

JOHN PHILIP SOUSA COLLECTION

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MARINE CORPS MUSEUMS
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MILWAUKEE, WIS.

OPERA AT THE DAVIDSON

SOUSA'S LATEST OPERETTA

"THE FREE LANCE" OF THE DAVIDSON.

Introduced by Good Singers and Comedians and Grand Chorus in Gorgeous Setting.

John Philip Sousa of Stars and Stripes fame, in his latest, the Free Lance, introduced at the Davidson last night, succeeded in a semi-operatic production that, at least as far as its music is concerned, is original and refreshing, and thus agreeably departs from the well-beaten path of the musical comedy and extravaganza with which the public has been fed ad nauseam for the last decade.

Next to Herbert Babette, John Sousa's Free Lance is the best operetta from a musical standpoint the American stage has put before the public. Sousa's music is sufficiently original in its themes and their elaboration into marches, quick-steps, solos and ensemble numbers and choruses sufficiently interesting to place his latest invention in the front rank of the musical comedies offered of late.

The plot by Harry B. Smith, of Dolly Dollars fame, is of charming simplicity, exploiting a worn topic—the adventures of a prince and princess, and shepherd and shepherdess through the equally well-worn entanglements arising from the changing of clothes and characters and mistaken identity of the principal lovers, and the final unraveling of the plot and happy ending prescribed in such cases.

In the story of Sousa's Free Lance there are two potentates, the kaiser of Braggadocia and the duke of Graftiana, two most suggestive names for Milwaukee, and very opportune at the present campaign against the braggadocio and the duke in our own Graftiana.

Both rulers in the play are sorely anxious to get material for the maintenance of their domain and for this purpose conclude to unite forces by a marriage of Braggadocia's daughter to the duke's son, each of the twain of traditional comic opera kings believing the other to be immensely rich and powerful, and thus is a condition to help a friend in need. Of course, the prince and princess object to the match at first, and a shepherd and shepherdess are surreptitiously substituted and married by the two old impostors, a ceremony to which the two Arcadians submit quite willingly because they are already man and wife through a former ceremony, and do not object to have the knot tied twice.

The ruse of the two fathers-in-law by adoption is uncovered at the end of the first act, when these worthies strike each other for a money loan, a scene which forms one of the most comical parts of the play. A well staged operetta war ensues in the next act between the Amazons of Braggadocia, led by the shepherdess and the minions of the duke with the shepherd at the head, who appear on the borders of Graftiana, marked by a green hedge, which separates the singing and frolicking combatants until the final declaration of the prince and princess ends the fuss in a grand finale which brings the house and the curtain down.

To this slender story Sousa has written "right smart" music, which is undoubtedly the best operatic effort of the genial bandmaster. His music is crisp and lively, and in the opening chorus, the soprano solo of the Princess Yolande in the first act, a musical dissertation on the various kinds of love, is of the most melodious kind. A fine quartette, in which the Misses Nella Bergen, Jeanette Lowrie and George Tallman and Joseph Caw-

thorn excelled, and the really fine choruses, are among the chief musical features of the burlesque.

Miss Nella Bergen sang and acted the dual role of princess and shepherdess with naivete and particular charm in the song of The Three Loves and the coloratura aria, The Carrier Pigeon, and Miss Jeanette Lowrie's solo and ensemble work was greatly enjoyed. The peculiar color of her voice tends to heighten the comical effects of her play. She sang in a delightful operatic spirit and telling effect on her audience.

The other principals in the cast, Albert Hart, Felix Haney, George Schiller and especially Joseph Cawthorn, the leading spirit in the harmless fun and hilarity which pervades the play, combined ample histrionic and musical talent to add the lyrical and the requisite burlesque element to keep the audience interested and in a roar of laughter most of the time.

Special mention is due to the Davidson theater orchestra under the energetic direction of Prof. Anton Heindl, and the splendidly trained chorus of forty-eight voices, most gorgeously costumed and foliated by a fine stage setting, in which "The Free Lance" production excels most other productions presented at the Davidson this season.

I. B.

Established and Most Complete Newspaper Cutting Bureau in the World

LA CROSSE, WIS.

THEATER NEWS AND GOSSIP

"The Free Lance," which the master touch of John Philip Sousa has made a great musical comedy opera, filled a yearning in the hearts of all the La Crosse play lovers who crowded into the La Crosse the night. The production was with enthusiasm.

"The Free Lance" is staged in two acts. The locale of the first act is the court of the emperor of Braggadocia, who is devoted to art and is a bankrupt. He is so aesthetic that even his army is composed of Amazons. To replenish his coffers he plans a marriage between his daughter, Princess Yolande, and Prince Florian, the son of the duke of Graftiana. The duke, who also is a bankrupt, hopes, through the union, to refill his purse. The princess and prince, who have never met, fly to escape marriage, and both emperor and duke, in desperation, compel Siegmund Lump, a goat-herder, and Grisselda, a goose-girl, to become substitutes, each thinking to deceive the other. Siegmund and Grisselda are really husband and wife. Siegmund is a descendant of Samson, and has been leader of a band of brigands. He has lost his hair, and with it his strength and bravery and his band has deserted him. Both emperor and duke discover that each is bankrupt and war is declared. Siegmund becomes general of the army of Graftiana and Gris-

selda the commander of the Amazons of Braggadocia.

The scene of the second act is laid on the border line of these realms, revealing on one side of a hedge the tent of the emperor, and on the other the headquarters of the duke. The near proximity of the contending armies and the various reasons given by each monarch why he does not make an attack upon the other furnish much of the humor in this portion of the performance. Finally Siegmund recovers his hair, and descends on both camps, to be retained in turn by each monarch to fight the other. Siegmund fights a battle with himself, declares it a draw, and when he cannot collect his hair on either side, confiscates both parties' hair and declares himself

proceeding to the interest is carried by Joseph Cawthorn, who is the star feature of the organization. The character of Siegmund Lump furnishes this talented comedian with more opportunities to exploit his humorous personalities and effective methods than any he has ever heretofore appeared in, and this is saying much, when one remembers his clever work in "The Fortune Teller" and "Mother Goose."

Twenty-three musical numbers are introduced throughout the action of the story, the majority of which have that swing and soul stirring effect that sets one's feet going and fingers thrumming. These are sung by Mr. Cawthorn as Siegmund, Nella Bergen as Princess Yolande, Jeanette Lowrie as Grisselda, Albert Hart as the duke, George Schiller as the emperor, and George Tallman as Prince Florian. Other principals are Sim Pulem, Stanley Murphy, Charles Santra, Monte Elmo, Estelle Thebaud and Dorothy Southwick.

Newspaper Cutting Bureau in the World

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JEANNETTE LOWRIE.

Miss Lowrie's latest success is her appearance in Sousa's "The Free Lance." This opera is to be taken to London, we hear, where Sousa's music is much appreciated. We believe Jeanette will also be appreciated there.

UNION SQUARE, NEW YORK
First Established and Most Complete Newspaper Cutting Bureau in the World

Abandoning for a time the consideration of straight comedy, I now take occasion to pay my respects to John Philip Sousa and Harry B. Smith for teaching us anew the authentic delights of really good musical comedy. "The Free Lance," which we all saw this past week, seems to effect a spectacular rescue of melodious nonsense from the swamp of disrepute in which it has been mired of late years. Sure, there are few things more divertingly entertaining than good musical comedy, just as there are few things more deadly tiresome than the bad of that ilk—and "The Free Lance" was good from start to finish. It had a tuneful score, an ingenious story, songs that possessed point as well as harmony, lines that made one laugh without reservation or later reproach, and the final taste in the mouth was clean and wholesome, as the taste of worthy nonsense should always be. I've been distinctly wary of musical comedy for the past season or two, so many dreary "false alarms" come blatantly along in this guise, but this particular offering quite won me over. If there be others of its kind on tour this year we're buying a fun of the best sort of luck.

From
Address
Date

"THE FREE LANCE"

A Splendid Production Presented in Winona Last Night.

On the merits of "The Free Lance", which was presented at the opera house last evening it is hardly necessary to make comment. Any book by Harry B. Smith is good, and the claim that "The Free Lance" is worthy of the pen that wrote Robin Hood is a statement devoid of exaggeration. And the music by John Philip Sousa, the "March King," in like manner is worthy of that great composer. There is a rhythm, and a swing and a melody that is irresistible. There is just enough story to hold the interest and to furnish the complications. This gives the vehicle for some of the brightest of comedy.

Now as to the manner of presentation by the company, which visited Winona last night a word is due. It was stated in advance that it was the original company and surely there was no one at the opera house last night who doubted it. It is said that Klaw & Erlanger select the chorus for the voice regardless of beauty, and it is certain that the voices were there. A better chorus has not been heard in Winona with any opera company. If this method of selection were followed Klaw & Erlanger were indeed fortunate in finding the best voices combined with the best looks, for it was surely a beautiful bevy of girls that sang and danced last night. The drilling was Klaw & Erlanger's, all right, for the ensemble was perfect and the evolutions went with clock-like precision, and with a freedom of movement and a grace that was charming.

All those having lines were principles and each is deserving of extended favorable comment. Joseph Cawthorn as Siegmund Lump was very, very funny. He handled the comedy part as it should be handled without buffoonery. Albert Hart as the duke of Graftiana, Geo. Schiller as the Emperor of Braggadocia, Nella Bergen as Princess Yolande, Jeannette Lowrie as Griselda, and George Tallman as Prince Florian, were all that could be desired.

The scenic investiture, the staging and all the details were right. There was a large audience, but more should have seen "The Free Lance."

Joe Cawthorn at Grand, Hopper at the Lyric, Drew Vehicle Revival at Robinson's—Gossip of All the Playhouses.

HUSBAND and wife will struggle for honors against each other and with just the width of a street between them next week at the Grand and the Lyric.

The married pair, who, figuratively, will duel for three days, are De Wolf Hopper and Nella Bergen. The husband is starring in "Happyland," which opens the Lyric Theater Monday night, and Miss Bergen is prima donna in "The Free Lance," the Sousa comic opera, at the Grand.

The situation is very nearly unique so far as Cincinnati is concerned. Not only will Hopper and Miss Bergen play in rival houses

on precisely the same nights, but the syndicates under whose colors they sail are the bitterest enemies. Another interesting situation brought about by the appearance of the two productions the same week is that Hopper's prima donna is a Cincinnati girl, Marguerite Clarke. The star in the other house is a Cincinnati lad, Joe Cawthorn.

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GRAND—SOUSA'S COMIC OPERA.

John Philip Sousa's new comic opera, "The Free Lance," interpreted by a cast of 100 people, is the strong card at the Grand this week. The score of "The Free Lance" includes 23 of Sousa's new and characteristic numbers, which have never been heard in this city. The book and lyrics of the production were written by Harry B. Smith. The artistic side of "The Free Lance" is enhanced by the fact that Klaw and Erlanger made the production, which is pronounced of regal beauty throughout. "The Free Lance" represents Sousa's ideal of a comic opera production. It is a hark back to the good comic opera standard. Sousa himself selected the chorus of 60 voices and the special orchestra to which the orchestra of the Grand will be added for the week. Joseph Cawthorne, whose Mother Goose is recalled as a classic, is a stellar feature of this production. His associates include Nella Bergen, who has the prima donna role; Jeannette Lowrie, Albert Hart, George Tallman, George Schiller, Stanley Murphy, Monte Elmo and other singers and comedians of prominence. The story of "The Free Lance" is most ingenious. The Emperor of Braggadocia, having an empty treasury, plans to wed his daughter, the Princess Yolande, to Prince Florian, son of the Duke of Graftiana. The Emperor believes the Duke has a score of millions to bring to the marriage altar, and the latter, unaware of the conditions of the kingly treasury, and being himself a bankrupt, consents to the marriage for purely financial reasons. On this the plot turns. In contradistinction to the grotesquely funny characters that appear in the course of the action the March King has endowed this atmosphere with some of the most popular music he has ever written. There will be matinees Wednesday and Saturday.

