, the third \$324 and the fourth \$283. The sums then taper off down to the eighth man, who will receive \$121, while the next six in line will get \$81.25 apiece. The next thirty-six contenders will each receive \$40.50, so the fifty best shots will all have something to show for their work.

NATIONAL TITLES AT STAKE.

Besides the shoot-off in the Grand American, amateur and professional championships of the United States will be decided to-day. These events are at 200 targets each. George Roll of Blue Island will be called upon to defend amateur honors, and Fred Gilbert, holder of the professional title, will have to support his claim to the position. Sixty-six entries have been received for the amateur championship and forty-four for the professional. The double target clause may have kept out some shooters, as the new rules require that forty targets be shot when thrown in pairs.

Scores ran reasonably well for the greater part of the day, but the general impression is that there is very little chance of a clean score being made in the shoot-off this morning. The record for the Grand American is 99 targets, made by R. R. Barber of Minneapolis when he won the G. A. H. held at Indianapolis in 1905.

high professionals of the entire world, though Barstow had broken one more target in the stake itself.

SCORES OF THE LEADERS.

Scores of the four men who tied for first position were: J. R. Livingston (19).....20 20 20 19 17-96 G. E. Burns (16).....20 19 19 19 19-96 Fred A. Shattuck (18).....19 19 19 19 20-96 W. Wettleaf (19).....19 20 20 17 20-96

Scores of those who completed their five rounds at the traps in the Grand American, with their handicaps, follow. In all, ninety-one squads faced the traps. There were numerous forfeits, among them being that of J. A. R. Elliott, once recognized as the champion live bird trap shot of the country. The scores:

Table with columns for Name, Yds., and Total Score. Lists names like Fred Shattuck, W. Wettleaf, J. R. Livingston, G. E. Burns, etc., with their respective scores and handicaps.

TOURNAMENT IN PROGRESS

On Glennette Property Under Auspices of the Port Jervis Gun Club.

MANY PRIZES WON

Records of First Day Indicate Accurate Marksmanship - Many Visitors - An Enjoyable Event.

Owing to the pleasant weather of Wednesday afternoon there was a large attendance at the shooting tournament held on the Glennette property under the auspices of the Port Jervis Gun Club, and keen interest was manifested in the contest.

The Mackenzie families of Glen Spey were present in their automobiles and there were many visitors.

John Philip Sousa, the famous musical composer and bandmaster, was one of the contestants, and attracted much attention by his skill as a marksman with his fine \$1,000 gun made especially for him by the Hunter Arms Company. He wore a light duck costume and large glasses, and during the day formed the acquaintance of many of our townspeople who have witnessed with great pleasure the performances of his famous band in New York, Washington, and other cities.

The Gordon Sporting Goods Company has a tent for the sale of ammunition, incharge of Mr. Will Gordon.

Special Policeman W. B. Hornbeck was the guardian of the law and exercised a careful watch over numerous small boys who were everywhere present.

Mr. Herbert Senger was the official record keeper.

About 5.30 o'clock the shoot of the day was ended with no accident or unusual incidents to mar its success.

The winners were: First Event—First prize, the T. cano Trophy, G. H. Piercey, of Jersey City; second, Mr. Koegel, Newark, N. J.; the Port Jervis Gun Cup; third, D. T. Leahy, New York; the A. L. Marsh Cup.

Second Event—First prize, \$5 gold piece, M. Simpson, New York; second, \$20 gold piece, G. H. Piercey, Jersey City; third, \$10 gold piece, W. Billings, Glen Ridge, N. J.; fourth, \$10 gold piece, Mr. Koegel, Newark, N. J.; fifth, \$5 gold piece, D. T. Leahy, New York; sixth, \$5 gold piece, Ara E. Powers, Port Jervis.

Third Event—First prize, Sidney Tuscano Trophy, Dr. D. L. R. Culver, Port Jervis; second, silver cup, F. E. Hall, Ridgewood, N. J.; third, silver cup, L. W. Colquitt, South Orange, N. J.

High Average for the Day—First prize, \$20 gold piece, G. H. Piercey, Jersey City, N. J.; second, \$10 gold piece, Dr. D. L. R. Culver, Port Jervis; third, \$5 gold piece, F. E. Hall, Ridgewood, N. J.; fourth, \$5 gold piece, a tie between L. W. Colquitt, South Orange, N. J., and M. Simpson, of New York.

The records of the shooting tournament for the three events of the day were:

Table with columns for Contestants, Events 1, 2, 3, and Total. Lists names like Culver, Wagner, Henliem, etc., with their scores.

Winner of Grand American, Famous Woman Shot, Baseball Star and "March King" Who Competed

Mrs. Adolph Topperwein.



JOHN PHILIP SOUSA



FRED A. SHATTUCK



FRED GILBERT

Shattuck Takes Grand American; Has Perfect Score in Shoot-Off

Fred Gilbert Retains U. S. Professional Championship, While D. A. Upson Wins Amateur Title.

At the Tournament Today

There was a large attendance this morning at the opening of the second day's events of the Tri-States Championship Shoot under the auspices of the Port Jervis Gun Club, which began at 9.30 o'clock with the shooting of 60 targets in strings of 20 for merchandise prizes.

Several new marksmen arrived, among them being C. G. Blandford, of Ossining, N. Y., Secretary of the New York State Sportsmen Association; Dr. P. Moeller, of Nyack, N. Y.; and Mr. E. F. Slear, of "Sporting Life," of Philadelphia.

A temporary Western Union telegraph office was established on the grounds in a tent under the supervision of local Manager C. H. Diehl.

At the first event today the score was:

Dr. D. L. Culver 57, Wagner 54, Hemlein 59, Piercey 57, Hendrickson 52, Moffitt 52, Billings 54, Colquitt 57, Hall 54, Koegel 49, German 59, Palmer 57, Leahy 57, Fanning 58, Sousa 52, Glover 56, Simpson 52, Dukes 57, DeRonda 53, Powers 49, Butler 50, DePuy 53, Diehl 56, McKinney 44, Tuthill 52, Van Inwegen 35, Van Noy 4, Mapes, 53, Seymour 42, Durham 47, Gordon 38, Tracy 40, Blandford 48, Nichols 41, Slear 39, Dimock 53, Post 39.

At noon a clambake was served by the local Gun Club under the direction of G. W. Skelenger, and was in every sense a success, and was enjoyed by all.

Prof. L. C. Fenner's orchestra rendered delightful music during the noon hour.

To Dr. D. L. R. Culver was presented a handsome loving cup by the shooters, the presentation speech being made by Mr. L. M. Palmer, Jr., of New York, and was accepted in a neat speech by the genial doctor and marksman, who, by the way, is a pupil of the noted professional J. S. Fanning, of New York, who is a contestant today.

The shooters were photographed in a group by Dr. Culver and Mr. E. W. Reynolds, of the "American Field," of Chicago.

Chicago, Ill.

ENTIRE SQUAD MAKES PERFECT TRAP MARKS

Representatives of Five States Get Total of 100 in the G. A. H. Tourney.

NO SCORES ARE COMPLETE

Hitch in Apparatus for "Double Targets" Causes Delay in Programme.

Not a single score, either in single or double events, was completed at the Chicago Gun Club traps yesterday, but a mark of 100 straight was made by squad No. 7 in the second race at single targets. Here all five contestants, including Mrs. Ad Topperwein of Texas, Woolfolk Henderson of Kentucky, Harvey Dixon of Missouri, George K. Mackie of Kansas and H. D. Freeman of Georgia, made perfect scores, totaling 100 for the squad.

This performance in its way is as unusual as the run made by Lester German individually the day before, when he broke 100 targets straight in the singles. Failure to complete the programme was caused by the unsatisfactory work of the traps in the double event, which was set as the feature of the day, nearly 50 per cent of the targets being broken as they left the traps.

DOUBLE EVENTS CARDED.

Under the new rule of the interstate association, which conducts the shoot, entrants to the Grand American must also enter the "double events" on the programme, which means that they must fire at two targets thrown simultaneously. The traps at the gun club were originally equipped for single birds, and the new traps failed to work in some instances. This caused a delay after the shooting had progressed for a time, and it was well after the lunch hour when the shooting proceeded.

There was a far larger crowd on the grounds than on the opening day, and some good scores were made, although the doubles proved deceptive, and the late arrival of some of the shooters made the card a trifle mixed. Some well-known marksmen like Charley Spencer of St. Louis failed to take part in the opening two events, but took a hand in the closing series of twenty each. The same applied to George Lyons of South Carolina and the Dunnill brothers of the Chicago Gun Club.

DIXON AND DUNNILL LEAD.

On the basis of targets broken both in single and double events, Harvey Dixon of Missouri and Bert Dunnill carried off honors, each scoring 50 in the course of the morning and afternoon. Each made a clean score at singles, breaking 20 straight in successive rounds. Moreover, each broke 18 out of 20 doubles, a feat equaled only by Fred Gilbert of Spirit Lake, Iowa, who was third in the list of total targets scored, as he made 58 in his day's work.

One feature of the day was the fact that squad No. 7, which made a perfect score in its second round at the traps, came near doing the same thing in the first round. George K. Mackie of Scammon, Kan., who redeemed himself by his perfect score on the next out, only broke 18 on the first round. The rest made perfect scores.

Veteran shots did well in the course of the day. W. R. Crosby of O'Fallon, Ill., only lost one target out of his first 40, but only smashed 16 in the doubles. Jesse Young made a good showing in both singles and doubles, breaking 18 in the latter class.

SOUSA ON HAND EARLY.

John Phillip Sousa, the bandmaster, was an early arrival on the scene, but reached the grounds just as a halt was called to attend to the traps. He broke 17 and 18 respectively in the singles, but could only smath 14 of the double birds. The well known musician, immaculate in light short, light felt hat and white flannel trousers, was a center of interest whenever he went to the traps. He wore heavily tinted orange shooting glasses, and many strangers failed to recognize him at first behind their disguise.

Mrs. "Ad" Topperwein, the only woman shot in the Grand American, also attracted attention. Woolfolk Henderson, who was one of those in her squad, was second in the Grand American last year. R. R. Barber, another Grand American handicap performer, who once captured the event, made 39 in the singles, but only broke 14 in the doubles.

Five Make Perfect Score at

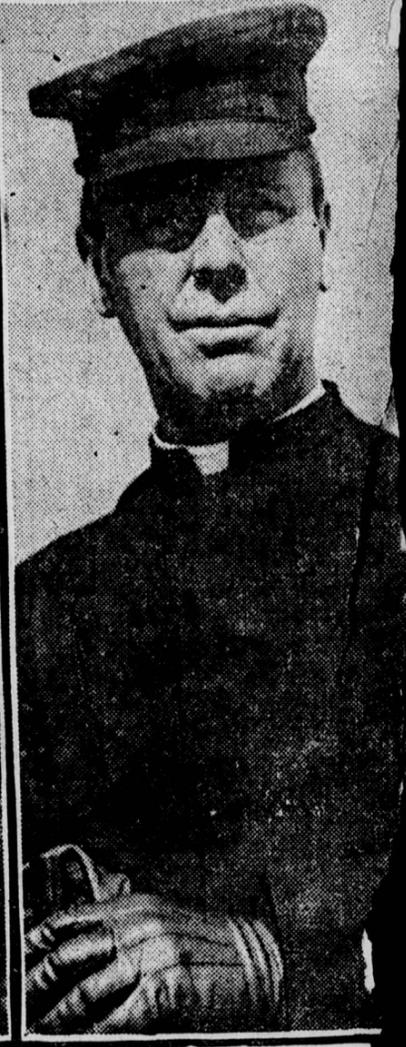
Only Woman in Big Shoot and Two Amateurs



MRS. AD. TOPPERWEIN.



JOHN PHILIP SOUSA



REV. W. P. HARTY.

PRIEST ON FIRING LINE.

One Catholic priest is in the tourney and will take part in the Grand American. This is Father W. P. Harty of St. Mark's Church, St. Paul, who also competed in the Grand American of 1907. Father Harty appeared in clerical costume, with a shooting bag strapped around his waist, and competed in one of the opening rounds of singles.

Under the terms of the shooting yesterday, the professionals appearing shot for practice only, the prizes going to amateurs. The same terms will apply to-day in the preliminary handicap.

One encouraging feature of the shoot to Secretary Shaner was the fact that fifty-two additional "post entries" have been received for the event, the candidates paying \$15 as a penalty fee. This makes a total of 457. Entries closed at 5 o'clock last evening, but it is believed that several entries will be received by mail to-day. This field, if all face the traps, will make the shoot the largest ever held in point of attendance, as more than two hundred shooters are on the ground who have not entered the big race.

Scores made in two events of twenty targets each at singles and the one event at doubles by those who led at the close of the day were:

	Sin.	Dou.	To-		Sin.	Dou.	To-
	gls.	bles.	tal.		gls.	bles.	tal.
Harvey Dixon	40	10	50	C. S. Spencer	39	16	55
Bert Dunnill	40	10	50	Dr. F. M. Edw'dson	16	39	55
Fred Gilbert	39	19	58	J. M. Hughes	16	39	55
Mrs. Topp'w'n	40	17	57	H. D. Freeman	40	15	55
W. H. Herr	39	18	57	A. Killam	39	16	55
H. Dunnill	39	18	57	G. K. Mackie	38	17	55
Jesse Young	39	18	57	J. S. Fanning	37	18	55
George Lyons	39	17	56	W. Huff	38	16	54
J. W. Garrett	39	17	56	M. Avie	38	16	54
W. R. Crosby	39	16	55	R. R. Barber	39	14	53
L. S. German	39	16	55	R. W. Clancy	38	15	53
J. Aylesworth	39	16	55	J. C. Ramsey	36	17	53

CLOSE SHOOTING FIRST DAY

SEVERAL TIES RUN OFF BEFORE TROPHIES ARE AWARDED.

John Phillip Sousa, the Famous Band Leader and His Famous Gun Are all the Rage With Spectators—Those who Won Events.

The first day's shoot of the Tri-States championship tournament, which was held on the grounds of the Port Jervis Gun Club on Wednesday, was a great success. A large number of spectators were present and greatly enjoyed the sport.

The shooting of the contestants was very skillful and in most events very close. Several shooters were tied for prizes and winners were heartily applauded by the people. In the second event five men, Hall, Lahey, Sousa, Powers and Tuttle were tied for fifth and sixth places. In the shoot off at 15 birds, Lahey broke 15, Sousa, Powers and Tuttle were again tied, each having broken 14. The last three named then shot at ten birds. Powers won with nine hits. Sousa hit 8 and Tuttle 7. Dr. L. S. German of Aberdeen, Md., a professional shooter, broke the most birds during the day. His score was 135 birds out of 140. This gentleman was a former New York baseball pitcher.

John Phillip Sousa, the famous band master and composer, attracted considerable attention. Everyone, especially the ladies, wanted to see the genial musician. Mr. Sousa is a very modest man and a pleasant conversationist. He owns a gun which is credited with being the best in the country. Although it is not fancy, it is valued by its owner at \$1,000.

The winners were as follows:

First event—First prize, Tuscano trophy, G. H. Piercy, Jersey City; second prize, Port Jervis Gun Club Cup, Mr. Koegel, Newark, N. J.; third prize, The A. L. Marsh Cup, D. T. Lahey, New York.

Second Event—First prize, gold piece, M. Simpson, New York; second prize, \$20 gold piece, G. H. Piercy, Jersey City; third prize, gold piece, C. W. Billings, Glen Ridge, N. J.; fourth prize, \$10 gold piece, Mr. Koegel, Newark, N. J.; fifth prize, \$5 gold piece, D. T. Leahy, New York; sixth prize, \$5 gold piece, A. R. Powers, Port Jervis.

Third Event—First prize, Sidus Tuscano trophy, Dr. L. R. Culver, second prize, silver cup, F. E. Hall, Ridgewood, N. J.; third prize, silver cup, L. W. Colquitt, South Orange, N. J.

High average for the day—First prize, \$20 gold piece, G. H. Piercy, Jersey City; second prize, \$10 gold piece, Dr. D. L. R. Culver; third prize, \$5 gold piece, F. E. Hall, Ridgewood, N. J.; fourth prize, \$5 gold piece a tie between L. W. Colquitt, South Orange, N. J. and M. Simpson, Jersey City.

ADD SHOOTING EVENT

Today's Events.

The second day's shooting of the Tri-States Championship shoot on the grounds of the Port Jervis Gun Club began at 9:30 o'clock this morning with a large number of people in attendance. The shooting was very interesting and fine scores were made.

The first event consisted of 60 targets for Merchandise prizes. The scores were as follows: Dr. Culver, 57; Wagner, 54; Henlein, 59; Hendrickson, 52; Moffitt, 58; Piercy, 57; Billings, 54; Colquitt, 51; Hall, 54; Koegel, 49; German, 59; Palmer, 57; Leahy, 58; Fanning, 58; Sousa, 52; Glover, 56; Simpson, 52; Dukes, 57; DeRonda, 53; Powers, 49; Butler, 50; Diehl, 56; McKinney, 44; Tuthill, 52; Van Inwegen, 35; Van Noy, 4; Moe, 53; Seymour, 42; Durham, 47; Gordon, 38; Tracy, 40; Blandford, 48; Nicholas, 41; Slear, 39; Dimmick, 53; Post, 39.

At noon, a clam bake was served by the gun club and it was enjoyed by more than 100 people. There was a large quantity of chicken, clam potatoes, white and brown bread and other good things which were cooked just right. Mr. George W. Skeels was in charge of the baking.

Among the newcomers today were Dr. P. Moeller, of Nyack, Mr. J. Slear, cartoonist of Sporting Life of Philadelphia and Secretary E. Elanford of the New York Sportsmen's Association.

A temporary Western Union telegraph office is established in a building on the grounds.

and 6/17/09

A. J. WRIGHT, STATE CHAMPION--WINS SHOOT-OFF FROM DAVIS.

(Continued from Page One.)

company won the silver cup offered for the high professional average, having broken 304 out of a possible 320 targets in the two days' shoot, his percentage being .95.

H. F. Brown of Glens Falls won the box of cigars for the longest run made by an amateur during the shoot, Mr. Brown getting 43.

The cash prizes for the highest amateur for the entire shoot was won by E. M. Hurd of Albany, N. Y., with H. F. Brown of Glens Falls, N. Y., second and H. B. Moulton of Montpelier and C. E. Davis of this city tied for third place.

Winners of Events.

The events were won as follows:—
Event 1—B. F. Smith, J. P. Sousa, H. F. Brown and H. L. Abbott tied for first place with 19 each.

Event 2—B. F. Smith, J. H. Anderson, H. F. Brown, A. S. Head and N. Munson tied with 19 each.

Event 3—A. S. Head, first with 20 straight; C. H. Burr, E. M. Hurd, C. E. Davis, C. Hill, G. M. Megrath, I. C. Adams and W. M. Marshall tied for second place with 18 each.

Event 4—H. F. Brown and J. A. Wright tied for first with 19 each; C. E. Davis second with 18.

Event 5—R. E. Smith, first with 19; B. F. Smith, J. A. Wright, H. B. Moulton and C. E. Davis, second with 18 each.

Event 8—C. E. Davis and H. F. Brown tied for first with 20 straight each; E. M. Hurd second with 19.

Event 9—H. F. Brown first with 19; H. B. Moulton, E. M. Hurd, B. A. Eastman and H. L. Abbott tied for second with 18 each.

Event 10—E. M. Hurd first with 20 straight; C. E. Davis and H. F. Brown second with 19 each.

Winners of Merchandise Prizes.

Winners in the merchandise events were as follows: J. B. Howley, Stevens hammerless shotgun; Dr. R. E. Smith, portable electric light; B. F. Smith, Gillette razor; C. Hyland, mahogany chair; N. S. Foote, hunting boots; C. A. Reamer, military brush; A. G. Head, vacuum bottle; B. A. Eastman, hunting coat; S. B. Hebbard, pair shoes; A. S. Twigg, mahog-

any table; J. H. Anderson, pair Regal puttee leggings; C. E. Davis, sweater; H. P. Sheldon, carving set; E. F. Pinney, carving set; George Palmer, pocket flash light; J. P. Sousa, box cigars; E. M. Bliss, fishing reel; C. H. Burr, fern dish; and L. C. Russell, Tabard Inn library book.

In the Ithaca handicap the scores were as follows:—

Ithaca Club Handicap.					
Contestants' Names	Handicap	Event 6	Event 7	Actual score	Total score
Crowley	..6	21	17	38	44
Burr	.....2	17	17	34	36
Eastman	..6	18	18	36	42
McGrath	..6	16	15	37	33
Abbott	...8	18	17	35	43
Hurd	...1	20	22	42	43
Smith	....4	21	21	42	46
Newton	..5	18	17	35	40
Sousa	...4	23	23	46	x 50
Anderson	7	21	19	40	47
Davis	....4	17	22	39	43
Pinney	...8	17	19	37	45
C. Hill	...6	17	20	37	43
Foote	...4	22	22	44	48
Moulton	..4	24	23	47	x 50
Bliss	...8	23	18	41	49
Russell	..6	19	15	34	40
Brown	...4	23	24	47	x50
G. Palmer	6	21	17	38	44
Dr. Smith	4	19	—	—	—
R. Wheeler	7	19	21	40	47
Adams	...5	16	22	38	43
Marshall	9	19	21	40	49
Sheldon	..9	19	—	—	28
Pond	....	—	—	—	—
Head	...4	23	22	45	49
Twigg	...5	22	20	42	47
Munson	..8	20	16	36	44
Hyland	...7	15	18	33	40
Howley	..6	20	21	41	47
Reamer	..7	21	18	39	46
H. Sheldon	9	13	16	29	38
Gale	...12	14	17	31	43

x—Equivalent to perfect score.

Contestants.	Event No.	1	2	3	4	5	8	9	10	Total shot at.	Total score...
A R Elliott, New York	20	16	18	18	20	16	18	19	160	145	
E Sibley, Boston	16	13	15	16	15	17	15	19	160	126	
W E Hill, Portland, Me	19	20	18	19	18	20	18	17	160	149	
J S Fanning, New York	20	19	18	20	20	19	19	19	160	155	
A J Crowley, Troy	15	19	16	15	15	16	18	16	160	129	
O R Dickey, Boston	17	15	19	19	17	19	18	20	160	144	
C H Burr, Montpelier	18	15	18	17	14	16	15	14	160	127	
W B Darton, Portland, Me	17	18	19	20	18	19	18	18	160	147	
B A Eastman, Barre	14	13	17	14	14	17	18	15	160	122	
G M Wheeler, Brunswick, Me	15	16	18	12	14	15	13	15	160	118	
E M Hurd, Albany	17	18	18	17	17	19	18	20	160	144	
B F Smith, Boston	19	19	17	15	18	18	16	17	160	139	
L A Newton, Greenfield, Mass	15	15	14	16	15	18	13	15	160	111	
J P Sousa, New York	19	16	16	14	18	17	14	18	160	132	
J H Anderson, Philadelphia, Pa	17	19	16	17	14	17	10	14	160	114	
C E Davis, Rutland	18	17	18	18	18	20	17	19	160	135	
R F Pinney, Middlebury	14	13	13	13	14	14	14	14	160	109	
C Hill, Middlebury	14	17	18	13	16	14	—	—	140	112	
N S Foote, Middlebury	13	17	16	13	17	13	16	18	160	123	
H B Moulton, Montpelier	17	17	17	16	18	17	18	17	160	137	
E M Bliss, Montpelier	16	18	16	15	14	—	—	—	100	79	
L C Russell, Middlebury	16	16	16	13	—	—	—	—	80	61	
H F Brown, Glens Falls, N Y	19	19	15	19	16	20	19	19	160	146	
G Palmer, New Haven	14	14	13	15	—	—	—	—	80	56	
J W White, Sandy Hill	17	15	15	14	14	13	15	15	160	118	
R E Smith, Rutland	15	17	15	17	19	11	11	18	160	123	
G E Megrath, Montpelier	18	15	18	17	—	15	16	16	140	115	
H L Abbott, Montpelier	19	17	16	14	14	13	18	17	160	128	
R W Wheeler, Rutland	15	16	16	17	14	—	—	—	100	78	
R DeRoode, Brandon	12	16	—	—	—	—	—	—	40	28	
I L Adams, Brandon	18	18	18	15	15	10	—	—	120	94	
W M Marshall, Fair Haven	16	16	18	13	16	13	—	—	120	92	
J A Wright, Middlebury	17	18	17	19	18	—	—	—	100	89	
J S Sheldon, Rutland	17	13	11	13	11	—	—	—	100	65	
W R Pond, Rutland	13	12	14	14	10	—	—	—	100	63	
A S Head, St Albans	17	19	20	14	15	15	—	—	120	80	
W P Twigg, St Albans	16	15	14	14	14	—	—	—	100	73	
N Munson, Rutland	18	19	15	15	12	—	—	—	100	79	
J B Howley, Rutland	15	18	15	15	13	—	—	—	100	76	
C A Reamer, Rutland	17	15	14	16	16	—	—	—	100	78	
J W Fowler, Manchester	11	10	—	—	—	—	—	—	40	21	
R J Orvis, Manchester	12	14	—	—	—	—	—	—	40	26	
H B Sheldon, Manchester	15	17	—	—	—	—	—	—	40	32	
B H Norton, Fair Haven	9	12	9	—	—	9	—	—	80	39	
W C Smith, Fair Haven	9	7	—	—	—	—	—	—	40	16	
C F Newell, Fair Haven	—	—	16	13	14	11	—	—	80	54	
J Pollard, Fair Haven	—	—	13	—	—	4	—	—	40	17	
H W Maynard, Fair Haven	—	—	12	—	—	12	—	—	40	24	
W C Crippen, Fair Haven	—	—	11	—	—	12	—	—	40	23	
F B Chapman, Fair Haven	—	—	—	—	6	13	—	—	40	19	
J N Ingalsbe, Fair Haven	—	—	—	—	16	8	—	—	40	24	
C Hyland, Fair Haven	—	—	—	—	—	14	—	—	20	14	

THE RUTLAND GUN CLUB WINS TEAM EVENT BY FOUR TARGETS

(Continued from Page One.)

Middlebury Gun club a close second, having 135 to his credit.

B. P. Smith of Boston was leading gun in the merchandise events setting a mark of 24 birds straight. Mr. Foote has 18 straight to his credit, while J. H. Anderson and R. F. Pinney and John Philip Sousa and George Palmer are tied for fifth and sixth places respectively.

The Winners.

The winners in the events were as follows:—

Event 1—C. E. Palmer of Middlebury and G. E. McGrath of Montpelier, tied for first with scores of 20 straight; H. P. Moulton of Montpelier and H. F. Brown of Glens Falls, N. Y., tied for second place, with 18 each.

Event 2—C. H. Burr, H. P. Moulton and W. R. Abbott of Montpelier, tied for first place with 19 birds each.

Event 3—C. H. Burr of Montpelier, first, with 20 straight; H. F. Brown of Glens Falls and E. Wiltse of Brandon, tied for second with 19 targets each.

Event 4—L. A. Newton of Greenfield, Mass., J. A. Wright of Middlebury, W. P. Twigg of St. Albans, and G. V. Walton of Montpelier, tied for first place with 19 birds each.

Event 5—H. P. Moulton of Montpelier, first with 20 targets straight; E. M. Hurd of Albany and C. E. Davis of Rutland, tied with 19 birds each for second.

Event 8—J. P. Sousa of New York and C. E. Davis of Rutland, tied with 19 birds each for first place; E. M. Hurd of Albany, N. Y., L. A. Newton of Greenfield, Mass., N. D. Foote of Middlebury, H. P. Moulton of Montpelier, R. E. Smith of Rutland and W. M. Marshall of Brandon, tied for second with 18 birds each.

Event 9—E. M. Hurd of Albany, N. Y., first with 20 birds straight; J. H. Anderson of Philadelphia, C. E. Davis of Rutland and N. D. Foote of Middlebury, tied for second with 19 birds each.

Event 10—E. M. Hurd of Albany and R. DeRoode of Brandon, tied for first place with 19 birds each; N. D. Foote of Middlebury 17, and I. C. Adams of Brandon tied for second place with 17 birds each.

Souvenirs for Rutland Club.

At the close of the day's shooting the members of the winning Rutland

Gun club team were presented with individual souvenirs, the prizes being watch fobs with the monogram "V. T. S. L." in raised gold letters.

E. M. Hurd of Albany, as high amateur gun for the day, received a cash prize, while the cash prize for the first and second high guns for the state was divided between H. P. Moulton of Montpelier and Dr. R. E. Smith of this city.

Today's Shoot.

The principal events for today's shoot will be the state championship event which will be called at about 10 o'clock this morning and the Ithaca handicap, which will be shot off this afternoon. The latter will be for a \$100 Ithaca shotgun which will be made to the order of the winner. All of the events except the team shoot yesterday and the Ithaca handicap today are 20 target events.

In the team events the scores were as follows:—

TEAM EVENTS.

Rutland Gun Club—\$18.			
Contestants	6	7	Total Total Shot Score
C. E. Davis	..22	23	50 45
C. A. Reamer	..19	17	50 36
J. B. Howley	..18	21	50 39
R. W. Wheeler	..19	20	50 39
R. E. Smith	..22	22	50 44
Total	100	103	203

Middlebury Gun Club—\$12.			
J. A. Wright	..18	22	50 40
C. E. Palmer	..23	23	50 46
G. M. Shambo	..16	20	50 36
M. S. Foote	..22	20	50 42
L. C. Russell	..18	17	50 35
Totals	97	102	199

Montpelier Gun Club.			
G. V. Walton	..17	18	50 35
W. R. Abbott	..18	15	50 33
C. H. Burr	..18	12	50 30
H. P. Moulton	..19	23	50 42
G. E. McGrath	..21	17	50 38
Totals	93	85	178

Merchandise Event.			
B. F. Smith	.....	24	Broke.
M. S. Foote	.....	18	
W. P. Twigg	.....	15	
J. H. Anderson	.....	14	
A. S. Head	.....	13	
George Palmer	.....	12	
R. F. Pinney	.....	13	
J. P. Sousa	.....	12	

INDIVIDUAL SCORES.

Contestant.	Event Nos.	1	2	3	4	5	8	9	10	Total Shot at.	Total score...
J. A. R. Elliott	18	20	16	15	19	18	16	20	160	142	
A. E. Sibley	17	9	16	12	8	8	13	13	160	96	
W. G. Hill	14	16	18	17	19	15	19	19	160	137	
J. S. Fanning	18	20	20	16	19	20	19	17	160	149	
A. J. Crowley	17	17	14	17	13	15	15	15	160	123	
O. R. Dickey	13	16	15	18	17	15	15	18	160	127	
C. H. Burr	17	19	20	16	16	16	14	16	160	134	
W. B. Darton	19	19	18	18	20	17	20	17	160	148	
B. A. Eastman	13	14	14	14	15	12	17	15	160	114	
G. M. Wheeler	13	15	13	18	10	12	16	15	160	112	
E. M. Hurd, Albany	18	17	17	18	19	18	20	19	160	146	
B. F. Smith	14	13	16	18	17	15	18	15	160	126	
L. A. Newton	14	13	13	19	17	18	15	13	160	120	
J. P. Sousa	16	16	18	17	15	19	17	14	160	132	
J. H. Anderson	14	16	18	15	14	10	19	14	160	120	

TIMES. GUN CLUB.

Registered Tournament Yesterday Was Big Success.

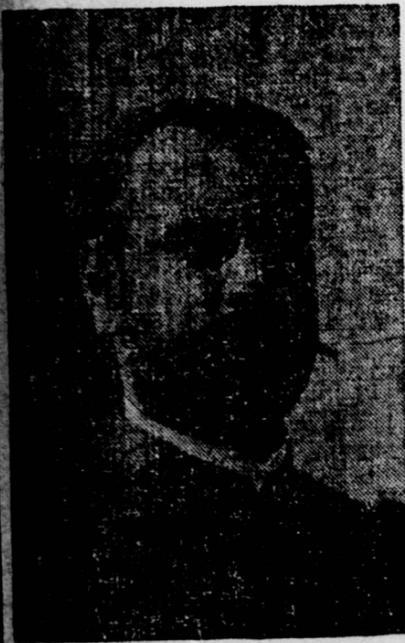
Crack Trap Shooters From All Over New England.

Kirkwood of Pale Faces Won First Prize.

Notwithstanding that a raw east wind blew the drizzling rain into the faces of the sportsmen, 49 trap shooters from all over New England were present at 9 o'clock yesterday morning when the first big registered tournament of the Portland Gun Club was held at the club grounds on Ocean avenue, Woodfords.

The club celebrated its 21st anniversary with an all day shoot and with 12 handsome prizes as features and with some of the crack shots of the country competing, the day was one full of good cheer.

The largest number of trap men were from the Portland Gun Club and the Pale Faces of Boston. John Phillip Sousa, the famous band master and composer was one of the star shots on the range, having just arrived from



JOHN PHILIP SOUSA.

Pinehurst, N. C., where he shot an excellent and almost perfect score. Mr. Sousa shot with probably the costliest gun in America, being made especially for him and costing \$1,000.

There were 10 events, 20 birds to an event, expert traps at unknown angles at 16 yards, interstate rules governing all events.

Ex-Mayor Reed of New Hampshire and his brother Elmer Reed shot with the Pale Faces. Waterville, Brunswick, Alfred and Richmond were represented.

Powell, the amateur crack from Newport, R. I., was also present and carried off one of the big prizes. The Randall boys did some remarkable shooting and each brought home a prize. Mr. Sousa smashed 39 out of 40 in the first two strings which was going some. Kirkwood, a Pale Face, was about the steadiest of any of the shots. His total was a grand 191 out of a possible 200 birds and he carried off the first prize.

At 1 o'clock dinner was served in a big tent that had been erected and Nissen catered. A regular course dinner was partaken of and after the inner man had been filled and cigars were lighted, W. G. Hill, representing the Remington Arms Co. and the U. M. C. Co., gave an exhibition of fancy shooting at glass balls. He also ping-ponged a penny and old fashioned cent, and marksmanship won for him great

The prizes were won by the following highest amateur gun shooting the entire events:

- First, Kirkwood, 191
- Second, Mayor Reed, 189
- Third, Hassam, 181
- Fourth, Powell, 180
- Fifth, Marden, 179
- Sixth, C. Randall, 176
- Seventh, Sousa, 176
- Eighth, E. Randall, 176
- Ninth, Mayor Reed, 175
- Tenth, A. Alexander, 168
- Eleventh, C. Alexander, 166
- Twelfth, Hinds, 164
- Parker, (low man), 108

The prizes were:
 First—Ithaca Hammerless Gun, dimensions to order, list price \$70.00.
 Second—Royal Bonn, decorated punch bowl, retail price, \$25.00.
 Third—Men's 18 inch leather traveling bag, retail price \$15.00.
 Fourth—Cash, \$10.00.
 Fifth—Leather gun case, \$8.00.
 Sixth—Cash, \$5.00.

- Seventh—Men's Silk Umbrella, \$7.00.
- Eighth—Cash, \$3.00.
- Ninth—Men's Bath Robe, \$5.00.
- Tenth—Cash, \$2.00.
- Eleventh—Cut glass dish, \$3.50.
- Twelfth—5 lb. can celebrated White House Coffee.

The shoot was one of the most successful ever held in this part of the country and when one considers the expert shots that were present from all over the country at this meet there is little question but that the two days tournament which comes off in August will have twice as many present.

Too much praise cannot be given the officials. Charles F. Jordan, the secretary, certainly did things up in shape and for the handsome presents, the fine dinner and the manner in caring for the various newspaper representatives he deserves all the credit that can be given him.

The officials of the Portland Gun Club, are: President, Edgar E. Thurston; Vice President, Dr. C. W. Bray; Secretary and Treasurer, Charles F. Jordan; Director, S. W. Dimick; Shoot Manager, H. P. Melcher.

Most of the guns used were 30 inches, Mr. Sousa's gun was 32 and weighed 7-9. There was no delay. The managers kept the men at the traps from the start until the finish excepting for dinner.

The Boston and out of town sportsmen were much pleased at the way they were used by the Portland Club and praise was heard on every hand.

Mr. Parker was low man with a total of 108 birds and was awarded the cut glass punch bowl with a dozen glasses.

The following representatives from the various concerns handling powder and cartridges and rifles and ammunition were present: W. H. Hill, U. M. C. Co., Remington Arms Co., Jack Brinley, Winchester Arms Co.; Gilbert M. Wheeler, Peters Cartridge Co., Cincinnati, O.; Arthur Sibley, Dead Shot Smokeless, American Powder Mills, Doremus, Dupont Powder Co.; Sim Glover, J. H. Lauland Co., New York; Orrin P. Dickey, Parker Arms Co.; Henry Walls, Parker Gun Co., Meriden, Co.

There was a good attendance of ladies and they brightened up the tables at dinner. Handsome carnations and spring flowers decorated the tables and the Portland Gun Club all day registered tournament, the biggest thing of its kind ever held in the State will be remembered as the most successful kind of shoot and had the weather conditions been better, there would have been many more.

Following is the summary. The initials after the names refer to the clubs or cities represented by the shooters. P. G. (Portland Gun); P. F. (Pale Face); A. (Alfred); R. (Richmond); W. (Waterville) * (Professionals.):

- S. B. Adams, P. G., 16 16 14 17 16 17 13 17 19 —
- E. A. Randall, P. G., 17 19 16 18 17 19 17 17 19—176.
- C. S. Randall, P. G., 20 17 17 19 18 18 16 18 16 17—176.
- Coleman, P. G., 18 17 17 13 12 17 13 18 13 16—154.
- Taylor, P. G., 14 16 17 13 15 14 16 17 12 18—152.
- Hassam, P. F., 18 18 18 16 17 19 18 18 19 20—181.
- Kirkwood, P. F., 18 20 19 19 20 19 19 20 18 18—191.
- Powell, P. F., 18 19 17 18 18 19 17 17 19 18—180.
- Todd, P. F., 16 16 14 17 14 14 14 19 14 19—157.
- Hodsdon, P. F., 11 18 14 18 14 17 17 14 16—158.
- Marden, P. F., 17 18 14 18 20 19 18 18 17 20—179.
- Clark, P. F., 10 19 17 16 17 15 16 15 19 17—161.
- Mayor Reed, P. F., 19 20 19 20 17 18 20 19 17 20—189.
- E. Reed, P. F., 14 18 19 18 19 16 19 17 18—176.

- Sousa, 19 20 15 17 17 18 16 17 18 19—176.
- *Sibley, P. F., 16 17 17 17 16 18 18 17 16 18—170.
- *Brinley, P. F., 19 17 15 19 15 16 16 20 18 18—173.
- *Hill, P. G., 19 18 14 18 18 20 19 19 17 20—181.
- *Glover, P. F., 16 18 19 18 18 20 17 19 18 20—183.
- *Dickey, P. F., 16 17 17 17 15 16 19 18 18 17—170.
- Sturgis, P. G., 15 13 14 15 15 15 15 —
- Hinds, P. G., 17 12 15 15 13 20 20 15 17 18—164.
- *Wheeler, P. G., 14 16 13 14 15 16 16 12 14 18—149.
- Melcher, P. G., 9 13 18 16 18 16 14 18 15 17—154.
- Dimick, P. G., 11 11 11 9 8 13 9 12 14 17—115.
- Edgerton, 14 15 20 18 15 19 16 17 18 19—171.
- Bryant, P. F., 13 10 16 13 11 18 15 18 14 16—144.
- Shaw, P. G., 12 12 — — — — —
- *Doremus, P. F., 14 8 11 11 9 13 15 17 16 18—152.
- *Walls, P. G., 12 11 17 14 10 14 15 17 16 15—141.
- Judkins, P. G., 13 18 16 16 14 18 15 16 9 14—149.
- E. Thornton, P. G., 14 17 17 17 19 14 12 17 17 19—163.
- Munroe, P. G., 13 13 14 18 15 13 — —

CRACK TRAP SHOOTERS

Experts From All Over New England Here.

FIRST REGISTERED SHOOT

John Phillip Sousa Among the Distinguished Guests of Day.

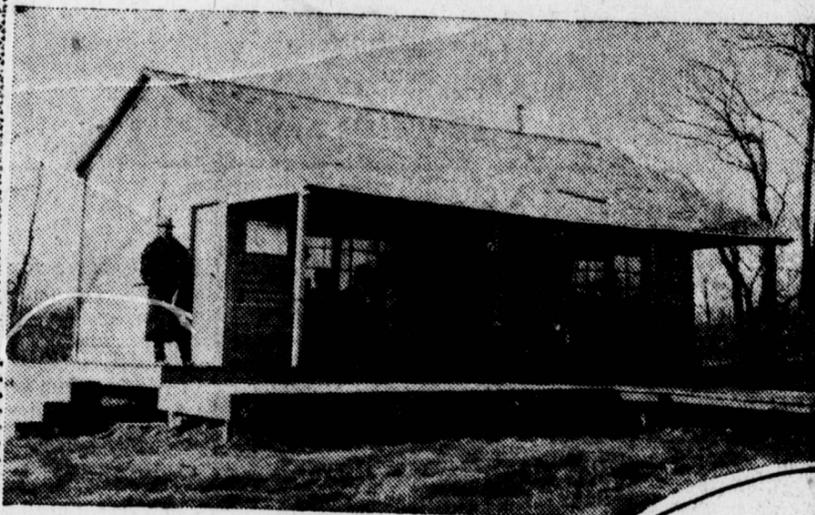
Friday on the grounds of the Portland Gun club was held the 21st anniversary and the first registered shoot of this well-known club, and in spite of the inclement weather the attendance was very good and there were 50 entries in the several events. There were 10 events with 20 birds shot at in each event, or a total of 200, and the prizes for the amateurs were awarded to the 12 obtaining the highest scores out of a possible 200 shots.

The winners, with their prizes, were as follows: Kirkwood of Boston, the New England amateur champion, scored 191, and received the prize, an Ithaca hammerless gun, valued at \$70; former Mayor Reed of Manchester won the second prize, with a score of 189, and received a Royal Bonn decorated punch bowl, valued at \$25; Hassam of the Pale Face club of Boston, won the third prize with a score of 181, and received an 18-inch men's leather traveling bag, valued at \$15; Powell, also of the Pale Face club of Boston, was the winner of the fourth prize, with a score of 180, and he received \$10 in cash; Marden of the Pale Face club won the fifth prize with a score of 179, and was awarded a leather gun case, valued at \$8; Clifford Randall of Portland, with a score of 176, won the sixth prize, \$5 in cash; John Phillip Sousa, with a score of 176, won the seventh prize, a gentleman's umbrella, valued at \$7; E. A. Randall of Portland, with a score of 176, received the eighth prize, \$3 in cash; E. Reed of the Pale Face club, with a score of 175, won the ninth prize, a gentleman's bath robe, valued at \$5; A. S. Alexander of Richmond, with a score of 168, won the tenth prize, which was \$2 in cash; C. A. Alexander also of Richmond won the eleventh prize and received a cut glass dish valued at \$2, and the twelfth prize went to Walter D. Hinds of Portland, with a score of 164 and received five pounds of coffee.

There was a tie for the sixth, seventh and eighth prizes, and the three shooters, E. A. Randall, John Phillip Sousa and Clifford Randall agreed to draw numbers and in this way decided which should take the several prizes. Clifford Randall drew No. 6 and received the sixth prize; Sousa drew No. 7 and was given the seventh prize, and E. A. Randall drew No. 8 and was awarded the eighth prize.

Forty-nine expert marksmen took part in the event and it was the verdict of all that the shoot was the most successful ever held in Maine. Some of the crack shots of New England were in attendance and several professional sharpshooters from different parts of the country gave a remarkable exhibition with the shot gun. Among the cracks of the morning events were John Phillip Sousa, the famous band director and composer, former Mayor Reed of Manchester, N. H., and Mr. Cook, amateur champion of New England.

PORTLAND GUN CLUB HOLDS REGISTERED SHOOT AT GROUNDS



PORTLAND GUN CLUB HOUSE.

range and like many... present he wore olive... heavy sweater, leather coat and a small cap which fitted well down over his ears. When approached and asked if he thought the general standard of musical composition in America was on the decline, Mr. Sousa said that he did not think so but that he didn't care to discuss the matter as he was having too good a time shooting birds.

On the first round at shooting the birds on the expert range from unknown angles and in competition with members of the Portland Gun club, Pale Face Shooting association of Boston and several professionals, Mr. Sousa stood up with the leaders on the score board and had shot 19 and 20 out of a possible 40 when the dinner bell ended the forenoon session.

Many of the shooters wore heavy sweaters, others were attired in rubber coats and some kept warm and dry with the aid of heavy leather coats and oilskins. While the day was a disagreeable one everyone seemed to forget the damp atmosphere when the sport began and during the entire day fully 100 people witnessed the sport. All forgot that it was even raining outside during the noon hour when

dinner was served in a large tent pitched for the purpose.

The scores for the first two rounds of the morning event which was on the expert range and from unknown angles were as follows:

The members of the Pale Face Shooting association competing in the event were: Hassan, Kirkwood, Powell, Todd, Hodsdon, Marden, Clark, Mayor Reed, E. Reed, Silby, Brinley, Dickey, Wheeler, Edgarton, Brayant, Doremus.

Alfred Gun Club—S. A. Green, Rankin, Goodrich.

Richmond—A. S. Alexander, C. A. Alexander and Sturdivant.

Portland Gun Club—Thornton, Park-Lamb, Bodge, C. Thurston, Burck, C. Karl, Jordan, Waldron, Gray, Argis, Hinds, Melcher, Dimmick, W. Walls, Junkins, Thurston, Mun-S. B. Adams, E. Randall, C. Randall, Coleman, Taylor.

Professionals—Sibly, Brinley, Hill, Wheeler, Doremus, Walls.

Sousa had with him a gun that is conceded one of the best in America. It is handsomely engraved and cost \$1000. The gun was made especially for him by the L. S. Smith Arms

The gun is not only beautifully engraved, but the balance is also perfect. The barrels are 32-inch, two inches longer than the usual trap gun.

The scores made by the several participants was as follows:

Despite the most discouraging weather conditions, 49 trap shots from all over New England showed up at the first big registered shoot of the Portland Gun Club on the Ocean avenue grounds today. It is the biggest shoot of its kind held in Maine in years.

The shoot was featured by the presence of the famous bandmaster and composer, John Phillip Sousa, Mayor Reed of Manchester, N. H., and a dozen crack shots from the Bay State including Kirkwood, the amateur champion of New England.

Trap shots are also present from Waterville, Brunswick, Richmond and Alfred, Me.

The majority of the shooters are affiliated either with the Portland Gun Club or with the famous Pale Face shooting association of Boston, which includes in its membership trap shots from New Hampshire and Rhode Island as well. Mayor Reed and his brother, Elmer Reed, shoot with the Pale Faces as did Powell, the amateur crack from Newport, R. I.

There are 10 events on the day's program, each of 20 birds. Up to noon-time two of the events had been shot.

In the first event of the day Clifford S. Randall of the Portland Gun Club was the only man to break the entire 20 targets, but in the second event, Kirkwood, the amateur champion, Mayor Reed of Manchester and Sousa all smashed the 20 birds.

Sousa did some remarkable shooting in the rain, getting 49 out of the first 50 Blue rocks which he covered. The celebrated bandmaster shoots the finest gun in America, made especially for him by the L. C. Smith Arms Company at a cost of \$1,000. The gun is beautifully engraved and the balance is perfect. The barrels are 32 inch, two inches longer than the usual trap gun.

Mr. Sousa has been shooting at Pinehurst all Winter and is in splendid trim.

Councilman W. N. Taylor of this City was one of his shooting associates at Pinehurst and is enthusiastic over Sousa's shooting ability.

At noontime a lunch was served in a big tent, after which shooting was resumed.

There are 12 handsome prizes offered for the amateur shooters. The prizes and their values are as follows:

1. Ithaca bannerless gun, \$70, Royal Bann, decorated punch bowl, \$25; men's leather traveling bag, \$15; cash,

\$10; leather gun case, \$8; cash, \$5; men's silk umbrella, \$7; cash, \$3; men's bath robe, \$5; cash, \$2; cut glass dish, \$2; five pound can White House coffee.

The officers of Portland Gun Club are as follows: President, Edgar E. Thurston; vice president, Dr. C. W. Bray; secretary and treasurer, Charles F. Jordan; director, S. W. Dimick; shoot manager, H. P. Melcher.

Following are the scores of the first two events. The initials after the names refer to the club or cities from which the shooters come. P. G., (Portland Gun Club); P. F., (Pale Face Shooting Association); A. is for Alfred, Me.; W. for Waterville, and R., for Richmond, Me.

The scores	
S. B. Adams, P. G.	16 16
E. A. Randall, P. G.	17 19
C. S. Randall, P. G.	20 17
Coleman, P. G.	18 17
W. N. Taylor, P. G.	14 16
Hassam, P. F.	18 18
Kirkwood, P. F.	18 20
Powell, P. F.	18 19
Todd, P. F.	16 16
Hodsdon, P. F.	11 18
Marden, P. F.	17 18
Clark, P. F.	10 19
Mayor Reed, P. F.	19 20
E. Reed, P. F.	14 18
Sousa	19 20
Sibley, P. F.	16 17
Brinley, P. F.	19 17
Hill, P. F.	19 18
Glover, P. F.	16 18
Dickey, P. F.	16 17
Sturgis, P. G.	15 13
Hinds, P. G.	17 17
Wheeler, P. G.	14 16
Melcher, P. G.	9 13
Dimick, P. G.	11 11
Edgarton	14 15
Bryant, P. F.	13 10
Snow, P. G.	12 12
Doremus, P. F.	14 8
Walls, P. G.	12 11
Judkins, P. G.	13 18
Thurston, P. G.	14 17
Monroe, P. G.	13 13
Thornton, P. G.	14 17
Parker, P. G.	9 15
Lamb, P. G.	9 11
Bodge, P. G.	11 13
C. Thurston, P. G.	16 18
Isurbank, P. G.	8 16
Sturdivant, R.	16 15
C. A. Alexander, R.	16 16
Karl, P. G.	10 14
Jordan, P. G.	17 20
Waldron, P. G.	13 14
A. S. Alexander, R.	12 16
S. A. Green, W.	15 19
Rankin, A.	8 9
Goodrich, A.	8 8
Gray, P. G.	11 15

S. J. DODDS GETS SHOOT'S PLUM

Kentucky Farmer-Capitalist Wins Great Southern Handicap

AFTER HEART-BREAKING RACE

Orville Ewing, Nashville Boy, and G. V. Deering Runners-Up—Z. M. Collins High Amateur—Fred Gilbert High "Prof."

When a certain little sunburned, jovial-faced gent rolls off the train to-night at Hickman, Ky., he will probably be met by a brass band and the members of the Hickman Gun Club and divers and sundry citizens of that hustling little Kentucky city. The little man in question will be none other than Sid L. Dodds, the millionaire merchant and planter, who captured the great Southern Handicap yesterday at Cumberland Park with a ribbed barrel auto. But proud as Sid's friends may be, as gratified as he himself may be over his victory, there are two hearts that will be gladder still, and they belong to Sid's little wife and to little Sid, Jr., the latter aged 11. To-day Sid is the possessor of a gorgeous medal or trophy awarded to him for his victory. It is gold and represents a clay pigeon studded with diamonds, and below it the image of a trap-shooter. Sid Dodds captured the honor over a large field. There were twenty-six squads entered of five men each, making 130 shooters, but amateurs only could win.

The Heart-Breaking Race.

He was in squad No. 20, and when he had fired the last shot on trap No. 3 way down in the hollow, as it were, the mantle of darkness was fast beginning to fall. As it was, the two or three squads that came after this could hardly see to finish, and some of the shooters could not see to finish. The race all the way was a heart-breaking one. Earlier in the day it was thought that G. V. Deering would be the high amateur and win the Southern Handicap. He was up in the fourth squad and finished early with a total of 93 out of a possible 100. It was then Deering against the field. Later in the afternoon attention began to centre on a young man in the eighteenth squad. It was Orville Ewing, the popular Nashville boy, for he began to shoot like a whirlwind with his Winchester pump from the very start. Out of his first sixty he lost only four. Then came Sid Dodds, and duplicated this with 56 out of his first 60. It was a heart-breaking race and excitement was intense. When the fourth event of twenty targets was reached Ewing got 19 of them. Dodds came up a few moments later with his ribbed-barrel auto gun and smashed out a straight score of 20. This put him one to the good over Ewing and Deering in four events of the five. Ewing meanwhile had finished his fifth event of twenty targets, getting 18 of them.

Supreme Moment.

Then came the final and the supreme moment of the entire three-days' shoot. With only one target the lead on Ewing in 80, and twenty more to shoot, could Dodds hold the lead and break as many as 18 out of the 20? A throng filled with suppressed excitement gathered about Squad No. 20. Darkness was almost at hand, but it seemed not to worry Sid Dodds. With coolness and nerve he shattered target after target, and when the final bird had been thrown from the trap in this event, excited and joyous friends made a rush for the little fellow and almost carried him off his feet in their enthusiasm. Orville Ewing had lost but he had run a great race, as had Deering, and the two latter have the honor of being the runners-up in the big event, at any rate.

Shooting Off the Tie.

Scarcely less exciting was the shoot-off of the tie made the day before by jolly John Livingston of Alabama and Woolfolk Henderson of Lexington, Ky., for the first honors in the Preliminary Handicap. Each had made 92, and late in the afternoon Secretary-Manager Shaner called out: "John Livingston, Woolfolk Henderson go to trap No. 1 at once." The crowd followed. The shoot-off was at twenty birds, miss-and-out, and it proved highly exciting. Henderson was first to miss, dropping his fourth target. Livingston missed that one, too. Each ran straight then to the eighteenth target, when Henderson missed again. Here was John Livingston's chance. Henderson appeared a bit nervous and over-anxious, but jolly John who could not be rattled with a brass band, turned around and grinned at his friends, slowly raised his Winchester pump, and then shattered the eighteenth target. He was master and the crowd rushed to congratulate him. In a neat little speech "Uncle Irb" Bennett, President of Cumberland Park Club, presented to the winner the handsome gold medal, and there is not a man prouder than John Livingston, unless Sid Dodds.

The High Gun Men.

Second only to the big event of the Southern Handicap proper was the race among the professionals and amateurs for high gun scores during the three days' shooting. G. M. Collins, the youngster from Due West, S. C., who finished high man over all the bunch the first day, professionals and amateurs as well, won the honor of high amateur for the entire shoot, breaking 320 out of a possible 340, with his ribbed auto gun. His average was 93.8 per cent. for the three days. W. T. Laslie was second high amateur gun with 315 out of 340, and Brodie Finley of Memphis was close behind with 314. J. B. Goodbar of Memphis was fourth with 310, G. V. Deering had the same. C. A. Courtney had 308 and John Livingston had 307. Capt. Andy Meadors had 300 even out of 340, shooting 88 per cent. for three days.

High professional for the Southern Handicap was Jimmie Hughes of the Peters Company, who tied with Sid Dodds for the high average on the day.

Jolly Fred Gilbert of the Winchester-Dupont combination is high professional for the three days with 327 out of a possible 340, shooting at a clip of 95 per cent. C. O. LeCompte and Billy Heer were second high guns among the professionals with 323 each out of 340. Guy Ward was third with 320, and Harold Money fourth with 319.

The shoot was voted a big success by the public and the participants as well. The weather was ideal and the scores good. The following are the scores in the big

handicap yesterday, the Southern, the principal event of the tournament: The following are the scores for the handicap:

EVENTS					
	1	2	3	4	5 T.
Crosby, W. R.	18	18	19	19	19-92
Gilbert, F.	17	17	17	18	17-86
Herr, W. H.	18	17	19	19	17-90
Spencer, C. G.	17	19	18	14	17-85
Borden, H. J.	20	17	19	18	17-91
Helkes, R. O.	19	20	18	19	17-93
Huff, W.	18	18	20	17	19-92
Huges, J. M.	19	19	17	20	19-94
Henderson, W.	19	18	17	18	15-87
Lyon, G. L.	17	17	16	18	19-89
Taylor, J. R.	16	18	19	18	19-90
Ward, Guy	17	20	17	16	18-89
Young, C. A.	17	17	17	18	16-85
Livingston, J. R.	17	17	20	17	18-89
Collins, G. M.	17	16	18	19	20-90
Deering, G. V.	19	17	18	20	19-93
Ford, O. N.	19	17	20	16	18-90
Frennam, H. D.	18	18	14	15	19-84
Holt, E. R.	18	19	19	18	19-93
Hatcher, A. M.	12	14	15	19	15-75
Marshall, T. A.	15	17	17	15	17-81
Money, H.	18	18	19	18	20-93
LeCompte, C. O.	18	18	19	19	19-93
Upson, D. A.	16	19	18	17	19-89
Nuckles, Chas.	18	19	18	18	19-90
Laslie, W. T.	17	19	20	17	19-93
Long, W. A.	16	15	18	17	17-83
Legler, F.	12	17	16	17	16-85
Hawkins, C. C.	17	19	16	17	16-85
Hearne, W. G.	19	16	17	12	17-81
Ward, P. C.	18	19	19	16	19-81
Warren, J. K.	17	19	18	19	17-90
Westcott, C. G.	16	14	17	18	18-83
Vietmeyer, H. W.	17	14	18	14	14-77
Skelly, J. T.	18	18	17	20	20-93
Gilbert, C. N.	17	12	16	17	19-81
Gibbs, H. D.	18	16	18	19	19-90
Everett, Ed. W.	16	17	13	13	14-73
Edwards, D. A.	17	18	18	14	15-82
Campbell, J. H.	12	15	14	13	16-70
Caldwell, E.	17	17	20	18	18-90
Clancy, R. W.	19	19	18	16	17-89
Campbell, R. B.	19	18	20	14	17-83
Baggerman, W.	17	14	17	12	18-78
Buckingham, T. M.	14	16	17	17	15-79
Anderson, H. D.	16	19	18	16	18-77
Anderson, C. H.	17	19	19	13	17-85
Alexander, E. R.	16	18	18	18	19-89
Austin, R. A.	18	15	17	17	14-84
Bagby, E. R.	18	17	16	18	19-83
Courtney, C. A.	16	17	16	16	19-90
Duncan, J. B.	18	17	17	19	19-90
Evans, T. H.	19	15	13	13	17-87
Edwards, H. T.	17	17	16	17	15-82
Finley, B. H.	18	18	17	19	16-86
Goodbar, J. B.	17	17	19	20	18-91
Snowden, J. B.	17	18	19	19	16-89
Hilton, D. P.	16	20	17	17	17-87
Goodrich, C. E.	8	16	12	10	17-63
Hillman, G.	15	14	17	15	14-75
Hillman, J. H.	17	16	20	19	17-89
Henderson, W. L.	17	19	20	15	17-83
Prowse	17	19	20	15	17-83
Lawson, A.	18	16	17	17	18-86
Meaders, A.	14	17	17	17	14-83
Rogers, E. S.	17	18	18	15	17-85
Wynne, H. R.	14	16	17	17	14-88
Bake, W. E.	14	13	18	17	17-80
Rugg, E. W.	16	17	19	13	12-87
Polk, Will.	16	14	16	17	17-80
Williams, O.	17	16	18	17	16-84
Vincent, C. D.	14	19	19	19	20-91
Pennington, C. W.	15	9	15	13	16-78
Sousa, J. P.	14	18	19	18	18-87
Bennett, Irby	13	17	18	17	15-85
Snowden, R. B.	13	14	20	14	13-79
Blanks, J. I.	16	18	15	17	16-82
Blunt, J. A.	17	15	20	13	15-85
Alexander, A. P.	6	6	15	11	7-45
North, S. P.	14	18	14	19	16-81
Banton, G.	14	17	18	9	15-73
Cummins, J. D.	15	17	20	18	18-88
Cheek, L. T.	8	13	16	14	10-71
Kenner, Mrs.	9	13	14	11	13-60
Jackson, M. C.	14	14	18	9	11-66
Kenner, Mr.	14	11	16	14	14-63
Way, H. B.	17	15	20	17	18-87
Ewing, O. W.	18	18	20	19	18-93
Cahalam, F.	17	14	15	14	13-73
Hillman, J. H.	18	15	15	12	15-80
Moody, Lee	15	16	20	14	17-82
Thompson, W. D.	14	14	16	13	3-60
Turner, J. W.	12	15	16	11	11-36
Cobloum, J. T.	18	15	19	16	17-85
Carter, J. W.	13	18	16	17	13-77
Lyles, R. J.	14	11	17	12	13-67
Porter, W. W.	11	16	17	18	17-79
Dodds, S. L.	18	18	20	20	18-94
Jacoway, E. E.	16	16	18	13	16-78
Hawkins, W. B.	17	16	15	15	16-79
Hardy, F.	16	14	16	16	16-78
Hebard, A. F.	14	13	out	out	out
Honey, W. M.	18	17	18	14	19-85
Gruhn, W.	13	15	16	14	14-78
Flte, F. G.	14	19	15	out	out
Fortney, B. B.	14	15	out	out	out
Morgan, M.	18	18	19	13	10-78
Martin, J. B.	12	16	17	15	18-78
Day, John	16	19	13	out	out
Duncan, F. M.	15	13	17	11	14-70
Datherow, O. H.	13	16	14	9	12-64
Willey, C. B.	15	15	14	out	out
Williams, G. P.	16	19	out	out	out
Fisher, Joe	2	3	8	out	out



'UNCLE IRB' BENNETT Popular President of the Cumberland Park Club Whose Untiring Energy and Ever-Present Courtesy Helped So Much to Make the Big Shoot a Success. He Is Seen Here With His Favorite Winchester Pump.



JOHN PHILIP SOUSA Noted Band Master and Sportsman Who Made a Good Record During the Three Days of the Southern Handicap.

GREAT SHOOTING AT HANDICAP

Guy Ward and John R. Taylor Tie Up in a Grand Race.

TWO AMATEURS ALSO TIED.

Woodfolk Henderson and John R. Livingston 92x100 Each—World Beaters in Squad No. 1 Shooting From 21 Yards.

Grand sport was witnessed yesterday over the traps at Cumberland Park, the second day of the tournament. A large crowd was out, especially during the afternoon, and the keenest interest was manifested. In fact, there was enough transpiring to make the most indifferent take due notice. As usual the shooting at double targets proved spectacular, and yesterday's programme afforded a double bill of this. The fifth event on the regular list was at ten double targets, and the Preliminary Handicap, begun at 2:55 o'clock in the afternoon, also included ten double targets.

But this was not near all of it. The keen rivalry manifested by the shooters



John R. Taylor

is quiet, unassuming and good-looking young shooter has the honor of capturing the high average on doubles thus far. With his Winchester pump he broke 55 out of a possible 60 at doubles, which, it may be remarked, is "going some."

when the Preliminary Handicap proper was begun was quickly communicated to the crowd. The audience, many of whom were ladies, soon caught the spirit of the occasion, and time and again the clever work was applauded. The "big show," of course, was the appearance of four such men as Fred Gilbert, W. H. Heer, Col. Bill Crosby and Charlie Spencer, shooting in the first squad, each man set back to the 21-yard rise mark. Here were the world's four greatest shots, each of them a champion, some many times a champion, and all shooting in one bunch. The crowd leaned forward as this notable quartette performed, and as they went from one set of traps to the other the crowd followed eagerly.

The Handicaps.

The 20-yard men in the next two squads likewise presented some noted shots for among them were: H. J. Borden, Col. Rollo Heikes, Walter Huff, J. M. Hughes, George L. Lyon, John R. Taylor, Guy Ward and "Sparrow" Young. Then came the 19-yard men with such noted ones as W. Collins, high man for the first day, H. Ditto, G. V. Deering, O. N. Ford, H. D. Freeman, E. K. Holt, Woodfolk Henderson, John Livingston, "Farmer" LeCompte, Harold Money, Capt. Tom Marshall and D. A. Upton.

Although the preliminary was not concluded yesterday, it went far enough to indicate that Guy Ward and John R. Taylor with a score of 94 each, would be professional high guns for the event. Close behind them was Fred Gilbert with 92 out of his 100. In the amateurs the completed scores showed Woodfolk Henderson, the Kentucky crack, and John Livingston of Birmingham, tied up for first honors with 92 each. No other shooter equalled this to-day in concluding the preliminary and Henderson and Liv-

Mrs. Kenner's Shooting.

The appearance of Mrs. Duncan F. Kenner, one of Nashville's prominent society matrons out over the traps and her shooting as well, attracted much attention, and the squad in which she was shooting was second only in interest to the big one of world-beaters in No. 1. She broke 13 out of 15 in one event and showed up fine in the doubles as well. In fact, her skill and grace surprised all who did not know her ability in handling her little Winchester pump.

Before the Preliminary Handicap began in the afternoon there were six regular events on the programme, five at 15 targets each and one at ten doubles. O. N. Ford, an amateur, was high gun in this portion, breaking 74 out of a possible 75, the doubles not counting.

The big event of the shoot, the Southern Handicap at 100 targets, to be shot at from 16 to 23 yards' rise, will be fought out this afternoon and will probably extend into Friday. The race is open to amateurs only and the winner receives a handsome trophy from the interstate association. Professionals will shoot for targets only and the honor of "high gun."

The following is the final score for yesterday morning's shoot of five events at 15 targets each, not counting the doubles:

W. R. Crosby	70
Fred Gilbert	73
W. H. Heer	73
C. G. Spencer	72
H. J. Borden	69
R. O. Heikes	73
Walter Huff	65
Jim Hughes	69
George L. Lyon	67
J. R. Taylor	71
Guy Ward	71
C. A. Young	68
G. M. Collins	68
C. H. Ditto	64
G. V. Deering	69
O. N. Ford	74
H. D. Freeman	63
E. R. Holt	70
W. Henderson	67
J. R. Livingston	64
C. O. LeCompte	71

Harry Money	70
Tom A. Marshall	72
D. A. Upton	68
E. R. Alexander	69
R. A. Austin	67
H. D. Anderson	66
W. Baggerman	73
T. N. Buckingham	70
E. Caldwell	68
R. W. Clancy	68
E. A. W. Everett	52
D. A. Edwards	67
H. D. Gibbs	67
A. Meadors	65
A. M. Hatcher	72
Chas. Gilbert	58
W. G. Hearne	58
W. S. Laslie	71
W. A. Long	60
C. C. Hawkins	65
Chas. Nuckols	66
E. S. Rogers	65
J. T. Skelly	67
H. W. Vietmeyer	62
J. K. Warren	68
C. G. Westcott	68
P. C. Ward	66
John D. Cummings	65
O. H. Dotherow	56
John Dea	61
F. M. Duncan	61
C. Eberhart	52
M. C. Jackson	52
D. F. Kenner	49
O. W. Ewing	60
J. J. Garrett	53
J. Legler	63
W. Gruhn	56
F. Hardy	51
J. Hillman	59
A. F. Hebard	39
G. A. Hobson (dropped out)	
E. E. Jacoway	61
A. Lawson	65
Lee Moody	67
S. P. North	66
J. F. Fite	49
Lee Ridley	55
J. J. Blanks	47
E. R. Bagby	72
J. A. Blount	69
C. A. Courtney	68
J. B. Duncan	67
S. L. Dodds	51
J. B. Snowden	72
H. T. Edwards	70
B. H. Finley	67
J. B. Goodbar	67
T. H. Evans	55
W. B. Hawkins	58
R. B. Snowden	56
W. L. Henderson	59
D. P. Hilton	51
Gentry Hillman	63
W. M. Haney	47
C. O. Prowse	64
E. W. Rugg	79
W. W. Porter	48
W. B. Bell	50
J. P. Sousa	62
B. B. Fortney	59
Frank Cahalen	40
P. K. Phillips	59
W. E. Rape	56
C. D. Vincent	68
O. Williams	68
J. T. Coulbourne	63
Joe Gray	51
H. A. Moody	62
H. R. Wynne	63
W. D. Thompson	54
O. C. Whitesides	53

The following are the scores in the preliminary handicap shot yesterday afternoon and this morning, showing number broken out of a possible 100, together with the respective handicaps showing the number of yards' rise from which each man did his shooting:

Name	Handicap, Yards.	Total.
W. R. Crosby	21	87
Fred Gilbert	21	93
W. H. Heer	21	90
C. G. Spencer	21	89
H. J. Borden	20	84
R. O. Heikes	20	86
W. Huff	20	89
J. M. Hughes	20	90
G. L. Lyon	20	82
J. R. Taylor	20	94
Guy Ward	20	94
C. A. Young	20	85
G. M. Collins	19	83
C. H. Ditto	19	82
G. V. Deering	19	91
O. N. Ford	19	81
H. D. Freeman	19	85
E. B. Holt	19	78
W. Henderson	19	92
J. R. Livingston	19	92
C. O. LeCompte	19	76
H. Money	19	89
T. A. Marshall	19	85
D. A. Upton	19	90
E. R. Alexander	18	77
R. A. Austin	18	78
H. D. Anderson	18	96
W. Baggerman	18	84
T. N. Buckingham	18	80
C. Caldwell	18	86
R. W. Clancy	18	87
E. A. W. Everett	18	64
D. A. Edwards	18	86
H. D. Gibbs	18	87
A. Meadors	18	89
A. M. Hatcher	18	82
Chas. Gilbert	18	78
W. G. Hearne	18	77
W. S. Laslie	18	86
W. A. Long	18	85
C. C. Hawkins	18	86
Chis. Nuckols	18	83
E. S. Rogers	18	84
J. T. Skelly	18	90
H. W. Vietmeyer	18	87
J. K. Warren	18	89
C. G. Westcott	18	86
P. C. Ward	18	79
J. J. Banks	17	77
E. R. Bagby	17	88
J. A. Blount	17	74
C. A. Courtney	17	87
J. B. Duncan	17	88
S. L. Dodds	17	74
J. B. Snowden	17	83
H. T. Edwards	17	86
B. H. Finley	17	85
J. B. Goodbar	17	84
T. H. Evans	17	85
W. B. Hawkins	17	66
R. B. Snowden	17	74
W. T. Henderson	17	83
Gentry Hillman	16	79
W. M. Haney	17	72
C. O. Prowse	17	87
E. W. Rugg	17	84
W. B. Bell	16	69
J. P. Sousa	16	84
B. B. Fortney	16	63
Frank Cahalen	16	73
John D. Cummings	16	79
O. H. Dotherow	16	77
John Dea	16	84
F. M. Duncan	16	54
C. Eberhart	16	77
M. C. Jackson	16	77
D. F. Kenner (didn't finish)	16	—
Mrs. D. F. Kenner (didn't finish)	16	—
O. W. Ewing	16	86
H. B. Way	16	86
W. Gruhn	16	75
F. Hardy	16	76
J. Hillman	16	77
A. F. Hebard	16	75
G. A. Hobson (dropped out)	16	—
E. E. Jacoway	16	78
Joe Legler	16	76
A. Lawson	16	89
Lee Moody	16	80
S. P. North	16	80
Fite (dropped out)	16	—
P. K. Phillips	16	72
W. E. Rape	16	89
C. D. Vincent	16	88
O. Williams	16	80
J. T. Coulbourne	16	83
Joe Gray	16	84
H. A. Moody	16	81
H. R. Wynne	16	85
W. D. Thompson	16	76



Walter Huff

Popular Macon, Ga., boy, shooting for the DuPonts, who has been going at a fast clip this season. He has won the high average at the last three shoots he attended and tied for professional high average the opening day of the shoot here.