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FOOTLIGHT FLASHES.

Francis Wilson, in "The Mountain Climbers," will follow William Favensham at the Grand Opera House. The production is under the direction of Charles Frohman. Its scenes are laid in the Alps and in England.

The book of the Sousa opera, which has been admired by true judges of light opera in Cincinnati this week, has some very clever sayings. They have the effect of spontaneity. But the truest of all the sayings is "Uneasy is the tooth that wears a crown."

Mr. Southern has informed the management of the Lyric that his repertoire with Miss Marlowe in Cincinnati week after next will be as follows: Monday and Saturday nights and Saturday matinee, "Jeanne D'Arc;" Tuesday, Thursday and Friday nights and Thanksgiving matinee, "John, the Baptist;" Wednesday night, "The Sunken Bell."

Remember Tom Ince? Of course. Tom was one of the very funny men in last summer's Chester Park Opera company which Col. Ike Martin provided. Well, Tom Ince is with W. H. Thompson in the latter's sketch and will be smiling at old friends next week at the Olympic.

Seabrooke and Others.
Thomas Q. Seabrooke and one or two others of the big Olympic stars arrived in the city yesterday, and last evening Mr. Seabrooke enjoyed the performance of "The Free Lance" at the Grand from a proscenium box. Mr. Seabrooke's wife, Jeannette Lowrie, is one of the prominent players in the Sousa opera. The Olympic is to offer a number of distinguished stars the coming week, not the least of whom is Mr. Seabrooke himself, who is to appear in a pleasing arrangement of music and fun.

CABLE ADDRESS, "ROMEIKE," NEW YORK

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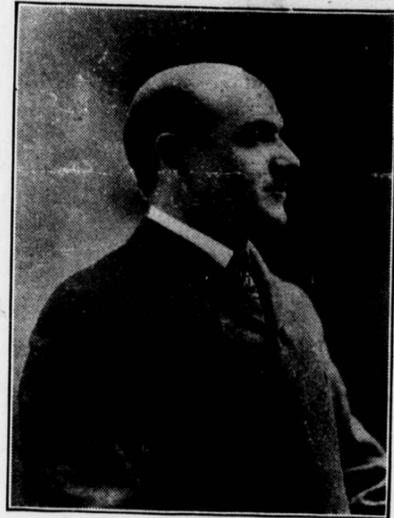
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The Sousa Opera Company bids farewell to the Grand tonight after the matinee and the evening representations. Last night the largest audience of the week attended the performance, and it follows that a more delighted audience never left this theater.

DRAMATIC NEWS
NEW YORK CITY

NOV 24 1907

Gossip.



JOSEPH CAWTHORN.

The success of the Free Lance has become a matter of record, and it is gratifying to know that Joseph Cawthorn, the star, has captured his audiences everywhere, showing the wisdom of Klaw & Erlanger in elevating him to the stellar ranks.

Edward Loder 1170 1/2

HILDA SPANG, Colonial

JOSEPH CAWTHORN, Opera House

ARDEL KADER, Empire

The Holdsworths, Ketts

Estab.

OPERA IS TUNEFUL; NEW STAR SHINES

"The Free Lance" at the Opera House is Bright and Well Produced—Hawtrey at the Colonial Takes the Honors.

"The Free Lance" goes back to first principles. Or, rather, it brings them up to date. It is a good old-fashioned comic opera with new-fangled adornments. Klaw & Erlanger are noted for the richness of their productions, especially those of a musical nature, but they will have to work hard and spend much money to rival this in scenery and costumes and its general atmosphere of good art. There were only two sets at the Opera House last night, but each was admirably painted, and the whole evening was a panorama of pretty pictures. Panorama, though, is not just the word. It implies too little of action. Let us call it biographic, for in a pictorial way it was an evening of moving pictures.

The ear, too, was assailed as delightfully as the eye. The score is by Sousa, and in point of technical merit it is far and away the best he has written. He uses the orchestra most ingeniously to reinforce the voices, and though, as is natural, he utilizes the brass a great deal, and once in a while somewhat too noisily, he turns to the other and the softer instruments, the reeds, for instance, and gets finer effect from them than ever before. The man who knows his music from the textbook and from the study of serious composition rather than from the education of the ear will especially enjoy this later and better phase of Sousa's development.

For the everyday listener there's plenty of melody, and all of a good quality, too. Naturally, the march rhythm predominates, and in addition to the joyous martial air that is used to typify the Duke of Graftiana and his followers there is a grand march finale to the first act which has the true Sousa pomp and swing. It seemed to me, though, that in this he thought first of his orchestra and scored it more for the instruments than the voices. It is written unnecessarily high, and the singers have to strain themselves often, for the music keeps up almost all the time. But it is a fine, vigorous melody, right in line with the best of his marches.

The opening song of Griselda, the goose girl, is a quaint and tuneful bit of writing, reminiscent of Sullivan, but in no ignoble way. But there is a patent bit of borrowing from this same composer in a bit of fire escape music in the last act, which smacks all too strongly of one of the most familiar choruses in "Pinafore." The best song in the opera, though, from both the musician's and the popular point of view, is that of Florian in the second act. "The Legends of the Sons of Samson," which has a rattling air and is well written. The whole score, though, is bright and tuneful, and it is a pleasure to listen to it after the tinkle and the tum-tum of musical farces.

The book, too, is a better one than Harry Smith usually writes. It has plot and incident and action, and its humor has a real Gilbertian flavor at times. And it is thoroughly actable, a quality not to be despised. Everybody had a chance, and the principals drew the center of the stage often enough to show their merits beyond a doubt.

Most of the comedy fell to Joseph Cawthorn, who has the honor of creating a distinct school of German comedy. I remember him and his amusing rolling of R's when he was one of the Cawthorn family, and since then a score of German comedians have copied his trick without getting at the heart of it. And that is the personality of the man himself. He is so bland, so plausible, so confidential in his fun that it seems directed at you personally. As everyone in the audience has the like impression the extent and the surety of his comic appeal can be seen at once. He was amusing all the evening. Jeannette Lowrie was a worthy second to him in a humorous way, though suffering from a bad cold, and her archness and the vivacity helped materially in the success of the performance.

I was surprised to find Miss Nella Ber-

gen developed into an actress of much sprightliness. Heretofore, she has been merely a singer and not to be reckoned with seriously in a theatrical way, but last night she was easy, vivacious and, once or twice, demurely sentimental. And as for her voice, it has grown in depth and richness of tone without sacrificing any of its birdlike qualities. It is extremely flexible, and she sang a pretentious song in the second act with an ease and smoothness that were genuinely artistic. George Schiller, who caught Nat Goodwin's early burlesque manner when they were together in "Evangeline" and has kept it all these years, was funny as the emperor, and the chorus was one of the best singing ones heard here in years. It was particularly rich in men's voices that carried well.

"The Free Lance" puts heart in those of us who wish to see comic opera back again. It is bright, tuneful, vivacious, funny, well sung and well mounted. You will miss it if you miss it.

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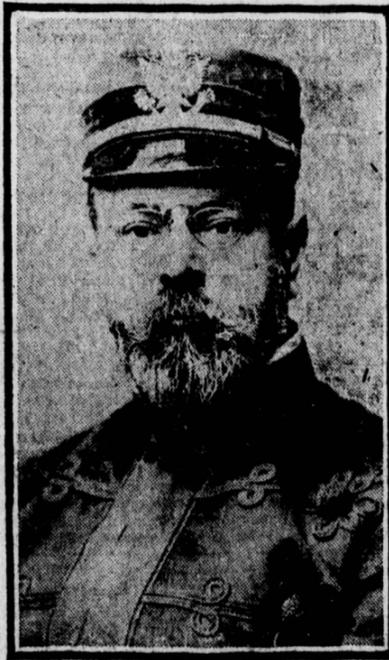
GAZETTE
PITTSBURGH, PA.

NOV 18 1906

The Superstitions of Sousa.

"The Superstition of Sousa" would be an appropriate title for the new comic opera which John Phillip Sousa and Harry S. Smith have contracted to write for Klaw and Erlanger. The name of "The Free Lance," the march king's great success which, with Joseph Cawthorn, comes to the Nixon next week, was originally entitled "A King for a Day." After printing had been arranged for and that title used in all the pictorial work, Sousa wrote to Klaw and Erlanger that he had a superstitious fear of the title. He could not explain the feeling, but in an earnest appeal confessed that every time he thought of the name he saw spooks.

Not the least of the troubles of authors and composers is to find suitable and



John Phillip Sousa

catchy titles for their productions.

"I once knew a young musician," says Sousa, "who went one day on an excursion with a party to view a new tubular bridge that had been thrown over the Susquehanna river. He was much impressed. When he returned he wrote a schottische in honor of the event.

"Mr. Sousa," he said to me, "I have written a fine schottische about this and I want to ask you if you don't think this is just the name for it."

"What is the name?" I asked.

"Why, I intend to call it 'The Tubular Bridge Over the Susquehanna Schottische.'"

♦ ♦ ♦

NEW OPERA HAS MERIT.

Sousa Music at Opera House—Hilda Spong at the Colonial—Other Local Attractions.

JOSEPH CAWTHORNE
in "The Free Lance"
OPERA HOUSE.



OPERA HOUSE.

"The Free Lance" isn't "Robin Hood," nor as good, but it is comic opera—real comic opera—which strayed away from the beaten paths long ago and has since been represented (or misrepresented) by that tuneless, schemeless hybrid sired by rag time, darned by minstrelsy, and damned by everybody, which the theater managers call musical comedy and the public calls comedy slush.

"The Free Lance" came to the Opera House Monday for a week's stay. The music is by Sousa and the book by Smith, who wrote "Robin Hood." Jos. Cawthorn heads the cast as Sigmund Lump, the goat herd.

The plot is a wee bit cut and dried but good enough to carry the music, which at times has the true Sousa crash and swing. The duke of Graftiana and the emperor of Braggadocia agree that the former's son and the latter's daughter shall marry, an agreement which does not suit the young people, who run away.

The duke and emperor are what their names imply—grafter, braggart, and both broke. The duke substitutes the goat herd as his son; the emperor substitutes Griselda, the goose girl, as his daughter. Each discovers the deception of the other. War is declared.

The emperor's army is all girls. The duke's all men. They flirt over the hedge which separates the two countries. You see, it is a real comic opera plot.

Prince and princess fall in love. Goat herd and goose girl are already married. Goat herd was a terrible brigand before he, like Samson, lost his hair. Witch restores his locks. His might recovered, he declares himself king of both countries, everybody's satisfied, and the curtain falls.

Jeannette Lowrie, as the goose

girl, shared comedy honors with Cawthorn. Nella Bergen, the prima donna, has a voice of wonderful clarity, and has the prettiest songs. The song which took the audience off its seats was "On to Victory," which is truly Sousanian, and is the finale of the first act.

COLONIAL.

For a dramatically artistic representation of a drunken, debased English aristocrat, see Wm. F. Hawtrey in "John Hudson's Wife." His work is clever. Hilda Spong, as the much abused daughter of said drunken aristocrat, and the misunderstood wife of John Hudson, the virtuous but severe American millionaire, is also good, but has been seen to better advantage in roles requiring less weeping.

The play is similar to "The Walls of Jericho," in which Hckett and Mannerling starred here last season. A clean man with a load of money marries into an old English family with extravagant tastes and no money, and although it takes some heartbreaking experiences to establish real love between the couple and teach the dissolute father that he mustn't forge his new son's name, all turns out well.

Hudson's parents, plain American people, are more like English gardeners in the play. This grates, but most of the other parts are faithfully presented.

LYCEUM.