BIG TRAP SHOOT BEGINS TODAY AT CUMBERLAND PARK

One of Five Big Events of the Year in That Line.

MANY NOTED MEN ARE HERE

John Philip Sousa, Bandmaster and Composer, One of Those Present.

PROFESSIONALS HERE

Will Shoot, But Not as Contestants, as It Is Strictly for Amateurs.

Promptly at 9 o'clock this morning the fourth southern handicap of the Interstate Sharpshooters' Association will open at the Cumberland Park Club, and from all indications this year's shoot promises to eclipse anything of a similar nature ever held in the south. Already many of the best known shotgun artists in the world have gathered in the city, and many of these participated in the preliminary warming-up at the shooting grounds yesterday.

Out at the park all is in readiness for the big shoot, the officers of the Cumberland Club having given special attention to the preparation of the grounds. Elmer E. Shaner, secretary-manager of the Interstate Association, who reached Nashville some days ago, stated to a Tennessean representative that he had nothing to do. It is a pleasure, he said, to come to Nashville, for here I find everything in readiness for the shoot, and do not have to touch a single thing. The gentlemen of the local club have saved me the trouble, and all was ready for the shoot when I arrived.

While this southern handicap tournament is an event that is well known among sportsmen throughout the United States, a brief explanation of what it really is may not be amiss at this time, particularly in view of the fact that the shoot opens today. In the first place, the Interstate Association is organized for the encouragement of trap shooting and was incorporated Dec. 23, 1892. The officers of the association are representatives of the leading arms, powder and sporting goods concerns of the country. It is the aim and purpose of the association to keep the sport absolutely clean, and every possible precaution is taken to keep up this standard.

Five Great Shoots.

Five great events are held every year, these being for 1909 as follows: Southern handicap, May 4 to 6, Nashville, Tenn.; \$1,000 added money. Tenth Grand American handicap, June 22 to 25, Chicago; \$1,000 added money. Eastern handicap, July 20 to 22, Buffalo, N. Y.; \$1,000 added money. Western handicap, Aug. 10 to 12, St. Paul, Minn.; \$1,000 added money. Pacific coast handicap, Aug. 24 to 26, Seattle, Wash.; \$1,000 added money.

Prizes will of course be offered at the shoot. The Interstate Association and the Cumberland Park Club will add \$1,000, of which amount \$150 will be reserved to purchase trophies—\$100 for a trophy for the contestant who makes the highest score in the southern handicap, \$50 for a trophy for the contestant who makes the highest score in the preliminary handicap.

Two hundred dollars in cash will be added to the southern handicap, and one hundred dollars in cash will be added to the preliminary handicap.

Five hundred and fifty dollars will be divided pro rata among the amateurs who shoot in all regular events (the two handicaps not included) scheduled for the three days of the tournament and fail to win the amount of their entrance money in said events. In no case, however, will more than the total amount of this entrance money (less price of targets) be paid a contestant.

Entrance Fee.

An extra entrance fee of \$1 per day will be charged each amateur who shoots in one or more events any day. This \$1 per day will be added to the \$550 which will be divided pro rata among the amateurs. For example: Say there are 100 contestants each day who shoot in one or more regular events. This would mean that \$100 would be added each day to the \$550, which would be divided pro rata among the amateurs who would shoot in all regular events scheduled for the three days and fail to win the amount of their entrance money in said events. It must be remembered, though, that no contestant will be paid more than the

total amount of this entrance money—less price of targets.

It is confidently believed that this purse will amount to a sum sufficient to cover the losses of those who shoot in all regular events based on an entrance fee of \$41 for the three days—less the price of targets (\$7.50). Thus a contestant can shoot in all regular events of the tournament, and should he prove to be out of form and not shoot up to expectations, his three days' sport will cost him the price of targets only. A contestant should certainly be willing to pay for the targets he shoots at when his average falls below that point which brings financial reward for good performance.

While contestants are not guaranteed that they will receive the total amount of their entrance money, it is reasonable to believe that they will receive the full amount, as the statistical data in connection with tournaments conducted under this system shows that the purse in each instance was sufficient to cover the losses of those who shot in all scheduled events, and frequently there was quite a surplus.

Prize Awards.

In case there is a surplus after the combined losses have been paid, the surplus will be divided among the high gun amateurs who have shot in all regular events scheduled for the three days as follows: \$1 to \$10, one money—100 per cent. \$11 to \$50, three moneys—50, 30 and 20 per cent. \$51 to \$100, six moneys—30, 20, 15, 13,

Nashville Banner Today

Until the mantle of darkness was drawn over the scene the shooters held forth at Cumberland Park yesterday, and when Secretary-Manager Elmer E. Shaner called the programme off for the day it was still incompleated. Although the first day's card had not been completed and the remaining events were to be finished this morning it was not impossible to ascertain who would be the high amateur for the day. The honor had already gone to G. M. Collins of Due West, S. C., who had broken 163 targets out of a possible 170, thus shooting at a clip of nearly 96 per cent for the day; this, too, in a high wind, which grew higher as the day advanced. The South Carolina youngster went straight; that is, broke them all in six events, dropped only one in four events and two in two events each.

In the professionals Walter Huff and "Farmer" LeCompte had tied with a total of 162 each out of 170. This morning it developed that W. H. Heer and Harold Money had tied with LeCompte and Huff for professional high gun with 162 each out of 170.

The event of the day that aroused the most interest was the seventh number on the programme, which was at ten double targets, that is, two blue rocks thrown from the traps simultaneously. This sport, which is detested by the trap shooters, but which delights the audiences, served to show how difficult breaking doubles is. Fred Gilbert, Guy Ward, Capt. Tom Marshall and John R. Taylor got nineteen out of their twenty. "Sparrow Young" Billy Heer, Bill Crosby and C. A. Courtenay broke eighteen each of the twenty. J. H. Hillman was high amateur in this event with seventeen out of twenty.

The following are the totals for yesterday's programme, which was finished up this morning, showing what each man broke out of a possible 170:

George L. Lyon.....	156
W. D. Thompson.....	110
H. D. Gibbs.....	144
D. A. Edwards.....	149
H. T. Edwards.....	154
C. O. LeCompte.....	162
R. A. Austin.....	155
J. R. Taylor.....	154
W. Henderson.....	153
C. G. Westcott.....	143
W. Huff.....	162
S. P. North.....	145
J. R. Livingston.....	151
J. T. Skelly.....	149
W. Baggerman.....	147
E. R. Holt.....	150
A. Lawson.....	147
W. A. Long.....	150
W. T. Laslie.....	155
E. R. Alexander.....	137
J. P. Sousa.....	141
H. D. Freeman.....	149
W. G. Hearne.....	141
T. H. Evans.....	121
G. A. Hobson.....	106
J. B. Goodbar.....	154
T. N. Buckingham.....	150
B. H. Finley.....	159
I. B. Snowden.....	147

12 and 10 per cent. \$101 to \$150, nine moneys—25, 17, 14, 11, 10, 8, 6, 5 and 4 per cent. \$151 to \$200, twelve moneys—20, 16, 13, 10, 8, 7, 6, 5, 4, 3 and 3 per cent. \$201 to \$250, fifteen moneys—18, 14, 11, 10, 8, 7, 6, 5, 4, 3, 3, 2 and 1 per cent. \$251 to \$300, eighteen moneys—16, 14, 11, 9, 8, 7, 6, 5, 5, 4, 3, 3, 2, 1, 1 and 1 per cent. \$301 to \$350, twenty-one moneys—14, 13, 11, 9, 8, 7, 6, 5, 5, 4, 3, 3, 2, 1, 1, 1, 1, 1 and 1 per cent. \$351 to \$400, twenty-four moneys—13, 12, 10, 9, 8, 7, 6, 5, 5, 4, 3, 3, 3, 2, 1, 1, 1, 1, 1, 1, 1 and 1 per cent. \$401 to \$450, twenty-seven moneys—12, 11, 10, 8, 8, 7, 6, 5, 5, 4, 3, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1 and 1 per cent. \$451 to \$500, and over thirty moneys—11, 10, 9, 8, 8, 7, 6, 5, 5, 4, 3, 3, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 and 1 per cent.

Briefly summarizing the foregoing, it will be noted that three (3) places are created for each \$50 or fraction thereof up to \$500. All the scores made at this tournament will be included in the official averages of the year, as the match is registered. So far there have been 205 tournaments registered with the association. As state above, many of the world's most famous shots have already arrived, and most of them were at the traps yesterday. It must be understood that this tournament is strictly an amateur affair. The great professionals are here and will shoot, but they are not contestants in any sense of the word. They are merely here to show their less experienced brethren of the trap and gun how the trick is done. It is certain that some great shooting will be seen during the three days of the meet.

Noted Shots.

Yesterday at the traps were seen such men as W. R. Crosby of O'Fallon, Ill., rated as possibly the best shot in the world; Chas. G. Spencer of St. Louis, who held the highest average last year; Harold Money of Colorado Springs, the wonderful live bird shot; ohn R. Taylor of Atlanta, Fred Gilbert of Spirit Lake, Ia., one of the greatest shots that

AVERAGE SHEET OF SCORES MADE YESTERDAY.

	Event No. 1.	Event No. 2.	Event No. 3.	Event No. 4.	Event No. 5.	Event No. 6.	Tot.
Number of targets.....	15	15	15	15	20	20	
Lyon, G. L.....	12	15	11	13	19	19	89
Thompson, W. D.....	12	12	7	9	17	16	73
Gibbs, H. D.....	12	14	14	13	19	18	90
Edwards, D. A.....	14	14	13	12	15	18	86
Edwards, H. T.....	12	13	11	9	14	15	74
Le Sompte, C. O.....	11	14	12	12	20	19	88
Austin, R. A.....	13	14	14	15	16	18	90
Taylor, J. R.....	14	14	13	14	18	19	92
Henderson, W.....	9	13	13	13	18	20	86
Westcott, C. G.....	15	14	12	13	17	16	87
Huff, W.....	13	11	13	15	16	16	84
North, S. P.....	11	14	13	15	15	13	81
Livingston, J. R.....	15	11	10	15	18	19	88
Skelly, J. T.....	13	15	14	13	17	19	91
Meaders, A.....	14	14	15	13	16	18	90
Holt, E. R.....	13	14	16	11	14	20	82
Lawson, Dr. A.....	13	15	13	11	16	12	80
Long, W. A.....	13	14	14	14	18	19	92
Laslie, W. T.....	13	14	15	15	16	20	93
Alexander, E. R.....	12	13	15	14	12	17	83
Sousa, J. P.....	14	13	14	13	17	18	90
Freeman, H. D.....	13	15	14	13	17	18	90
Hearne, W. G.....	10	13	12	12	9	17	73
Evans, T. H.....	11	12	12	11	13	13	72
Hobson, G. A.....	6	13	7	12	15	16	69
Goodbar, J. B.....	14	12	11	12	16	18	83
Buckingham, T. N.....	13	15	14	12	16	19	89
Finley, P. H.....	10	13	10	13	16	17	79
Snowden, J. P.....	12	14	12	15	15	15	84
Harvey, W. N.....	14	11	10	13	14	14	81
Deering, G. V.....	15	12	13	11	18	15	86
Gruhn, W.....	10	13	7	13	15	17	77
Clancy, R. W.....	14	15	15	14	15	20	92
Hillman, G.....	11	12	12	13	12	16	76
Marshall, T. A.....	12	15	14	13	17	19	90
Hatcher, A. M.....	10	14	13	14	14	18	83
Ward, G.....	15	14	15	15	13	20	92
Ward, P. C.....	15	14	10	13	13	17	82
Collins, G. M.....	13	14	13	14	16	19	85
Anderson, H. D.....	13	11	11	14	15	18	82
Vretmeyer, H. W.....	11	12	9	13	15	14	74
Borden, H. J.....	14	14	11	13	18	18	88
Hardy, F.....	10	7	5	9	10	16	57
Moody, L.....	14	12	13	13	18	19	89
Liegler, F.....	15	10	11	15	18	18	89
Young C. A.....	10	15	15	14	17	19	90
Hughes, J. W.....	14	14	14	13	18	17	90
Williams, Ollie.....	13	12	10	11	17	17	80
Rape, W. E.....	14	11	13	16	16	16	83
Gray, Joe.....	12	15	13	12	12	17	81
Herr, W. H.....	14	14	14	15	19	19	95
Crosby, W. R.....	15	15	14	15	19	19	97
Dea, J.....	11	15	8	13	15	12	74
Rugg, E. W.....	13	13	11	13	15	14	79
Phillips, P. K.....	11	14	6	13	17	13	74
Helkes, R. O.....	12	14	13	13	18	17	87
Spencer, C. G.....	14	15	13	15	18	19	94
Ewing, O. W.....	9	13	13	13	17	17	82
Pennington, C. W.....	12	10	11	12	16	18	79
Money, H.....	11	10	11	14	20	18	82
Way, H. B.....	13	13	13	13	13	13	81

G. V. Deering.....	150
W. Grum.....	114
R. W. Clancy.....	148
M. P. G. Hillman.....	140
T. A. Marshall.....	157
A. M. Hatcher.....	146
Guy Ward.....	157
P. C. Ward.....	153
G. M. Collins.....	163
H. D. Anderson.....	147
H. W. Veitmeyer.....	129
H. J. Borden.....	159
F. Hardy.....	128
Lee Moody.....	151
C. H. Ditto.....	153
J. M. Hughes.....	152
O. Williams.....	131

ever pulled a trigger, all shooting for the Winchester Repeating Arms Company. Representing the DuPont Powder Company were J. T. Skelly of Wilmington, Del., formerly a Nashville man, Walter Huff of Macon, Ga., and C. O. LeCompte of Eminence, Ky.

The interests of the Dead-shot Powder Company are represented by A. M. Hatcher of Bristol, Tenn., and Dick Clancy of Chicago.

With the Union Metallic Cartridge Company are W. H. Herr, "Pop" Eikes and Tom Marshall, all of whom are among the best known in the business.

E. R. Holt is here as the representative of the Western Cartridge Company, while for the Ballastite Powder Company are Guy Ward, J. H. Borden and H. W. Veitmeyer.

The shooters for the Peters Cartridge Company are Chas. Young, James Hughes and H. D. Freeman.

Among the most distinguished amateurs from other places who have already arrived are Gentry Hillman, the "Nabob of Napier;" John Philip Sousa, the world renowned bandmaster and composer, who is also an enthusiastic shotgun artist of high ability; Woolfolk Henderson of Lexington, Ky., who is rated as one of the greatest living amateur shots; D. A. and H. T. Edwards of Union City, Tenn.; C. G. Westcott of Leesburg, Fla.; J. R. Livingston of Springbrook, Ala.; T. H. Buckingham, J. B. Finley and W. Hanley of Memphis; J. B. Goodbar, G. V. Deering of Columbus, Wis.; P. C. Ward of Walnut Log, Tenn.; G. M. Collins of Due West, S. C.; Lee S. Moody of Bessemer, Ala.; and C. W. Pennington of Boston, Mass.

In addition to these, there will be present many more of the most celebrated shots of the world, Nashville being represented by such men as Messrs. Irby Bennett, Charles Gilbert and others.

In the preliminary warm-up yesterday among the professionals W. R. Crosby led with an average of 97 and W. T. Laslie of Tuskegee, Ala., led the amateurs with 93.

At 9 o'clock this morning the regular program will be taken up, this consisting of ten events of fifteen targets each and two of twenty targets each.

H. Money.....	162
C. N. Gilbert.....	119
A. Meaders.....	151
O. W. Ewing.....	142
W. R. Crosby.....	151
E. E. Jacoway.....	124
C. Nuckles.....	143
W. R. Bell.....	114
O. H. Detherow.....	123
J. T. Coulbourne.....	115
W. L. Henderson.....	148
W. B. Hawkins.....	133
J. B. Duncan.....	148
C. C. Hawkins.....	146
F. M. Duncan.....	137
E. S. Rogers.....	144
D. A. Upson.....	154
C. A. Courtenay.....	153
E. Caldwell.....	146
J. J. Garrett.....	116
Fred Gilbert.....	160
C. Eberhart.....	111
E. R. Bagby.....	140
J. A. Wilkin.....	Dropped out
H. H. Black.....	Dropped out
S. L. Dodds.....	150
C. D. Vincent.....	114
J. D. Cummings.....	140
F. Legler.....	140

FAMOUS SHOTS IN NASHVILLE

Many Marksmen to Enter the Southern Handicap.

JOHN PHILIP SOUSA AMONG THOSE PRESENT

Crosby, Spencer, Heer, Heikes, Le Compte and Other Noted Trap Artists Here. Best Record by Crosby in Opening Day Practice.

Hardly had the gasoline explosions of the automobiles died away at Cumberland Park before the noise of about sixty guns fired by some of the greatest trap shots in the world commenced. Yesterday marked the preliminary practice by the experts and amateurs for the big trap shoot meet and Southern handicap which starts tomorrow. The leaders in the preliminaries yesterday among the ranks of the professionals were Crosby, who broke 97 out of 100 pigeons; Heer, who smashed 95, and Spencer, who shattered 94. Laslie led the amateur shots with 93 broken clays to his credit, while Gibbs, Austin and Meaders all broke 90.

Everything is in readiness for the meet, which begins this morning promptly at 9 o'clock. Elmer E. Shaner, the hustling Secretary-Manager of the Interstate Association, which is giving the meet under the auspices of the Cumberland Park Club, was a very busy man yesterday putting the finishing touches to the arrangements and swinging things into order. The Leggett traps were working splendidly, and the high wind, which veered continuously, was the only disagreeable feature of the preliminary practice.

A very remarkable thing is the large number of marksmen already here before the formal starting of the meet. There were sixty shooting yesterday, and several more will arrive today, thus assuring perhaps the largest handicap ever held in the South.

TODAY'S PROGRAMME.

The following programme will open the meet today:

Event No. 1, 15 targets; Event No. 2, 15 targets; Event No. 3, 15 targets; Event No. 4, 15 targets; Event No. 5, 15 targets; Event No. 6, 15 targets; Event No. 7, 15 targets; Event No. 8, 10 double targets; Event No. 9, 15 targets; Event No. 10, 15 targets; Event No. 11, 15 targets; Event No. 12, 20 targets.

Manufacturers' agents, paid representatives, etc., may shoot in the above events for "targets only."

The Memphis Gun Club, one of the best known of the Southern gun clubs, was out yesterday, and all of the body shot exceedingly well. The club consists of the following in the order in which they shoot: J. B. Goodbar, T. Nash Buckingham, B. H. Finley, J. B. Snowden and Hugh Wynne.

ATTENDING THE SHOOT.

Those who are attending the meet constitute the best shots from all parts of the country, both amateur and professional, and there are two champions of the world among the bunch. The amateurs who are in attendance at the meet are: Dr. A. Lawson and J. A. Blunt, Greensborough, Ala.; D. A. Edwards, H. D. Edwards and H. D. Gibbs, Union City; Hugh Wynn, J. D. Goodbar, B. H. Finley, J. B. Snowden, Memphis; J. B. Duncan, C. C. Hawkins, W. B. Hawkins, Dr. Henderson, Woodstock, Tenn.; S. L. Dodd, Hickman, Ky.; Jeff J. Blanks, Trezevant, Tenn.; R. A. Austin, Nebraska; H. D. Anderson, Cincinnati; E. R. Bagby, Bowling Green, Ky.; C. A. Courtney, Sulligent, Ala.; Keith Webb, Chattanooga, Tenn.; J. A. Woody, Cynthia, Ky.; Charlie Prowse, Hopkinsville, Ky.; George Collins, Due West, S. C.; F. Hardy, Columbia, Tenn.; R. G. Stokeley and Dr. J. H. Drehr, Wilmington, N. C.; Charles Nuchols, Charlotte, N. C.; H. L. Lee, Greensboro, N. C.; E. R. Alexander and W. T. Leslie, Tuskegee, Ala.; John Livingston, Springville, Ala.; L. N. Moody, H. E. Bunby and A. S. Corran, Bessemer, Ala.; Arch Henderson, D. P. Hilton, Frank Cochran, Dr. Frazier, John Armstrong, John Fletcher, Bob Baugh, Dr. Coibourn, Cliff Abbott and John Warren, Birmingham, Ala.; Gentry Hillman, Napier, Tenn.; J. B. Snowden, Brinkley Snowden and Abe Frank and J. H. Carmale, Memphis, Tenn.; E. E. Dorman, Algood, Tenn.; T. C. Cook, Cookeville, Tenn.; J. L. Epperson, Algood, Tenn.; R. C. Sauls, D. B. Haskins, W. E. Rape, Chattanooga, Tenn.; L. M. Cotton and Jim Scott, Dyersburg, Tenn.; Lee Ridley, Franklin, Tenn.; R. P. Eaton, J. S. Crinkley and R. R. Foster, Harriman, Tenn.; F. L. Dawson, A. Rauscher, Allen Campbell and Vernon Edenton, Jackson, Tenn.; William Haney, Nashville, Tenn.; J. H. Sedberry, Thomas Station, Tenn.; E. Caldwell, Troy, Tenn.; G. N. Hobson, Bowling Green, Ky.; P. C. Ward, Walnut Log, Tenn.; Hugh Minns, Morristown, Tenn.; Sanford Burnett, Jefferson City, Tenn.; C. W. Pennington, Boston, Mass.; Clarence Bond and Clarence Walker, Louisville, Ky.; T. H. Clay, Jr., Austerlitz, Ky.; H. H. Black and Claude L. Eubanks, Franklin, Ky.; E. E. Gregory, Central City, Ky.

Among the prominent professionals seen on the grounds yesterday were: W. R. Crosby, champion shot of the world, the holder of live bird and target trophies and the record for the longest straight run ever made; Charles G. Spencer, the holder of the highest average made last year; "Pop" Heikes, a member of the famous American team which distinguished itself abroad; "Sparrow" Young; "Farmer" LeCompte, who recently won the Hill Top Cup at Austerlitz, Ky.; Harold Money, Dick Clancy, W. H. Heer, who made the high average two years ago; Walter Huff, who recently won the high average at the shoots at New Orleans, Vicksburg and Union City; Guy Ward, son of P. C. Ward, owner of the Walnut Log Hotel, at Reelfoot Lake, which the night riders invaded, and others. Fred Gilbert, another famous shot, will be in the city today.

FAMOUS BANDMASTER.

Another marksman who attracted much attention on the grounds yesterday was John Philip Sousa, the famous band leader. Mr. Sousa has been attending the shoot at Union City, and is an ardent lover of trap shooting.

The targets broken in yesterday's practice programme of events aggregating 100 targets was as follows: Lyon 89, Thompson 73, Gibbs 90, D. A. Edwards 86, H. T. Edwards 74, LeCompte 89, Austin 90, Taylor 92, Henderson 86, Westcott 87, Huff 84, North 81, Livingston 88, S. Kelly 91, Meaders 90, Holt 82, Lawson 80, Long 92, Leslie 93, Alexander 83, Sousa 82, Freeman 90, Hearne 73, Evans 72, Hobson 99, Goodbar 83, Buckingham 89, Finley 79, Snowden 83, Dering 84, Gruhm 80, Clancy 93, Hillman 81, Marshall 90, Hatcher 83, G. Ward 92, P. C. Ward 82, Collins 89, Anderson 82, Vietmeyer 74, Borden 83, Hardy 57, Moody 89, Young 90, Hughes 90, Williams 80, Rape 83, Spray 81, Heer 95, Crosby 97, Dea 74, Rugg 79, Phillips 74, Heikes 90, Spencer 94, Ewing 82, Pennington 80.

NASHVILLE BANNER.

OVER HUNDRED SHOOTERS BUSY

Twenty-One Squads Out Over the Trap This Morning.

SOUTHERN HANDICAP OPENS.

Shooters Cordially Welcomed to the South by "Uncle Irb" Bennett. Secretary Shaner Replies for Association—Rules.

HIGH SCORES ANTICIPATED.

Under most auspicious circumstances the big fourth annual Southern Handicap began this morning at Cumberland Park with more than a hundred shooters lining up and giving the command to "pull." The wind, which was from the north and west yesterday, changed around during the night and come straight out of the south this morning. It was not nearly so stiff as on yesterday in practice and the prediction was freely made that some high scores would result.

The shooting began at 9 o'clock sharp and the busiest man on the grounds was George Hillman, the great cashier at the tournament, than whom there is no better man in the country with the pencil. In fact with the pencil, George Hillman ranks where Spencer and Keer and Lyon and Money and Crosby and Huff and Gilbert do with the gun. In a short while twenty-one squads of five men each had been made out and then they got busy. The events to-day consist of ten at 15 targets, one at 10 doubles and one at 20 targets. The first shot was fired by Geo. Lyon, he being No. 1 in squad No. 1, his teammates being W. D. Thompson, H. D. Gibbs, D. A. and H. T. Edwards, three of these being from Union City. The last or twenty-first squad to enter was composed of W. J. Polk, R. Bruce Campbell, Billy Porter and L. Joy and Jeff J. Blanks. The shooting proceeded without a hitch and the indications were that probably six events would be finished by the lunch hour.

Shortly before the big shoot began the shooters all gathered in front of the lodge where in words of eloquence they were welcomed to Nashville and the South by "Uncle Irb" Bennett, the popular President of the Cumberland Park Club. Secretary-Manager Elmer E. Shaner replied on behalf of the Interstate Association and said he and all the shooters he knew, were glad to come to hospitable Nashville and beautiful Cumberland Park. Mr. Shaner briefly outlined the rules of the shoot. If there were any two men anywhere in the world to-day who were busier than "Uncle Irb" Bennett and genial Elmer E. Shaner, no shooter at Cumberland Park would believe it.

The following scores were made this morning:

G. T. Lyon, 14, 13, 14; W. D. Thompson, 9, 7, 13, 10; H. D. Gibbs, 13, 14, 13, 14; D. A. Edwards, 14, 14, 13, 13; H. T. Edwards, 13, 12, 15, 14; C. O. LeCompte, 15, 15, 13, 14; R. C. Austin, 11, 15, 13, 15; J. R. Taylor, 15, 12, 15, 15; W. Henderson, 4, 11, 15, 12; C. G. Westcott, 13, 14, 12, 12; W. Huff, 15, 14, 15; S. P. North, 12, 14, 10; J. R. Livingston, 14, 13, 15; J. T. Skelly, 13, 13, 11; W. Baggerman, 13, 11, 14; E. R. Holt, 11, 14, 11; A. Lawson, 13, 13, 14; W. A. Long, 14, 12, 12; W. F. Laslie, 13, 13, 14; E. R. Alexander, 13, 9, 13; J. P. Sousa, 11, 14, 15; H. D. Freeman, 14, 13, 12; W. G. Hearne, 10, 10, 10; T. H. Evans, 10, 13, 11; G. A. Hobson, 11, 12, 8; J. B. Goodbar, 14, 12, 15; T. N. Buckingham, 12, 11, 13; B. H. Finley, 14, 14, 14; J. B. Snowden, 13, 14, 12; H. R. Wynne, 11, 13, 11; G. V. Deering, 13, 11, 15; W. Gruhn, 11, 14, 13; R. W. Clancy, 13, 13, 12; M. P. G. Hillman, 11, 14, 11; T. A. Marshall, 12, 14, 12; A. M. Hatcher, 14, 13, 13; Guy Ward, 15, 15, 13; P. C. Ward, 15, 13, 14; G. M. Collins, 13, 14, 14; H. D. Anderson, 12, 12, 14; H. W. Vietmeyer, 12, 11, 9; H. J. Boarden, 15, 15, 14; F. Hardy, 11, 12, 12; Lee Moody, 11, 13, 12; C. H. Ditto, 13, 13, 15; J. M. Hughes, 12, 13; O. Williams, 8, 12; C. A. Young, 14, 12; W. E. Pope, 13, 13; Joe Gray, 8, 10; W. H. Heer, 13, 15, 15; O. N. Ford, 14, 14, 15; J. Dea, 12, 11, 11; E. W. Rugg, 12, 12, 12; P. K. Phillips, 12, 10, 10; R. O. Heiks, 14, 14, 13; C. D. Spencer, 14, 13, 14;

W. M. Haney, 14, 12, 11; C. W. Pennington, 13, 11, 11; J. A. Blunt, 13, 13, 12; Hanny Maney, 13, 15, 15; C. N. Gilbert, 12, 9, 9; A. Meaders, 15, 11, 13; O. W. Ewing, 12, 15, 14; W. R. Crosby, 15, 15, 12; E. E. Jaroway, 12, 13, 13; C. Nuckols, 12, 14, 11; W. B. Bell, 10, 12, 9; O. H. Dotherow, 10, 9, 11; J. H. Poncejonne, 9, 11, 15; E. S. Rogers, 13, 13, 14; D. A. Upson, 13, 14, 14; C. A. Courtney, 13, 15, 12; E. Caldwell, 13, 12, 14; J. J. Barrett, 8, 10, 13; Fred Gilbert, 15, 13, 15; C. Eberhart, 10, 8, 15; E. R. Bagby, 14, 14, 12; J. A. Wilkin, 13, 12, 8; H. H. Black, 8, 8, 7; S. L. Dodds, 14, 14, 11; C. D. Vincent, 8, 12, 11; J. D. Cummings, 11, 12, 15; F. Legler, 12, 9, 12; E. A. Everett, 14, 14, 13; W. L. Henderson, 15, 12, 13; W. B. Hawkins, 13, 12, 13; J. B. Duncan, 14, 13, 11; C. C. Hawkins, 10, 13, 14; F. M. Duncan, 13, 14, 11; J. K. Warren, 14, 14, 15; J. H. Hillman, 8, 11, 10; F. Cahalen, 10, 10, 12; D. P. Hilton, 13, 11, 9; D. F. Kenner, 7, 12, 12; O. C. Whiteside, 11, 9; A. F. Heband, 9, 10; G. Benton, 11, 12; M. C. Jackson, 5, 7; Irby Bennett, 13, 12; W. J. Polk, 13; R. B. Campbell, 13; W. W. Porter, 15; L. Joy, 9; J. J. Banks, 9.

Up to 12:20 when the meet adjourned for the lunch hour, squad 16 had finished the fourth event on trap 1. Squad 21, the last one, had finished three events. The first five squads had finished six events.

The high scores in the first six events at ninety targets were: Huff, high man, 87; LeCompte, 85; John R. Taylor, 84; George L. Lyons, 84; Livingston, 83; Leslie, 82.

In four events of 15 birds, a total of sixty, Billy Heer made the best score of 58, being followed by Harold Money with 58, and W. R. Crosby with 57.

In three events of 15 each, Fred Gilbert and Warren tied with 43.

Shooting was resumed immediately after lunch and the entire afternoon will be consumed with a most interesting programme. The event at double targets, which is one of the leading items, should prove one of the most attractive features of the entire meet.

BEHIND THE BOYS

An interesting, interested and a spicuous figure over the traps is Philip Sousa, the noted bandmaster in a natty suit of red Scotch buckskin cardigan shooting jacket, a light olive green shooting hat set in a jaunty air over his genial face, the musician-sportsman gets out breaks them early and often. He eighty-two yesterday in a gale.

Four members of the world's championship team that toured Europe several years ago and "wiped up" with all cracks on that side of the big pond in attendance at the shoot. They are Capt. Tom Marshall, "Col. Bill" Green, Col. Rollo ("Pap") Heikes and ("Fritz") Gilbert.

Nash Buckingham, the old football player of the University of Tennessee, is a proud possessor of a discarded Winchester pump that was made famous by the skill of Harold Money. The gun was shot 180,000 times by Money, and although the handle is cracked a bit, the weapon can still powder the blue rock. Nash wouldn't trade this 30-inch old veteran for a house and lot. He got eighty-nine with it yesterday in a high wind.

Many beautiful guns and all kinds of guns are to be seen in evidence at the big shoot. One of the handsomest of these was presented to George L. Lyons by the Remington people. It is one of the new hammerless pumps. Its stock is of curly English walnut, highly polished. The weapon is elaborately engraved and on the stock is inlaid a large gold plate giving the name of the donor and of Lyons and reciting his achievements in recognition of which the gun was presented.

The youngest shooter at the meet is J. M. Duncan of Woodstock, Tenn. He is 19 and is shooting in the same squad with his father, J. B. Duncan.

Quite a number of Nashville men are participating in the big shoot, among them being Capt. Andy Meaders, Irby Bennett, Charlie Gilbert, Orville Ewing, Green Benton, Mock Jackson, W. M. Haney, John Cummins, Frank Legler, Billy Porter, Duncan Kenner and Ollie Williams.

Two old cronies who are more entertained than a three-ring circus are Capt. Tom Marshall and Fred Gilbert. These two, whenever they get together, invariably begin to talk of the European trip when the Americans "cleaned up" and many an interesting story is spun by them on that great occasion.

How's this for a name—E. A. Whistler Everett? This is the name of a most estimable gentleman at the shoot who is ballistic expert of the Dupont people. He is a nephew of Col. Whistler of the United States Army and is named for him. Col. Whistler is the great ordnance expert of the Government.

Quite a number of single barrel guns are to be seen at the shoot. These guns have only recently become popular for trap work. Several makes of them are in evidence at the park. Their owners, when they come to the double-target events, have to borrow some other fellow's gun. Pump and auto men shoot the second shot from their magazines.

The original shirtwaist man over the traps is Harold Money if the weather is any appreciable degree above freezing. The handsome Englishman will always be seen attired in a neat shirtwaist and belt—never a coat for Harold.

The shooting lodge affords every comfort and convenience for the shooters and spectators. To the left of the clubhouse is a spacious tent with comfortable benches under it. On the front and side porches of the lodge are benches. Ammunition and guns are kept in the rear rooms and hallway of the lodge. To the right are the "trade" tents. Away off to the right further are stocked barrels and barrels of blue rock targets.

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testants in a large event referee for their fellow club members, the employment of paid referees being far more satisfactory and fair, there was little complaint on that score. The scorers were comparative novices at the game and many mix-ups occurred and there was some complaint. There were many reunions at the shoot, but one that recalls to the writer the old days at Interstate Park, away back in 1898 and 1899, was that between Capt. A. W. Money and Charles A. Lockwood. The catering accommodations were quite inadequate, the small club house being entirely too small to accommodate a hungry band of shooters of the dimensions that swooped down on the commissary department, and the

Table with 2 columns: Name and Score. Includes entries like 'No. Targets..25 25 25 25 Ttl.', 'Clar Beach...16 21 18 19-74', 'H. W. Dreyer...18 15 20 21-74', 'Thos. Foxhall...17 17 20 20-74', 'Dr. F. W. Mathews...20 17 18 19-74', 'Dr. C. Hunter...20 17 18 19-74', 'Professionals: No. Targets..25 25 25 25 Ttl.', 'L. German...25 24 24 24-97', 'J. S. Fanning...22 24 24 22-92', 'J. A. R. Elliott...21 25 22 21-89', 'Sim Glover...22 24 21 22-89', 'No. Targets..25 25 25 25 Ttl.', 'W. R. Moon...12 16 w', 'J. A. Osborn...9 16 w', 'R. Boettger...6 16 w', 'R. F. Wallace...11 18 w', 'A. W. Shorner...11 10 w', 'No. Targets..25 25 25 25 Ttl.', 'W. B. Darton...20 19 18 22-79', 'E. A. Everett...23 19 15 19-76', 'F. E. Butler...20 16 20 18-74', 'A. F. Hebbard...18 15 16 8-57'

Castville
AMERICAN, WEDNESD.

DARKNESS ENDS EVENTS OF DAY

Only Forty-Five Marksmen Complete Their Cards.

SPLENDID SHOOTING ON THE PROGRAMME

Huff Leads List of Those Competing, Breaking 178 Out of 190 Targets—Guy Ward, of Reelfoot, Comes in as the Third Winner.



NORTH RIVER GUN CLUB'S ENTRANTS
The runners-up in the team scores: J. G. Roper, C. E. Eichhoff, H. B. Woodruff 85, H. A. Groesbeck Jr. 86, Carl Richter, Wm. J. Sortor 92, runner-up in the

boys needed to and did display considerable forbearance and willingness to wait. The way the provender disappeared was a caution and an extra supply was sent for and quickly gobbled up. A large tent would have been the proper thing for the lunch department.

Already there is talk of the plans for next year, and as this event is set down for a fixture the shooting public will at once set out to perfect themselves in the art and science of breaking clay discs thrown from traps, with hopes of being put at the top of the heap at the next annual reunion.

Appended are the scores in the order of standing: Metropolitan Championship, 100 targets each man, shot in four strings of 25 targets each:

Table with 2 columns: Name and Score. Includes entries like 'No. Targets..25 25 25 25 Ttl.', 'George K. Kouwenhoven...25 25 23 21-94', 'W. Sortor...23 24 22 23-92', 'W. Kennedy...25 20 24 22-91', 'C. Day Jr...24 22 23 22-91', 'F. Hodgman...23 21 24 22-90', 'Hendrickson...23 23 22 20-88', 'D. Cole Jr...21 22 23 22-88', 'H. A. Groesbeck Jr...22 23 20 21-86', 'Dr. D. Culver...17 22 23 24-86', 'G. H. Piercy...19 22 23 22-86', 'C. L. McClave...21 22 22 21-86', 'W. Damron...22 21 20 23-86', 'R. M. Owen...22 20 20 24-86', 'H. Brigham...21 17 25 23-85', 'F. Stephenson...22 25 17 21-85', 'R. Schauflier...18 23 22 22-85', 'F. Woodruff...23 23 18 21-85', 'E. M. Cooper...23 21 22 19-85', 'Harry T. Lee...21 21 24 19-85', 'A. Southworth...22 23 20 20-85', 'C. W. Billings...21 18 22 23-84', 'Ed Trippett...21 18 23 22-84', 'W. J. Simpson...22 20 23 19-84', 'C. Henry...23 19 20 22-84', 'B. H. Clickner...19 23 21 21-84', 'W. Peabody Jr...20 20 22 22-84', 'D. D. Stiver...19 21 21 23-84', 'Frank Hall...18 19 22 24-83', 'R. W. Moffett...21 24 17 21-83', 'F. L. Jacobus...20 19 22 22-83', 'E. A. Guenther...22 19 21 21-83', 'G. F. Pelham...19 21 21 22-83', 'G. Dimock Jr...19 20 20 24-83', 'T. Lydecker...21 19 23 20-83', 'W. J. Brennan...20 21 19 23-83', 'J. Henderson...19 23 20 20-82', 'F. L. Barnes...19 23 18 22-82', 'H. Shannon...24 16 22 20-82', 'Carl Fischer...21 18 21 21-81', 'L. M. Stager...22 18 21 20-81', 'Al Ivins...22 19 21 19-81', 'M. W. Wynne...22 21 20 18-81', 'Schortemeier...19 21 21 19-80', 'A. Brickner...20 19 22 19-80', 'W. J. Elias...21 21 19 19-80', 'F. H. Lewis...21 16 20 23-80', 'L. M. Palmer...24 19 18 18-79', 'J. G. Roper...20 24 18 17-79', 'Thos. Dukes...23 17 19 20-79', 'L. Colquitt...20 19 18 22-79', 'H. M. Booth...21 22 18 18-79', 'J. H. Barclay...19 16 21 22-78', 'Dr. W. H. Mathews...17 17 22 22-78', 'E. Reynolds...21 18 18 21-78', 'W. Simonson...22 19 19 18-78', 'J. W. Davis...20 20 17 20-77', 'C. L. Richter...21 23 14 19-77', 'P. Cockefair...21 15 20 21-77', 'F. W. Strader...20 21 18 18-77', 'Fred Board...20 21 17 18-76', 'E. E. Gardner...20 19 18 19-76', 'J. M. Schermer...20 18 20 18-76', 'J. P. Sousa...22 14 17 23-76', 'L. M. Petroy...20 15 20 21-76', 'O. Grinnell Jr...21 16 21 18-76', 'M. R. Baldwin...16 19 18 23-76', 'R. T. Hopper...19 21 19 17-76', 'T. Lenane Jr...22 20 19 15-76', 'E. E. Hallinger...22 15 22 19-76', 'C. Lockwood...19 19 18 19-75', 'G. G. Stephenson Jr...18 18 19 20-75', 'T. K. Garrison...19 19 19 18-75', 'F. Ehrhart...17 19 18 21-75', 'W. V. Lenane...19 23 18 15-75', 'H. S. Sindle...14 20 21 19-74', 'A. R. Allan...18 14 19 23-74', 'C. F. Brown...19 19 18 18-74', 'R. C. Stryker...16 20 20 17-73', 'W. T. Conklin...20 17 19 17-73', 'H. Blauvelt...16 20 17 19-72', 'C. F. Doan...17 19 15 21-72', 'Wm. McMahon...14 17 20 21-72', 'C. J. Van Pelt...17 19 16 20-72', 'C. Blandford...12 20 19 21-72', 'Chas. Thomas...16 17 18 21-72', 'E. Townsend...21 13 23 15-72', 'F. Goodgion...19 15 15 23-72', 'C. Babcock...18 20 15 18-71', 'D. T. Leahy...18 18 17 18-71', 'F. G. Hoagland...17 15 21 18-71', 'E. G. Faile...19 19 18 15-71', 'C. E. Jacobus...18 12 20 20-70', 'John Gaughen...18 17 16 19-70', 'Dr. De Wolfe...22 14 17 17-70', 'T. Boothroyd...18 17 22 13-70', 'H. D. Bergen...20 17 15 17-69', 'B. C. Davidson...18 16 14 21-69', 'G. Remsen...19 14 16 20-69', 'McCandless...20 18 18 13-69', 'F. L. Bickmore...18 16 19 16-69', 'R. Schoverling...15 18 20 16-69', 'L. C. Stager...16 20 17 15-68', 'R. Young...18 18 14 18-68', 'G. C. Fox...19 15 15 19-68', 'E. Byram...19 20 13 16-68', 'W. Kussmaul...16 17 16 18-67', 'B. Hipkins...15 22 18 12-67', 'L. Young...20 16 15 16-67', 'Thos. Howard...17 14 18 18-67', 'H. G. White...20 17 14 15-66', 'W. J. Wright...18 16 15 17-66', 'H. A. Voorhies...20 17 15 14-66', 'T. C. Durham...16 17 18 15-66', 'J. Waterhouse...15 14 19 17-65', 'P. R. Robinson...14 19 16 16-65', 'T. J. O'Donohue Jr...8 20 20 17-65', 'J. L. Hudson...20 17 10 17-64', 'E. Schermer Jr...16 15 20 13-64', 'T. Wilkinson...12 13 17 22-64', 'G. W. Felix...14 15 17 17-63', 'C. S. Medler...17 18 16 12-63', 'John Fay...13 20 13 17-63', 'T. C. Hayes...16 13 16 18-63', 'J. Francisco...17 19 15 11-62', 'G. Applegate...16 13 17 16-62', 'Van Auken...17 10 16 19-62', 'H. Fessenden...16 11 17 17-61', 'Jas. Hever...16 15 13 17-61', 'C. Schoenman...15 16 13 16-60', 'A. P. Kinney...9 15 15 21-60', 'A. E. Denise...13 12 17 18-60', 'S. Francisco...14 16 16 14-60', 'Phil Moore...12 17 16 14-59', 'A. E. Hendrickson...16 13 14 15-58', 'J. C. Sanford...17 19 9 11-56', 'Dr. P. Moeller...15 14 12 14-55', 'F. W. Bricht...17 11 12 13-53', 'C. Pullis...14 12 11 15-52', 'C. D. Sutton...9 11 17 14-51', 'H. H. Miller...17 7 11 15-50', 'Dr. F. Flagg...14 12 15 7-48', 'C. E. Eickhoff...16 11 8 13-48', 'M. R. Jackson...15 10 9 12-46', 'F. M. Sindle...15 9 9 12-45', 'L. J. Goetter...9 12 13 8-42', 'H. J. Frost...11 7 11 9-38', 'A. J. Grabie...19 18 w', 'F. B. Lane...16 16 w', 'T. D. Nesbitt...12 11 w', 'F. W. Wickes...16 16 w', 'E. Winslow...11 8 w', 'Leo Gille...11 17 14 w', 'Sam Castle...12 11 11 w', 'H. D. Weiting...19 20 w'

Table with 2 columns: Name and Score. Includes entries like 'Neaf Apgar...23 20 22 23-88', 'H. S. Welles...24 19 21 22-86', 'J. T. Skelly...23 21 21 21-86', 'Team race, five men on a team, 100 targets per man: Bergen Beach Gun Club: G. K. Kouwenhoven...94', 'North River Gun Club: W. J. Sortor...92', 'H. A. Groesbeck Jr...86', 'C. L. McClave...86', 'R. H. Woodruff...85', 'M. W. Wynne...81', 'Team total...436', 'New York Athletic Club: F. A. Hodgman...90', 'R. M. Owen...86', 'F. H. Schauflier...85', 'C. W. Billings...84', 'W. J. Simpson...84', 'Team total...429', 'Crescent Athletic Club: F. Stephenson (captain)...85', 'H. M. Brigham...85', 'A. G. Southworth...85', 'W. W. Peabody Jr...84', 'A. W. Money...18 16 15 18-67', 'C. R. Northrup...8 13 4 8-33', 'Team total...430', 'North River Gun Club: W. J. Sortor...92', 'H. A. Groesbeck Jr...86', 'C. L. McClave...86', 'R. H. Woodruff...85', 'M. W. Wynne...81', 'Team total...430', 'Montclair Gun Club: Dr. D. L. Culver...86', 'George H. Piercy...86', 'F. W. Moffett...83', 'R. L. Jacobus...83', 'E. A. Guenther...83', 'Team total...421', 'J. P. Sousa...76', 'Team total...415'

In a wind blowing against their backs, and which blew the pigeons sailing far out into the air from the range, 109 of the most famous shots in the country stood on the shooting platform at Cumberland Park during the entire day yesterday, and handed out to the large crowd of interested spectators, on the side lines, one of the cleanest and best dishes of marksmanship digested here for some time. Sunbeams played on the rolling ground at the park as hundreds of shots rang out through the day, and cracks from all quarters of the globe smashed the clay targets. It is seldom that Nashville has an opportunity to see such world-renowned shots, both professional and amateur, as this is one of the five great annual shooting events of the country.

The shooting lasted yesterday until nightfall put an end to the sport, and even then the programme was not completed. Only forty-five of the 109 contestants finished their complete events.

One of the chief features of yesterday's shooting was the double target event, which did not count in the averages. This is the most difficult form of trap shooting, two pigeons being thrown simultaneously, and the shooters having to catch both on the wing.

W. Huff, one of the oldest shots at the business, led the list of those completing twelve events yesterday, this crack breaking 178 targets out of 190 shot at. Huff showed up especially well on the double targets, breaking 16 out of the 20. "Farmer" LeCompte and Collins followed right on the heels of Huff, smashing 177 out of the lot. The "Farmer" did not do so well on the doubles. Guy Ward, the youthful prodigy from Reelfoot, came in for third money with H. J. Borden, both of these breaking 176.

The rest of the shooters, who did not finish yesterday's events, will complete them this morning, after which the preliminaries for the great Southern Handicap will be held. The shooting begins this morning promptly at 9 o'clock, lasting throughout the day.

The programme for yesterday's events is given below. The total score of those finishing is given and the box event score of those failing to finish is given.

The summary of those who finished follows:

- G. L. Lyon, 171; W. D. Thompson, 171; H. D. Gibbs, 154; D. A. Edwards, 164; H. F. Edwards, 160; C. O. LeCompte, 177; R. A. Austin, 168; J. R. Taylor, 173; W. Henderson, 165; C. G. Wescott, 147; W. Huff, 178; S. P. North, 152; J. R. Livingston, 163; J. T. Skeely, 161; W. Baggerman, 158; E. H. Holt, 164; A. Lawson, 163; W. A. Long, 164; W. T. Laslie, 171; E. R. Alexander, 147; J. P. Sousa, 154; H. D. Freeman, 159; W. G. Hearne, 155; T. H. Evans, 131; G. A. Holson, 106; J. B. Goodbar, 167; T. N. Buckingham, 166; B. H. Finley, 171; J. B. Snowden, 159; H. B. Wynne, 151; G. V. Deering, 164; W. Gruhn, 140; R. W. Clancy, 159; M. P. G. Hillman, 155; T. A. Marshall, 174; A. M. Hatcher, 155; Guy Ward, 176; P. C. Ward, 161; G. M. Collins, 177; H. D. Anderson, 157; H. W. Vlietmeyer, 142; H. J. Borden, 176; F. Hardy, 139; L. Moody, 147; C. H. Ditto, 168.

Roots, Golf and Oth

MARYLAND GUNNER WINS THE HANDICAP

Ewing of Rising Sun Outshoots Field in Feature Event at Holmesburg—H. L. David Captures Several Trophies, Mink Gets Two-Barrel Event Prize

Outshooting one of the strongest fields of target devotees ever represented in this vicinity, J. Willet Ewing, of Rising Sun, Md., carried off the honors of the day in the final of the two-day target shoot of the Keystone Shooting League at Holmesburg Junction yesterday. The Maryland crack not only won the principal event of the day, the Keystone Shooting League Handicap, but as well beat out Tansey and Shinn for the second trophy in the preliminary handicap event, which was tied for on Tuesday. Ewing in his 100 target event smashed 91 of his blue rocks, winning a valuable solid silver pitcher and \$25 in cash. For beating out Messrs. Tansey and Shinn he won another silver pitcher, which, with his second high general average for the day, netted him quite a profitable return for the two days he spent in the wilds of Holmesburg Junction.

Ewing, however, had to shoot steadily from the start to win the Keystone handicap. F. C. Bissett, of South River, N. J., and A. D. Richardson, of Dover, pushed him hard. Bissett finishing with a score of 99 and Richardson getting 89.

H. L. David, of this city, was another big winner yesterday, and his work for the two days was about as brilliant as has ever been seen in this city, considering the classy field in which he was entered. He won the Hanover cup for the best average of the tournament by smashing 342 of his quota of 400 targets, breaking 173 on Tuesday, and winding up yesterday with 169. Besides David won the "Motor Print" trophy for the special high general average for the two days. W. E. Crane, of Hammonton, N. J., was second with 340, and gets \$10, and H. I. Hess, of Nanticoke, Pa., third, with 339, for which he receives \$7.

Mink carried off the two-barrel event with 51 straight and won a handsome Fox gun, William Kahler capturing the Hunter vase with a score of 28 without a miss. Kahler and Buckwalter tied for the moose head, the prize for doubles, but as yet no disposition has been made of the trophy. The low general average prize for the two days, \$4, was won by J. H. Lewis, of Reading, Pa.

One of the best matches of the day and one that attracted the most attention was the shoot-off for second prize in the preliminary handicap, which was shot on Tuesday. There were three ties for second and third prizes between Tansey, Ewing and Shinn. The shoot-off was at 20 targets, and during the progress of the match the greatest interest prevailed. Tansey was the first to miss, dropping his fifth bird, and then Shinn lost his eighth. Tansey missed again at nine and both Ewing and Shinn lost their tenth. Shinn dropped his twelfth and it looked to be between the Rising Sun gunner and the Whites' captain, but singularly, both Tansey and Ewing lost their last bird, which gave the trophy to Ewing with a score of 18, leaving Tansey and Shinn tied for third prize, \$5, which was divided. Each made 17.

Beautiful weather favored the shooters yesterday, although the wind was a trifle too strong, particularly at the traps facing the river. On these latter the targets shot out of the traps as though from a gun and it took the quickest kind of work to hit the flying target before it got out of range. Again John Philip Sousa was the centre of interest, and every time he shot he was surrounded by an admiring throng. Sousa is a good shot, and he was more than once applauded for sensational "kills." Scores:

Targets	20	20	20	20	20	20	20	100	200
Welles (19)	13	13	15	17	15	20	16	14	80
Piercy (19)	15	13	17	14	13	18	17	16	81
Richardson (19)	15	18	17	17	15	18	17	19	16
Darton (19)	9	18	13	18	15	16	15	18	17
Fanning (19)	17	16	15	15	13	17	15	14	12
Lewis, Jr. (17)	11	11	10	13	14	12	15	19	12
Tansy (19)	16	17	13	11	13	19	17	19	13
James (19)	14	16	14	15	15	10	19	19	13
Butler (18)	13	16	16	14	16	11	16	16	13
Pratt (18)	10	15	15	15	14	16	15	17	15
German (21)	11	18	20	18	16	18	19	18	89
McCarty (21)	18	16	19	16	12	18	15	19	14
ver (21)	18	19	18	14	17	17	11	20	16
rd (20)	16	14	16	15	14	15	14	17	16
rens (20)	17	16	15	16	13	15	17	20	15
lloft (20)	14	15	12	17	13	13	19	15	16
Aggar (20)	14	15	16	17	16	18	15	15	81
Newcomb (20)	19	19	17	16	17	17	16	17	14
Hess (20)	15	15	19	16	16	18	19	17	18
Mink (21)	15	14	16	15	17	18	16	17	14
Keller (18)	12	17	12	18	14	14	17	18	15
Billings (18)	15	13	15	15	18	17	13	15	14
Hammond (19)	14	14	17	15	15	17	14	15	16

Van Allen (19)	13	15	18	18	18	15	18	17	15	83	165	
Bissett (19)	18	18	15	15	17	20	18	17	18	17	90	173
Landis (20)	16	17	17	19	16	13	20	19	15	17	84	169
Wolstencroft (20)	10	16	17	17	17	13	17	18	17	16	84	158
Buckwalter (21)	14	15	W	.....	.....	.....	.....	.....	.....	.....	29	
Ewing (20)	15	16	15	19	16	19	19	18	16	19	91	172
Sanders (20)	17	16	19	17	17	14	16	13	17	16	76	162
O'Donohue (17)	11	19	11	17	12	17	20	17	17	15	86	161
Kennedy (18)	13	18	14	10	15	18	19	20	16	15	88	167
Hinds (18)	15	18	12	13	19	15	15	17	14	16	77	145
Wiedebusch (18)	15	18	18	17	16	18	20	16	15	17	86	170
Watson (18)	11	17	15	14	14	16	15	18	15	13	77	148
Moffett (19)	17	16	17	14	19	16	17	16	16	18	83	166
Hamlin (19)	11	17	15	15	10	17	11	16	17	16	77	145
H. L. Brown (18)	15	13	17	15	15	16	15	18	14	16	79	154
Sidebotham (18)	10	14	18	16	15	16	16	18	14	15	70	152
Appleton (17)	14	20	19	13	15	19	16	18	16	17	86	167
Eyre (16)	14	14	15	13	19	14	14	15	14	14	71	145
Firth (16)	11	19	16	16	12	17	11	13	14	14	69	143
Sousa (16)	14	16	17	14	11	18	16	17	15	17	83	155
Meehan (17)	15	18	17	14	17	17	15	14	16	15	77	158
Lewis, J. (16)	10	17	19	15	11	12	12	13	15	13	65	134
Beattie (16)	15	15	14	13	14	17	13	13	13	16	72	143
Kord, E. (17)	14	18	15	18	10	15	13	17	11	16	72	147
Schwarz (17)	14	17	16	16	17	18	13	18	19	14	82	162
Oehlertree (16)	17	16	9	16	7	11	10	16	15	14	76	131
Patrick (17)	8	13	15	15	12	12	17	14	14	11	68	131
Oliver (17)	13	19	16	13	13	11	..	16	18	18	63	...
Cook (16)	13	15	13	13	16	12	12	12	14	12	62	132
Anderson (16)	11	15	16	15	13	12	18	16	13	18	77	147
Mathews, L. W. (17)	17	18	15	16	13	16	18	16	17	83	162	
Perry (17)	8	8	15	11	14	13	13	13	13	13	52	108
Ringgold (17)	11	15	12	10	15	12	16	13	18	75	138	
Gaskill (17)	15	14	17	18	14	15	12	16	13	18	56	134
McCarty, A. B. (16)	15	15	15	14	12	13	14	15	10	9	61	132
Kollock (17)	15	16	11	17	15	15	13	15	15	11	69	143
Mathews, W. H. (18)	16	19	13	16	18	15	17	15	15	14	74	156
Bates, E. E. (19)	15	15	18	18	16	15	17	20	16	14	82	164
Watson, E. L. (19)	13	15	15	15	14	13	10	13	13	13	36	108
Cooper (19)	16	16	15	13	16	14	14	15	15	..	43	119
Pfeifer (18)	18	16	17	19	18	16	17	17	18	15	83	171
DuPont, F. E. (17)	13	16	12	13	13	18	14	10	13	14	60	138
Pennell (16)	9	15	11	12	12	17	11	14	11	16	69	128
Orleman (16)	13	9	13	12	13	11	10	16	14	13	64	124
Johnson, F. R. (17)	16	12	11	11	15	17	16	12	16	16	77	142
Henry (16)	15	16	14	17	12	18	14	15	14	18	79	153
Gran (18)	17	19	15	20	17	18	19	17	16	16	86	174
Wentz (18)	14	19	15	15	12	14	9	16	15	15	69	144
Lamb (18)	13	17	15	15	18	16	14	18	12	17	77	155
Shinn (18)	12	15	17	17	14	16	15	15	12	13	71	146
Ivins (18)	18	12	13	17	17	12	15	18	20	19	84	161
Young, A. W. (18)	13	14	19	16	17	19	17	18	12	17	86	162
Bates, B. H. (18)	14	18	11	12	16	13	17	16	..	..	117	
Cordery (18)	12	14	18	19	19	16	18	14	16	80	162	
Severn (18)	18	18	16	18	17	15	17	15	17	16	83	170
Davis (18)	12	16	15	15	17	16	15	16	14	13	74	149
Baughman (17)	10	15	11	15	9	11	12	17	13	13	76	126
James (16)	13	17	17	15	12	13	15	17	14	15	74	148
Owens (17)	15	18	18	16	17	17	16	18	13	17	81	165
Crowhurst (16)	15	17	14	14	14	17	16	14	11	14	72	146
Wilson (16)	..	11	12	15	14	16	19	19	17	14	85	137
White (17)	..	9	13	10	16	16	15	17	14	78	112	
Powers (18)	..	9	16	19	5	..	..	..	..	..	39	
Darby (17)	..	12	9	12	9	..	..	..	..	..	42	
Raymond (16)	..	14	13	16	15	13	16	73	87			
Muller (17)	..	16	16	17	16	17	20	86	102			
Paul (17)	..	13	15	16	8	11	17	67	80			
Johnson, W. (17)	..	20	12	16	12	12	72	72				
Tomlin (18)	..	18	17	16	..	..	..	..	51			
Wickes (11)	..	13	12	15	13	16	69	69				
Roberts (16)	..	5	8	8	11	12	44	44				
Stevens (16)	..	13	10	16	13	17	69	69				
Money (16)	..	12	13	11	..	..	..	..	36			

EWING STARS IN KEYSTONE SHOOT

Rising Sun Gunner Wins Amateur Handicap and Two Other Trophies.

DAVID A BIG WINNER

Philadelphian Makes Best Total Score for Two Days—Sousa at the Traps.

J. Willet Ewing, of Rising Sun, Md., proved the star of the two-day tournament of the Keystone Shooting League, held at Holmesburg Junction, and the way he cleaned up prizes yesterday made local trapshooters nervous. As a starter, Ewing won the Keystone Shooting League Handicap, representing the amateur championship by breaking 91 of his quota of 100 targets, thereby capturing \$25 and a silver cup donated by P. F. DuPont, F. C. Bissett, of South River, N. J., being second with 90, getting a silver pitcher, and A. B. Richardson third with 89, thus landing a trophy donated by an Independent Gun Club member. Ewing also won second prize in the preliminary handicap, after shooting off a tie with Thomas Tansey, of Philadelphia, and S. H. Shinn, of Atlantic City. For this he receives a silver pitcher. In addition Ewing was second high gun of the day with 172 and captures \$15.

H. L. David, of this city, was another big winner yesterday, and his work for the two days was about as brilliant as has ever been seen in this city, considering the classy field in which he was entered. He won the Hotel Hanover cup for the best average of the tournament by smashing 342 of his quota of 400 targets, breaking 173 on Tuesday, and winding up yesterday with 169. Besides David won the "Motor Print" trophy for the special high general average for the two days. W. E. Crane, of Hammonton, N. J., was second with 340, and gets \$10, and H. I. Hess, of Nanticoke, Pa., third with 339, for which he receives \$7.

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EWING STARS IN SHOOTING TOURNEY

Maryland Gunner Walks Away with Majority of Prizes at Keystone League Event.

DAVID A BIG WINNER

J. Willet Ewing, of Rising Sun, Md., proved the star of the two-day tournament of the Keystone Shooting League, held at Holmesburg Junction, and the way he cleaned up prizes yesterday made local trapshooters nervous. As a starter, Ewing won the Keystone Shooting League handicap, representing the amateur championship, by breaking 91 out of his quota of 100 targets, thereby capturing \$25 and a silver cup donated by P. F. DuPont, F. C. Bissett, of South River, N. J., being second, with 90, and A. B. Richardson third with 89, thus landing a trophy donated by an Independent Gun Club member. Ewing also won second prize in the preliminary handicap, after shooting off a tie with Thomas Tansey, of Philadelphia, and S. H. Shinn, of Atlantic City. For this he receives a silver pitcher. In addition Ewing was second high gun of the day with 172 and captures \$15.

H. L. David, of this city, was another big winner yesterday. He won the Hotel Hanover cup for the best average of the tournament by smashing 342 of his quota of 400 targets, breaking 173 on Tuesday and winding up yesterday with 169. Besides David won the "Motor Print" trophy for the special high general average for the two days. W. E. Crane, of Hammonton, N. J., was second with 340, and gets \$10, and H. I. Hess, of Nanticoke, Pa., third with 339, for which he receives \$7. Again John Philip Sousa was the center of interest, and every time he shot he was surrounded by an admiring throng. He was more than once applauded for sensational "kills."

Mink carried off the two-barrel event with 51 straight and won a handsome Fox gun, William Kahler capturing the Hunter vase with a score of 28 without a miss. Kahler and Buckwalter tied for the moose head, the prize for doubles, but as yet no disposition has been made of the trophy, which will probably be decided at some future shoot. The low general average prize for the two days, \$4, was won by J. H. Lewis, of Reading, Pa.

Sousa Won Handicap.

Pinehurst Tournament.

PINEHURST, N. C.—The second annual midwinter handicap target tournament was held at Pinehurst on Jan. 21, 22 and 23, under the auspices of the Pinehurst Country Club.

The first day was devoted to sweepstake events, of which there were ten, each at 15 targets, \$1.50 entrance. It was more of a practice day, preliminary to the more serious contests.

On the second day five 15-target events, \$1.50 entrance, preceded the Preliminary Handicap, at 100 targets, \$10 entrance, handicaps 16 to 23yds., high guns, \$75 added to the purse. In addition to first money, the winner received a trophy presented by the Pinehurst Country Club. The winner was Mr. Charles Nuchols, of Charlotte, N. C. He tied with Dr. J. H. Dreher, of Wilmington, on 90, and won in the shoot-off by a score of 24 to 21.

The totals in the 75 target-events were as follows:

Upton	73	Todd	61
Young	70	Harrison	61
Newcomb	69	Gibbs	60
Nuchols	68	Hinds	60
Boylan	68	Powell	60
Rogers	68	Bushee	60
Leahy	69	Tyler	60
Moffatt	67	Hostetter	60
Allan	65	Sprouls	59
Stockley	66	Sousa	59
Baskerville	66	Dana	58
Willis	66	Lyon	56
Dreher	65	G V Taylor	56
Edwards	65	Penny	55
Lee	64	Welling	54
Johnson	64	J E Taylor	54
Culver	64	Church	53
Billings	63	Burgess	48
Clayton	63	Pooley	45

The scores of the Preliminary Handicap follow:

AMATEURS.

Chas Nuchols, 18	90	P H Powell, 19	81
J H Dreher, 17	91	J C Todd, 16	80
W D Hinds, 17	89	H L Lee, 20	80
D A Upton, 20	88	A Lyon, 18	80
G L Young, 21	87	E V Edwards, 18	79
H D Gibbs, 19	86	J A Sprouls, 18	77
D T Leahy, 18	86	C W Billings, 18	76
C H Newcomb, 20	85	G W Penny, 17	75
F W Reynolds, 18	85	Dr J I Johnson, 18	74
F W Moffatt, 19	84	D H Hostetter, 17	76
T S Baskerville, 19	84	I C B H Dana, 17	73
E E Boylan, 18	84	J E Taylor, 17	72
C Clayton, 16	83	C A Lockwood, 18	70
Dr D L Culver, 19	83	J P Sousa, 16	69
A R Allan, 19	82	E R Pooley, 16	69
R B Stockley, 19	82	E E Bushee, 17	68
E S Rogers, 19	82		

PROFESSIONALS.

F Gilbert, 22	94	G L Lyon, 20	85
H Money, 21	93	T A Marshall, 19	84
G Ward, 20	91	W B Darton, 21	84
J A R Elliott, 21	90	G G Maxwell, 21	80
F E Butler, 17	89	J T Skelly, 19	79
E H Storr, 20	88	H S Welles, 20	72
A M Hatcher, 20	88	J R Taylor, 21	71
T H Keller, Jr, 19	87		

On the third day the principal event of the tournament, the Midwinter Handicap, was preceded by five 15-target events, in which totals were made as follows:

Olds	72	V Taylor	60
Newcomb	71	A Lyon	59
Rogers	71	Johnson	59
Upton	71	Baskerville	59
Hinds	70	Boylan	58
Lee	69	J E Taylor	59
Nuchols	69	Tyler	58
Edwards	68	Sproul	58
Culver	67	Gibbs	57
Stockley	66	Billings	56
Allan	65	Bushee	56
Moffatt	64	Todd	55
Lockwood	64	Dana	55
Dreher	63	Harrison	54
Powell	63	Sousa	52
Penny	63	Church	52
Willis	62	Pooley	52
Clayton	62	Welling	44
Keller	60	Burgess	41

The Midwinter Handicap had conditions as follows: 100 targets, \$15 entrance, handicaps, 16 to 23yds., high guns, \$125 added to the purse. In addition to first money, the winner received a trophy presented by the Pinehurst Country Club.