It takes lots of "supers," but the holdup scene in "Behind the Mask," at the Lyceum, is worth the trouble. A real locomotive bell throbs out the impatient union station noise as the engine shows at the mouth of the tunnel, and a goodly crowd of soldiers appear to capture the robbers. The play is a realistic western melodrama.

KEITH'S.

As the kinetograph was out of

SOUSA'S NEW OPERA REVIVES ALL THAT IS SAFE AND SANE IN MUSIC

Hilda Spong and William F. Hawtrey in English Melodrama; Good Bill at Keith's; Return of Favorite at the Lyceum; Bessie Wynne at Lyric; Other Bills

(BY ARCHIE BELL)

LAST night's audience at the Opera House seemed to be amused by Sousa's new musical comedy, "The Free Lance." This was natural, for Cleveland liked much of that music 10 years ago. Twenty years ago some of those old melodies were played on the melodeon at home. Why shouldn't we like them now.

I want to refrain from calling Sousa a musical thief. He is personally an admirable gentleman—and it's libelous to accuse people of theft in newspapers—but nevertheless, Sousa, the "march king," should be ashamed of himself. His "theft" may have been unconscious. He has pilfered from so many sources that the "research" among famous composers must have been a considerable task. His recipe for building a musical comedy was not a new one. It's the same old recipe that makes a good rabbit pie. First, catch your rabbit, etc. Sousa didn't care to speculate too much on popular fancy at the present moment, so he just gobbled up things that the public had stamped O. K. and after treating them to what is known as the "Sousa Brass Solution," he placed them on exhibition under the rather fetching title, "The Free Lance."

Sousa is a great chap to tell about the theft of other composers. Once he spent a half hour explaining to me that Bizet stole all the melodies of "Carmen" from Spanish folksongs. But Bizet didn't take the airs of the standard music of master composers and sign his name to them! Liszt and Brahms took the Hungarian folksongs and made classics of them. Grieg did the same with native Norwegian melodies. Tschalkowsky built his big "New World" symphony on the folksongs of American Negroes. That is not theft; it is art. Sousa has never shown himself to be sufficiently musicianly to do such a thing. Therefore, he tampers with what has passed as perfect before he touched it.

He starts in with his overture. The best passages in this are a shameful caricature of the "Waldweben" from "Siegfried" of Richard Wagner. Sousa is to Wagner as George Barr McCutcheon is to Victor Hugo. The opening chorus while smacking of Sir Arthur Sullivan has the rhythm of that beautiful old English opera "Dorothy," which almost everyone has forgotten nowadays. Then a trumpet blast inspired by the herald in "Lohengrin" announces the Princess Yolande (Nella Bergen). Her song might have had its inspiration anywhere along the line from Offenbach to De Koven. Then arrives the emperor with a good old song that tingles with memories of "The Mikado" and Haltnorth's garden. Griselda, the goose-girl, enters and sings a wooden-shoe number built on "Ach du lieber Augustine." Then there is a vision of "Happyland," followed by reminiscences of dear old "Pinafore."

Here endeth the first act. The second contains an impertinent recollection of the happy bird song from David's "Pearl of Brazil."

There may be others. Sousa has studied a big repertoire. He has given everything a march swing, too much brass, and an abundant beat of the drum—and there you are!

Smith's libretto is neat and in some ways the best of his recent work. There is some rather bright dialogue and some ingenious lyrics that are almost Gilbertian in satirical smartness.

Joseph Cawthorn is the star. He is the best of the German "r" rollers and is quite funny. Nella Bergen wiggles like a Nautch dancer and after apparent internal tortures produces good musical tones. She has a nice lyric soprano voice and should stand still and use it.

Jeanette Lowrie, a mighty clever little person, works hard as Griselda. The first laugh in the show last night was when she entered and lifted her skirts high enough to expose her garter-trimmed with real Leader from this "comedy bit" to the audience. In the show, she was the most



33 UNION SQUARE, BROADWAY
NEW YORK

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

"The Free Lance's" Cawthorn.

The audiences at the Grand this week are having delightful hours with the Sousa Opera Company. There is great applause for Nella Bergen, the prima donna; Jeannette Lowrie, Albert Hart, George Schiller, George Tallman and other excellent members of this superior company, and a separate round of appreciation for Joe Cawthorn.

Old-time theater-goers who distinctly recall the personnel of that delightful and long-since dead comedian, Joe Emmet, may find themselves fancying that in the role of the Goatherd Mr. Cawthorn takes on at least a slight facial reminder of Mr. Emmet. Possibly this may be only fancy after all, but it has been remarked several times by those whose recollections recall Joe Emmet vividly in his prominent days and the graceful, humorous Goatherd of "The Free Lance."

Mr. Cawthorne himself is authority for the statement that if there is any resemblance at all it is not intentional, and naturally he feels pleased at the suggestion that he may have unconsciously brought out an impersonation which stirred memory of that other one-time famous German comedian.

Mr. Cawthorn, by the way, has agreed—and he so says—to give up his entire professional life to the services of Klaw and Erlanger. He professes great admiration for both those gentlemen and attributes to them a good deal of the credit to be given for this systemizing of the theatrical business to a firm commercial basis, to the advantage of the art side of the proposition as an entertainment. "The Free Lance" drew a magnificent audience last night and the Grand resounded with applause over the Sousa music. Smith's book and the splendid performance being given by this most excellent company.

SOUSA'S OPERA HAS REAL MERIT

"The Free Lance" Possesses Clever Lines and Many Pleasing Melodies.

Hilda Spong Makes Her Local Stellar Debut at the Colonial.

Opera House.

"THE FREE LANCE."

Sousa! There's magic in the name. For years the composer-conductor has borne the title of "March King" throughout the music loving world. Countless processions have kept step to his swinging melodies, and hurdy gurdies have ground out all of his inspiring songs. Sousa is no longer a fad, but his popularity is still undisputed, and last evening a large and admiring audience applauded every number of his newest score in "The Free Lance."

This piece, in the writing of which the composer collaborated with prolific Henry B. Smith, is an approach to the standards of the earlier and better days of comic opera, and for the most part is a happy departure from the tiresome combinations of vaudeville and "rag time" so prevalent today under the name of musical comedy.

The story is of a somewhat conventional type, although more ingenious and entertaining than most plots with a musical accompaniment. It concerns a pair of kings of the sort usually found in a comic opera pack, who plan that the daughter of one shall marry the son of the other, each hoping to replenish his empty treasury by the alliance. The children do not endorse their parents' ideas and each runs away. A goose girl is substituted for the princess and a goat herd for the prince. Then arise a series of nonsensical but amusing complications, the real prince and princess falling in love, while it develops that the goose girl and the goat herd are already man and wife. Last evening's audience found many opportunities for laughter in the recounting of this simple but mirthful libretto.

Sousa's melodies are in keeping with the spirit of the book, in the comedy numbers, the sentimental passages and especially in the themes calling for brisk and swinging march songs. In fact, the score is pleasing throughout and, while musicianly enough to satisfy the student, it nevertheless makes a strong popular appeal. The numbers catching the particular fancy of the audience were the inspiring march, "On to Victory;" the light and bright "Goose Girl" melody; the pretentious ballad, "The Carrier Pigeon;" the tuneful duet, "The Mystery of History," and the much encored comic songs, "Hair" and "By Proxy." All of the numbers have been skillfully orchestrated and the effectiveness of the score was heightened by an augmented orchestra under the baton of Director Anton Heindl.

Joseph Cawthorne heads the company in the comedy role of Siegmund Lump, and his comicalities as the grotesque goat herder kept everyone in good humor. He sang his songs in a manner that merited repeated encores, and the ludicrous methods that made his "Mother Goose" so amusing are again in evidence. Jeannette Lowrie was delightful as the goose girl, Griselda, and shared the comedy honors with Mr. Cawthorne. Although suffering from a cold, she made her song, "The Goose Girl," one of the principal hits of the evening and her smiles and laughter proved contagious on both sides of the footlights. Nella Bergen, the prima donna, was allotted the prettiest ballads of the opera and she made them highly effective. She presented an attractive appearance as the Princess Yolande and her performance was marked by grace and personal charm. George Schiller, with his elastic face, and Albert Hart in a grotesque make up contributed considerable fun as the merry monarchs of Graftiana and Braggadocia, and George Tallman made the most of his vocal opportunities as the real Prince Florian. The chorus proved considerably above the average in singing strength and the opera has been artistically staged.

CLEVELAND, O., Nov. 24.

BY general consent "The Free Lance" moves up into the class of permanent comic opera—being constructed for keeps. Tuneful, ambitious even where no great soaring was looked for, with a tangible plot unraveled by such good people as Joseph Cawthorn and Jeanette Lowrie, there was nothing to do but to go and laugh. Nella Bergen, too, appears to have joined the seven-furlong family, and George Schiller, who hasn't forgotten his early burlesque training, is a really, truly village cut-up. Sousa's music, to some Buckeye tunesmith, appears "reminiscent." That's what they said in the days of Old Rameses.

CINCINNATI, OHIO
NOV 18 1901

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CINCINNATI, OHIO

PITTSBURGH, PA.

NOV 21 1907

'JOE' CAWTHORNE.

Joe Cawthorne, Klaw & Erlanger's funny man in Sousa's "Free Lance," has a high forehead, which runs back to a point, which indicates that he is past 40. How much past is left to individual estimate. Suffice it to say that in 1883, or twenty-three years ago, he was a youth in Elmwood Place. Cawthorne says that was before the suburb was incorporated. He was still living there when that wonderful event took place. Everything happened then that ought not to have happened. The villagers did not know what to do with their mayor, aldermen and fire department, and Cawthorne says he has often thought of giving George Ade



JOE CAWTHORNE.

facts for a comedy based on the early days in Elmwood Place. He declares that it would be a hit. It was in Elmwood Place that a real drama occurred in the life of the Cawthorne family. The leading actors in this drama were Joseph Cawthorne's father, Alfred, and his mother, Sarah. The former is now buried in Spring Grove and the latter in New York. Mr. Cawthorne said to the Times-Star that he would ultimately move his father's body east. When Joseph was a young man, his mother, who was a high-spirited English woman, and his father had a trifling difference of opinion. The father went down town, and during the day the mother sent him a message, but a fatal error in its delivery separated husband and wife for eighteen years. The mother and the three sons went West for a time. The boys stayed together in all their ventures until Joe left them and embarked for himself. The mother's health failed as the years went past, and the physician told Joe that only the continued presence of one of the boys would restore her. So Joe came back to Cincinnati and went into the insurance business. The father was supposed to have died in Australia, but Joe set out to prove it. He engaged one of Hazen's men in Cincinnati and after a long search, found that his father was alive and prosperous in Philadelphia. Joe knew diplomacy was necessary. He sat down and wrote his father a humorous letter, and received an affectionate reply. He wrote again and again, and after six months came to the conclusion that the lie was sufficiently broken to play the master stroke. Up to this time the mother did not know that Joe had found Alfred Cawthorne, or that the latter was still alive. Both being proud, and in a measure stubborn, young Joe conducted the affair so that his father believed he had been sent for by the mother. The day the elder Cawthorne arrived Joe told the mother to prepare herself for a great shock and surprise, but for some time she believed an elder sister, whom she had not seen for years, was about to arrive. At 2 o'clock the father came, and a reconciliation took place. But the elder Cawthorne was stunned to learn that his wife had been divorced a year before. The cause of the separation was explained, and the mistaken message cleared up. Joe Cawthorne was rewarded for his efforts by being able to give away his mother in marriage to his father a couple of weeks later. The father lived for three years very happily in the reunited family, and died at 73 years of age, being interred in Spring Grove. Joseph went back to the stage, and has frequently visited Cincinnati since. He has climbed steadily as a comedian until to-day he has the greatest role of his career in the Sousa opera.