The event was won by Mr. Harry T. Edwards, of Union City, Tenn., after shooting off a tie for first on a total of 92, with Mr. R. G. Stockley, of Wilmington, N. C., in which he scored 21 to Mr. Stockley's 20. Messrs. C. W. Billings and E. W. Reynolds tied on 91 for second place. The professional part of the competition showed Messrs. Fred Gilbert and J. A. R. Elliott in the lead with 94 each. The high average percentages, amateur, were as follows: First, J. S. Olds, Chicago, 95.6; second, C. Newcomb, of Philadelphia, 94.6; third, D. A. Upton, Cleveland, 94 per cent. Professionals: First, W. B. Darton, 96.2 3 per cent.; second, George L. Lyon, 95.1-3; third, Fred Gilbert, 94.1-3 per cent.

In each handicap, the 100 targets were shot in strings of 25. The first column of figures shows the distance handicap:

AMATEURS.

	Yards.	Total.
H T Edwards	18	92
R G Stockley	19	92
C W Billings	18	91
E W Reynolds	18	91
A W Church	16	90
T S Baskerville	19	89
H L Lee	19	88

D A Upton	21	21	23	23	20	87
J S Olds	22	18	23	22	22	86
Dr D L Culver	19	23	22	21	20	86
D T Leahy	19	20	22	21	23	86
P H Powell	19	22	20	20	23	85
E E Boylan	18	23	21	19	21	84
Chas Nuchols	20	20	22	21	21	84
A Lyons	18	19	22	22	20	83
J P Sousa	16	19	22	22	20	83
Cooke Clayton	18	21	23	18	20	82
J E Taylor	17	18	22	18	23	81
A R Allan	19	18	22	23	18	81
J H Dreher	19	22	20	20	19	81
F W Moffatt	19	18	22	20	20	80
J A Sproul	19	18	22	20	20	80
H D Gibbs	19	19	23	17	18	77
E S Rogers	19	21	17	19	19	76
W D Hinds	19	20	21	17	17	75
C A Lockwood	18	17	17	19	20	73
C W Penny	17	22	13	20	17	72
Dr J I Johnson	18	19	21	17	12	69
E E Bushee	17	15	19	19	14	67
D H Hostetter	17	16	20	16	18	66
Leonard Tufts	16	15	15	15	13	58

PROFESSIONALS.

Fred Gilbert	23	24	25	22	23	94
J A R Elliott	21	23	23	25	23	94
A M Hatcher	20	23	23	23	23	92
T A Marshall	19	22	23	22	23	90
H A Wells	19	21	23	22	23	89
T H Keller, Jr	19	21	10	24	24	88
G W Maxwell	21	22	22	19	23	86
J R Taylor	21	18	20	23	24	85
J T Skelly	19	22	21	21	21	85
W B Darton	21	20	22	20	23	85
Harold Money	22	22	18	23	21	84
Guy Ward	21	21	22	20	20	83
Walter Huff	20	20	20	22	21	83
F E Butler	17	19	20	21	20	80
E H Storr	20	20	19	21	18	78



MR. JOHN PHILIP SOUSA—
Winner Country Club Cup in Monday's Trap
Shooting Tournament.

Mr. Sousa the Winner.

John Philip Sousa was the winner of the weekly trap shooting tournament, shot on a scratch basis, leading the field with a fast eighty-three, J. Cushing Todd of Newburyport, second in eighty-one.

I. C. Bates Dana of Great Barrington, was third in seventy-seven; C. A. Lockwood of Brooklyn, fourth in seventy-five and L. C. Hopkins also of Brooklyn, fifth in fifty-seven.

ANALOSTAN GUN CLUB

Washington, D. C.—The Analostan Gun Club held its regular shoot on Saturday, April 10. The wind blew great guns out of the northwest, right in the teeth of the shooters, and it was so cold that many of the regulars were afraid to venture out for fear of pneumonia. Those present were so bundled up that they looked like they had just got in from the North Pole. However, a few of the faithful were on deck. John Philip Sousa, the distinguished musician, was present and did some good shooting with that prize gun of his. He wound up his string for the afternoon by only missing 8 out of 75, scoring his last 15 straight and 9 out of his last 10. In the evening the boys all gathered around the stove at "Uncle Billy" Wagner's, and there, among his old cronies, Mr. Sousa related a number of anecdotes well worth listening to. Mr. Sousa is taking a good rest. He finished the season with his famous band in November and will not start out again until August. He is now on his way to Hot Springs, Ark., where he will remain until the Southern Handicap at Nashville, which he expects to attend. He will also attend the Grand American Handicap and the Eastern Handicap at Buffalo. His friends here are all glad that he can take this rest. During the past seventeen years, and since he left Washington, he has conducted 8,000 concerts, written six operas, two novels and over 200 pieces of music.

Gus Lohr, president of the Eastern Branch Gun Club, was with us and shot a good gait. He scored 42 out of 50. We never saw him shoot snappier or with more precision. He is credited with being a bad man in the wind or rain. Arthur Varela, also of the Eastern Branch club, attended. He is a nephew of Mr. Sousa and was, of course, proud of his uncle's work.

In the club contests "Uncle Billy" Wagner led with 18 out of 20. Good work considering the conditions. Following are the scores made in that event: Wagner 18, C. S. Wilson 17, Miles Taylor 17, Sunshine 14, Dr. Cobey 14, C. B. Wise 13, Buckwalter 13, Willis 10.

Below are the results recorded during the afternoon:

	Sh. at Bk.	Sh. at Bk.
Sousa	140	104
Barnes	100	69
Buckwalter	100	53
Varela	100	49
Wagner	95	69
M. Taylor	80	62
Wise	80	36
Cobey	75	53
C. S. Wilson	50	39
Lohr	50	42
Sunshine	50	34
Willis	50	27
Green	30	17
Perkins	20	11

MILES TAYLOR, Secy.

No. American
4/1/09

**Professional and
AMATEUR, FIRST
IN KEYSTONE SHOOT**

Rising Sun, Md., Contestant
Wins Handicap Cup and
Other Prizes.

DAVID HIGH FOR 2 DAYS

Lester M. German and Sim
Glover Set Pace for
Professionals.

By breaking 91 out of 100 targets, Willett Ewing, of Rising Sun, Md., carried off premier honors and the leading prizes in the closing events of the Keystone Shooting League two-days' tournament at Holmesburg Junction, yesterday.

Willett's shooting was a big surprise all the way through the two days' events, and aside from winning the Handicap Cup, he also received \$25 in cash and \$50 in the sweepstakes events. He also won second place in the preliminary handicap, shooting off the tie of the day before with Shinn and Tansey, yesterday morning, and breaking 18 out of 20 clay pigeons.

The highest fifteen scores in both days' events of 400 targets follow: H. L. David, Philadelphia, 342; W. E. Crane, Hammonton, N. J., 340; L. S. German, Aberdeen, Md., 339; H. I. Hess, Nanticoke, Pa., 339; Willett Ewing, Rising Sun, Md., 338; Sim Glover, New York, 336; George S. McCarty, Philadelphia, 335; Charles E. Mink, Philadelphia, 334; William Foord, Wilmington, Del., 333; John Saunders, Albany, N. Y., 332; W. S. Severn, Philadelphia, 329; A. B. Richardson, Dover, Del., 328; Steve Van Allen, New York, 327; Frank M. Eames, Philadelphia, 327; W. B. Darton, Portland, Me., 327.

For the second consecutive day the amateurs showed better form than the professionals, and in the contest for the Hanover Cup, high average for the two days, H. L. David, of this city, led the entire field. Landis shoots under the name of Butch Landis, and from the twenty-yard mark he managed to break 342 of his 400 targets. He also won the Motor Print trophy, which was donated for high general average.

Lester M. German, Aberdeen, Md., led the professionals, with 339 out of 400, and Sim Glover, of New York, was second, totaling 336.

The long run prize, use of two barrels, was won by Charles Mink, of this city, his best run being 51. H. A. Buckwalter, of Royersford, Pa., and H. A. Kahler, of this city, tied in the contest for the (Hinds) moosehead trophy, but the former purchased the Philadelphia's half interest in the prize.

Bandmaster John Philip Sousa shot through the program again, and broke 155 out of his allotment of 200 clay birds.

Yesterday's scores follow: Welles, 153; Piercy, 153; Richardson, 171; Darton, 164; Fanning, 151; L. R. Lewis, 126; Tansy, 156; Eames, 158; Butler, 147; Pratt, 146; German, 172; McCarty, 165; Glover, 166; Foord, 154; Stevens, 161; Elliott, 134; Appgar, 159; Newcomb, 169.

Hess, 169; Mink, 160; Keller, 151; Billings, 156; Hammond, 153; Van Allen, 165; Bissett, 173; Landis, 169; Wolstencroft, 153; Buckwalter, 29; Ewing, 172; Sanders, 162; O'Donohue, 161; Kennedy, 157; Hinds, 145; Wiedebusch, 170; Watson, 148; Moffett, 166; Hamlin, 145; H. L. Brown, 154; Sidebotham, 152; Appleton, 167; Eyre, 146; Firth, 143; Sousa, 155; Meehan, 158; J. H. Lewis, 134.

Beattie, 143; Forde, 147; Schwarz, 162; Ocheltree, 131; Patrick, 131; Cook, 132; Anderson, 147; F. W. Mathews, 162; Perry, 108; Ringgold, 138; Gaskill, 134; A. B. McCarty, 132; Kollock, 143; W. H. Mathews, 156; E. E. Bates, 164; E. L. Willson, 108; Cooper, 119; Pfeleger, 171; P. F. Du Pont, 138; Pennell, 128; Orleman, 124; E. R. Johnson, 142; Henry, 153; Crane, 174; Wentz, 144; Lamb, 158; Shinn, 146; Ivins, 161; N. W. Young, 162; B. H. Bates, 117; Cordery, 162.

Severn, 170; Davis, 149; Baughman, 126; James, 148; Owens, 165; Crowhurst, 146; Wilson, 137; White, 112; Powers, 59; Darby, 42; Raymond, 87; Miller, 102; Paul, 80; W. R. Johnson, 72; Tomlin, 51; Wickes, 69; Roberts, 44; Stevens, 69; Money, 36.

From **AMERICAN**
Address **Boston, Mass.**
Date

PHIL SOUSA TO SHOOT.
CANANDAIGUA, June 18.—John Philip Sousa will be one of the distinguished marksman to participate in the tournament of the Canandaigua Sports registered shoot on Friday. The master is a very clever shot.

AVERAGE SHEET THE INTERSTATE ASSOCIATION

Tournament of _____ City _____ Date _____

Day	Event No. 1	Event No. 2	Event No. 3	Event No. 4	Event No. 5	Event No. 6	Event No. 7	Event No. 8	Event No. 9	Event No. 10	Event No. 11	Event No. 12	Event No. 13	Event No. 14	Event No. 15	Total Number Shot at	Total Number Broke	Percentage Made	
NUMBER OF TARGETS.	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20				
Monday June 22	Did not get to shoot.																		
Tuesday June 23	14	16	15	14	15	12	17400 sum of two 13 warts. Double rise targets										120	86	
Wednesday June 24	18	17	17	10	13	11											120	86	
Thursday June 25	14	16	15	17	13	This is the Grand American Handicap										100	75		
Friday June 26	13	15	12	11	8	9	11	13	14	12	Amateur Championship					200	118		
																540	365	67 3/5%	

Record of John Philip Sousa
 as per Cashier sheet at the
 Grand American Handicap
 Tournament held at Columbus,
 Ohio, June 22 to 26-1908

E. Fred Shaner
 Asst. Manager.

THE INTERSTATE ASSOCIATION
 OFFICE OF TRAP SHOOTING
 200 N. 10th St. Columbus, Ohio

DIRECTORS:
 J. T. SKELTON, Vice President
 A. M. DUNSTON
 A. C. BARRELL, Treasurer
 J. HOWARD MARLIN

286

ASSOCIATION SHEET

| Event No. |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| Event |
| No. |
| Score |

Handwritten notes and signatures, including names like 'James R. Barnes' and 'Elmer E. Shaner'.

SUBSCRIBERS.

- United Lead Company,** 100 William Street, New York. Manufacturers of Tatham Chilled Shot.
- Union Metallic Cartridge Co.,** Bridgeport, Conn. Manufacturers of Shells, Loaded Ammunition, Metallic Cartridges, etc.
- E. I. du Pont de Nemours Powder Co.,** Wilmington, Del. Manufacturers of Dupont, Hazard, "Infalible," "New E. C. (Improved)" and "New Schultze" Shotgun Smokeless Powders.
- Remington Arms Company,** Ilion, N. Y. Agency: 315 Broadway, New York City
- Bunter Arms Company,** Fulton, N. Y. L. C. Smith Hammerless and Ejector Guns.
- Winchester Repeating Arms Co.,** New Haven, Conn. Winchester Factory Loaded Shells, Ammunition, Repeating Shot Guns and Rifles.
- Parker Bros.,** Meriden, Conn. Manufacturers of the Parker Gun.
- The Marlin Fire Arms Co.,** Manufacturers of Repeating Rifles, Repeating Shot Guns, etc.
- The Peters Cartridge Co.,** Cincinnati, Ohio. Manufacturers of Empty and Loaded Shells, Metallic Cartridges, etc.
- Chamberlin Cartridge & Target Co.,** Cleveland, O. Manufacturers of Blue Rock Targets and Trap, Target Trap, etc.
- Lefever Arms Company,** Syracuse, N. Y. Mfs. Lefever Ejector & Non Ejector Guns; Ideal Gun Cleaners and Bicycle Chains.
- The Austin Cartridge Company,** Cleveland, O. Manufacturers of Empty and Loaded Shotgun Ammunition.
- American Powder Mills,** Boston, Mass. Manufacturers of the well-known "Dead Shot" Powder.
- Dickey Bird Target and Trap Co.,** Kansas City, Mo. Manufacturers of Dickey Bird Targets, Dickey Bird Automatic Trap, etc.
- A. H. Fox Gun Company,** Philadelphia, Pa. Makers of "The Finest Gun in the World."

ELMER E. SHANER, Secretary-Manager.

Pittsburg, Pa., July 22, 1908.

Mr. John Philip Sousa,
 Astor Court Building,
 New York, N. Y.

Dear Sir:-

I beg to acknowledge receipt of the copy of the "Boston Belle" which Mr. James R. Barnes forwarded me at your request and for which Please accept my thanks.

I inclose you herewith a schedule of the scores made by you at the Grand American Handicap tournament held at Coulmbus, Ohio, June 23 to 26. These are what you asked me for.

Again thanking you for the Music, I remain,
 Yours respectfully,

Elmer E. Shaner

DECEMBER 19, 1909

HOOTING TITLE GOES TO M'CARTY

Quaker Amateur Breaks 96 Out of 100 Bluerocks.

FOORD FINISHES SECOND

Weather Conditions Mar Event at N. Y. A. C. Traps—Elliott High Gun Among Professionals.

Under the most trying weather conditions that trap shooters have been called upon to face in years G. S. McCarty of the Keystone Shooting League of Philadelphia won the amateur championship of the United States by breaking 96 out of a possible 100 bluerocks at the Travers Island traps of the New York A. C. yesterday. The Quaker marksman did exceptionally fine work, returning three full strings of 25 and one card of 21 targets. It was in the morning shoot that McCarty missed his blue rocks. At that session a light rain was falling, a haze was hanging over the Sound and every now and then the blue rocks were whirled into seemingly impossible angles by a cold northeast wind.

Under the conditions it was astonishing that the Keystone representative did so well. Other famous gunners fell down badly in the morning hours, notably John H. Hendrickson of the Bergen Beach Gun Club, winner of the title in 1905, who missed ten of the little clay pigeons. Hendrickson did better in the afternoon, as he missed only one target.

W. M. Foord of Wilmington, Del., a member of the Wawasset Gun Club, who won the championship in 1906, finished second, with a card of 95. He shot consistently throughout the day, breaking strings of 23, 25, 23 and 24. Dr. C. Culver of the Jersey City Gun Club took third prize. This marksman in the morning had a high card of 48 for the first 50 targets. After luncheon Dr. Culver did not do so well, breaking 22 and 23, which gave him the grand total of 93.

Considering the weather there was an exceptional field of gunners at the traps. One hundred and twenty marksmen reported, and all but twelve professionals competed for the amateur title. In the lists there was one woman and one sturdy built youngster in knickerbockers, who bravely stood on the firing line. The lad was the fourteen-year-old son of Dr. Betts of Newark. He had the satisfaction of returning 64, the same score as the doctor.

Mrs. G. W. Butler of Troy, was the woman who tried for the amateur title. She started well with a score of 21, but the conditions were such that her aim became poorer with each string, and her cards were 19, 18 and 16, which gave her a total of 74.

John Philip Sousa, the composer, also was one of the competitors. The bandmaster did not do particularly well, returning a card of 54. D. A. Upson, the Cleveland marksman, who won the practice shoot on Thursday, fell down yesterday. His total was 87. Dr. Gleason of Boston, who won the championship in 1907, did not defend his title yesterday.

J. A. R. Elliott of Brooklyn was the high gun among the professionals. There also were two special events for silver plates after the championship event. One was taken by G. J. H. Hendrickson of Brooklyn, and the other by G. H. Kahler of Philadelphia. Each had full cards of 25. The scores:

AMATEUR CHAMPIONSHIP—100 TARGETS.			
Name and club.	Strings of 25.	Total.	
G. S. McCarty, Keystone S. L.	25	21 25 25—96	
W. M. Foord, Wilmington, Del.	24	25 23 24—93	
Dr. D. L. Oriver, J. City G. C.	24	24 22 23—93	
G. B. Saunders, Albany, N. Y.	23	22 24 23—91	
F. A. Hodgman, N. Y. A. C.	21	24 23 23—91	
D. W. Moffett, Crescent A. C.	21	25 23 22—91	
D. A. Herold, Sunbury, Pa.	21	25 23 24—90	
F. Hall, New York A. C.	21	22 23 24—90	
C. L. McClure, North River G. C.	19	25 23 23—90	
C. Gibson, Cartaret G. C.	20	23 24 23—90	
L. E. Mallory, Jr., Bradford, Pa.	24	23 21 22—90	
G. G. Stephenson, Jr., Cres. A. C.	23	24 20 22—88	
J. H. Hendrickson, Bergen Beach	20	24 20 25—89	
T. D. Hackett, Atlantic City	21	22 23 22—88	
E. E. Gardner, Orange, N. J.	23	20 20 22—88	
H. Kahler, Philadelphia	23	20 22 24—87	
G. L. Lyon, New York A. C.	19	22 24 24—87	
G. F. Pelham, New York A. C.	16	23 24 24—87	
D. A. Upson, Cleveland, Ohio	19	22 21 25—87	
J. S. S. Remsen, Crescent A. C.	23	22 21 19—87	
B. F. Smith, Boston, Mass.	22	22 21 22—87	
M. J. Sortor, Englewood, N. J.	21	24 21 21—87	
F. B. Stephenson, Crescent A. C.	22	21 21 22—86	
F. Groesbeck, North River	19	22 22 23—86	
W. J. Brennan, North River A. C.	23	20 20 20—86	
G. S. K. Remsen, Crescent A. C.	22	20 21 23—86	
J. G. Ropes, Bergen Beach	22	20 21 23—86	
D. Held, New York A. C.	22	20 21 23—85	
W. Ethling, Atglen, Pa.	22	20 21 22—85	
E. M. Hurd, Albany, N. Y.	23	18 21 21—85	
G. H. Plency, Jersey City G. C.	20	21 21 23—85	
A. C. Bostwick, N. Y. A. C.	21	24 19 21—85	
C. W. Billings, N. Y. A. C.	19	22 21 23—85	
W. Simonson, Port Washington	24	22 17 21—84	
G. E. Crater, Bergen Beach	19	23 21 21—84	
W. H. Matthews, Trenton, N. J.	24	21 20 19—84	
R. W. Butler, Troy, N. Y.	16	23 23 21—83	
R. Dercangle, unattached	19	19 24 21—83	
H. P. Herman, unattached	20	21 17 23—83	
G. Bechtel, Fox Hill	10	22 20 22—83	
H. D. Bergen, Bergen Beach	20	21 20 22—83	
F. A. Stone, Amityville, L. I.	19	22 20 22—83	
F. A. Schauflier, Bergen Beach	24	20 22 17—83	
F. Trux, North River G. C.	21	21 20 21—83	
R. M. Owen, N. Y. A. C.	24	15 23 20—82	
C. DeQuillfeldt, Amityville, L. I.	21	21 18 22—82	
E. Cordery, Hammondon, N. J.	21	20 20 21—82	
A. R. Allan, Montclair, N. J.	22	24 19 16—81	
A. Hell, Penna. G. C.	14	23 21 23—81	
H. W. Dryer, Bergen Beach	21	18 22 20—81	
T. W. Lydecker, Englewood, N. J.	22	20 18 21—81	
E. E. Englert, Atglen, Pa.	20	19 20 19—79	
M. V. Lenane, New York A. C.	21	23 21 14—79	
O. C. Grinnell, Jr., N. Y. A. C.	19	22 19 19—79	
F. Wagner, Bradford, Pa.	19	18 19 23—79	
F. O. Roberts, Troy, N. Y.	21	19 18 21—79	
C. D. Henline, Crescent A. C.	21	21 16 21—79	
C. A. Lockwood, Bergen Beach	16	20 23 20—79	
J. Martin, Montclair, N. J.	20	19 19 20—78	
C. E. Gregory, Danbury, Conn.	18	19 10 22—78	
J. Perry, unattached	21	20 17 17—78	
M. Edgarton, Boston	21	21 19 18—78	
T. J. O'Donohue, Jr., N. Y. A. C.	17	22 19 19—77	
H. Voorhees, Bergen Beach	14	17 24 22—77	
A. Von Dusen, unattached	16	23 16 22—77	
C. Schreyvogel, North River	19	18 20 20—77	
W. W. Peabody, Jr., Cres. A. C.	26	20 18 19—77	
B. H. Bates, Ridgetown, N. J.	18	22 18 18—76	
A. D. Tunis, unattached	20	20 18 18—76	
F. W. Strater, Bergen Beach	21	21 17 17—76	
T. Lenane, Jr., New York A. C.	20	23 17 16—76	
H. B. Tutthill, Chester, N. Y.	17	15 23 21—76	
J. Dey, New York A. C.	20	19 23 19—75	
H. M. Booth, unattached	20	21 16 18—75	
T. McCahill, Amityville, L. I.	15	19 21 20—75	
W. E. Crane, Hammondon, N. J.	17	19 18 21—75	
W. Baldwin, unattached	17	19 18 21—75	
W. J. Elias, N. Y. A. C.	19	17 16 23—74	
H. M. Brizham, Crescent A. C.	19	21 15 19—74	
J. M. Waterhouse, unattached	18	22 17 17—74	
Mrs. G. W. Butler, Troy, N. Y.	21	19 18 16—74	
M. W. Wynne, Bergen Beach	17	18 19 20—74	
W. H. Ryder, Bergen Beach	17	18 17 22—74	
A. Lindley, Newark, N. J.	13	22 19 19—73	
W. J. Slumson, unattached	14	24 15 20—73	
E. M. Hearty, Albany, N. Y.	18	22 16 16—72	
D. T. Leahy, Crescent A. C.	18	17 16 20—71	
J. W. Hetherington, unattached	15	18 18 18—71	
J. J. O'Donohue, Fox Hills	17	11 21 22—71	
J. A. Henderson, Bergen Beach	21	13 21 15—70	
B. Thaw, Jr., Pittsburg, Pa.	16	17 17 19—69	
J. K. Smith, Boston, Mass.	19	16 16 16—69	
C. Thomas, unattached	22	15 15 16—68	
W. H. Pratt, Crescent A. C.	22	15 14 13—68	
R. Cobden, New York A. C.	12	19 14 13—68	
R. Young, unattached	21	19 14 13—68	
F. S. Goodwin, unattached	16	19 19 12—66	
F. Betts, Newark	22	15 12 15—64	
D. Betts, Newark	15	16 16 17—64	
A. E. Hendrickson, Crescent A. C.	14	14 21 14—63	
W. Julian, unattached	12	11 16 17—56	
J. P. Sousa, New York A. C.	15	14 19 16—54	
C. Seymour, Bergen Beach	17	11 12 9—49	

PROFESSIONAL SHOOT—100 TARGETS.			
J. A. R. Elliott, Brooklyn	24	25 25 24—98	
L. German, Aberdeen, Md.	25	25 22 25—97	
N. Angra, New York	23	24 23 24—93	
H. S. Welles, New York	22	23 23 24—92	
H. H. Stevens, New York	22	22 22 24—90	
T. H. Keller, Jr., New York	18	23 24 21—89	
J. S. Fanning, New York	24	22 22 21—89	
J. Skelly, New York	19	25 22 22—88	
S. Glover, New York	23	25 25 24—87	
G. Maxwell, Holstein, Neb.	19	20 23 23—85	
H. L. Brown, New York	21	23 17 18—82	
F. E. Butler, New York	12	20 17 21—70	
A. Colburn, New York	13	11 17 16—47	

THE SUN.

M'CARTY CHAMPION SHOOTER

PHILADELPHIAN WINS AT TRAVERS ISLAND TRAPS.

Record of 96 Out of 100 Tied Under Adverse Conditions—Foord of Wilmington Second, One Target Behind—J. A. R. Elliott Does Great Work.

Under wretched weather conditions—snow, sleet, rain, slush and dim light—the National Amateur trap shooting championship of America at clay birds took place yesterday at Travers Island under the auspices of the New York A. C. The conditions were 100 clay targets at 16 yards rise, shot in rounds of twenty-five, and a splendid string of 105 of the foremost marksmen in the United States competed. This was a record in itself.

After the last clay went scoting into the Sound it was found that George S. McCarty of the Keystone Shooting League of Philadelphia was the winner with a grand total of 96. It tied the record made by D. A. Upson of Cleveland, Ohio, in the preliminary race on Thursday, but owing to the conditions the work of McCarty was a trifle more meritorious. In the forenoon when the first fifty was trapped the wind was strong and the traps were exceedingly swift, two things perhaps which prevented the Quaker from returning a perfect score for the century.

McCarty went up for his first round full of confidence and shattered the twenty-five straight. The second set of traps in front of the clubhouse has a peculiar light contrast, which proved unlucky for the Philadelphian, for he missed four. When the clay rock flew the eye met the shade of land, sky and water and a puzzling dark shadow from the Glen Island trees made the breaks exceedingly difficult. None of the critics regarded McCarty's chances worth notice then after the second round, but he pulled himself together in rare shape for the last fifty, making a clean break, which sent his total to the winning figure of 96. This earned him the championship cup and a gold fob into the bargain.

The winner shot with a long single barrel gun, and being a man over 6 feet he cut quite an imposing figure as he stepped up to the traps. In national events he is hardly known to fame, but he broke 93 in the preliminary, and he won the preliminary in the Pinehurst, N. C., shoot last January. He holds membership in the famous Pale Faces G. C. of Boston, Mass.

Second prize was won by W. M. Foord of the Wawasset Gun Club of Wilmington, Del., with a total of 95, making the same figure as Dr. Gleason of Boston when he made the record last year. Foord won the event in 1906 and was third last year. He made 94 in the preliminary on Thursday. Third prize fell to Dr. Le Roy Culver of the Jersey City Gun Club, with a total of 93. D. A. Upson, who won the preliminary on Thursday with 96, was no better than nineteenth, with a total of 87. He used a gun worth \$1,000 and constructed with a scientific rib sight, but evidently it failed in the crucial test yesterday. Dr. Gleason, last year's winner, was an absentee.

Fourth place fell to J. B. Saunders of Albany, N. Y., with a total of 92, and next came Fred Hodgman of the New York A. C., with 91, and this was the best showing made by a member of the "winged foot." He wears glasses and was at a disadvantage in the weak light. In the matter of scoring the Crescent A. C. tied the New York A. C. for F. W. Moffett of the former club rolled up a tally of 91.

A notable coincidence was the score of 87 made by G. Fred Pelham of the New York A. C. In last year's championship he made the same figures. G. L. Lyons, also of the New York A. C., of whom big things were expected, being a wearer of glasses was bothered by the poor light and he retired with the same score as Pelham.

Another notable incident was that a father and son took part in the match. They were Dr. Betts of Newark, N. J., and his fifteen-year-old son Edwin, who shot in knickerbockers and long stockings. The younger Betts is a stockily built chap and handles a firelock better than many a man or riper years, and though he did not figure among the front brigade he showed that he will be heard from when he grows older. Both Bettses made scores of 64.

Mrs. G. W. Butler of Troy, N. Y., appeared more at ease yesterday than in the preliminary on Thursday and her work was decidedly better. Wearing a gray sweater with cartridge belt she paid little attention to the weather and tripped gaily along to the traps. In the first round she broke 21 and in her second 19. In the third she made 18, and her fourth round was poor, being only 16, making 74 in all, or an improvement of 7 on her score in the preliminary.

John Philip Sousa for once laid down the baton for the gun, but with the instrument of death he was not quite so effective. He shot as a representative of the New York A. C. and cracked 54 out of the hundred.

Thirteen professionals were there, the high score and prize going to J. A. R. Elliott with the fine total of 98. In his second and third rounds he had clean breaks; that is, he shot 50 straight. Close on his heels was Lester German of baseball fame with a total of 97, and he broke 50 straight in his first two rounds. Harry H. Stevens did a good day's work by breaking 90, and besides he was the official score keeper. In between his work at the tally sheets he raced to the traps to shoot and raced back again to straighten out the tally of the amateurs, along with being the general information bureau. The amateurs and professionals finished in the following order:

Daily Eagle

JAN 10 1909

CRESCENT MARKSMEN SECURE GOOD LEAD

Defeat N. Y. A. C. by 28 Targets in First Leg of Big Inter-club Shoot.

HIGH SCORES ARE MADE.

Brooklyn Nimrods Increase Lead Over Mercury Footers With Each Round.

Trapshooters of the Crescent Athletic Club secured a nice lead of 28 targets in the first leg of the home and home series against the marksmen of the New York Athletic Club yesterday. The shoot was decided at Bay Ridge and from the time that the first string ended, it was evident that the New Moon marksmen were better on their own traps than were the visitors. The final score was 847 to 819 targets.

The conditions called for a two thousand target match, one thousand targets being trapped at each organization. Ten men were to make up the teams and each gunner was to shoot at one hundred targets in customary strings of 25. Besides the shooters, there was Gus Grieff, John Phillip Sousa and many other Mercury Foot enthusiasts at the traps.

John H. Hendrickson, of the Bergen Beach Gun Club, a former national champion, and Jack Fanning, the well-known professional, were the referees. It was decided to shoot in squads of five and to have the men come out evenly, three of the visitors and two of the Crescents shot in the first and third squads and three of the Crescents and two of the New York Athletic Club's team shot in the second and the third squad.

The weather conditions were not particularly favorable. The sky was overcast and the light was poor. The New York Athletic Club marksmen complained a great deal about the background, claiming that they found great difficulty in seeing the bluerocks. In spite of the handicap, some excellent scores were made. H. M. Brigham of the Crescent Athletic Club and F. M. Hodgman of the New York Athletic Club did the best work of the afternoon. Both of these gunners broke 92 out of a possible 100 targets. The second leg will be decided at Travers Island next Saturday.

The interclub shoot took up so much time that it was necessary to call off many of the weekly fixtures. A leg on the January Cup and the team race was decided, however. The former event ended with A. E. Hendrickson, L. C. Hopkins, W. W. Marshall and D. T. Leahy all returning full scores of 25. L. C. Hopkins and M. Stiner won a leg on the team race prize. The scores:

CRESCENT ATHLETIC CLUB.			
H. M. Brigham	24	24 25 21—92	
A. R. Allan	23	23 22 23—91	
F. W. Moffett	24	22 22 23—91	
Dr. Keyes	23	20 22 23—87	
D. T. Leahy	22	21 23 20—86	
A. G. Southworth	22	20 21 23—84	
F. B. Stephenson	21	22 19 18—83	
C. A. Lockwood	21	16 21 20—73	
G. G. Stephenson	18	16 13 22—73	
Total			847

NEW YORK ATHLETIC CLUB.			
F. M. Hodgman	24	24 21 23—92	
F. H. Schauflier	22	22 23 25—89	
F. Hall	22	21 23 20—86	
S. Scott	23	20 20 23—83	
A. Tilt	17	21 21 21—80	
G. F. Pelham	22	19 19 19—79	
R. M. Owen	23	20 21 20—78	
C. W. Bostwick, Jr.	20	19 19 20—78	
A. C. W. Billings	18	18 18 16—74	
Total			819

JANUARY CUP—25 TARGETS.			
Name	H.P.T.I.	Name	H.P.T.I.
A. E. Hendrickson	3 25	Dr. Keyes	3 21
L. C. Hopkins	5 25	S. Stearns	2 20
W. W. Marshall	5 25	F. S. Hyatt	4 19
D. T. Leahy	3 25	J. P. Fairchild	4 19
G. Brower	4 24	F. W. Moffett	0 19
M. Stiner	3 23	W. W. Peabody, Jr.	4 22
H. M. Brigham	0 23	A. R. Allan	1 24
C. W. Hiching	5 22	F. B. Stephenson	0 22
G. G. Stephenson, Jr.	2 22	C. A. Lockwood	3 16

TEAM RACE—25 TARGETS.			
L. C. Hopkins	5 25	F. W. Moffett	0 19
M. Stiner	3 23	F. B. Stephenson	0 22
Total			80 41
G. G. Stephenson, Jr.	2 22	C. A. Lockwood	3 16
D. T. Leahy	3 25	W. W. Peabody	4 22
Total			5 47 Total 7 38

Amateurs Equal Professionals at the Traps

UPSON MAKES BEST SCORE AT START OF CLAY BIRD TRAP SHOOT

Cleveland Millionaire Breaks 96 Targets Out of 100 Under Miserable Conditions.

ODD MEETING OF EXPERTS

Comedian Stone Outshoots Bandmaster Sousa—Mrs. Butler Proves a Star.