NELLA BERGEN,

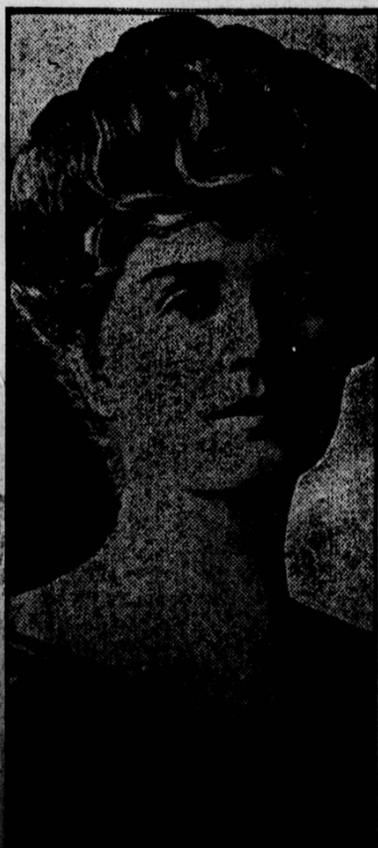


Who plays a leading role in the "Free Lance" by Sousa, at the Nixon next week.

**HARRY B. SMITH AND
IRENE BENTLEY WED**

*Librettist and Actress
Married in Boston
Last Friday.*

BOSTON, Nov. 26.—A mild sensation was created in theatrical circles here today by the announcement that Harry B. Smith, the librettist, had been married to Irene Bentley Friday afternoon. Miss Bentley is playing in the "Belle of Mayfair" at the Colonial Theatre in this city. When the young woman was asked as to the correctness of the report she smiled sweetly and referred the inquirer to Mr. Smith. All efforts to find Mr. Smith were unsuccessful, it being said he had taken his departure for New York. Mr. Smith has for many years past collaborated with Reginald De Koven, the pair producing some of the most popular of musical comedies. Irene Bentley has risen steadily in the interpretation of that line of work. The announcement of the marriage was a distinct surprise to their many friends.



SOLE DEALER
CLEVELAND, OHIO.

**PUTTING TO USE
HER BABY BLINK**

Jeannette Lowrie Employs
the Faces That Made Her
Schoolmates Laugh.

Ambition Will be Gratified if
the Electrician Will Only
Consent.

"How do I make faces? Perhaps you refer particularly to this one," and Jeannette Lowrie, the Goose girl of "The Free Lance," lowered the lid of her right eye until it was completely shut, drew the corners of her mouth into a queer little smirk, puffed out her plump cheeks, and then—resumed the jolly expression of her own self again.

"I'll tell you about those faces. When I was a little girl at school I found out it was easy to make the other children laugh by my grotesque grimaces. Well, I was anxious to go upon the stage and make an audience laugh by the same methods, but the opportunity never came until I was assigned to this Audrey-like role.

"I started my stage career as a child under Daniel Frohman's management and for a number of years played in the legitimate drama. Finally it was suggested that I try musical comedy and I was given the part of the Quakeress in "The Rounders." Ever since then I have devoted myself to making people laugh in com-



JEANNETTE YOWRIE.

edy roles, although the funniest achievement of my career was my attempt at a heavy emotional part.

"I just received a letter this morning from Mrs. E. S. Fernandez with reference to the entertainment that she and Tony Pastor will give for the benefit of the children of the stage. It's an annual affair, you know, and besides the money realized from the show contributions are sent from all over the country. The proceeds are given as a Christmas present to the boys and girls of the stage under fourteen years of age. It's a pretty idea, don't you think?

"My ambition? To see my name blazing in electric lights above the entrance of the theater, of course. A manager has given his consent and I believe a new piece has been chosen, so you see it's all right if only the electrician will agree."

And Miss Lowrie again lowered the lid of her eye.

Irene Bentley, Singer, Bride of Harry Smith.



Irene Bentley.

HARRY B. SMITH IS MARRIED TO IRENE BENTLEY

Theatrical Circles Sur- prised by News Re- ceived from Boston.

There was much surprise along Broadway to-day when it was announced that Irene Bentley, the well-known comedienne, who is playing Edna May's part in "The Belle of Mayfair," had married Harry B. Smith, the librettist who freshened up the London show for American production.

According to Miss Bentley's friends here the marriage took place last Friday in Boston, and every effort was made to keep it quiet till the show came to New York.

Immediately after the ceremony Mr. Smith left town and all inquiries addressed to him were answered in a non-committal manner. The company had planned a celebration for last night at the Colonial Theatre, where "The Belle of Mayfair" is playing, but Mr. Smith's sudden departure for parts unknown, when the fact of the marriage leaked out, stopped the programme.

NEW YORK CITY

PITTSBURGH. The Social Whirl—The Free Lance—Southern Marlowe's Success.

(Special to The Mirror.)
PITTSBURGH, Nov. 26.
The crowds at the Bijou had plenty of excitement to-day in The Gambler of the West, with its Indians, cowboys and others in the play, and keenly demonstrated the fact by its buzzing. Custer's Last Fight will be made next week, and will be followed by The Ninety and Nine.

The large audience at the Belasco to-night was delighted with The Social Whirl, and it could hardly have been otherwise. It is an alluring attraction of its class and highly recommended. Prominent in the large cast are Charles J. Ross, Frederick Bond, Edward Craven, Walter E. Dyett, Matt Heiser, Charles Hultica, Willard Curtis, Elizabeth Brice, Ada Lewis, Adelaide Sharp, and Irene Hobson, and a large chorus adds greatly. The production is very nicely staged. Camille D'Arville in The Belle of London Town comes next week, and will be followed by David Warfield in The Music Master.

The Sousa Opera company in The Free Lance pleased a large audience at the Nixon to-night. It is presented by an admirable and large company, headed by Joseph Cawthorn, who is aided by Nella Bergen, Jeannette Lowrie, Albert Hart, George Tailman, George Schiller, Sam Posen, Stanley Murphy and others. Underlined are Robert Loraine in Man and Superman, and William Faversham in The Squaw Man.



MISS IRENE BENTLEY.
Actress said to have become bride of librettist in Boston.

LYRIC OPENS AUSPICIOUSLY WITH TWO MUSICAL COMEDIES

Anna Eva Fay Holds Record in Cincy.

A Big Week All Around For Players and Patrons—The Press Agents Have Their Innings, Too—Notes of Theatrical Interest Transpiring in Cincinnati.

THE new Shubert house, the Lyric, is an acquisition of theatrical significance for Cincinnati. It has made a hit in the upper and more rarefied strata of society, up where they best like their dramatic refreshments prepared and served by the most skillful theatrical chefs. DeWolf Hopper played to a packed house the opening night and Happyland might have been applied to the audience as well as to the production. The new playhouse is one of exquisite beauty, and is well up to the standard of Shubert appropriations. The general character of the interior decorations and architecture, except the smoking room in the basement, is English, treated in warm tones and appropriately decorated. The main entrance is of Italian renaissance with marble landscapes. The auditorium is light green, ivory and gold, with wall and ceiling panels. Eddie Foy sustained the interest in the new house the last three days of the week.

The Free Lance, by far the best efforts of John Philip Sousa as well as the smartest of Harry B. Smith's books, proved equal to the occasion and kept up business at the Grand.

Irene Bentley Bride of Harry B. Smith, Report

Star of "Belle of Mayfair" Said To Have Married Well Known Librettist.

There was much surprise along Broadway this afternoon when it was announced that Irene Bentley, a well known comedienne, who is playing Edna May's part in "The Belle of Mayfair," had married Harry B. Smith, a librettist, who freshened the London show for American production.

According to Miss Bentley's friends here, the marriage took place last Friday in Boston and every effort was made to keep it quiet till the show came to New York.

Immediately after the ceremony, Mr. Smith left town and all inquiries addressed to him were answered in a non-committal manner. The company had planned a celebration for last night at the Colonial Theatre, where "The Belle of Mayfair" is playing, but Mr. Smith's sudden departure for parts unknown when the facts of the marriage leaked out, stopped the programme.

Miss Bentley is one of the foremost young musical stars in the country, and she is well known on Broadway, where



HARRY B. SMITH
PHOTO BY ROBERTSON.

her recent success in "It Happened in Nordland" is remembered. Mr. Smith has written the book and lyrics for many of the musical successes and in some of these Miss Bentley has played.

AT THE THEATERS LAST NIGHT



SHOWS IN A NUTSHELL

- BELASCO.**—"The Social Whirl."—Genuine musical comedy; very funny. Good show.
- NIXON.**—"The Free Lance."—Comic opera; catchy airs in real Sousa style.
- ALVIN.**—"His Last Dollar."—An exciting play with a good company.
- GRAND.**—"Refined Vaudeville."—Nona Bayes, with new songs, heads a strong bill.
- BLANEY'S.**—"At the World's Mercy."—A thrilling melodrama, well played.
- BIJOU.**—"The Gambler of the West."—A sensational Western play.
- GAYETY.**—"The Trocadero."—Strong olio, clever comedy, tuneful music.
- ACADEMY.**—"The Cherry Blossoms."—Pretty girls, gay costumes, good chorus.

Nixon—"The Free Lance."

It's a night of laughs, real comics, new hits and a score of new comic opera gems in the best Sousa key. That's "The Free Lance." The Sousa public—and it's a big one—knows what that means. Melody to make them all mark time, airs to whistle and hum and sing. It starts from the salutatory of the delicate mauve-costumed chorus, echoes in the pure refrain of Nella Bergen's Princess song, jingles through George Schiller's Emperor number, captivates the ear in Jeanette Lowrie's catchy "Goose Girl" song, piles up the encores in the topical ditty on "Hair" by that comedy prince, Joseph Cawthorn, and sweeps on to that stirring finale, like a trumpet call among Sousa crescendoes, "On to Victory."

All of the 18 musical numbers in "The Free Lance" sparkle with novelty. Harry B. Smith's book and lyrics are up to the standard of "Robin Hood" libretto. The male chorus is something more than moving bits of scenery. The militant beauties composing the Emperor Braggadocio's following are gorgeously costumed. It is all presented with Klaw & Erlanger splendor.

Excellent bits of fooling are done by Cawthorn, "janitor to a flock of billy-goats." A bankrupt Duke impresses him into service as his son when the real Prince disappears. The goatherd Prince is to save the day financially by marrying the daughter of Emperor Braggadocio. But the Emperor privately is also a bankrupt. He looks to a matrimonial alliance with the Duke as his salvation. The Emperor's daughter, however, disappears. Griselda, the goose girl, is persuaded to act as substitute. Then she discovers that the goatherd Prince whom she is to marry is already her husband, Sigmund. The Duke and Emperor declare war. The second act paints war in comic opera colors. Albert Hart, as the Duke of ferocious face, and George Schiller as the Emperor, assist materially in putting over the comedy. Miss Lowrie's Griselda and Miss Bergen's Princess are graceful, debonair and pleasing. The company is altogether capable and pleasing, as the frequent encores testified.

Gazette-Prince

Nixon—"The Free Lance."

When I returned to my desk last evening from the Nixon theater I found a telegram announcing that Harry B. Smith had confessed his marriage to Miss Irene Bentley, a member of "The Belle of Mayfair" company, now playing in Boston. In the presence of marriage bells, orange blossoms and honeymoon joys, the best-intentioned critic is disarmed. What if I do think the libretto of "The Free Lance," which is at the Nixon this week, is quite the poorest thing I have known Mr. Smith to perpetrate, I am not going to say so now, in the face of this announcement.

Congratulations, Mr. Smith, and here's hoping you may live happy ever after, and never again write such silly stuff as "The Free Lance" and call it a libretto.

With Mr. Smith married and off our hands it may be said that Joe Cawthorn and his clever assistants give a merry performance of this latest Sousa operetta. Without music of special distinction, except in one or two instances, Mr. Sousa has still managed to inject much that is bright and tuneful into his score. I am not going to quarrel with the lack of originality. If the truth were known, the public expects Sousa to repeat himself, and if it didn't get a swinging march or two and some fine fanfare of the basses, fortissimo, crescendo, and all that sort of thing, it would feel that the march hero had fooled his loyal followers. "The Free Lance" has these things in abundance. There is the big march as a finale for the first act and one or two concerted numbers that bear the genuine Sousa stamp. Just as in his other operas, Mr. Sousa has slipped in here and there little gems of unexpected music beauty. In "The Bride Elect" it was a solo called "The Snow Baby." In "The Free Lance" it is a little quartet sung by four of the principals in the first act. This excerpt is musically the best thing in the score, and has about it the chime of real originality. In other respects "The Free Lance" is very much like Mr. Sousa, and you know what that means.

But Joe Cawthorne, Nella Bergen, Jeannette Lowrie, George Schiller, Albert Hart and a big, finely-clad company sing and laugh and march their way through the Sousa-Smith piece with great good nature and with a success that brought a tribute of much laughter from the Nixon audience last night. Mr. Cawthorn is the best thing in the picture. So long as he is on the stage you are laughing at his buffoonery of mixed language and honest fun. Everything that Cawthorn touches turns to burlesque, and I long to see the day when a real librettist of real burlesque power shall write him a book that will give him the chance he needs. Some of his humor in "The Free Lance" is sincerely and spontaneously funny. The two topical songs give him the best of the lyrics, the one about "Hair" being the better. Nella Bergen, grown wonderfully sylph-like from the old Juno days, but still able to raise all sorts of vocal flutters with that flute-echo voice of hers, sings a dashing role and shows more elasticity as an actress than when she was last here. Jeannette Lowrie is pretty in figure and humorous in song, even if she can't sing much, while Albert Hart and George Schiller do the work assigned them each in his several well known way. George Tallman is the tenor, but he has little chance to display a voice that you will remember as part of the Grace Van Stud-diford support in "Lady Teazle."

Klaw and Erlanger have given the opera a beautiful setting, and the ensemble singing is finely executed by a very elaborate chorus.

CHARLES M. BREGG.

AMUSEMENTS

Nixon—"The Free Lance."

Little had been heard in Pittsburgh about "The Free Lance," called a military comic opera, the music of which John Philip Sousa wrote, and the libretto being Harry B. Smith's work. But admirers of Sousa's music expected a treat, and the announcement that Joseph Cawthorn had the principal comedy role also was a promise of something good. So a large audience gathered at the Nixon last night.

Before half the opening chorus had been sung the audience was sure it was going to be pleased. When the next number, a song called "Three Love Stories," was presented, the assurance had become a certainty. Long before Cawthorn appeared on the stage the new offering had been pronounced fine, and the audience was prepared to applaud and laugh for the rest of the evening. Most of the music has the genuine Sousa swing, but the composer also has written several beautiful melodies, in a vein that had not been expected by some of the listeners.

The book is entertaining as a whole, and contains some really funny things, but it is the music that pleases the more. Cawthorn's role is one of the best he has had for several seasons. The story itself is not remarkable for novelty, but some novel situations are evolved. The rulers of two mythical principalities, both financially broken, plan a marriage between their respective son and daughter in order to retrieve the fathers' fortunes. Neither father knows the other's poverty. The young folk run away to avoid the marriage, as they do not know each other. Each father provides a substitute. When it is found that neither parent can borrow from the other war is declared.

Cawthorn is Sigmund Lump, a goatherd, who is married to Griselda, a goose girl. Lump is captured by the followers of the Duke of Graftiana and is forced to assume the character of the son who ran away. Griselda falls into the hands of the Emperor of Braggadocio and is made to assume the role of the missing princess. In the second act, after war is declared, Lump, who has been a brigand, and still has lots of adherents, engages himself to fight as a free lancer on both sides. Meantime the prince and princess have met by chance and of course have fallen in love.

Cawthorn and Jeannette Lowrie, the latter as Griselda, have most of the come on their hands. The duke and the emperor, played respectively by Albert Hart and George Schiller, also figure prominently, however, and the fun ball is kept bounding from one to the other of the four principal laugh-makers. Nella Bergen has a good part as the princess, and two of the prettiest songs fall to her. She plays well and sings charmingly. George Tallman, as the prince, also has a large share in the performance, and does it well.

The chorus is trained finely and the settings of the two acts are excellent and decidedly attractive. "The Free Lance" is well worth a visit.

Press.

THE NIXON.

Joe Cawthorne and a big company give a fine presentation of John Philip Sousa's "The Free Lance" at the Nixon Theater this week. Last night a crowded house applauded the swinging melodies and pretty little musical conceits, all of which bore unmistakably the Sousa stamp. There isn't much of a plot; in fact, the libretto hardly comes up to the high standard which Harry B. Smith has set for himself. Some of the lyrics, however, have unexpected beauty, and, given one or two typical Sousa marches and a good company of singers, what need of anything else? The first act ends with one of the most stirring of Sousa's marches, in which he returns to his old style of composition. It was received last night with great enthusiasm.

Joe Cawthorne is just as funny as when he kept the crowds laughing while he was cavorting in "Fritz of Tammany Hall" last season. Everything he says has in it a touch of humor that is unexpected and genuine. It is all honest fun, too, and his work seemed to be spontaneous and entirely natural. Nella Bergen sings a dashing role, and her powerful voice has lost none of its old beauty. Jeannette Lowrie makes a fine appearance, and she makes up for slight vocal deficiencies by her natural charm of manner.

There is nothing much new in the production, except the character of the "goose girl" in the first act. The senile monarchs, the prince and princess about to be married without having seen each other, the witty adviser for each sovereign—all are the recognized property of comic operas. But the soldierly setting gives a good opportunity for introducing military airs. Of course the music is not all marches, and, as in former Sousa productions, little gems of musical beauty are met with her and there that have a haunting charm. A quartet in the first act contains this element, as does the first of "Three Love Songs," which are well sung by Miss Bergen.

Smart costumes and a good singing chorus round out the picture, and we have a comic opera like those of five or six years ago, when "The Bride Elect" and "El Capitan" were drawing us by the subtle charm of Sousa's melodies. "On to Victory" is the principal march in the opera, and although somewhat reminiscent in its arrangement, it is nevertheless a worthy successor of those famous ones which have preceded it. The many girls in the chorus have beauty of face and figure, and there is an unusually large male chorus, too. Altogether, "The Free Lance" is one of the best of the light musical offerings that Pittsburghers have had a chance of hearing this season.

BILL BOARD,
CINCINNATI, OHIO
NOV 27

NELLA BERGEN.



With Joseph Cawthorne. She appeared in the Free Lance at the Grand, Cincinnati, last week, in opposition to her husband, DeWolf Hopper, at the Shubert's new Lyric.

AT THE THEATERS LAST NIGHT

Sousa's Comic Opera

Though the text in Klaw & Erlanger's *The Free Lance*, which Joseph Cawthorn presented at the Nixon last night, is admirable the music is even better. Small wonder that this should be the case, for John Philip Sousa, long established as the one real genius for composing melody which appeals to the popular taste, wrote it. Doubtless it has often been declared that Sousa was at his best in such and such a case, but even so the phrase is most expressive in describing last night's production. Repeated encores followed the rendition of "On To Victory," "The Goose Girl Song," "Hair" and a half dozen others, and a popular verdict would undoubtedly be that there was not a bad number in the piece. Harry B. Smith wrote *The Free Lance* and Mr. Smith wrote the center of the stage for the star, Joseph Cawthorn. It is well he did. The story would not bear analysis, for that matter; where is there a musical comedy that would? Yet it interests because Joseph Cawthorn is there. Assisted by Nella Bergen, as Princess Yolande, and Jeannette Lowrie, as the Goose Girl, an excellent as well as unexpected character part, Cawthorn does that which is expected of him—makes the crowd laugh.

Cawthorn is featured, of course, but the task of keeping the crowd in a happy mood was divided among three or four jokers. There is a plot to the *Free Lance*. It has to do with the proverbial prince and princess who are betrothed against their own wishes. They refuse, as princes and princesses in musical comedies are expected to do, and to save a tottering pair of thrones the respective fathers are called upon to find suitable substitutes. In this way the situations are made and follow in broken order until the end when everyone marries some one and lives happily ever afterward.

Cawthorn as Siegmund Lump, Griselda, as the Goose Girl, are the substitutes. Miss Bergen's work is always interesting, but she has little to do. She scored heavily though in her opening song, "Three Love Stories."

Jennette Lowrie, the Goose Girl, seemed to share honors with the star. It is a character part she plays, and she plays it well. Cawthorn holds to the Dutch dialect throughout, but plays the part in rather a quieter vein than is usually employed. There is very little of the forced about his work, and the festive Dutch tumble makes its appearance but once, and then for only on instant.

E PITTSBURGH POST

In the Theaters

Joe Cawthorn appeared in the Nixon Theater last evening in a comic opera called "The Free Lance." Sousa was responsible for the music and Harry B. Smith for the book. The offering certainly seemed to give the utmost satisfaction to the audience. The efforts of the comedians and singers received considerable encouragement, for laughter was almost continuous, and applause was indeed liberal. The result was that a performance was given that was full of earnestness and everyone on the stage appeared to do his or her level best to make the opera go with a snap and a swing.

The truth is that the players did their part better than Sousa did his, for while the music was to a certain extent pleasing and one or two of the ensembles had the rhythmic swing so characteristic of the March King, the others were inclined to be mediocre and possessing nothing that would cause the air to remain with one any length of time.

The story, like all or a majority, at least, of comic operas, was quite impossible and concerned a political mixup in two mythical kingdoms. The rulers of both being financially broke, conclude to marry their children to each other, each believing that the other ruler had money. Both children run away to avoid the marriage, and each ruler takes a peasant and makes the man and woman, who are really husband and wife, assume the characters of the runaways. Eventually each ruler learns of the trickery of the other and finally all comes out right.

The lines that are put into the mouths of the comedians are funny and raise laughs all the time. Mr. Cawthorn, as the goat herder who becomes a prince, is excellent and his peculiar form of German dialect and his original methods of fun-making were decidedly effective. He was ably assisted in the humorous work by Jeannette Lowrie, as the goose-girl who became a princess. Her vocalization was comical and her smile quite winning. Albert Hart made considerable out of his part and George Schiller had an excellent role to which he gave a distinct comedy value. Nellie Bergen as the real princess was quite charming in appearance and sang her two or three important songs in excellent voice. George Tallman was acceptable in the tenor role of the real prince. The opera was handsomely mounted and was most attractive to the eye.

Many Attractions in Theaters This Week

NIXON.

Why did they do it? When John Philip Sousa and Harry B. Smith sewed together the libretto and music of "The Free Lance" it seems they conspired to give Joe Cawthorn the hardest task of his theatrical career. A large and indulgent audience heard Sousa's latest operetta at the Nixon Theater last night. "The Free Lance" is a rollicking excuse for a comic opera, made good by Joe Cawthorn's buffoonery and Klaw & Erlanger's beautiful stage setting and an elaborate chorus. The music is distinctly Sousa's, with few variations, while the libretto is anybody's.

Mr. Cawthorn kept things going at a lively pace when he was on the stage and the audience certainly got all it expected in the Sousa swing of marches. Cawthorn as "Siegmund Lump," the brigand, who loses his power and his following through the loss of his hair and is reduced to the necessity of tending goats as a means of sustenance, carries the audience with him through his series of vicissitudes and comes out victorious by re-establishing peace between the empire of Braggadocia and the dukedom of Graftiana. He then proclaims himself ruler of the dual monarchies. The story is a simple burlesque on monarchy and tells of the fruitless effort of two bankrupt sovereigns to replenish their exchequers by an international marriage which fails of realization, but only exposes the impoverished condition of the two monarchs.