D. A. Upson, of Cleveland, Ohio, won the preliminary trials to the National Amateur Trap Shooting Championships, held under the auspices of the New York Athletic Club at Traver's Island yesterday. The Ohioan broke 96 targets out of a possible 100. C. W. Billings and J. H. Hendrickson, of Greater New York, tied with W. M. Foord, of Wilmington, Del., for second honors, each with a string of 94. In the shoot-off Hendrickson was returned victor, while Billings beat Foord for third position. This quartet is most seriously considered for the championships, which will begin this morning. Hendrickson and Foord each have won the honor once. This is but the fourth renewal of the event, and as Dr. Gleason, of Boston, last year's winner, will be on hand to-day, champion and ex-champions will have a chance to settle their differences.

The work of Upson, yesterday's preliminary trial winner, was very commendable. The Cleveland sportsman shot exceptionally strong in every one of his four relays of 25 birds. He missed but four chances in the hundred and of these he "dusted" three. He had but one clean miss. That was in the final string. Fully seventy-five per cent of his shots were centered truly, and it was noticeable that most every kill found the target shattered to a powder.

Equalled the Professionals.

The winner equalled the performance of the well-known professional, J. A. R. Elliott, of Brooklyn, who shot in competition with thirteen other professionals for targets only. The work of the amateurs compared most favorably with the paid experts. Only four of these exceeded 90 per cent. H. H. Stevens, of this city, and L. S. German, the old Giant pitcher, broke 93 each, while G. Maxwell, the one-armed wonder, of Holstein, Neb., smashed 91.

The test to which the even hundred amateur contestants were submitted was exceptionally severe. All shot from a 16-yards' rise, at unknown angles. Four sets of traps were in use, which necessitated the participants trying their skill with as many sets of background. The traps were set out near the Sound, and the marksmen were called upon to shoot over the water. This, because of the dull, gray sky, made it difficult to follow the flights of the targets, especially when they broke out low over the waterline. There was little wind in the morning.

In the afternoon it freshened up and from a quartering direction that caused the discs to soar evenly, affording the marksmen the smallest possible surface. The salt wind, too, carried a sting that made heavy wraps indispensable. Many of the shooters were so closely muffled that the freedom of their movements was impeded. Had the day been a trifle warmer better work might have been done.

Most every walk of life was represented in the century of sportsmen who gath-



Remarkable scores were made yesterday at Traver's Island in the warm-up contest for the National Trap Shooting Championship, scheduled for to-day—all of the cracks of former years that competed turned up in rare form, particularly the ex-champions. A close battle is expected to-day.

G. Maxwell, the one-armed expert of Holstein, Neb. He broke 91 out of 100 clay pigeons.

Lester German, the old-time twirler of the Giants, who tied for second high professional honors.

D. A. Upson, Cleveland millionaire, who won the preliminary trial for the Eastern trap-shooting championship yesterday.

cred about the traps. John Phillip Sousa, he of the band, handled his shooting iron as dexterously as if it had been a trombone, and 62 of the inanimates fell before his aim. Fred Stone showed on the firing line in a jerkin of Lincoln green that would have made all the other comedians sit up and take notice. The Red Mill Gun Club expert was in much better form than the music master, for with a score of 87, he tied with eight others for fifteenth prize. Lester German, the former Giant twirler, who is now a professional, crowded Elliott hard for professional honors.

Great interest centred in the performance of G. Maxwell, the Nebraska professional. The Westerner has but one arm, yet he handles the gun so skillfully that he was fourth high in his class. Maxwell missed but nine targets during the day. The great majority of these were right angles. These are the only ones that bother the Nebraskan. On the left angles he is able to use the right shoulder as a fulcrum, but on those that go to the right he has to use his one arm both for leverage and aim.

Mrs. G. W. Butler, of Troy, N. Y., was the only lady to compete. She has been a devotee of the gun for but a year, yet is already quite skilled. Mrs. Butler would have had an enviable score but for a poor showing in her first string of twenty-five targets. She broke sixty-two altogether, finishing with a commendable twenty. In the last volley Mrs. Butler's second high gun of the squad.

Following are the names of the amateurs who broke 85 or over: D. A. Upson, 96; C. W. Billings, 94; J. H. Hendrickson, 93; W. M. Foord, 94; G. S. McCarty, 93; F. J. Pelham, 93; G. L. Lyon, 92; H. Kahler, 91; F. Schaeffer, 91; A. C. Bostnick, 91; D. Hackett, 89; S. Stagg, 89; J. A. Henderson, 88; F. B. Stephenson, 88; J. B. Sanderson, 88; A. R. Allen, 88; H. B. Tutill, 87; F. A. Hodgman, 87; W. Somerson, 87; O. C. Orinell, Jr., 87; F. A. Stone, 87; M. Owen, 87; D. A. Herold, 87; G. Betchell, 87; M. Lenane, 87; S. Berman, 86; G. E. Hurd, 86; H. S. Bergen, 86; J. Marlin, 86; W. Edgerton, 86; G. S. Pierce, 85. Of the professionals J. A. R. Elliott broke 96; H. H. Stevens, 93; L. S. German, 93; Maxwell, 91; H. S. Weller, 89; N. Appar, 88; F. H. Keller, Jr., 87; J. S. Fanna, 85.

From RECORD
Address Philadelphia, Pa.
Date JUN

SOUSA'S GOOD SCORE

Bandmaster Heads Mink in Hillside Club Shoot.

Haines Landing, Rangeley, Me., June 4.—Ideal conditions prevailed for the second day's shooting in the registered tournament of the Hillside Gun Club, and some fine scores were made. Hassam, of Boston, was again high gun in the amateur class, with 184 breaks out of 200 targets. John Phillip Sousa did some fine shooting and finished the day in second place with a score of 174, while Mink and Hobart shot to a tie for third place with 172 each. In the professional class Dickey led with 190 out of a possible 200, Glover being a close second with 189. At the end of two days' shooting Hassam, of Boston, is leading the field with a total of 348. Charles Mink, of Philadelphia, is in second place with a score of 333, and Billings is third with 332.

The scores of the amateurs follow:

Broke.	Broke.
Hassam 184	Welch 164
Sousa 174	Hinds 161
Mink 172	Anderson 160
Hobart 172	Wilcox 160
Billings 171	Edgerton 148
Spotts 166	Bennett 132
	Green 119

The scores made by the professionals were:

Broke.	Broke.
Dickey 190	Brinley 164
Glover 189	Wall 163
Hill 177	Sibley 156
Doremus 166	Wheeler 141

SEEN AT HANDICAP AT WELLINGTON TRAPS



paper Cutting Bureau in the World

JOHN PHILIP SOUSA COMING TO SHOOT IN THE BIG HANDICAP

Fourth Annual Southern Event At Targets to Be Held At Cumberland Park—Noted Shots of World Will Be Here — Three Days' Programme—\$1,000 Added Money. Hundreds to Participate.

Nashville will be the host of the jolly trap shooters of the country early in the pretty month of May, for on the dates of May 3, 4 and 5 the fourth annual Southern Handicap will be pulled off at historic Cumberland Park. Several hundred noted shooters will be present on that occasion, in fact, all the cracks of the United States will be here. The importance of this event is not at first fully appreciated by the average layman, but when it is stated that this is one of the five big trap shoots given annually on this side of the Atlantic under the auspices of the Interstate Association, its significance as an event is the more fully realized. The other four events of the year, of which the one at Nashville is to be the first and the "opener" are as follows:

Tenth Grand American Handicap at Chicago, Ill., June 23 to 25, \$1,000 added money; Eastern Handicap at Buffalo, N. Y., July 20 to 22, \$1,000 added money; Western Handicap at St. Paul, Minn., August 10 to 12, \$1,000 added money, and

The big opening shoot here on Monday, May 3, like the other four noted trap shooting events, will offer \$1,000 added money to the trap shooters. This money will be added by the Cumberland Park Club and the Interstate Association.

Many celebrities will be here for this shoot. The noted bandmaster, John Philip Sousa, will come across the mountains from North Carolina in his automobile to shoot through the three days of the programme. Charlie Spencer, who is being extensively advertised as the champion for 1908 with a wonderful average of breaking 10,815 out of 11,175 targets—an average of 96.77 per cent—this wonderful shooter is coming. So is Billy Heer, champion of the world in 1906, and who scored the wonderful record last year of 96.67 per cent. Bill Crosby, former champion of the world, Fred Gilbert, Walter Huff, "Farmer" LeCompte, the Dupont man, who recently won the big live bird shoot at Hill Top, Ky., Sparrow Young, Capt. Tom Marshall, "Pop" Helkes, H. J. Borden, Guy Ward, George Maxwell, the noted one-arm shooter, probably Al G. Field, the minstrel king—these and a host of other celebrities will be here. In addition amateurs from Nashville and all over the South, hundreds of

PHILIP SOUSA TIED IN MAINE SHOOT

Bandmaster Comes in Fifth With State Champion in Large Field of Crack Shots.

(Special Dispatch to The Morning Telegraph.)
PORTLAND, Me., May 28.
Breaking 176 targets out of a possible 200 in the big registered shoot of the Portland Gun Club this afternoon, John Philip Sousa, the bandmaster, tied for fifth place with C. S. Randall, champion of Maine, and E. A. Randall, ex-champion of Maine, in a field of forty-nine of the crack trap shots of New England.

The weather conditions were horrible, a nasty squally rain blowing in the faces of the shooters all day, making Sousa's score all the more creditable. The shoot was won by Horace Kirkwood, of New York, and Boston amateur champion of New England, who broke 191 blue rocks.

There were ten events of twenty birds each, and in the first two events Sousa broke thirty-nine birds straight.

The bandmaster shot with his new \$1,000, double-barreled, single trigger gun, which was especially made for him.

New York City.

CRESCENT TEAM WINS BEATS N. Y. A. C. AT TRAPS.

Second Half of Team Match To Be Shot Next Week.

Teams of ten picked men from the Crescent Athletic Club and the New York Athletic Club faced the traps at Bay Ridge yesterday afternoon and shot the first half of a "home and home" match at 100 clay birds.

Shooting began at 2 p. m., both sets of traps being used alternately, and great interest was shown in the match by the throng of spectators, composed of friends of each club.

H. M. Brigham proved high man on the Crescent team. He came within one of breaking all his targets on the first and second strings of twenty-five targets, and with 23 and 21 out of the possible 25 for his other two strings he rolled up the handsome total of 92.

A. R. Allan and F. W. Moffett, of the Crescent Club, each broke 91 targets, and Dr. J. J. Keyes was the third best man, with 87 to his credit.

The complete scores follow:

MATCH SHOOT AT 100 TARGETS—16 YARDS, RISE.

Table with columns for names, 1st 25, 2d 25, 3d 25, 4th 25, and Total. Lists scores for Crescent A. C. Team and New York A. C. Team.

Newspaper Cutting Bureau in the W...

Form with fields for From, Address, and Date.

I. C. Bates Dana Wins snoot.

PINEHURST, N. C., March 16.—I. C. Bates Dana of Great Barrington, Mass., was the winner of the weekly trapshooting tournament for a country club cup, scoring 98 with a handicap 15.

WELLINGTON, July 15.—The first great eastern handicap trapshooting tournament was ended today at the grounds of the Palefaces with the great eastern handicap match of 100 targets, the trophy for which is emblematic of the amateur championship of the eastern United States.

To the surprise of everybody, George L. Lyon of Durham, N. C., won the trophy with a score of 91, or 2 less than the winning score last year.

While the New England shooters were somewhat disappointed over the loss of the eastern handicap, they were consoled by the winning of the amateur high gun honors for the three-days' tournament by Horace Kirkwood.

The Easter handicap match was preceded by the morning sweepstakes match of 95 targets, shot from 16 yards, which was won by Chauncey M. Powers, who broke 85 targets.

The professionals were led in the morning by Lester German of Maryland and Jack Fanning of Brooklyn, who broke 83 targets each.

The start of the Eastern handicap at 11:30 o'clock was witnessed by a big crowd of shooters and spectators.

The professional high gun honors in the Great Eastern handicap match were divided between Seneca G. Lewis of New Haven and W. B. Darton of Portland, Me., each breaking 87 targets.

The amateurs were led by Kirkwood with 281, C. M. Powers had 280, G. S. McCarty 274, G. L. Lyon 272, G. M. Howard, Harry Metcalf and Dennis A. Upson 270, E. M. Hurd 269, J. B. Hendrickson 267, J. E. Buckwalter 263, Roy Hodson, C. M. Marden and P. H. Powell 258.

The best record for shooting the double-target events was made by David A. Leahy, the New York millionaire amateur novice, who broke 19 of 20 targets thrown in 19 pairs this morning, the best record made in the east this year.

George L. Lyon, the winner of the Eastern handicap, has been shooting five years. In that time he has won the interstate championship of North Carolina and Virginia three times.

He is 28 years old, and besides being interested in shooting he is an ardent automobilist. He is a nephew of J. B. Duke, president of the tobacco trust.

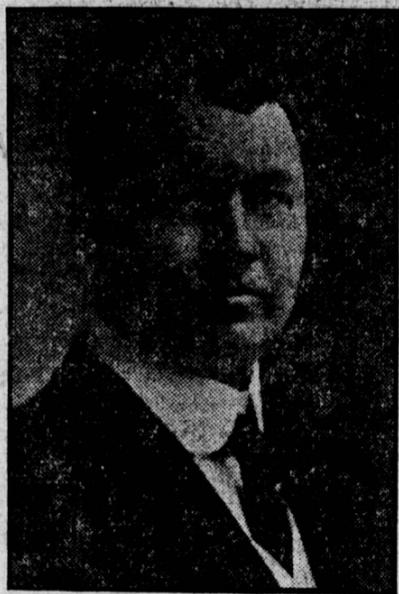
Following the presentation of the trophies for the preliminary and Eastern handicap to H. E. Buckwalter and George L. Lyon by Sec-Manager Elmer Shaner, the shooters gathered about the Paleface grounds flagpole and gave three rousing cheers for the New England organization, which has successfully held the Great Eastern tournament for two years.

Sec Shaner says there are three applicants for the Great Eastern handicap next year, Buffalo, Rochester, N. Y., and Philadelphia. He expressed himself as highly pleased with the result of the tournament and complimented

the New England shooters and pitifully displayed to the southern and western visitors. The scores:

GREAT EASTERN HANDICAP MATCH

Table with columns for names, H'cap, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and Total. Lists scores for various shooters.



J. MOWELL HAWKINS. Baltimore Man Who Was Professional High Gun for the Three Days with a Score of 284 Out of 300.

Table with columns for names and scores. Lists scores for various shooters including John Martin, H. C. Kirkwood, D. A. Upson, etc.

Table with columns for names and scores. Lists scores for professionals including L. S. German, J. R. Taylor, etc.

Table with columns for names and scores. Lists scores for various shooters including W. B. Darton, H. H. Stevens, etc.

GREAT EASTERN SWEEPSTAKES

Ninety-five targets, shot from 16 yards.

Table with columns for names and scores. Lists scores for various shooters including G. S. McCarty, C. M. Powers, etc.

PROFESSIONALS

Table with columns for names and scores. Lists scores for professionals including L. S. German, J. R. Taylor, etc.

Times 4/4/09

EDWARDS BEST SHOT AT PINEHURST TRAPS

Tennessee Wins Midwinter Handicap Tournament by Close Margin.

BREAKS TIE WITH STOKLEY

Wilmington Competitor Lost Last Bird in Shoot-Off—New Yorkers Tied for Second Place, with 91.

Special to The New York Times.

PINEHURST, N. C., Jan. 23.—Harry T. Edwards of Union City, Tenn., captured the handicap trophy in the final day of the second annual midwinter handicap trap shooting tournament to-day, winning a 92 tie shoot-off from R. G. Stokley of Wilmington, N. C., 21 to 20, a miss of the last bird in the shoot-off losing Mr. Stokley a chance to tie for the second time. C. W. Billings and E. W. Reynolds of New York tied for second place with 91 each. Fred A. Gilbert and J. A. R. Elliott led the professionals with 94 each, and A. M. Hatcher was next with 92.

J. S. Olds of Chicago led in the high amateur average, with 95 3-5 per cent; Newcomb of Philadelphia second, with 94 3-5 per cent., and Dennis A. Upson of Cleveland third, with 94 per cent.

W. B. Darton, George L. Lyon, and Fred Gilbert were high among the professionals, with scores of 96 2-3, 95 1-3, and 94 1-3 percentages, respectively. A feature of the afternoon was a special event conducted on the Pinehurst system, the shooters running down through to the finals in much the same manner as golf is played. Harry S. Wells defeated W. B. Darton in the final round, Lyon and Huff reaching the semi-finals. Olds, Rogers, and Hinds won the morning sweepstakes. The scores:

H. T. Edwards, Union City, Tenn., 92; R. G. Stokley, Wilmington, N. C., 92; C. W. Billings, Glen Ridge, N. J., 91; E. W. Reynolds, New York, 91; A. W. Church, New York, 90; T. S. Baskerville, Clifton Forge, N. J., 89; H. L. Lee, Lenox, Mass., 88; D. A. Upson, Cleveland, 87; J. S. Olds, Chicago, 86; Dr. D. L. Culver, Jersey City, 86; D. T. Leahy, Brooklyn, 86; P. H. Powell, Newport, R. I., 85; E. A. Boylan, Wilmington, N. C., 84; Charles Nichols, Charlotte, N. C., 84; A. Lyons, High Point, N. C., 83; John P. Sousa, New York, 83; Cooke Clayton, Salisbury, N. C., 82; J. E. Taylor, Wilmington, N. C., 81; A. B. Allan, Montclair, N. J., 81; J. A. Dreher, Wilmington, N. C., 81; F. W. Moffatt, Montclair, N. J., 80; J. A. Sproul, New York, 79; H. D. Gibbs, Union City, Tenn., 77; E. S. Rogers, Cleveland, 76; W. D. Hinds, Portland, Me., 75; C. A. Lockwood, Brooklyn, 73; G. W. Penny, Wilmington, N. C., 72; Dr. J. L. Johnson, Raleigh, N. C., 69; E. E. Boush, Wilmington, N. C., 67; D. H. Hostetter, Pittsburg, 66; Leonard Tufts, Boston, 58. Professionals—Fred Gilbert, 94; J. A. R. Elliott, 94; A. M. Hatcher, 92; T. A. Marshall, 90; H. A. Wells, 89; T. H. Keller, Jr., 88; G. W. Maxwell, 86; J. E. Taylor, 85; J. T. Shelly, 85; W. B. Darton, 85; Harold Money, 84; Guy Ward, 83; Walter Huff, 82; F. E. Butler, 80; E. H. Storr, 78.

NEWSPAPER CUTTING BUREAU IN THE WORLD

PUBLIC LEDGER Philadelphia, Pa.

18 1009

SOUSA A GOOD SHOT

Noted Bandmaster Kills 24 Out of 25 Birds at Hot Springs.

(SPECIAL TELEGRAM TO PUBLIC LEDGER.) HOT SPRINGS, Va., April 15.—John East-Phillip Sousa was the winner in the handicap shoot at the Gun Club on Sunset Hill this afternoon, his score being 24 out of 25. This afternoon there were a number of informal teas on the lawn, Mrs. Bellamy Storer and Mrs. Oscar Strauss being among those entertaining. Mr. and Mrs. William B. Read, Jr., and Mr. and Mrs. Henry M. Hart, of Philadelphia, arrived at the Homestead today.

Table of scores for professionals and amateurs in the preliminary eastern handicap match. Columns include names and scores for 100 targets.

Table of scores for professionals and amateurs in the preliminary eastern handicap match. Columns include names and scores for 100 targets.

PRELIMINARY EASTERN HANDICAP

Match for amateurs, 100 targets, shot from 16 to 23-yard distances.

Table of scores for amateurs in the preliminary eastern handicap match. Columns include names and scores for 100 targets.

WASHINGTON, July 15.—The preliminary Eastern Handicap match of 100 targets, shot at distances varying from 16 to 23 yards, was the feature of the third day of the Great Eastern handicap tournament at the grounds of the Paleface association today. Adverse weather conditions prevailed, a west wind blowing diagonally across the traps and "ballooning" the targets until an hour before sunset.

The honors in the preliminary handicap went to Pennsylvania. Harry E. Buckwalter of Royersford, Penn., champion of the keystone state, shooting from the 20-yard mark, won the preliminary handicap with a total of 88 out of 100 targets. George S. McCarty of Philadelphia tied with W. B. Severn of the same city for second place, each breaking 87 targets. H. E. Conley of Elmira, N. Y., was fourth with a score of 86. Henry L. Edgerton, the Connecticut champion, and George Hassam of Needham, Mass., tied with Chauncey Powers of Decatur, Ill., for fifth place.

Horace Kirkwood, the New England champion, fell off in his shooting after winning the official practice match this morning, and broke only 79 targets in the preliminary handicap.

The result of the preliminary handicap was in doubt until the last round had been fired by the 22 squads, including 168 shooters, who competed for the honor. Buckwalter, the winner, was five targets behind McCarty half way through, and two targets behind Severn, who shot in the last squad and had the advantage of the quiet air which prevailed late in the afternoon, the wind having then subsided.

The professional high gun honor of the preliminary Eastern Handicap was won by Neaf Apgar of New York, who broke 89. A. H. Durston of New York was second with 88, and Lester S. German of Aberdeen, Md., third with 87. The professionals shot for target records only. To the amateur winner, Buckwalter, was awarded a handsome sterling silver trophy. A purse of \$500 was divided among the 16 leading amateurs.

The amateur honors in the preliminary Eastern Handicap sweepstakes match, shot this morning, were divided between Harry W. Kahler of Davenport, Ia., and E. M. Hurd of Albany, N. Y. Each broke 90 targets. C. M. Powers, the Illinois crack, was third with 88. New England was represented by Harry Metcalf, the "boy shooter" of Rockville, Conn., who broke 87 and made fourth place.

The "pro" leader in the preliminary sweepstakes match was J. Mowell Hawkins of Baltimore, Md., who made a score of 91 out of 95. J. R. Taylor of Ohio was second with 90, and Lester German of Baltimore was tied with J. A. R. Elliott of New York city for third place, each scoring 88.

The amateur high gun honors for the day were divided between Chauncey M. Powers of Decatur, Ill., the premier shot of the United States, and a New Yorker, A. E. Conley, each making an aggregate score of 173 out of 185. H. E. Buckwalter was third with 172. The professional high gun honors for the day went to J. Mowell Hawkins, who scored 177. Lester German was second with 175, and Neaf Apgar third with 174.

The surprise of the day was the slump of Kirkwood, the New England and Massachusetts champion, who this morning won the unfinished practice match with a score of 179 out of 190 targets. Kirkwood shot in fine form until the middle of the preliminary sweepstakes match, when he fell off badly. He recovered himself somewhat this afternoon, but his bad spell in the middle of the day gave him such a low score in the first half of the preliminary eastern handicap, that he was unable to make up the loss and get a place. The scores:

PRELIMINARY EASTERN HANDICAP

Sweepstakes match, 95 targets, shot from 16 yards.

Table of scores for amateurs in the preliminary eastern handicap sweepstakes match. Columns include names and scores for 95 targets.

SOUSA IN THIRD HOLE.

Bandmaster Smashes 46 Out of 50 Over Union City Traps.

UNION CITY, Tenn., April 30.—The shooting of H. D. Gibbs of Union City, who was high amateur today, in the second day's shooting of the Union City Gun Club, was the feature. The weather today more favorable than that of yesterday, was though more the targets were hard. In the fifty-bird handicap this afternoon Gibbs finished first, breaking forty-eight out of a possible fifty at eighteen yards. Guy Ward, an expert, was second. He broke forty-six at twelve yards. John Philip Sousa was third, breaking forty-five at sixteen yards. John R. Taylor, expert, was high gun, with 193 targets out of a possible 200 to his credit. The scores in the 200-bird race was:

Table of scores for amateurs in the 200-bird race. Columns include names and scores.

SHOOTERS AT UNION CITY.

Bandmaster Sousa Breaks 80 Out of 100 Pigeons.

UNION CITY, Tenn., April 29.—The third annual tournament of the Union City Gun Club opened today with the wind blowing almost a gale. Nevertheless the score was good. The morning was given entirely to practice, while in the afternoon the programme began.

Capt. Tom Marshall finished high, professional, and J. C. Woodfolk, high amateur. The latter only one bird ahead of B. H. Finley of Memphis. John Phillip Sousa, the celebrated bandmaster of New York, shot well, breaking 80 out of a possible 100.

Table of scores for professionals and amateurs in the Union City tournament. Columns include names and scores.

From **LIVE**
 Address **BROOKLYN, N. Y.**
 Date **DEC 26 1901**

WEDNESDAY, JULY 15, 1908. *Boston Herald.*

STARS IN THE EASTERN HANDICAP SHOOT
 J. A. R. Elliott.

Sports of the Amateur.

TWELVE Crescent and thirteen Bergen Beach experts with the fowling piece represented Brooklyn in the big contest at one hundred clay targets for the amateur trap shooting championship of the United States under the auspices of the N.Y.A.C. at Travers Island, last week Friday. The total entry of one hundred and five was a record and the high score was ninety-six, while the low, which was perpetrated by one of the Bergen Beach representatives, was forty-nine. The performance of the winner, G. S. McCarty, Keystone Shooting League, was surprisingly good, as the conditions, which involved rain, sleet, snow and poor light, were exceptionally unfavorable. The scores were made in strings of twenty-five each and the winner seemed to have wrecked his chances when, after a clean score for his first string, he missed four times in his second, but these four misses were all that went against him, for, beginning with his third string, he broke fifty targets in succession. Second prize went to W. M. Foord, Wilmington, Del., who finished just one behind, but had only one clean string, while the winner had three. The leader of the Brooklyn contingent was F. W. Moffatt, who finished in a tie at ninety-one with Hodgman, N.Y.A.C., and G. B. Saunders, Albany, for fifth place. George G. Stephenson, Jr., with eighty-eight was the next best among the Brooklyn contingent and beat his distinguished brother, Frank B. Stephenson, by four targets. J. S. S. Remsen with eighty-seven also beat the latter. The high gun of the Bergen Beach delegation was J. H. Hendrickson, with eighty-nine. H. M. Brigham, the erstwhile Crescent champion, who used to give everybody at Bay Ridge odds and a beating, was down in the lower half of the list with a score of seventy-four breaks. John Philip Sousa, the celebrated band master, came near winning the rag-time medal, since his score was punctuated with forty-six goose eggs, which gave him one hundred and fourth place, with only the Bergen Beach man behind him. The contest seems to have put fresh life into the weekly competition at the Crescent traps, for there was a very good field out on Saturday and the scoring was high: Moffatt, the two Stephensons and A. G. Southworth figuring conspicuously. The N.Y. A.C. has challenged the C.A.C. to a home and home contest and the challenge will probably be accepted.



John Phillip Sousa.

**M'CARTHY A FIND,
 SAYS RITCHIE**

Chauncy Powers.

From **TRIBUNE**
 Address **New York City.**

MAR 12 1909

HANDLES GUN AS WELL AS BATON.
 Pinehurst, N. C., March 11.—John Phillip Sousa won the trap shooting tournament here to-day from scratch, scoring 83 out of a possible 100.

Established: London, 1881; New York, 1884



PARTICIPANTS AND SPECTATORS AT THE PINEHURST GUN CLUB'S TOURNAMENT

Chas. Gould 7/16/09

SOUSA AMONG THE TRAP SHOOTERS

Famous Bandmaster Makes 113 Out of Possible 190—J. A. R. Elliott Heads List With 180—Rain Interrupts.

Rain prevented more than half of the candidates in the Inter-State Association Eastern handicap, which opened at the Paleface Club at Wellington yesterday, from finishing. More than 100, including some of the best amateur and professional trap shooters in the East, were entered for the event, and of these fifty were able to complete their scores before the rain came. Although the score of J. A. R. Elliott, who heads the list with 180 out of a possible 190, is considered good, several of those who have not finished, including H. C. Kirkwood, the New England amateur champion, are likely to give him a close rub. John Philip Sousa, the famous bandmaster, is among the competitors.

This is the third annual Eastern handicap event, and it will continue today and tomorrow. Some remarkably good exhibitions of shooting are expected to develop during the tournament. Yesterday's event will be completed today. The totals of those who were able to finish today were as follows:

J. A. R. Elliott.....	180
L. S. German.....	179
J. M. Hawkins.....	176
J. R. Taylor.....	174
H. H. Stevens.....	174
C. M. Powers.....	173
G. S. McCarthy.....	173
Neaf Apgar.....	172
G. L. Lyon.....	171
D. A. Upson.....	170
C. H. Newcomb.....	169
J. T. Skelly.....	167
H. Metcalf.....	166
E. F. Gleason.....	164
T. A. Marshall.....	163
Roy Hodson.....	163
G. H. Hassil.....	162
C. F. Marden.....	161
F. Lenoir.....	160
A. E. Sibley.....	159
F. W. Moffett.....	159
H. E. Buckwalder.....	158
John Martin.....	158
C. E. Homer.....	157
E. C. Griffiths.....	155
L. M. Palmer, Jr.....	155
W. B. Severn.....	154
G. H. Pumpelly.....	152
J. B. Goodbar.....	152
A. E. Conley.....	151
E. A. W. Everett.....	150
Murray Ballou.....	148
C. P. Blinn.....	147
Thomas Howe.....	146
C. W. Billings.....	145
H. W. Jordan.....	144
F. E. Metcalf.....	141
A. B. Richardson.....	141
Arthur Wight.....	137
P. W. Carver.....	137
Jack Cardy, Jr.....	136
E. R. Borland.....	134
L. A. Newton.....	126
W. H. Mathews.....	126
T. F. Horrigan.....	122
J. P. Sousa.....	113

NEW YORK HERALD,

New York City.

EXPERTS AT THE TRAPS.

DANBURY, Saturday.—The annual shoot of the Pahquoque Gun Club was held today, the events including a team match for the State championship, events for professional and amateur gunners and also for the individual championship of the State. The latter event was not completed.

In the team shoot Danbury and New Haven were tied for first place with 244 out of a possible 300 targets. Danbury won the shoot-off. Hartford and Waterbury, the other contestants, had 227 and 228, respectively.

In the professional event J. A. R. Elliott, of New York, was high gun with 124 out of a possible 135; H. H. Stevens, of New York, had 123; Neaf Apgar, New York, and G. Wheeler, Brunswick, Me., 114.

In the amateur class H. L. Lee, Lenox, Mass., was high gun with 125; M. J. Hackett, Atlantic, N. J., was second with 123. John Philip Sousa was a contestant and shot 87 targets out of a possible 135.

From left to right—John Phillip Sousa; J. A. R. Elliott, world's champion; Mayor "Tom" Marshall of Keatsburg, Ill., captain of champion All-America team; "Father Tom" Howe of Hingham, a veteran of the trap shooting world; C. M. Powers, American amateur champion, and H. C. Kirkwood, New England amateur champion

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Clay-pigeon—Bandmaster Sousa's score at the trap shooting tournament at Fox-hill Farms, L. I., on Thursday, was only 64. He used his new \$1,500 gun, John Philip considers this gun one of the very best in the country, for a purpose such as celebrating Independence Day.

Establish

BOSTON POST, WEDNESDAY, JULY 15, 1908

Country's Crack Shots Having Glorious Time at Wellington Traps Notables Piling Up Good Scores in Eastern Handicap Evc



The Sportsmen's Review.

Bergen Beach Gun Club.

BROOKLYN, N. Y., June 16.—Herewith are the scores made in the shoot held to-day:

Events:	1	2	3
Targets:	25 25 T.	25	25
Neaf Apgar	18 20 21-41	18	20
F W Schoverling	16 22 20-42	18	20
H D Bergen	17 23 22-44	20	20
J S Fanning	18 23 25-48	20	20
H H Stevens	18 22 24-46	15	20
H Kroger	16 22 20-42	14	20
J H Wellbrock	16 16 17-33	14	20
C S Medler	16 24 17-41	9	18
Dr P Moeller	16 13 18-31	17	17
John Phillip Sousa	16 19 18-37	16	15
H B Williams	16 21 20-41	18	23
H W Dreyer	16 19 20-39	14	20
H L Lee	16 19 22-41	23	23
H Voorhees	16 20 21-41	15	22
T J O'Donohue, Jr.	17 21 20-41	15	22
Wm Hopkins	18 21 21-42	15	22
L H Schortemeier	18 15 15-30	15	22
F W Moffett	18 21 19-40	8	18
E W Reynolds	18 24 17-41	8	18
G K Kouwenhoven	18 18 17-35	21	21
A E Hendrickson	16 20 19-39	15	21
J G Ropes	17 19 23-42	15	21
A R Metz	16 13 16-29	15	21
R H Weiskotten	16 16 17-33	15	21
F Pfander	16 21 17-38	14	22
Robert Morgan	16 21 20-41	18	23
G S K Remsen	18 18 17-35	17	23
John Voorhees	17 18 16-34	17	23
H Montanus	17 22 17-39	22	22
W C Damron	17 22 22-44	22	22
A G Southworth	16 19 21-40	14	21
J H Hendrickson	18 12	5	11
Thos O'Brien	16 16 17-33	11	11
*Geo R Schneider	18 19 13-32	11	11
Chas P Cooper	16 14 16-30	20	20
Joe Whitley	16 18 18-36	17	23
Thos J Kelley	17 20 23-43	17	23
D H Fanning	18 18 23-40	12	12
M W Clark	16 20 16-36	12	12
Nat Ressler	17 15 17-32	16	15
C A Lockwood	17 15 17-32	16	15

Shoot-off, 25 targets: H. B. Williams, 21; H. L. Lee, 21; G. S. K. Remsen, 23; D. H. Fanning, 23.

Events:	1	2	3	4	5	6	7
Targets:	25	25	25	25	25	15	15
Hopkins	23	23	15	11	8	12	12
Weiskotten	17	17	17	12	12	8	8
Dreyer	18	19	23	15	12	12	12
Bergen	20	22	19	18	10	10	8
Williams	18	18	18	13	9	12	8
O'Donohue	12	12	23	10	11	11	11
Schoverling	10	10	15	9	8	8	8
Sousa	22	18	13	9	12	12	12
Wellbrock	23	12	21	10	8	6	6
Schorty	16	16	15	10	8	8	8
Kroger	18	18	17	12	9	9	9
Medler	23	21	22	12	13	13	13
Moffett	18	18	18	9	9	8	8
Moeller	18	18	18	9	9	8	8
Alexander	13	9	10	10	10	10	10
Thoben	13	9	10	10	10	10	10

The Pleasure Gun Club.

ENGLEWOOD, N. J., June 20.—Below are scores of our shoot to-day:

Events:	1	2	3	4	5	6	7	8	9
Targets:	10	15	15	25	25	25	15	25	25
Dr Hunter	5	13	14	18	16	18	21	21	21
F Lawrence	9	11	10	22	22	22	21	21	21
J Nollinger	9	9	4	19	22	22	22	22	22
F Westervelt	9	14	11	19	22	22	22	22	22
F Hall	9	15	14	23	22	22	22	22	22
W Hunter	7	11	12	19	18	18	19	19	19
W I Sorter	9	13	13	23	21	21	21	21	21
F H Lewis	8	12	11	23	23	23	23	23	23
T W Lydecker	9	13	11	19	23	23	23	23	23
Dr Moeller	8	11	12	20	23	23	23	23	23
Dr Maxwell	9	8	11	15	23	23	23	23	23
J W Winters	7	11	12	23	23	23	23	23	23
J P Sousa	9	11	7	19	23	23	23	23	23
A C Ackerman	6	13	11	22	23	23	23	23	23
Attwood	8	12	12	22	23	23	23	23	23
F Ackerman	7	14	10	17	16	16	16	16	16
Attwood, Jr.	7	8	8	23	23	23	23	23	23
C J Westervelt	9	12	9	24	21	21	21	21	21

Morris Gun Club.

SCORES of Morris Gun Club all-day open shoot, held on their grounds Thursday, June 18:

Shot at. Broke	Shot at. Broke
Overbaugh 150 120	Hall 150 107
Pierson 150 134	Byram 150 122
Schoverley 150 127	Betts, Jr 130 59
Burcaugh 150 124	Moffette 115 97
Betts 150 102	Billings 50 37
Timmons 150 102	Sousa 50 37
Brickner 150 117	Brown 50 39
Kemmey 150 125	



SHOOTERS AND SPECTATORS AT GRAND AMERICAN HANDICAP.



TOM MARSHALL AND PHILLIP SOUSA.

PRACTICE DAY.

The shooting on practice day, Monday, started about 1:30 o'clock. Thirty-seven squads were entered. The program for practice was six events at 20 targets each, a total of 120 in all, twenty-eight squads finished before dark. The two highest scores were made by C. G. Spencer, of St. Louis, Mo., and George Maxwell, of Holstein, Neb., with 118 out of 120. The next by C. M. Powers, of Decatur, Ill.; F. E. Wanamaker, of Sumner, Mo.; Neaf Apgar, with 116, and quite a few with 115. Among these were H. G. Taylor, 115; Lester German, 115; G. V. Deering, 115, and M. Kneussel, 115, others following close behind.

A few to be watched are C. M. Powers, G. S. McCarty, D. A. Upson, J. S. Young, H. R. Bonser, S. A. Huntley, Fred H. King, T. H. Clay, Jr., Guy V. Deering, H. Buckwalter, George L. Lyon, W. S. Hoon and quite a few others. The Interstate Association and the boys are honored at this event by the presence of The Greatest Band Master in the world, Mr. John Phillip Sousa, who will shoot through the entire program. George W. McGill, of Toronto, Canada, and J. H. Jennings, of Canada, also honor the boys with their presence. Ohio seems well represented at the shoot.

The handicaps for the Grand American Handicap are all made out with the exception of those that had not entered up to Saturday evening.

The trade is well represented here, all striving for the greatest honors of the year.

The cartoonist of the Boston Herald made some happy hits in depicting the most famous shooters who were in attendance. That of John Phillip Sousa was specially felicitous, as it had a charming blend of whiskers and repose of manner which neither calm nor storm can disturb. That of Chief Tom Marshall showed a double chin on the front of his neck, and a single chin on the back of it, which, with certain other rotund curves on cheeks and chin, were visible signs of terrapin and mushrooms, notwithstanding the alleged hard times. Buffalo Smith was depicted with huge spectacles and with that furtively alert manner which betimes is a characteristic, as if spotting some good shooter who had as yet escaped membership within the fold of the Palefaces.

The performance of Mr. D. T. Leahy, of the New York Athletic Club, in scoring 19 out of a possible 20, at ten pairs, was the sensation of double target shooting among the invincibles. As the youngsters move in the oldsters move out, willy nilly.

A glance at the scores of the men who stood at 21yds. will show that they were trailing quite a bit behind the score of the winner. This was attributed largely to the weather conditions, but perhaps some good weatherwise shooter will indicate some target competition at which there were no weather conditions.

The portraits of Mr. Shaner and the trophy winners, Messrs. Buckwalter and Lyon, are from a photograph, taken before the large assemblage of shooters and spectators, as Mr. Shaner was about to present the trophies.

SOUSA HELPS MONTCLAIR TO OUTSHOOT CALDWELL

The Montclair Gun Club and the North Caldwell Club shooters met in a team match on the grounds of the former yesterday afternoon, in which Montclair was victorious.

The shoot was at fifty targets per man, in strings of twenty-five each, the losing team being obliged to pay for the targets. On the Montclair side was John Phillip Sousa, the bandmaster, who broke twenty-four out of fifty. The scores:

MONTCLAIR		N. CALDWELL	
Targets.	Score	Targets.	Score
A. R. Allen	23	F. Stager	13
L. W. Colquitt	23	H. Francisco	14
I. S. Crane	13	S. Francisco	16
G. W. Boxall	20	F. Sindel	19
J. P. Sousa	11	W. Kussmal	14
C. Babcock	19	R. Beattie	18
E. Winslow	17	H. Sindle	16
W. C. Waring	15	C. Fischer	17
Totals	141	Totals	127

A twenty-five target shoot for a box of cigars was won by A. R. Allen, with a score of 21. The other scores were: G. W. Boxall, 18; I. S. Crane, 14; L. W. Colquitt, 19; Carl Fischer, 17; W. C. Waring, 9; H. Sindle, 16; S. Grover, 21; C. Babcock, 19; E. Winslow, 13; J. P. Sousa, 7; F. Sindle, 13; W. Kussmal, 16; C. B. Brown, 7.

Next Saturday the Montclair gunners will have the Orange Gun Club as their opponents in a team match.

Thomas Dukes, of East Orange, a member of the Montclair Gun Club, has presented \$50 to the club to be used for prizes during the season.

SUN,
New York City,
1909
JAN 10 1909

PINEHURST TRAP SHOOTING.

Big Advance Entry for the Handicap Tournament.

PINEHURST, N. C., Jan. 9.—Advance entries for the second annual midwinter handicap trap shooting tournament assure a field of not less than a hundred and fifty and possibly two hundred participants, representing the best shots in the country, with the delegations from New York, Pennsylvania and the South and West very large.

C. W. Billings of the New York Athletic Club, winner of the handicap last year, will be on hand with a squad of clubmates which will include Dr. Culver, Hall, Peigham, Hodgman, O'Donohue and others. G. H. McCarthy of Philadelphia, winner of the preliminary in last year's shoot will come with George Painter of Pittsburg, winner of the Wesley Hogan trophy at Atlantic City; William Ford of Wilmington, Del., and others. The Crescent Athletic Club lineup will include Lookwood, Leahy, Hendrickson, Stephenson, Hopkins and others, and Dr. Gleason will head the Boston Athletic Club men.

C. M. Powers of Decatur, Ill., will be prominent in the Western delegation. Bandmaster John Phillip Sousa will be a conspicuous figure, and among the Southerners will be George L. Lyons of Durham, N. C., winner of the Southern and Eastern handicaps last summer, and Mayor James I. Johnson of Raleigh.

The array of professionals will include J. A. R. Elliott, Harold Money, John Taylor, T. A. Marshall, Frank E. Butler and Mrs. Butler, George W. Maxwell, Fred Gilbert, Walter Huff, H. S. Wall, A. M. Hatcher and E. H. Scott. The shoot is booked for January 21, 22 and 23, the three preceding days of the week occupied with sweepstakes, giving a week of shooting.

THE LEEB BROS. COMPANY
Newspaper Cutting Bureau in the World

PHILADELPHIA
JAN 19

SHOOTING AT PINEHURST

Noted Men at the Traps Arrive for Southern Handicap.

[SPECIAL TELEGRAM TO PUBLIC LEDGERS.]

PINEHURST, N. C., Jan. 18.—This morning's train brought the advance guard of the small army of trap shooters, who come for the second annual midwinter handicap, which begins on Thursday and continues through Saturday, and the traps have been kept busy all day. Among those who have been shooting are Bandmaster John Phillip Sousa, of New York; S. L. Tyler, of Sheepshead Bay; D. Herbert Hostetter, of Pittsburg; J. Cushing Todd, of Newburyport; J. K. Burgess, of Dedham; J. C. Bates Dana, of Great Barrington; W. D. Hinds, of Portland; T. H. Powell, of Newport, and a number of leading professionals.

C. W. Billings, of the New York Athletic Club, the title holder, and G. C. McCarthy, of Philadelphia, winner of the preliminary last year, are booked to arrive tomorrow night, and the entry list this early assures a field of fully 150 contestants.

LUMBUS, OHIO, FRIDAY MORNING, JUNE 26, 1908.

ONIST SEES THE CRACK SHOTS AT THE GRAND AMERICAN HANDICAP



Columbus Press. Sat. 6/26/08

MUSICIAN AND MARKSMAN

To the countless thousands who have seen John Philip Sousa waving a musician's wand with a magician's sway over half a hundred or more men to produce that "concord of sweet sounds" which enchants or the blare and fanfare which electrify an audience, no thought seems consistent that does not associate the bandmaster with his band.

It does not naturally occur to the minds of the many that this man, like all others, must have diversion to relieve the strain of a profession which keeps the nerves at high tension whether under the spell of inspiration or quickened with the enthusiasm of interpretation. Mr. Sousa always appears so composed that he is not suspected of having any nerves at all.

For this reason it is difficult to associate the John Philip Sousa, dressed in the pink of perfection and the prince of precision as he wields the baton, or bows his acknowledgments to an audience, with the John Philip Sousa in an outing suit, a red kerchief around his neck and a crush hat cocked slightly to one side and gun in hand, blazing away at clay pigeons thrown from the traps at the shooting tournament. Yet it is the same Sousa. Hits are accepted with an air of indifference as though nothing less were expected; misses pass with evident unconcern that would be impossible if a drummer were to rat-tat-tat at the wrong place, a clarinet squeak or a tuba toot out of tune.

Marksmanship is trying on the nerves. After a round at the traps the shooter retires with a greatly accelerated pulse, caused by anxiety and excitement. It is in such high-tension recreation that the famous musician finds rest and relief from the high-tension strain of his life's work.

We all have fads. Sousa has his. It is shooting—and he is not a bad shot.

COLLAPSES--CHAMPS LOSE AGAIN--BASEBALL

Ohio Man Wins Grand American

Fred Harlow, who is entered as from Newark, but who is really from Buckeye Lake, won the Grand American handicap shoot this morning from Woolfolk Henderson of Lexington, Ky., thereby carrying off the highest honors in the greatest shooting event of North America, and perhaps of the world.

Secretary Shanley of the Interstate association then decided not to have them shoot off the tie until the first thing this morning. When the men met at the traps this morning there was a great crowd to watch them and intense excitement.

There was a great crowd on hand to watch the shooting. Up to the finish the crowd gathered about Mrs. Topper when she was at the traps. He finished with 85. Sousa, the musician, also attracted much attention, but could do not better than 75.

Those who made 91 were C. G. Spencer of St. Louis, George Maxwell, the really remarkable one-armed expert from Hastings, Neb.; C. O. LeCompte of Eminence, Ky.; Edward Banks of

Wilmington, Del.; Tom A. Marshall of Keithsburg, Ills., and Clarence Price. Fred G. Bills, H. D. Freeman, D. A. Herrold, Max Kneussel, J. W. Hardy, J. E. Nutt and H. W. Kahler made 90.

Close of Tournament. Today's program, which winds up the tournament, consists of two events of 200 targets per man in each. These are the shoots for the amateur and professional championships.

A consolation shoot, open to all members of the Columbus Gun club who did not participate in the Grand American handicap by failing to enter before the time the events closed, will take place at three o'clock Saturday afternoon.

Handicap. Broke. Lee R. Barclay 22 87 W. R. Crosby 22 83 Fred Gilbert 22 84 W. H. Heer 22 79 C. G. Spencer 22 91 J. R. Taylor 22 71 L. S. Gorman 21 84 J. M. Hawkins 21 87 R. O. Heikes 21 87 Ed O'Brien 21 83 H. C. Hirschey 21 76 G. S. McCarty 21 88 C. M. Powers 21 84 J. S. Young 21 85 J. S. Boa 21 87 H. E. Buckwalter 20 89 F. G. Bills 20 90 R. R. Barber 20 87 H. J. Borden 20 84 A. R. Elliott 20 82 Guy V. Deering 20 89 F. G. Fisher 20 84 Lon Fisher 20 80 H. D. Freeman 20 79 F. E. Foltz 20 85 J. W. Garrett 20 85 F. E. Graham 20 85 S. A. Huntley 20 83 J. M. Hughes 20 72 G. L. Lyon 20 79 H. Money 20 87 John Martin 20 85 G. W. Maxwell 20 91 Fred Rogers 20 83 G. J. Roll 20 85 W. D. Stannard 20 84 L. J. Squier 20 76 H. G. Taylor 20 88 T. T. Wade 20 79 George Volk 20 87 D. A. Upson 20 83 Lem Willard 19 80 C. A. Young 20 86 H. R. Bouser 19 78 C. B. Adams 19 78 J. E. Barts 19 80 S. W. Blasing 19 84 Neaf Appar 19 85 T. H. Clay, Jr. 19 87 A. C. Conner 19 76 H. W. Cadwallader 19 80 G. M. Collins 19 85 J. H. Cummings 19 89 Harry Dunnill 19 83 W. B. Dorton 19 86 E. A. W. Everett 19 71 Chris Gottlieb 19 83 J. A. Flick 19 84 J. R. Graham 19 84 E. S. Graham 19 81 Max E. Hensler 19 85 D. A. Herrold 19 90 Wolfolk Henderson 19 92 Denny Holland 19 85 A. M. Hatcher 19 87 Will S. Hoon 19 82 Max Kneussel 19 90 L. Z. Lawrence 19 86 T. P. Lawton 19 81 C. O. LeCompte 19 91 Harvey McMurchy 19 86 G. A. Olson 19 85 H. E. Posten 19 85 A. B. Richardson 19 83 T. H. Reid 19 87 William Ridley 19 84 H. H. Stevens 19 83 A. J. Stauber 19 85 Mrs. Ad. Topperwein 19 85 H. S. Welles 19 83 Ed G. White 19 83 Bert Waggoner 19 81 W. A. Weidbusch 19 78 P. C. Ward 19 77 F. D. Alkire 19 73 H. D. Anderson 19 81 V. B. Asher 19 80 E. A. Alexander 19 76 Edw. Banks 19 91 L. M. Bottenfield 19 86 James W. Bell 19 86 J. J. Blanks 19 84 E. B. Banker 19 78 G. A. Boulier 19 81 W. R. Chamberlain 19 83 R. W. Clancy 19 77 C. A. Courtney 19 81 H. T. David 19 83 Charles H. Ditto 19 80 F. M. Edwards 19 86 George Eck 19 74 J. L. Egliert 19 84 Hugh Fleming 19 59 J. S. Fanning 19 89 D. D. Goss 19 76 C. N. Gohant 19 63 James E. 19 80 Sauls Grub 19 89 H. D. Gibbs 19 89 H. W. Heikes 19 77 F. A. Hulseizer 19 51 Edward M. Hurd 19 84 A. H. Hardy 19 84 W. G. Hearne 19 83 R. J. Jackson 19 88 K. P. Johnson 19 87 J. E. Jennings 19 57 Fred N. King 19 81 A. W. Kirby 19 72 Arthur Killam 19 84 Fred King 19 87 F. LeNolr 19 86 C. D. Linderman 19 82 George S. Lewis 19 75 W. T. Lashle 19 86 Harry C. Marshall 19 75 Joe Michaelis 19 81 Tom A. Marshall 19 81 Andy Meaders 19 76 George K. Mackie 19 79 Carl F. Moore 19 82 Charles H. Miller 19 83 Robert Miller 19 83 C. W. Mills 19 81 C. W. McFee 19 83 C. H. Peck 19 78 G. H. Pumpelly 19 83 C. W. Phillips 19 88 J. A. 19 88

Table listing names and scores for various shooting events, including Class A, Class B, Eastern League, and Gun Below Elbow.

FIFTY MARKSMEN OUT FOR PALMER MEDALS

The Perfect Weather Conditions Favored Bergen Beach Gun Club.

HENDRICKSON WON CLASS A.

Class B Went to H. D. Bergen—Below Elbow, Charity and Dog Events Also Held.

Under perfect weather conditions for high scores, members of the Bergen Beach Gun Club gathered at their Jamaica Bay traps yesterday to decide the third and last shoot for the L. M. Palmer, jr., medals.

The candidates for the Palmer medals were divided into three classes and as generally expected, John H. Hendrickson, a former national champion, was the winner of Class A.

The race in Class B was exceedingly interesting and when the smoke of the contest blew away it was found that H. D. Bergen, president of the local club, and D. H. Fanning had tied for first prize.

George H. Kouwenhoven, Metropolitan champion, won the gun-below-the-elbow event, which has been running for three months. A special shoot for a pair of setter pups furnished good sport.

Table with 4 columns: Name, Yds., 25, 20, T.L. for Palmer Medals—Class A—50 Targets.

Table with 4 columns: Name, Yds., 25, 20, T.L. for Palmer Trophy—Class B—50 Targets.

Table with 4 columns: Name, Yds., 25, 20, T.L. for Palmer Trophy—Class C—50 Targets.

Table with 4 columns: Name, Total, Name, Total for Gun Below Elbow—25 Targets.

Table with 4 columns: Name, Total, Name, Total for Dog Shoot—24 Targets.

EASTERN LEAGUE.

At Baltimore—Rochester, 6; Baltimore, 5. At Jersey City—Jersey City, 7; Toronto, 2.

WITH THE AMATEURS.

The Columbus Nationals went to Marysville yesterday and played rings around the team of that place, winning 16 to 2.

The Columbus Dispatch team will play the fast Empire team at Indianola park Sunday afternoon.

The Columbus Nationals play the Crescents at Grove City, Sunday. All National players must be at the Interurban station at 12 o'clock.

It's up to the Clippers to put a stop to the fast flying Interurbans Sunday at Recreation park.

Armbusters and Co. will meet in their first league game at Sunday at the Driving park and two more games can be expected.

Catcher Frank Roan, who has caught the entire college season with Notre Dame, has been signed by Armbusters and will work in one of the games against the Oakwoods Sunday.

The employees of the New First National bank have organized a baseball team and issue a challenge to teams from any other bank or any team of lawyers.

The star attraction of the K. of P. league will be the game between the Lindenbergs and Mentor teams at Oakwood grounds (Driving park) Saturday afternoon, June 27th.

HART'S CLOVE CASE

LOUISVILLE, Ky., June 16.—Hart, the pugilist, had a narrow escape from drowning yesterday morning at a fishing camp on Salt river, 20 miles from here.

See Want Ad. Coupon on Want Page.

DEMPSY AFTER WALCOTT.

George Dempsey, the local heavy weight, has just returned to the city after a visit in the country.

The Perfect Weather Conditions
Favored Bergen Beach
Gun Club.

HENDRICKSON WON CLASS A.

Class B Went to H. D. Bergen—Below Elbow, Charity and Dog Events Also Held.

Under perfect weather conditions for high scores, members of the Bergen Beach Gun Club gathered at their Jamaica Bay traps yesterday to decide the third and last shoot for the L. M. Palmer, jr., medals. More than fifty marksmen reported and beside the principal shoots there were many special and practice events that furnished great sport.

The candidates for the Palmer medals were divided into three classes and as generally expected, John H. Hendrickson, a former national champion, was the winner of Class A. Mr. Hendrickson did not do very well, but his scores in the previous contests were enough to win him the prize. Class A shot from the 18-yard line and in yesterday's leg J. S. Fanning was high professional, with 48 out of a possible 50 targets, while W. Hopkins was the best of the amateurs with 42 out of the same number of blue-locks.

The race in Class B was exceedingly interesting and when the smoke of the contest blew away it was found that H. D. Bergen, president of the local club, and D. H. Fanning had tied for first prize. Mr. Bergen was high gun in yesterday's leg, however. A shoot off was in order, and again Mr. Bergen defeated his rival, the scores being 21 to 20, out of a possible 25 targets. Class B shot from the 17-yard line. In Class C, which shot from the 16-yard line, the winner was H. L. Lee.

George H. Kouwenhoven, Metropolitan champion, won the gun-below-the-elbow event, which has been running for three months. A special shoot for a pair of setter pups furnished good sport. The dogs were given by E. W. Reynolds, secretary of the club. The event ended in a tie between D. H. Fanning and G. S. K. Remsen. The shoot off for first choice was won by the former. There was also a special charity shoot, the entry fee of which was given to the family of J. Jakob, the high diver, killed at Bergen Beach last Saturday. Among the gunners at the traps was John Philip Sousa, the bandmaster, who, however, was unable to win a prize. The scores:

PALMER MEDALS—CLASS A—50 TARGETS.

Name	Yds.	1st	2d	T. I.
J. S. Fanning	18	23	25	48
H. H. Stevens	18	22	24	46
W. Hopkins	18	21	21	42
N. Apgar	18	20	21	41
E. W. Reynolds	18	24	17	41
F. W. Moffet	18	19	22	41
J. H. Hendrickson	18	19	21	40
M. W. Clark	18	18	22	40
G. W. Kouwenhoven	18	18	17	35
G. R. Schneider	18	18	17	35
L. H. Waldman	18	13	18	31

PALMER TROPHY—CLASS B—50 TARGETS.

Name	Yds.	1st	2d	T. I.
H. D. Bergen	17	22	22	44
D. H. Fanning	17	20	23	43
T. J. O'Donohue, Jr.	17	21	20	41
J. G. Roper	17	19	22	41
W. C. Damron	17	22	17	39
J. Voorhees	17	18	17	35
C. A. Lockwood	17	15	17	32

PALMER TROPHY—CLASS C—50 TARGETS.

Name	Yds.	1st	2d	T. I.
F. W. Schoeverling	16	22	20	42
J. H. Kruger	16	22	20	42
A. G. Southworth	16	22	20	42
C. S. Medler	16	24	17	41
H. B. Williams	16	20	21	41
H. L. Lee	16	19	22	41
J. Voorhees	16	20	21	41
G. S. K. Remsen	16	21	20	41
H. W. Dreyer	16	19	20	39
A. E. Hendrickson	16	20	19	39
R. Morgan	16	21	17	38
J. P. Sousa	16	19	18	37
J. H. Wellbrock	16	17	16	33
R. H. Weeskotten	16	16	17	33
C. Cooper	16	18	13	31
H. Montanus	16	18	16	34
Dr. P. Moller	16	13	18	31
J. Whitley	16	14	18	32

GUN BELOW ELBOW—25 TARGETS.

Name	Total	Name	Total
G. Kouwenhoven	21	C. A. Lockwood	15
J. S. Fanning	20	H. H. Stevens	15
T. J. Kelley	20	F. J. O'Donohue, Jr.	15
W. Schoeverling	18	L. H. Waldmann	15
H. B. Williams	18	A. E. Hendrickson	15
G. S. K. Remsen	18	J. H. Wellbrock	14
D. H. Fanning	17	H. W. Dreyer	14
J. Pfander	17	R. Morgan	14
J. P. Sousa	16	J. H. Hendrickson	14

DOG SHOOT—24 TARGETS.

Name	Total	Name	Total
D. H. Fanning	23	M. W. Clark	22
G. S. K. Remsen	22	J. H. Hendrickson	21
H. B. Williams	22	H. D. Bergen	20
H. L. Lee	22	C. S. Medler	18
T. J. O'Donohue, Jr.	22	Dr. P. Muller	17
R. Morgan	22	C. A. Lockwood	15
W. C. Damron	22	J. P. Sousa	15
A. G. Southworth	22	J. H. Wellbrock	15

*Professional.

Grand American

Fred Harlow, who is entered as from Newark, but who is really from Buckeye Lake, won the Grand American handicap shoot this morning from Woolfolk Henderson of Lexington, Ky., thereby carrying off the highest honors in the greatest shooting event of North America, and perhaps of the world. When the men had finished their 100 targets last night it was found that Harlow and Henderson were tied at 82 each. Secretary Shanley of the Interstate association then decided not to have them shoot off the tie until the men met at the traps this morning there was a great crowd to watch them and intense excitement. Naturally the Ohio contingent was anxious to see young Harlow win from the more experienced man. Harlow shoots from the 16-yard line while Henderson shoots from the 19-yard line. It was figured that this handicap would make up for the difference in experience, and the event proved this. They were to shoot a string of 20 targets to decide the championship. Harlow was steady and cool and went through his string with two misses, making a score of 18. Henderson was right beside all the way, but missed three of his targets, making 17, thus giving Harlow the highest honors of the entire tournament. He receives a substantial sum of money as his part of the purse and a \$100 trophy. It is a great honor to win this event and the young Ohioan deserves and has received great credit for winning from 333 of the crack shots from all parts of the country. Harlow and Henderson had had a great race in the preliminary handicap of the day before, being tied for second place with 94.

An Exciting Finish.

Yesterday was a day of surprises. There was considerable breeze coming in puffs and with a wavering light, it was the cause of the low scores. The finish of the shoot was a hair-raising affair. When 80 targets had been finished Henderson and LaCompte were in the lead with four misses. Bills had five misses and Harlow and Hardy had six misses each. LeCompte lost five out of his last twenty. Henderson lost four. Harlow came on a little later and the crowd watched him carefully. He went through his string with two misses, tying his string with Henderson. Hardy lost four of his last string. Tom Marshall came with a rush and threw a scare into the other fellows. He broke 19 and finished only one behind.

There was a great crowd on hand to watch the shooting. Up to the finish the crowd gathered about Mrs. Topperwein when she was at the traps. He finished with 85. Sousa, the musician, also attracted much attention, but could do not better than 75. Of course, the work of the crack shots was closely watched throughout.

It is expected that those who made scores of 88 or better will all share in the money. Those who made 91 were C. G. Spencer of St. Louis, George Maxwell, the really remarkable one-armed expert from Hastings, Neb.; C. O. LeCompte of Eminence, Ky.; Edward Banks of

Wilmington, Del.; Tom A. Marshall of Keltsburg, Ills., and Clarence Price. Fred G. Bills, H. D. Freeman, D. A. Herrold, Max Kneussel, J. W. Hardy, J. E. Nutt and H. W. Kahler made 90.

Close of Tournament.

Today's program, which winds up the tournament, consists of two events of 200 targets per man in each. These are the shoots for the amateur and professional championships. In addition to first money the winners will each get a trophy. This afternoon at 4 o'clock A. H. Hardy of Lincoln, Neb., a crack rifle and pistol shot, with a record of 13,066 without a miss, will give an exhibition.

A consolation shoot, open to all members of the Columbus Gun club who did not participate in the Grand American handicap by failing to enter before the time the events closed, will take place at three o'clock Saturday afternoon. A number of Columbus shooters, who, by business or other reasons, could not shoot at the handicap, will be present if promised. It is a sort of old-time shoot. John Y. Bassell and Al G. Field will captain the opposing squads.

Yesterday's scores:

Name	Handicap	Broke
Lee R. Barclay	22	87
W. R. Crosby	22	84
Fred Gilbert	22	84
W. H. Heer	22	84
C. G. Spencer	22	91
R. Taylor	22	71
L. S. German	21	84
J. M. Hawkins	21	87
R. O. Heikes	21	87
Ed O'Brien	21	87
H. C. Hirschey	21	76
G. S. McCarty	21	88
C. M. Powers	21	84
J. S. Young	21	85
J. S. Boa	20	29
H. E. Buckwalter	20	89
F. G. Bills	20	89
R. R. Barber	20	87
H. J. Borden	20	87
A. R. Elliott	20	82
Guy V. Deering	20	89
F. G. Fuller	20	84
Lon Fisher	20	80
H. D. Freeman	20	90
F. E. Foltz	20	79
J. W. Garrett	20	89
F. E. Graham	20	83
S. A. Huntley	20	72
J. M. Hughes	20	87
G. L. Lyon	20	87
H. Money	20	87
John Martin	20	85
G. W. Maxwell	20	91
Fred Rogers	20	83
G. J. Roll	20	85
W. D. Stannard	20	85
L. J. Squier	20	76
H. G. Taylor	20	87
T. T. Wade	20	87
George Volk	20	87
D. A. Upson	19	89
Lem Willard	19	86
C. A. Young	19	76
H. R. Boush	19	78
C. B. Adams	19	83
J. E. Barts	19	80
S. W. Bilising	19	84
Neaf Apgar	19	85
T. H. Clay, Jr.	19	76
A. C. Conner	19	89
H. W. Cadwallader	19	89
G. M. Collins	19	89
J. H. Cummings	19	89
Harry Dunnill	19	86
W. B. Darton	19	86
E. A. Everett	19	83
Chris Gottlieb	19	83
J. A. Flick	19	84
J. R. Graham	19	84
E. S. Graham	19	84
Max E. Hensler	19	85
D. A. Herrold	19	90
Wolfolk Henderson	19	92
Denny Holland	19	87
A. M. Hatcher	19	82
Will S. Hoon	19	90
Max Kneussel	19	86
L. Z. Lawrence	19	81
T. F. Lawton	19	81
C. O. LeCompte	19	91
Harvey McMurchy	19	86
G. A. Olson	19	85
H. E. Posten	19	85
A. B. Richardson	19	83
T. H. Reid	19	87
William Ridley	19	84
H. H. Stevens	19	83
A. J. Stauber	19	83
Mrs. Ad Topperwein	19	85
H. S. Welles	19	83
Ed G. White	19	83
Bert Waggoner	19	83
W. A. Wiedebusch	19	78
P. C. Ward	19	77
F. D. Alkire	18	73
H. D. Anderson	18	81
V. B. Asher	18	89
E. A. Alexander	18	76
Edw. Banks	18	91
L. M. Bottenfield	18	86
James W. Bell	18	86
J. J. Blanks	18	18
E. B. Banker	18	18
G. A. Boulter	18	18
W. R. Chamberlain	18	83
R. W. Clancy	18	77
C. A. Courtney	18	81
H. T. David	18	83
Charles H. Ditto	18	89
F. M. Edwards	18	86
George Eck	18	74
J. L. Elgiert	18	84
Hugh Hemling	18	59
J. S. Fanning	18	89
D. D. Goss	18	76
G. N. Grubb	18	83
James G. Grubb	18	80
H. D. Gibbs	18	89
H. W. Heikes	18	77
F. A. Hulshizer	18	81
Edward M. Hurd	18	4
A. H. Haroy	18	86
W. G. Hearne	18	83
R. J. Jackson	18	88
K. P. Johnson	18	87
J. E. Jennings	18	87
Fred N. King	18	81
A. W. Kirby	18	72
Arthur Killam	18	81
Fred King	18	87
F. LeNolr	18	86
C. D. Linderman	18	80
George S. Lewis	18	75
W. T. Lassle	18	86
Harry C. Marshall	18	18
Joe Michaelis	18	75
Tom A. Marshall	18	91
Andy Meaders	18	76
George K. Mackie	18	79
Carl F. Moore	18	80
Charles H. Miller	18	82
Robert Miller	18	83
C. W. Mills	18	81
C. W. McFee	18	83
C. H. Peck	18	76
G. H. Pumpelly	18	86
C. W. Phillips	18	86
J. A. Prechtel	18	86
Fred Shattuck	18	82
R. E. Sheldon	18	84
J. T. Skelly	18	18
J. M. Sperry	18	89
E. M. Stout	18	86
H. L. Saylor	18	80
Ed Stephens	18	18
W. G. Sergeant	18	18
A. J. Schlitz	18	73
W. S. Spencer	18	87
E. E. Sample	18	82
Roland Stewart	18	83
F. H. Teeple	18	69
Ed H. Taylor	18	81
O. P. Tatman	18	88
H. W. Vietmyer	18	81
William A. Watkins	18	87
E. C. Wanamaker	18	86
W. Webster	18	80
W. L. Wise	18	80
Charles G. Westcott	18	85
William Wetleaf	18	18
G. G. Williams	18	81
B. W. Brown	18	18
Bert Cooper	18	79
Sid Mallory	18	80
L. D. Arndt	18	78
J. T. Anthony	18	63
T. S. Bibbee	18	82
Leroy Burton	18	18
J. A. Blunt	18	18
C. Bostwick	18	18
George L. Carter	18	79
A. H. Durston	18	85
Harry W. Denny	18	70
F. M. Eames	18	17
T. H. Funk	18	87

EASTERN LEAGUE.

At Baltimore—Rochester, 6; Baltimore, 5.

At Jersey City—Jersey City, 7; Toronto, 2.

At Newark—Newark, 7; Buffalo, 5.

At Providence—Montreal, 12; Providence, 9.

WITH THE AMATEURS.

The Columbus Nationals went to Marysville yesterday and played rings around the team of that place, winning 16 to 2. Marysville could make only four hits off Underwood, while the Nationals batted fiercely. The score:

Nationals 0 2 3 3 0 0 4 2 2 — 16 18 6

Marysville 0 0 0 0 0 2 0 0 0 — 2 4 8

Batteries—Underwood and Stony; Elliott and Mathers.

The Columbus Dispatch team will play the fast Empire team at Indiana park Sunday afternoon.

The Columbus Nationals play the Crescents at Grove City, Sunday. All National players must be at the Interurban station at 12 o'clock.

It's up to the Clippers to put a stop to the fast flying Interurbans Sunday at Recreation park. Manager Flick and his team have been setting a fast pace in the league race so Manager Francis will see that they strike a rut in Sunday's game. A new infielder and pitcher will undoubtedly be in the field when they take the field.

Armbrusters and O'Connell will meet in their first league game at Sunday at the Driving park and two more games can be expected, as the stocking boys will try their best to stay in first place. First game called at 1:30.

Catcher Frank Roan, who has caught the entire college season with Notre Dame, has been signed by Armbrusters and will work in one of the games against the Oakwoods Sunday.

The employees of the New First National bank have organized a baseball team and issue a challenge to teams from any other bank or any team of lawyers. The games to be played on the Civic field Wednesday and Fridays at 4:30. For information call F. C. Rogers at the New First National.