Next to Mr. Cawthorn, Jeannette Lowrie, as "Griselda, a Goose Girl," makes good her assignment. Nella Bergen as "Princess Yolande," daughter of the emperor of Braggadocia, has her same old pleasing manner. Albert Hart, as the "Duke of Graftiana," fits in nicely, while George Schiller, "Emperor of Braggadocia," shares the honors in buffoonery. George Tallman as "Prince Florian," son of the duke of Graftiana, does not have much need for his splendid tenor voice.

Nella Bergen Has Sung Lead In Every Sousa Comic Opera

A new star will twinkle in the realm of comic opera next season, and its effulgent ray will be shed by Nella Bergen, now singing the top notes in the new Sousa opera, "The Free Lance," which comes to the Columbia next week. Miss Bergen, who in private life is Mrs. DeWolf Hopper, has never known the drudgery of the chorus. She started into the glare of the footlights a full-

fledged prima donna from the start. Originally she was known as a church singer in Hartford, Conn. Her teacher suggested wider scope for her, and, armed with a letter of introduction, she sought John Philip Sousa for an engagement, who signed her before she had half concluded her song trial.

She remained with Sousa several years as the feature of his concerts, and it was during this time that De Wolf heard of her possibilities as a prima donna. When he put on "El Capitán," the first of the Sousa comic operas, she made an engaging feature of it. When the "March King" wrote "The Bride Elect" Miss Bergen was again chosen to interpret the name part, and jumped into additional fame and popularity through her wondrously sweet voice and popular personal charm. Now in the bandmaster's new work, "The Free Lance," she has won another triumph.

Miss Bergen's venture as a star will, of course, be in a new Sousa opera. She regards the composer as her mascot, and is grateful to him for the position she has attained through his kindly in-

Address _____

Date _____

PITTSBURG LIKES 'THE FREE LANCE'

Sousa's Opera Is Greeted by Large Audiences at the Nixon Theatre This Week.

DAVID HIGGINS AT THE ALVIN

Two Owen Davis Plays Are in the City, One at the Bijou and the Other at the Empire.

(Special Correspondence The Morning Telegraph.)
PITTSBURGH, Nov. 27.

After a regular dramatic festival Pittsburg has another musical feast this week. Miss Nethersole's engagement at the Nixon last week was one of the real dramatic treats of the season, and the business was gratifying to herself and the management.

Thomas F. Kirk, Jr., the resident manager of the Nixon, is authority for the statement that the week was one of the best in the history of the house, in spite of the fact that Miss Nethersole had as opposition the Sothern-Marlowe combination at the Belasco. The management of the Belasco also had a profitable week.

John Philip Sousa's opera, "The Free Lance," is the attraction this week at the Nixon, and the opening performance on Monday night was greeted by one of the largest audiences of the season. It is the first appearance of "The Free Lance" here, and generous receptions were tendered to Joe Cawthorn, Nella Bergen and other members of the company. Harry B. Smith has written decidedly better librettos than that of "The Free Lance," but for all that there are many good lines. There is enough of the swing about the Sousa music to make it go, and all in all "The Free Lance" tickles Pittsburg immensely.

paper Cutting Bureau in the World

PITTSBURGH, PA

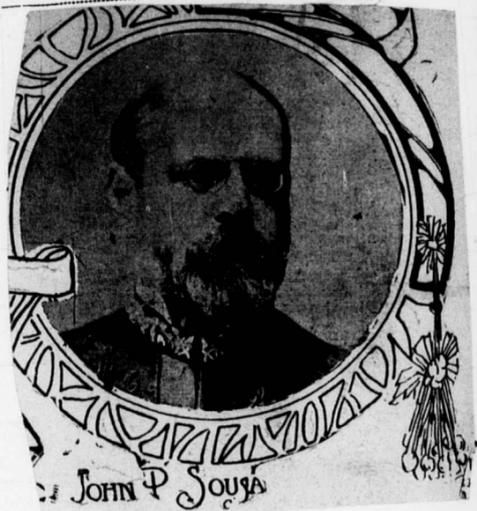
AUDIENCE AS ACTOR SEES IT

Theatricalian Has a Feeling About People Across the Footlights as Vice Versa

We are continually hearing what audiences think of actors. It is not worth while to get the other point of view, Joseph Cawthorn, the stellar comedian of *The Free Lance*, says an audience from an actor's point of view, is quite as interesting as the actor and the play on the opposite side of the footlights. He has found that a number of actors find a vast amount of entertainment, even during their work, furtively watching the audience and the effect the different episodes and bits of business have upon them.

"Audiences differ as much as individuals," says Cawthorn. "Their character and attitude have a marked effect upon the actor, who has a vestige of what is called artistic temperament. When it is responsive, he plays with a spirit that enhances his value. On the other hand, when his speeches are coldly received, he becomes temporarily calm and callous and goes through his lines mechanically. The applause that is the breath of the actor's calling, is absent, and he comes near to perishing. Of course the most trying ordeal is the first night. Veterans may play first nights out of town without a tremor, and yet go to pieces on the occasion of a metropolitan opening. This is because they thoroughly understand the ordeal they are undergoing. They are the usual exceptions where actors play throughout under any and all circumstances without varying their methods or vehemence, no matter what sort of gathering is out in front; but these exceptions are rare indeed."

WASHINGTON, D. C.



LEGRAPH, SUNDAY, D

HOUSE MAY PASS COPYRIGHT BILL

Hearing Upon the Measure Is Set for To-morrow, When Congress Reconvenes.

COMMITTEE NOT UNFRIENDLY

Sulzer Openly Advocates Measure, and Chairman Currier Thinks Highly of It.

(Special Dispatch to The Morning Telegraph.)
WASHINGTON, Dec. 1.

When Congress reconvenes Monday it will, of course, remain in session for only a few minutes, as is always the case on opening day. But the committees will get together, among them the one that is considering the copyright bill.

It will be recalled that on June 10, at the last meeting of this committee before adjournment, Chairman Currier announced that hearings upon the bill would be resumed on the first Monday in December. He could hardly have meant that they would be actually resumed on that day, as the first Monday in December is given over more to getting ready than anything else when Congress reconvenes.

But even when the hearings are resumed it will not be necessary for Messrs. Victor Herbert, John Philip Sousa and other eminent composers and playwrights to be present, as many briefs have been filed.

There seems to be a general belief that the committee will recommend the passage of the bill. Congressman William Sulzer, a member of the committee, is known to be in favor of it, and Chairman Currier is not unfriendly, unless he has changed his mind during the recess.

When the hearing was on last Summer Mr. Sousa made the most telling speech in favor of the bill, and also he gave expression to certain views that created something of a stir. Among other things he said that it injured the vocal cords to sing in a gramophone, and that machinery was a distinct menace to the development of music in this country. He had a good word for the country brass band and singing school, declaring that these, with the folksongs of the people, were the wellsprings of music.

All the composers and playwrights ask for is the right to their own property, and as it has been put the gramophone makers have to pay for the brasses and the wood and the discs out of which they construct their machines. The only thing they don't pay for is that which makes the machine valuable—the musical composition.

The Man With a Smile

a Progressive American-- Do Any Young Fellow Lead and Heed.

To-day he is as lettered as man should be, and he has for this to thank only himself and his studious disposition.

After serving a hard set of taskmasters Simms found his thoughts turning, at the mature age of twenty-one, to the stage he had once adorned. That infantile engagement had been in the company of his sister, Louie Lord, remembered as one of the most celebrated actresses of the West. When young Willard sought to renew his connection with the footlights it was to the Western companies that he turned naturally—his birthplace having been Chicago and his knowledge of the world confined mainly to conditions in that section of the country. He made his second entrance in the humble capacity of "props," and in the little stock shows he played every line of parts from juveniles to leads. When Ethel Tucker's repertoire company was playing Eastern dates Mr. Simms was a member, gaining experience in the thirty and more pieces which made up the list.

All this time Simms was learning, studying hard and absorbing what he saw and heard. There came a day when he saw an opportunity of advancing himself through the medium of a starring tour, and he took his company and his ambitions to his native West. In the World's Fair year Jennie Kimball drew him away from his repertoire company to support Little Corinne, and in this position he remained two seasons.

All this time, mind you, he was working for something, and that something of course was Broadway. When "The Merry World" was put on at the Casino in this city, Simms' chance came. George Lederer had watched him, and there was in the musical review a part for the breezy Chicagoan. Lillian Russell observed Simms' work at the Casino and that resulted in his getting the part of the dude in "The American Beauty." It was all very logical as a sequence. Probably this dude part was the best work Mr. Simms had ever done. Certain it is that the town fell to talking about him, and for his success he had the distinction of having "The Whirl of the Town" written for him. Unfortunately, illness prevented the consummation of the plan, and the principal part was played by the late Dan Daly. Mr. Simms afterwards took "The Whirl of the Town" on the road, when he fulfilled to the limit the expectations of the author.

Mr. Simms was then tempted into vaudeville and gave a trial performance at Weber & Fields' Sunday night concert in a singing turn called "Imitations of Things Seen on the Stage." This trial was such a success that he was immediately engaged as a headliner for two weeks.

Mr. Simms returned to the Casino in the revival of "The Lady Slavey" and then came a visit to London with Edna May in "The American Beauty," he playing the same part he portrayed with Lillian Russell. After returning to this country, Mr. Simms started West and played for two years in a farce called "Pickings From Puck." Then he appeared at The Tivoli, San Francisco, as principal comedian, playing the chief parts in "Robin Hood," "King Dodo," "The Serenade," "The Toreador," "Florodora" and "The Tendefoot."

Our progressing player then joined Sam Bernard's company, taking Joe Coyne's part in "The Rollicking Girl," in which he scored a hit second to none, and that, too, after following Coyne with two rehearsals only. While with "The Rollicking Girl," Mr. Keith made an offer for eight weeks for Mr. Simms to do a singing act during the Summer. At the close of this engagement Mr. Keith signed with him for forty weeks



Telling a funny story.

to revive the wall paper sketch, known as "Flinders' Furnished Flat." Mr. Simms has now been engaged for next year, and will sail for London July 1 to play four weeks at the Palace.

I asked Mr. Simms what his singing voice was, and he said, "Just a plain voice."

Mr. Simms has the face of a thinker, the well-formed head of a student and the quiet reserve of a man who has arrived through his own efforts, backed only by his own ability. In the matter of his recent inheritance, it is pretty safe to hazard that such a man will know how to use it well.

Pittsburg Bulletin 11/24/06



SCENE IN SOUSA'S COMIC OPERA, "THE FREE LANCE," AT THE NIXON NEXT WEEK.

G
H

THE SOUSA-SMITH OPERA AT THE NIXON.

THE Free Lance" is keeping the audience at the Nixon in a continuous laugh, which serves to keep the members of the company in such good spirits that the performance goes "better and better", and one forgets to compare "The Free Lance" with other productions in which both the composer and the librettist have featured. There is a Sousaesque swing to the music, together with the familiar clash of drums and cymbals and the shrilling "roulades" of the flute, without which Sousa's music would be unfamiliar.

Joseph Cawthorne, as "Siegmond Lump," the goat herd, is a never ending source of delight. It isn't exactly what he says so much as his funny way of saying it. He is a splendid burlesque actor, with some very original methods. His two songs, "Hair" in the first act, and "I Never Was Right in My Life," bring down the house. Miss Nella Bergen, always a favorite here, is adding to her list of admirers this week as the "Princess Yolande." She has grown slender, and her voice is as delightful as ever. Her songs are well received, though not distinctive enough for one of her ability. Miss Jeannette Lowrie, as "Griselda," the goose girl, is charming and very clever, sharing the honors of the fun making with Mr. Cawthorne.

Albert Hart, as "Duke of Graftiana," and George Schiller, as "Emperor of Braggodocia," make the most of their parts, each in his own entertaining way, and George Tallman, seen here before with Miss Van Studdiford, in "Lady Teazle," and Madame Schumann-Heink, in "Love's Lottery," uses his fine tenor voice to the best advantage as "Prince Florian." There is a good looking chorus, and the two acts are beautifully staged. Altogether, the company is far above the average, and the Nixon patrons are enjoying themselves immensely.

NEW YORK HERALD

DEC 4 - 1909

Plays at the Capital.

HERALD BUREAU,
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Monday.

Large audiences were the rule at all of the Washington theatres this evening. At the Belasco Mr. Ralph Kellard appeared in "Taps."

Mr. Lew Dockstader's minstrels filled the National with the sort of entertainment which never grows old. Mr. Joseph Cawthorn, in "The Free Lance," supported by the Sousa Opera Company, formed the attraction at the Columbia.

Newspaper Cutting Bureau in the World
AMERICAN
BALTIMORE, MD
DEC 1 - 1909

The "Free Lance," John Philip Sousa's military comic opera, which ran for several months at the New Amsterdam Theater in New York last season, has proved one of the most popular hits of the current season.

POST

PITTSBURGH, PA
DEC 2 1909

By Jackson D. Haag.
THAT it doesn't take a great deal to amuse people after all was pretty well demonstrated in the two leading theaters in this city last week. Musical shows were the attraction in both the Nixon and the Belasco playhouses, and if the solemn and gospel truth were to be told, neither contained a great deal of intrinsic merit. If any comparative degree of excellence existed between them I am inclined to the belief that the Belasco offering had considerable the better of it.

The general run of musical shows are not to my liking. For the most part they are made up of stolen music changed slightly to throw the knowing ones off the scent; the stories around which the trivial airs are clustered, read as though they had been written by school boys to the order of someone who had no com-

ting his finger on the source of many of the airs. None of the musical numbers was notably good, and by the same token few of them were really poor. They were all mediocre, which is worse than poor to a man of Sousa's reputation. True, the opera contained a couple of marches, but these lacked that something so characteristic of his former successes.

The humor certainly pleased the audiences that gathered each night in the theater. From the time the opera started to its close there was much laughter, and it seemed to be genuine, and was. There was where the ability of the company made itself manifest. Mr. Cawthorn is a funny chap, his style of playing a German is all his own and he succeeds in getting every laugh there is in a line and then a few. In this pleasurable task he was ably assisted by Jeannette Lowrie, who did not overlook a chance to score. The two kept the laughs going, and

Joe Cawthorn's Comedy.

A German comedian is always amusing. No character on the stage apparently will bring a man to the front quicker than it and none will keep him there longer. Take the list or partial list of such actors. Begin with Fritz Emmett, George S. Knight, Pete Baker, Weber and Fields, Rogers Brothers and a whole host of others who have been more or less proficient in rolling their Rs and getting the English language tangled up. In the above the name of Joe Cawthorn, who was in the Nixon Theater last week as the star of "The Free Lance," naturally takes a prominent place.

Mr. Cawthorn is certainly not in George Knight's class, nor in that of Fritz Emmett, and he is certainly not in Rogers Brothers, for the simple reason that the latter are not one, two, ten with him. Mr. Cawthorn is in a little class of his own. His dialect is more legitimate than any of his cotemporaries, except George Bickel. He doesn't depend on exaggerated mixing up of the words in a sentence, but rather on dialect pure and simple.

Mr. Cawthorn has been on the stage since 1871 when he and his brother Herbert started out as the Cawthorn children. Then they appeared in vaudeville or rather vaudevilles. Joe naturally took to German dialect, despite the fact that while he is of American birth his parents were both English and he couldn't speak a word of German. In his youth he used to give imitations of Gus Williams.

The boys had all the vicissitudes that are a part of the business and eventually the brothers put out a show called "Little Nugge" which was a great success and made them quite well off. Then they separated and Joe went with larger combinations, appearing with Alice Nielsen in some of her notable successes. Then he joined Klaw and Erlanger's forces and took prominent parts in "Beauty and the Beast," "Mother Goose" and other similar shows.

Mr. Cawthorn is married and his wife, Queenie Vassar, that was, always travels with him, and during the progress of a show can usually be found in his dressing room looking after the comfort and convenience of her laughing husband.

POST

PITTSBURGH, PA
DEC 2 1909



CAMILLE D'ARVILLE,

Who will appear in the Belasco Theater this week in "The Belle of London Town."

prehension of what he wanted, except that one particular role, intended to display the peculiar fun-making qualities of some especial person, was absolutely necessary.

The humor of the lines in most musical plays, either comic operas or comedies, is sad and depressing, or else built upon that cheapest form of wit-punning. Of course there is always glitter and glare, bare arms and tights, with some sensational scene that is supposed to hold an alluring charm for the jaded and the satiated. It is because there is nothing new in these musical shows, nothing of superior excellence either in dialogue or music that one is inclined to despise the whole blessed mass and reject them without much hesitation.

But it would be unfair, if one were a censor and able by a simple twist of the wrist that would cause the thumb to turn downward, to order the annihilation of all such offerings simply because they didn't happen to meet his approval. There is the audience to be taken into consideration, and it, after all is said, is the real arbiter and the court of final resort.

Last week the audiences in both the Nixon and the Belasco theaters gave every evidence of liking what the managers proffered. While that doesn't imply that either was up to the standard, yet it showed that "The Free Lance" and "The Social Whirl" pleased, and as that was the main, and in fact, the only purpose of their existence, why quibble?

Neither show was built for serious consideration, unless it might possibly be "The Free Lance," and its claim was based on the assumption that Mr. Sousa had written original music for the libretto and that Sousa was a composer who deserved attention.

The assumption that all the music was absolutely original could hardly stand the test, for one with a keen ear and a good memory would have no difficulty in put-

George Schiller came in for a share of the glory in making one of the impecunious kings quite a merry old chap.

The story was about as improbable as one could possibly imagine, even if he were in a padded cell in a hospital and under the most straight-jacket conditions. Just why a comic opera story cannot be reasonable and have some semblance of consistency and truth has not yet been discovered. The old-time comic operas had this quality. Some of the later-day conceptions are meritorious in the same respect. But "The Free Lance" had neither rhyme nor reason to recommend it.

One thing about the Klaw & Erlanger attractions, however, deserves praise, they always put their shows on with apparent utter disregard of the cost. The scenery is always attractive, the girls numerous and for the most part pretty, and the costumes all that the eye could possibly desire. The companies are invariably composed of clever people who are able to get out of any role all there is in it. This was true of "The Free Lance," and if the company had been inferior in any respect the offering would have been impossible and without a single thing to hold the attention of the public. It was Mr. Cawthorn, Miss Lowrie, Miss Bergen, George Schiller, Albert Hart and the others who gave it a certain fictitious value and got the laughs.

Newspaper Cutting Bureau in the World

from DRAMATIC NEWS
NEW YORK CITY

Newspaper Cutting Bureau in the World

DISPATCH
PITTSBURGH, PA

DEC 2 - 1909

Music and Minstrelsy Divide the Honors in Washington—The Free Lance at the Columbia and Lew Dockstader at the National—Taps Offered at the Belasco and Another Military Play at the Academy.

(Special to The Dramatic News.)

WASHINGTON, Dec. 3.—This is the month in which the good old actor in all languages plays the star part and gets all the gross. He hasn't struck his gait here yet, but he's on the way and will play night and day.

The Columbia has the big show of the week in The Free Lance, the music of which came from our own "music master," John Philip Sousa. We still claim the "March King" as one of us, although he has long since belonged to U. S. Is there is a difference, after all, when Congress is in session? Sousa must have been feeling good when he jotted down the notes of The Free Lance, and Harry B. Smith couldn't have felt so awful bad. The whole show is a big hit with us, and the Columbia is going to be crowded all week.

Sousa took leave of his world-famous sobriquet, "The March King," when he wrote the music score of "The Free Lance," in which a company of fine comic opera players appeared at the Nixon last week to merited applause. Before this opera was heard, the band master was regarded just below the very best of comic opera composers. Now he takes rank with these "best" ones, among whom Pittsburgh's own Victor Herbert is a shining light, and Sousa even goes beyond some in this exclusive musical set. Very few numbers in "The Free Lance" are readily remembered afterward and, as few are easily whistled, these facts may operate against any great increase in Sousa's fame. However, during the performances, it was there to be seen that Sousa's scope has widened considerably and that he is now as much at home with light, pleasant themes as with the clash and clutter of one of his famous marches. Neither cast, chorus nor orchestra failed to meet every requirement of the composer, and it was a truly delightful evening that hundreds spent with Sousa last week.

WASHINGTON POST: THE
AT THE LOCAL

THE EVENING STAR
THE THEATER.

OPENING NIGHT
Herald.

Columbia—Sousa's "The Free Lance."

How the march may be amplified into an opera was demonstrated last evening at the Columbia Theater by the Sousa Opera Company, in John Phillip Sousa's new military comic opera, "The Free Lance." During its process, marches great and marches small, marches by way of prelude and of postlude, marches betwixt and between unidentified measures hoofed the beat through a maze of songs and comic acts in a way which would have made Berlioz dizzy when he perpetrated his inoffensive Racoszky music. The plot of the opera was fashioned to suit the whims of the March King, who in his demands upon the librettist, Harry B. Smith, must have been more tyrannical than the Emperor of Braggadocia or the Duke of Graftiana would ever have imagined possible.

These two potentates in the persons of Albert Hart and George Schiller, both comedians, are the rulers of countries at first peaceful, then warlike. Each country has its military march, and at every suggestion of country, patriotism, or army tactics, new march movements, or some of the old ones, are introduced and sung with stirring, martial effect, while the orchestra fairly sizzles with aggressive instrumentation. Both monarchs being heavily in debt and hopeful of replenishing their coffers through an international marriage, a marriage between the princess and prince of the respective countries is arranged.

These sensible persons, upon learning of the destiny plotted for them by their respective parents, run away from home, and a goose girl, Griselda, and her husband, a shepherd, are hurriedly brought in and substituted for the real daughter and son of royalty. This gives opportunity for some amusing situations, in which the comedy performers, Joseph Cawthorn, the star comedian; Messrs. Hart and Schiller, and Jeannette Lowrie, made their parts sparkling and laughable. The real singers in the opera were George Tallman, as the prince, and Nella Bergen, in the role of Princess Yolande. Miss Bergen displayed a soprano voice of sweet quality and high range, performing pretty coloratura measures in her song "The Carrier Pigeon." Mr. Tallman's tenor parts were sung in a highly commendable manner.

Taken all in all, the success of the opera rested more upon the ability of Mr. Cawthorn and his German accent than upon the music. Nevertheless there were several catchy numbers, most of them in the first act. Among these were "The Goose Girl," the song "Hair," and "I Do It All by Proxy." In the second act the best song was "The Mystery of History." The overture is a succession of the principal melodies, and there are humorous touches in the instrumentation, especially in the music assigned to the duke and the emperor in their warlike moods.

Musically the Sousa opera is replete with good melodies of the conventional American type. The airs are fresh and original, never seeming to have been made over from last season's style. There are many interesting rhythms throughout the music, but little harmonic or structural inventiveness; and the same skeleton of chords, with a slightly altered posture of the joints, here and there, might serve for many another Sousa composition. Allowing for these deficiencies, and the rather slim vocal material of the principals, the opera and last evening's performance of it, were as good as they usually make them in this country.

Columbia Theater.

"The Free Lance," a new opera which comes to this city with the prestige of John Phillip Sousa's fame as a composer and of Harry B. Smith's often demonstrated facility as a librettist. In addition to these considerations is the confidence inspired by the fact that the production is made under the always liberal sponsorship of Messrs. Klaw and Erlanger. The intention of making the work conform in some degree to the more conservative standards of comic opera is announced at the outset, some of the early numbers being almost ecclesiastical in their severity. It is not long however, before the production is turned over to the comedian and the stage manager. The comedian always has a budget of airy quips in his remembrance (and what memories comedians have!) with which to help out the lines of the librettist and the stage manager has a repertory of marches, counter-marches and airy gestures, which he combines with great ingenuity but without concealing their identity. Hence it is that in light musical entertainments, however novel and superior the original material may have been, the finished product in nearly all cases appears to have been poured into the same mold.