The star attraction of the K. of P. league will be the game between the Lindenbergs and Mentor teams at Oakwood grounds (Driving park) Saturday afternoon, June 27th. Both teams are playing fast ball and are tied for first place, neither team having lost a game. Plenty of good seats and knights are requested to bring their ladies. Game called at 3:00 p. m. Admission free. Take Livingston avenue cars.

HOW ONE GAINS

Success in Money Matters—By the Ad Writer of the Buckeye State Building and Loan Company, Rankin Building, 22 West Gay Street, Columbus, Ohio.

SIXTH WAY. By fair and square dealing with others. The wrong-doer will not succeed in the long run. It is only a question of time until the cheat will fail. Correct and honest business principles are essential to permanent success. Both the borrowers and depositors of the Buckeye speak words of praise for the fairness of this company, whose assets are over \$2,400,000 and which pays five per cent on time deposits.

(See seventh way next week.)

Frank W. Roy	17
J. H. Hornberger	17
Charles F. Henderson	17
William Haney	17
P. J. Jamison	17
W. H. Mathews	17
Latta Morrison	17
J. D. McConnell	17
Gus W. McGill	17
T. M. McIntyre	17
Homer Nowell	17
Jesse Orr	17
W. F. Parker	17
J. Grafton Parker	17
J. D. Pollard	17
F. D. Pettier	17
J. E. Ribb	17
J. C. Ramsey	17
E. S. Rogers	17
N. L. Richmond	1

SEEN AT THE HANDICAP SHOOT BY CITIZEN ARTIST



GOODWIN TODAY

Staff Special.
 MILWAUKEE, June 24.—Clymer is expecting a good deal from Pitcher Clyde Goodwin, whom he will probably use this afternoon in the third game with Milwaukee.

THE COLUMBUS EVENING DISPATCH THURSDAY, JUNE 25, 1908.

WORLD'S GREATEST BANDMASTER ON THE RANGE OF THE COLUMBUS GUN CLUB

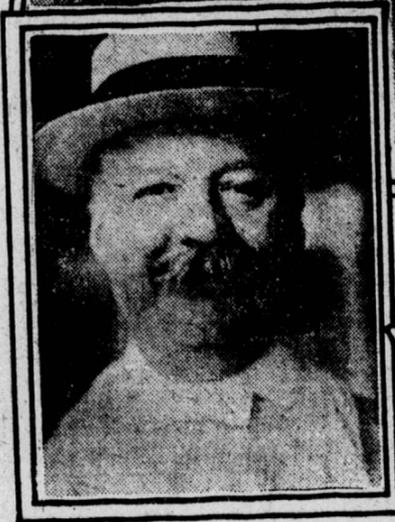


John Philip Sousa in shooting clothes, in the act of shooting at a clay bird. Trap-shooting is a favorite pastime for the famous bandmaster, and he is thoroughly enjoying the Grand American handicap.

With the Grand American Handicap Marksmen At Columbus Gun Club

COLUMBUS GUN CLUB GROUNDS.

SQUAD 26 ON THE RANGE.



Captain A. W. Dubray, T. H. Kellar, Elmer E. Shaner, E. M. C. Thomas. ELMER E. SHANER.



TOM A. MARSHALL, Captain 1901, all American; twice winner of the grand American; ex-mayor of Keethsburg, Ill., for 18 years; twice state senator in Illinois.



—Photo by Dowerman. MRS. TOEPPERWEIN.

SPORTING LIFE

GREATEST EVER

In Many Respects, Was the 1908 Grand American Handicap.

REMARKABLE PERFORMANCES IN ALL CLASSES.

Harlow Wins Handicap After Shoot-off at Columbus—Powers Makes Wonderful Run and Gilbert Takes Professional Honors.

John Philip Sousa, the famous bandmaster, who has now become a warm advocate of shooting, was a contestant. He was a post-entry, and shot in the events. Though he did not figure in the prize, he made a good showing considering the fact that he cannot be classed as a regular.

Newspaper Cutting Bureau in the world

From
Address
Date

THAT John Philip Sousa, of march fame, is such a remarkable shot that he lately made 165 hits out of 200 shots.

Established: London, 1881; New York, 1884

POST
JUN 22 1908

Ohio State Journal 6/24/08

Sw. Dispatch
TUESDAY, JUNE 23, 1908.

TRAP-SHOOTERS HOLD CENTER OF STAGE



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Famous musician entered in the Grand American Handicap shoot.

The hotels of the city are rapidly being filled with arrivals for the Grand American Handicap tournament—the greatest trap-shooting event of the country—which begins with a preliminary practice shoot this afternoon at the traps of the Columbus Gun club in Arlington, where the shot is to be held. All crack shooters of the United States, from one end of the country to the other, are entered for this tournament, which bids fair to be the greatest in the history of the Interstate association. Lovers of trap-shooting will have a great opportunity to watch the finest shots in the world in the various events this week. There will be steady shooting until Friday night, the main event coming Thursday, when the Grand American Handicap itself is to be shot off.

SOUSA GETS AMATEUR PRIZE

Bandmaster Makes Good Score at Oak Hill Gun Club's Tourney—"Jack" Fanning's Shooting the Feature.

The midsummer shoot of the Oak Hill gun club closed on the range near Pontoosne lake at Pittsfield yesterday, under ideal weather conditions. Some exceptionally good scores were made, the shooting of "Jack" Fanning being a feature. He won the high professional average for both days. He scored a run of 113 and broke 198 out of 200 targets, the best score ever made at the range. Through the invitation of Mr Fanning, John Philip Sousa, the bandmaster, was the guest of the club and was well pleased with his visit. Visitors were present from Troy, N. Y., Albany, N. Y., Chicopee Falls and New York city. In all there were 35 shooters. The scores of the contestants shooting the full program of 200 targets follow: Fanning, 198; Hurd, 193; Valentine, 190; Lee, 189; Hawkins, 188; Marshall, 187; Glover, 187; Roberts, 187; Darton, 182; LeNoir, 182; Milliman, 181; Haight, 179; Butler, 177; Lewis, 172; Buffalo, 171; Keller, 170; Sousa, 165; Foote, 157; Brown, 165; Huyck, 161; Farrell, 167.

A squad consisting of Hawkins, Haight, Glover, Lee and Hurd made a squad record for the range. In event No 8 they broke 75 straight targets. The amateur prizes were won by: Sousa, pocket flask; "Buffalo" Smith, box of cigars; Lee, safety razor; Hurd, \$5 in cash; Lewis, cigar; Valentine, \$3 in cash; Butler, umbrella; Roberts, \$2 in cash; Milliman and Farrell, fountain pens. Mrs G. W. Butler of Troy shot the last 100 targets on the program and made the creditable score of 113. Mrs Butler was the first woman ever to take part in a tournament on the range.

The two-mile open professional bicycle race, made by F. A. McFarland, July 7,

POWERS LEADS ALL AMATEUR SHOOTERS

Illinois Man Wins All the Honors
In Opening of National
Tournament.

Two Other Amateurs Tie With
Three Professionals For
Second Place.

To Chauncey M. Powers of Decatur, Ill., in particular, and to the other four members of squad No. 26 in general, belong about all the honors that were to be gained during the first day's contests at the Grand American handicap tournament, which commenced yesterday morning on the grounds of the Columbus Gun club at Arlington.

Mr. Powers once more demonstrated most forcibly that he is one of the very best trap shots in the country, and probably holds first place in the amateur ranks of that sport in the world. The program for the day called for a series of five events at 20 targets each, all from 16 yards rise, and one event at 20 targets, 19 yards rise, the shooters being allowed both barrels, i. e., the use of two shots, as in field shooting. All told, the program consisted of 120 shots, and Mr. Powers went through the entire program without missing a shot, thus making a record seldom equaled and, of course, impossible to be surpassed.

And as for squad 26, of which Mr. Powers was a member, that squad twice totaled 97 out of 100 and then went out in the sixth and last event, the one at 19 yards, use of both barrels, and ran the entire 100 targets without a miss. The other four members of the squad were: W. H. Heer of Concordia, Kan., and W. R. Crosby of O'Fallon, Ill., both professionals, with 117 and 114 respectively out of a total of 120 shots, and George S. McCarty of Philadelphia and George L. Lyon of Durham, N. C., both amateurs, who broke 115 and 113 respectively. On the entire program the squad lost only 21 targets out of a total of 625 shot at.

234 Men Compete.

The number of entries received was 235, and of this number 234 competed. All but some 30 men completed the program, the squads that were unable to shoot their last event on account of darkness, being booked to finish their strings promptly on the stroke of 9 o'clock this morning.

In this connection, Mr. Elmer Shaner, manager of the tournament, stated last night to The State Journal that as it would be impossible to delay very much the commencement of the preliminary handicap, the chief event on today's program, if it was desired to finish the program in its entirety, that, therefore, every shooter whose name was on the score sheet and who did not respond at once to his name would be considered as not desiring to compete and would be scratched at once.

Although only three automatic traps were used yesterday, the total number of targets thrown was just about 27,000, an average of 9000 per trap, a splendid record indeed. Today five automatic traps will be used, and the shooters, who will, of course be divided up as usual into squads of five men each, will be shot in five sections, as against three sections yesterday. This means that there will not be the same long and somewhat tedious waits between shots, as was the case yesterday.

High Amateur Average.

The weather was the sultriest of the year, and the quantities of "soft stuff" and iced spring water consumed by the shooters and the spectators was something extraordinary. There was no wind to cool the atmosphere, and, therefore, although it was scorching work standing at the score, the shooting was comparatively easy and great records, as stated, were made.

It was Amateurs' day, for not only did "Chan" Powers make a clean score, and thereby win first general average as well as high amateur average, but two other amateurs, Woolfolk Henderson of Lexington, Ky., and L. P. Lawton of Colorado Springs, Colo., tied with three professionals for second average, scoring 117 out of 120. The three professionals who also scored 117 were Neaf Appan of Plainfield, N. J.; George Maxwell of Hastings, Neb., and W. H. Heer of Concordia, Kan. Four professionals tied for third place. They were: J. S. Fanning of Jersey City; W. D. Stannard of Chicago; Walter Huff of Macon, Ga.; and H. D. Freeman of Atlanta, Ga. Third amateur average was won by

A. B. Richardson	120	109
W. S. Spencer	120	111
E. A. W. Everett	120	98
B. Waggoner	120	108
H. L. Sagler	120	104
R. Kline	120	108
H. W. Vietmeyer	120	82
H. J. Borden	60	56
H. Hopkins	120	98
G. M. Collins	120	112
J. C. Ramsey	120	107
G. Eck	120	111
L. Berklee	120	111
H. H. Stevens	120	102
W. B. Darton	120	114
F. Butler	120	85
M. Ballow	120	98
F. LeNoir	120	102
T. H. Clay, jr.	120	109
J. L. Talcott	80	62
W. Dalby	120	92
J. Seaborn	120	110
S. H. Keller, jr.	100	82
W. G. Hearne	120	104
J. E. Jennings	120	112
G. Deering	100	95
F. G. Bills	100	95
W. H. Whitcomb	100	75
C. G. Spencer	100	97
F. Fuller	100	87
W. Webster	100	90
R. J. Jackson	100	88
R. Stewart	100	88
D. A. Herrold	100	94
W. G. Seargent	100	92
C. B. Adams	100	82
H. E. Taylor	100	94
P. C. Ward	100	84
A. Lyon	100	88
P. A. McCarthy	100	87
J. P. Sousa	100	74
E. Banks	100	77
S. G. Lewis	100	89
J. F. Skelly	100	86
J. S. Young	100	93
H. Dumsill	100	96
J. Graham	100	96
E. S. Graham	100	89
J. W. Garrett	100	89
C. A. Courtney	100	90
R. E. Shelden	100	88
J. A. Flick	100	95
W. R. Chamberlain	100	90
G. S. Lewis	100	77
A. B. Bostwick	120	98
F. Gilbert	120	113
T. A. Marshall	120	103
A. H. Durston	120	84
C. E. Pope	120	90
S. L. Dadds	120	99
H. D. Gibbs	120	108
V. B. Asher	120	109
A. M. Hatcher	120	106
H. C. Hirschy	120	97
F. E. Rodgers	120	113
C. A. Young	120	110
J. M. Hughes	120	111
L. I. Wade	120	109
H. D. Freeman	120	116
H. E. Porter	120	112
N. Appar	120	117
H. W. Cadwallader	120	109
C. C. Holtzworth	120	99
G. Bonlier	120	109
J. Smith	120	97
L. H. Reid	120	114
C. O. LeCompte	120	109
J. Fanning	120	116
D. D. Gress	120	98
M. J. Michaelis	120	136
J. Boa	120	135
G. A. Olson	120	104
G. Miller	120	107
W. T. Hunt	120	99
W. H. Mathews	120	91
A. H. Hardy	120	101
W. Sents	120	81
H. Fleimming	120	110
T. H. Keller, sr.	120	92
A. J. Stauber	120	107
C. H. Ditto	120	109
L. S. German	120	115
W. S. Doty	80	57
H. L. King	120	96
W. Wetleaf	120	112
G. W. McGill	120	98
E. G. White	120	133
W. R. Crosby	120	114
C. M. Powers	120	120
W. H. Heer	120	117
G. McCarty	120	115
G. L. Lyon	120	113
G. Maxwell	120	117
R. O. Helks	120	114
W. Fishinger	120	112
G. L. Carter	120	102
E. Werts	120	95
F. H. King	120	92
C. D. Linderman	120	114
J. Rummell	120	106
L. D. Arndt	120	91
Ed. O'Brien	120	114
G. K. Makie	120	111
S. A. Huntley	120	113
F. King	120	110
R. W. Chancy	120	104
J. R. Taylor	120	109
L. P. Lawton	120	117
W. D. Stannard	120	116
A. Killam	120	106
H. S. Welles	120	11
C. H. Miller	120	108
J. E. Williams	120	109
F. E. Peltier	120	105
M. Trensl	120	106
Len Fisher	120	105
E. E. Sample	120	102
E. F. Douthitt	120	102
E. H. Taylor	120	105
C. F. Moore	120	105
H. W. Kahler	120	106
J. Blanks	120	96
J. L. Englert	120	103
C. F. Stemmer	120	83
J. E. Ribb	120	99
T. S. Bibbey	120	104
H. Buckwalter	120	109
F. Evans	120	102
D. A. Upson	120	134
H. David	120	104
C. E. Wanamaker	120	113
J. M. Sperry	120	111
W. H. Beecher	120	81
J. L. Schultz	120	93
D. F. M. Edwards	120	107
H. Norvell	120	107
W. Shattuck	120	109
F. W. Hoyt	120	109
C. H. Peck	120	107
G. E. Burns	120	96
A. J. Spinney	120	95
J. D. Pollard	120	93
R. Harness	120	89
B. Smith	120	99
W. M. Wise	120	107
E. M. Stout	120	109
J. Smiley	120	102
W. A. Crawford	120	90

GRAND AMERICAN SPENCER IS HIGH

Last Year's Champion Does Well
in Preliminary Shoot at the
Arlington Traps.

PRELIMINARY shooting for the Grand American Handicap began at the Arlington grounds of the Columbus Gun club Monday afternoon with the greatest gathering of noted shots present that has ever met in this city.

C. G. Spencer, of St. Louis, Mo., went after the targets with blood in his eye and secured 118 out of 120, which was the high score of the day. This professional was pushed by three amateurs, George McCarty, of Ohio; C. M. Powers, of Illinois, and C. E. Wanamaker, of Missouri. These three men got 116 out of 120. The shooting of all the entries in the preliminaries were way above the expectations of the large crowd that was present, and some of the shooters were applauded.

PHILIP SOUSA HERE.

John P. Sousa, the famous band master, is here and expects the traps to make music when he starts to shoot in the morning. Mrs. Adolph Topperwein, one of the best women shots in the country, is present, and made a good showing yesterday afternoon, getting 112 birds out of 120. The most interesting person on the traps is Harry Marshall, the thirteen-year-old boy who broke 100 birds out of 120.

BIG EVENTS TODAY.

Today the big shoot formally opens, and it is expected that inasmuch as there are already 372 entries, no doubt that the shooters will face the traps in the big events, as from 25 to 50 post entries are expected. Nearly every state in the Union is represented, and practically every good shot of prominence. Several thousand dollars' worth of prizes and purses will be contested for in this America's greatest trap-shooting contest of 1908. On the 23d occurs the sweepstakes and on the 24th the preliminary handicap, consisting of 100 targets, open to amateurs only, contestants being handicapped from 16 to 23 yards.

The state team event will also be shot on the 24th. On Thursday, the 25th, comes off the big match of the series, viz., the Great American Handicap, which is open to all amateurs and professionals, and is at 100 targets. On the 26th, the last day, will take place the amateur and professional championships, each at 200 targets. The former is open to amateurs only and the latter to professionals only, while all targets in both events are at 16 yards rise.

John Philip Sousa is playing tunes on the targets and shows that he knows how to point his scattergun just as ably as he wields his baton to the delight of thousands. He is composing a march entitled "When I Make a Straight," and asserts that he will play it several times during the tournament.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

POST
JUN 23 1908

Ohio State Journal 4/4/08

Ed. Dispatch
TUESDAY, JUNE 23, 1908.

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From the list of names and the residences given above it will readily be seen that this shoot is indeed a national event. And from the scores recorded it will also be readily seen that the caliber of the contestants is of the very highest quality. If the wind does not blow much today or tomorrow, that is, if the same climatic conditions exist today and tomorrow as prevailed yesterday, it is freely predicted that it will take 97 or 98 to win the preliminary handicap today or the grand amateur handicap itself tomorrow. Both these events are at 10 targets per man, shot in strings of 20 targets each, the shooters standing at marks allotted them by the handicap committee, an official body appointed by the Interstate association and composed of some of the best and most widely known trapshooters in the country.

Program for Today.

On the program today there is also one event at "doubles," that is, at targets thrown two at a time, a revival of one of the most interesting

A. B. Richardson	120	109
W. S. Spencer	120	111
E. A. W. Everett	120	98
B. Waggoner	120	108
H. L. Sagler	120	104
R. Kline	120	108
H. W. Vietmeyer	120	82
H. J. Borden	60	56
H. Hopkins	120	98
G. M. Collins	120	112
J. C. Ramsey	120	107
G. Eck	120	111
L. Berklee	120	111
H. Stevens	120	102
W. B. Darton	120	114
F. Fuller	120	85
M. Ballou	120	85
F. LeNoir	120	102
T. H. Clay, jr.	120	109
J. L. Talcott	80	80
W. Dalby	120	92
J. Seaborn	120	110
S. H. Keller, jr.	100	82
W. G. Hearne	120	104
J. E. Jennings	120	112
G. Deering	100	95
F. G. Bills	100	95
W. H. Whitcomb	100	75
C. G. Spencer	100	97
F. Fuller	100	87
W. Webster	100	90
R. J. Jackson	100	88
R. Stewart	100	88
D. A. Herrold	100	94
W. G. Seargent	100	92
C. B. Adams	100	82
H. E. Taylor	100	94
P. C. Ward	100	84
A. Lyon	100	88
P. A. McCarthy	100	87
J. P. Sousa	100	74
E. Banks	100	77
S. G. Lewis	100	89
J. F. Skelly	100	86
J. S. Young	100	93
H. Dumsill	100	96
J. Graham	100	96
E. S. Graham	100	89
J. W. Garrett	100	89
C. A. Courtney	100	90
R. E. Sheldon	100	88
J. A. Flick	100	95
W. R. Chamberlain	100	90
G. S. Lewis	100	77
A. B. Bostwick	120	98
F. Gilbert	120	113
T. A. Marshall	120	103
A. H. Durston	120	84
C. E. Pope	120	90
S. L. Dodds	120	99
H. D. Gibbs	120	108
V. B. Asher	120	109
A. M. Hatcher	120	106
H. C. Hirschy	120	97
F. E. Rodgers	120	113
C. A. Young	120	110
J. M. Hughes	120	111
L. I. Wade	120	109
H. D. Freeman	120	116
H. E. Porter	120	112
N. Apsar	120	117
H. W. Cadwallader	120	109
C. C. Holtzworth	120	99
G. Bonlier	120	109
J. Smith	120	97
L. H. Reid	120	114
C. O. LeCompte	120	109
J. Fanning	120	116
D. D. Gress	120	98
M. J. Michaelis	120	106
J. Boa	120	105
G. A. Olson	120	104
G. Miller	120	107
W. T. Hunt	120	90
A. H. Mathews	120	91
A. H. Hardy	120	101
W. S. Sontz	120	81
H. Flemming	120	110
T. H. Keller, sr.	120	92
A. J. Stauber	120	107
C. H. Ditto	120	109
L. S. Gorman	120	115
W. S. Doty	80	57
W. L. King	120	96
W. Wetzel	120	112
G. W. McGill	120	98
E. G. White	120	133
W. R. Crosby	120	114
C. M. Powers	120	120
W. H. Heer	120	117
G. L. Lyon	120	115
G. McCarty	120	113
G. Maxwell	120	117
R. O. Helks	120	114
W. Fishinger	120	112
G. L. Carter	120	102
E. Werts	120	95
F. H. King	120	92
C. D. Linderman	120	114
J. Rummel	120	106
L. D. Arndt	120	91
Ed. O'Brien	120	114
G. K. Makie	120	111
S. A. Huntley	120	113
F. King	120	110
R. W. Chancy	120	104
J. R. Taylor	120	109
L. P. Lawton	120	117
W. D. Stannard	120	118
A. Killam	120	106
H. S. Welles	120	11
C. H. Miller	120	108
J. E. Williams	120	109
F. E. Peltier	120	105
M. Trenssl	120	106
Len Fisher	120	105
E. E. Sample	120	102
E. F. Douthitt	120	102
E. H. Taylor	120	105
C. F. Moore	120	105
H. W. Kahler	120	106
J. Blanks	120	96
J. L. Englert	120	103
C. F. Stemmer	120	83
J. E. Ribb	120	99
T. S. Bibbey	120	104
H. Buckwalter	120	109
F. Evans	120	102
D. A. Upson	120	104
H. David	120	104
C. E. Wanamaker	120	113
J. M. Sperry	120	111
W. H. Beecher	120	81
J. L. Schultz	120	93
D. F. M. Edwards	120	107
H. Norvell	120	107
W. Shattuck	120	109
F. W. Hoyt	120	109
C. H. Peck	120	107
G. E. Burns	120	96
A. J. Spinney	120	95
J. D. Pollard	120	93
R. Harness	120	89
B. Smith	120	99
W. M. Wise	120	107
E. M. Stout	120	109
J. Smiley	120	103
W. A. Crawford	120	89
C. L. Nickle	120	108
M. H. Johnson	120	96
H. M. Creviston	120	96
C. W. McFee	120	103
E. L. Lambert	120	93
C. A. Galbraith	120	88
F. Johnson	120	74
E. L. Grabe	120	78
H. R. Bouser	100	82
E. Miller	120	97
H. D. Anderson	120	92
J. M. Hooper	120	90
W. A. Wiedebush	120	100
H. A. Woody	120	99
A. Meaders	120	111
W. Henderson	120	117
O. W. Ewing	120	98
W. M. Heany	120	95
W. M. Rudley	120	103
B. W. Brown	120	103
D. Holland	120	105
F. S. Wright	120	108
G. Roll	120	113
L. Willard	120	102
F. D. Kelsey	120	113
S. L. Heisler	120	107
C. E. Zint	120	88
J. W. Brooks	120	87
F. Howard	120	86
L. Z. Lawrence	120	114
T. E. Graham	120	105
J. W. Hardy	120	111

GRAND AMERICAN SPENCER IS HIGH

Last Year's Champion Does Well
in Preliminary Shoot at the
Arlington Traps.

PRELIMINARY shooting for the Grand American Handicap began at the Arlington grounds of the Columbus Gun club Monday afternoon with the greatest gathering of noted shots present that has ever met in this city.

C. G. Spencer, of St. Louis, Mo., went after the targets with blood in his eye and secured 118 out of 120, which was the high score of the day. This professional was pushed by three amateurs, George McCarty, of Ohio; C. M. Powers, of Illinois, and C. E. Wanamaker, of Missouri. These three men got 116 out of 120. The shooting of all the entries in the preliminaries were way above the expectations of the large crowd that was present, and some of the shooters were applauded.

PHILIP SOUSA HERE.

John P. Sousa, the famous band master, is here and expects the traps to make music when he starts to shoot in the morning. Mrs. Adolph Topperwein, one of the best women shots in the country, is present, and made a good showing yesterday afternoon, getting 112 birds out of 120. The most interesting person on the traps is Harry Marshall, the thirteen-year-old boy who broke 100 birds out of 120.

BIG EVENTS TODAY.

Today the big shoot formally opens, and it is expected that inasmuch as there are already 372 entries, no doubt that the shooters will face the traps in the big events, as from 25 to 50 post entries are expected. Nearly every state in the Union is represented, and practically every good shot of prominence. Several thousand dollars' worth of prizes and purses will be contested for in this America's greatest trap-shooting contest of 1908. On the 23d occurs the sweepstakes and on the 24th the preliminary handicap, consisting of 100 targets, open to amateurs only, contestants being handicapped from 16 to 23 yards.

The state team event will also be shot on the 24th. On Thursday, the 25th, comes off the big match of the series, viz., the Great American Handicap, which is open to all amateurs and professionals, and is at 100 targets. On the 26th, the last day, will take place the amateur and professional championships, each at 200 targets. The former is open to amateurs only and the latter to professionals only, while all targets in both events are at 16 yards rise.

John Philip Sousa is playing tunes on the targets and shows that he knows how to point his scattergun just as ably as he wields his baton to the delight of thousands. He is composing a march entitled "When I Make a Straight," and asserts that he will play it several times during the tournament.



JOHN PHILIP SOUSA. Famous musician entered in the Grand American Handicap shoot.

The hotels of the city are rapidly being filled with arrivals for the Grand American Handicap tournament—the greatest trap-shooting event of the country—which begins with a preliminary practice shoot this afternoon at the traps of the Columbus Gun club in Arlington, where the shot is to be held. All crack shooters of the United States, from one end of the country to the other, are entered for this tournament, which bids fair to be the greatest in the history of trap-shooting will have a great opportunity to watch the finest shots in the world in the various events this week. There will be steady shooting until Friday night, the main event coming Thursday, when the Grand American Handicap itself is to be shot off.

SOUSA GETS AMATEUR PRIZE.

Bandmaster Makes Good Score at Oak Hill Gun Club's Tourney—"Jack" Fanning's Shooting the Feature. The midsummer shoot of the Oak Hill gun club closed on the range near Pond-tousic lake at Pittsfield yesterday, under ideal weather conditions. Some exceptionally good scores were made, the shooting of "Jack" Fanning being a feature. He won the high professional average for both days. He scored a run of 113 and broke 198 out of 200 targets, the best score ever made at the range. Through the invitation of Mr Fanning, John Philip Sousa, the bandmaster, was the guest of the club and was well pleased with his visit. Visitors were present from Troy, N. Y., Albany, N. Y., Chippewa Falls and New York city. In all there were 35 shooters. The scores of the contestants shooting the full program of 200 targets follow: Fanning, 198; Hurd, 193; Valentine, 190; Lee, 189; Hawkins, 188; Marshall, 187; Glover, 187; Roberts, 187; Darton, 182; LeNoir, 182; Milliman, 181; Haight, 179; Butler, 177; Lewis, 172; Buffalo, 171; Keller, 170; Sousa, 165; Foote, 157; Brown, 165; Huyck, 161; Farrell, 167.

A squad consisting of Hawkins, Haight, Glover, Lee and Hurd made a squad record for the range. In event No 8 they broke 75 straight targets. The amateur prizes were won by: Sousa, pocket flask; "Buffalo" Smith, box of cigars; Lee, safety razor; Hurd, \$5 in cash; Lewis, cigar; Valentine, \$3 in cash; Butler, umbrella; Roberts, \$2 in cash; Milliman and Farrell, fountain pens. Mrs G. W. Butler of Troy shot the last 100 targets on the program and made the creditable score of 72. Mrs Butler was the first woman shooter ever to take part in a tournament at the range.

The two-mile open professional bicycle record, made by F. A. McFarland, July 7.

Three Professionals For Second Place.

To Chauncey M. Powers of Decatur, Ill., in particular, and to the other four members of squad No. 26 in general, belong about all the honors that were to be gained during the first day's contests at the Grand American handicap tournament, which commenced yesterday morning on the grounds of the Columbus Gun club at Arlington. Mr. Powers once more demonstrated most forcibly that he is one of the very best trap shots in the country, and probably holds first place in the amateur ranks of that sport in the world. The program for the day called for a series of five events at 20 targets each, all from 16 yards rise, and one event at 20 targets, 19 yards rise, the shooters being allowed both barrels, i. e., the use of two shots, as in field shooting. All told, the program consisted of 120 shots, and Mr. Powers went through the entire program without missing a shot, thus making a record seldom equaled and, of course, impossible to be surpassed.

And as for squad 26, of which Mr. Powers was a member, that squad twice totalled 97 out of 100 and then went out in the sixth and last event, the one at 19 yards, use of both barrels, and ran the entire 100 targets without a miss. The other four members of the squad were: W. H. Heer of Concordia, Kan., and W. R. Crosby of O'Fallon, Ill., both professionals, with 117 and 114 respectively out of a total of 120 shots, and George S. McCarty of Philadelphia and George L. Lyon of Durham, N. C., both amateurs, who broke 115 and 113 respectively. On the entire program the squad lost only 21 targets out of a total of 625 shot at.

234 Men Compete.

The number of entries received was 235 and of this number 234 competed. All but some 30 men completed the program, the squads that were unable to shoot their last event on account of darkness, being booked to finish their strings promptly on the stroke of 9 o'clock this morning.

In this connection, Mr. Elmer Shaner, manager of the tournament, stated last night to The State Journal that as it would be impossible to delay very much the commencement of the preliminary handicap, the chief event on today's program, if it was desired to finish the program in its entirety, that, therefore, every shooter whose name was on the score sheet and who did not respond at once to his name would be considered as not desiring to compete and would be scratched at once.

Although only three automatic traps were used yesterday, the total number of targets thrown was just about 27,000, an average of 9000 per trap, a splendid record indeed. Today five automatic traps will be used, and the shooters, who will, of course be divided up as usual into squads of five men each, will be shot in five sections, as against three sections yesterday. This means that there will not be the same long and somewhat tedious waits between shots, as was the case yesterday.

High Amateur Average.

The weather was the sultriest of the year, and the quantities of "soft stuff" and iced spring water consumed by the shooters and the spectators was something extraordinary. There was no wind to cool the atmosphere, and, therefore, although it was scorching work standing at the score, the shooting was comparatively easy and great records, as stated, were made.

It was Amateurs' day for not only did "Chan" Powers make a clean score, and thereby win first general average as well as high amateur average, but two other amateurs, Woolfolk Henderson of Lexington, Ky., and L. P. Lawton of Colorado Springs, Colo., tied with three professionals for second average, scoring 117 out of 120. The three professionals who also scored 117 were Neaf Apgar of Plainfield, N. J.; George Maxwell of Hastings, Neb., and W. H. Heer of Concordia, Kan. Four professionals tied for third place. They were: J. S. Fanning of Jersey City, W. J. D. Stannard of Chicago; Walter Huff of Macon, Ga.; and H. D. Freeman of Atlanta, Ga. Third amateur average was won by George S. McCarty of Philadelphia, who was tied for fourth place in the list with Lester German, the old-time New York baseball pitcher, who hails from Aberdeen, Md.

From the list of names and the residences given above it will readily be seen that this shoot is indeed a national event. And from the scores recorded it will also be readily seen that the caliber of the contestants is of the very highest quality. If the wind does not blow much today or tomorrow, that is, if the same climatic conditions exist today and tomorrow as prevailed yesterday, it is freely predicted that it will take 97 or 98 to win the preliminary handicap today or the grand amateur handicap itself tomorrow. Both these events are at 10 targets per man, shot in strings of 20 targets each, the shooters standing at marks allotted them by the handicap committee, an official body appointed by the Interstate association and composed of some of the best and most widely known trapshooters in the country.

Program for Today.

On the program today there is also one event at "doubles," that is, at targets thrown two at a time, a revival of one of the most interesting forms of trapshooting, and an event that will be sure to attract the attention of most of the spectators as well as that of the shooters themselves.

Another event is the Amateur State Team championship contest between teams of five men, all amateurs, representing various states in the union. Ohio will be well represented in this event, which was won two years ago by a team from the Buckeye state. Last year's champions came from the ranks of the amateurs of Illinois. This contest is at 20 targets per man, or 150 to the team, and a hot fight will surely be made for first honors.

In the list of shooters and their scores given below it will be noticed that several have only shot at 100 targets. Of those who have still some targets (20 in number) to shoot at to complete their scores for yesterday's program are some who by going "straight" in their one event can finish very high up in the list of average winners. B. Dummell and J. Graham, who hail from Long Lake, Ill., each have 95 out of 100, while J. A. Flick, a one-armed shooter from Ravena, O., Guy Dering from Columbus, Wis., and Fred Bills from Minneapolis, each have 95 to their credit.

The records follow:

Table with 3 columns: Name, Total Shot at, Total Broken. Lists names like R. R. Barber, S. Marshall, H. Marshall, etc., with their respective scores.

Large list of names and scores, including F. G. Bills, W. H. Whitcomb, C. G. Spencer, etc., with scores ranging from 100 to 101.

Hamilton Trotting Meeting.

[Special Telegram to State Journal.] HAMILTON, O., June 23.—The Hamilton Trotting association four days' meet on the Ohio circuit opened this afternoon. Brownie Herr, owned by G. A. Grotendick, Zenia, won the 2:30 pace; best time, 2:18 1/4. Bell Sprague, owned by S. R. McKinley, Louisville, won the 2:35 pace; best time, 2:19 1/4. Eliza Jane, owned by S. R. McKinley, won the 2:18 pace; best time, 2:16.

U. C. T. Officers Elect.

[By Associated Press to State Journal.] PARIS, June 22.—W. B. Leeds, the American financier, died suddenly in this city this morning. He has been ill for some years.

Mr. Leeds had made preparations to sail for America tomorrow. He was taken with a sudden sinking spell during the night and gradually lost consciousness. He could not be revived and died this morning with his wife and son at his bedside. The body will be shipped to New York.

It is said here that Mr. Leeds, who was at one time president of the Rock Island railroad, leaves a fortune larger than was generally supposed. Intimate friends in Paris today estimated his wealth at \$35,000,000.

The family's home is at Richmond, Indiana.

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