Joseph Cawthorn is a comedian of the genuine sort, whose laughs are always spontaneous and abundant. His appearance on the stage is always a moment of cheer. There are other comedians of previously demonstrated competence, but neither dialogue nor situation affords them much encouragement. One of the most interesting features of the production is the performance of Jeannette Lowrie, who appears as Griselda, the goose girl. It is wonderful that a woman should manage to be so honestly funny without sacrifice of feminine charm. Her absurdities of manner, her awkwardness of gesture, are always in character, and, though often broad in effect, never unrefined in method. And when she steps forth in the second act in the trim garb of the Amazon she is as piquantly graceful as she was before humorously diverting. Miss Nella Bergen has the prima donna role, which she sustains with characteristic competence. George Tallman gives a good interpretation of the tenor role. The opera has an abundance of strong, swinging rhythm, such as are expected from Sousa, with plenty of work for the wind instruments in the orchestration. There is, of course, a march—a great big number which brings every voice and instrument up to its fullest capacity, and which will become popular, as a Sousa march always does. There are several clever ditties, and the droll controversies of two mythical and impecunious monarchs will doubtless serve to entertain many people during the week's stay of "The Free Lance."

Sousa's "Free Lance" Witnessed by Large Audience at the Columbia.

A musical confusion masquerading under the name of comic opera may not accurately describe "The Free Lance," presented at the Columbia last night, but then no accurate description or classification of the thing is readily feasible when space is limited and time presses. John Phillip Sousa provided the music, evidently at odd moments when he had the whimsies, and Harry B. Smith perpetrated the libretto when he wasn't thinking. Between them they have provided a means whereby Joseph Cawthorn and Jeannette Lowrie, aided in various ways by many other people, can keep a good-natured and not critically-inclined audience laughing intermittently for a couple of hours, and send it home feeling that there are many far less satisfactory schemes for passing an evening.

The plot of the work has already been outlined in these columns, and it wouldn't do to repeat it. There is a refreshing suggestion of the nursery about its simplicity, and it is worked out by the company with all the abandon of incurable burlesquers, as no doubt it ought to be.

There was no other way to treat it to make it go. There are hints of caricature in at least one of the leading characters, but they are so faint and intermittent they don't count for much in the round-up. There are several march choruses that have the Sousa swing and resonance to them, and these were enthusiastically received by the large audience. Topical songs of the good old style are not wanting, and they were very well rendered by Joseph Cawthorn and George Schiller. The latter in the character of the Emperor of Braggadocia was especially good in the song with chorus, "I Do It All by Proxy." The chorus here was very effective, vocally and otherwise, and the audience showed its appreciation generously.

The female chorus is, in fact, good throughout, but evidently little attention was given to the male chorus in organizing the company. Vocally, the principals may be divided into two classes, with Nella Bergen, the Princess Yolande, in one, and all the rest in the other. Miss Bergen can sing with sweetness and skill, and gave a charming exhibition of her art in the "Carrier Pigeon" song in the second act. To this she did full vocal justice, and was warmly applauded for her effort. Mr. George Tallman, who was the Prince Florian, also has a voice of good quality, and perhaps ought to be included in Miss Bergen's class. Joseph Cawthorn and Miss Lowrie were very funny at times, and kept the audience in pretty constant smiles when they were on the stage. Miss Lowrie's "Goose Girl" song was cleverly done.

The musical burlesque, for that is what "The Free Lance" is, was well staged, and the costuming is all that could be asked. It isn't work that will add anything to the reputations of Sousa and Smith, but there are many more pretentious pieces on the road that afford far less amusement.

"THE FREE LANCE" WELL SUNG AT COLUMBIA

The whimsicality of the modern comic opera is focused this week upon the Columbia Theater. The product thus disclosed bears the name of "The Free Lance," and is the work of John Phillip Sousa and Harry B. Smith, and is presented by an excellent chorus and half a dozen principals.

In the usual romantic farce, which is set to music, one of two young noble people runs away to avoid an unwelcome marriage. Mr. Smith, in "The Free Lance," has both of them run away, don peasant costumes, meet in the very garden of the princess' palace, and there flit in and out, waiting on their putative successors, until all ends well with a roll of the drums and a marching chorus.

That is all. The goose-girl and the goat-herd, the two inevitable impecunious rulers—in this case of the finely-named provinces of Graftiana and Braggadocia—the prime ministers and the brigands, are all in their proper places. The sparkling costumes and hardware sergentry dazzle appropriately. Joseph Cawthorn and Miss Jeannette Lowrie assault the grammar and cavort through nonsensical songs as though their sense of humor dwelt in their legs as well as their heads.

But above all this, which is light entertainment merely, rises one member of the cast to give genuine pleasure by virtue of a charming personality and highly developed musical art. This is Miss Nella Bergen, in the role of the Princess Yolande. She has only two solo numbers, and neither of them is worthy of her. But her unusually clear tones and evenly balanced register made them seem excellent music. Those who think that vocal art is wasted on comic opera audiences, and that coloratura singing has no "pulling power," should have heard the applause that rang through the Columbia last night as Miss Bergen finished triumphantly a trying and brilliant cadenza at the close of her song, "The Carrier Pigeon," in the second act.

Laughter and jingle abound a-plenty in "The Free Lance," and the career of this knight since he set off to tourney with the American public would indicate that the number who approve those commodities is large. But it will not interfere with their enjoyment to express the hope that Mr. Sousa may soon fulfill the occasional musical promises of this opera, that he may compose in other than four-part and six-part time, and that the exceptional young woman who is the chief ornament of this production may share in the advantage of the composer's progress.

Newspaper Cutting Bureau in the World

DRAMATIC MIRROR
NEW YORK CITY
DEC 8 1908

WASHINGTON, D. C.
Dockstader Glorious Betsy—Brown of Harvard—The Free Lance.
(Special to the Mirror.)

WASHINGTON, Dec. 3.
The Sousa Opera company in the comic opera "The Free Lance" attracted a crowded house on its opening to-night at the Columbia Theatre. The music is in the March King's happiest vein and hits the popular taste. The Education of Mr. Pigeon follows.

WASHINGTON, D. C.
DEC 2 1908

"Uneasy is the tooth that wears a crown." "My credit is so bad I cannot even trust myself," and "I can commit any crime from robbing an orphan asylum to editing a society paper," are some of the bright quips introduced by the dialogue of "The Free Lance."

London, 1881; New York, 1884

WASHINGTON, D. C.

Two of the principal characters in the Sousa comic opera, "The Free Lance," to be seen in this city for the first time tomorrow night, at the Columbia Theatre, are said to be the librettist's comic opera view of the Emperor of Germany, and a President of the United States.

WASHINGTON, D. C.

ARE THE DIET AND THEN SOME.—
The reason why Hamlet failed to put Laertes out of business in the fencing bout, if one may trust a remark of his queen mother, was that he was "fat and scant of breath," and the opinion is strongly supported by a previous prayer of Hamlet that his "too solid flesh would melt."

What he needed was, in Falstaff's phrase, to "lard the lean earth," and lard it persistently. Gymnasiums were then unknown, but if he had lived today the story of the play might have been different. In a street just off Broadway in New York there is a sign, "Physical Culture; Corpulency Reduced."

In "the profession" and triumph of this establishment is Nella Bergen, who sings the prima donna role in "The Free Lance." Last season her weight reached 190 pounds. She now tips the scales at 135 pounds. Miss Bergen tells a story about one of the girls in "The Free Lance" company who had a beautiful voice, but the management claimed that they would not be able to engage her for the season unless she reduced her weight. She knew of Miss Bergen's success in this line and consulted her relative to the process.

Miss Bergen drew up a diet for her: She must eat dry toast, plain boiled beef, together with a few other things that produce a minimum of fat. When rehearsals were called a few weeks ago the girl was stouter than ever.

Newspaper Cutting Bureau in the World

NEW YORK CITY
DEC 8 1908

At the Nixon we had cleanliness and Joe Cowthorn's fine humor, allied with Sousa's conventional and unoriginal strumming and one of the most stupid and tame librettos that the overworked Mr. Harry B. Smith has so far written.

was inclined on Tuesday morning to forgive Mr. Smith on the ground that he has just been married. This inclination has been strengthened by hearing that the present book is hardly what Mr. Smith wrote, but a mutilated form of it. It is a pity that good natured, truly funny Joe Cawthorn cannot get a comedy burlesque written around him that will give his talents fair play.

In some respects he is the best of the broken dialect comedians that we have. He is far superior to the Rogers boys, and is much more versatile and attractive in style than either Weber or Fields.

I enjoyed every moment he was on the stage in the Sousa-Smith piece, even though he had only such decrepit jokes as that one about the "early bird catching the worm."

I am beginning to lose all hope for the musical comedy, extravaganza or spectacle that comes forth with the K. and E. brand on it.

These producers manage to put lots of fine clothes and marching chorus girls, flanked by comedians of talent, into the most inane and absolutely brainless "shows" that are to be found in the theater today.

"The Free Lance" is pretty, well cast, has some bright tunes and merry humor, but it is at the core sounding brass and tinkling cymbal.

From **BULLETIN**
Address **PITTSBURGH, PA**
Date **DEC 1 1906**

Balto. Sun
12/11/06

ACADEMY OF MUSIC

**Sousa's Opera, "The Free Lance,"
Pleases Large Audience—Good
Work by the Company.**

The new Sousa opera, "The Free Lance," was the attraction at the Academy last night, and, to judge by the hearty reception from the audience and the frequent encores demanded, made a decided impression. The work is nearer the class of comic opera than of pure musical farce, inasmuch as it contains a consistent story, though much of the farcical element is present. The book, which is by Harry B. Smith, is inferior, as is usual in works of this kind, to the music, though it allows of plenty fun-making and has some bright lines scattered through the dialogue. The story is that of a prince and princess who have never seen each other, but who are betrothed by their respective fathers, the rulers of the countries of Graftiana and Braggadocio, each monarch being under the mistaken impression that the other has plenty of money. The young people rebel against this summary disposal of their happiness, and each flees on the day of the wedding, the princess exchanging clothes with a goose girl and the prince with a goatherd.

Each monarch is thus, in a stew to conceal the flight from the other, and each resorts to the same trick of procuring a substitute. The goosegirl and the goatherd are to masquerade as the bride and groom, and when confronted in the royal robes make an astonishing mutual discovery, as they are in reality husband and wife. They play their respective parts with much enjoyment of their novel honors, while the real prince and princess meet by chance and promptly fall in love, neither one, of course, dreaming of the other's identity, but both enjoying their temporary freedom from restraint as heartily as the pseudoroyal pair are enjoying their false rank. The discovery by the two rulers of mutual poverty, and hence mutual deceit, breaks off the marriage and brings on a war, in which the false prince and princess are compelled to head the respective armies. Of course, the true lovers find each other out in the end, and all ends happily. The opera is in two acts, the first showing the palace garden of the Emperor of Braggadocio, and the second the border line dividing the two countries, with the tents of each army and war standards. Both scenes are picturesque and very prettily mounted.

The music is of the melodious, catchy sort, bright in tone and quick in movement, and, while the marches are not

equal to the best of the famed Sousa marches, that are musical household words, they still have the Sousa swing and military rhythm. There are lively choruses, a strong male chorus being one of the merits of the piece, some exceedingly pretty solos and several breezy comic songs, and the dancing movements are light and graceful. While neither book nor music is on a very ambitious scale, the work is pleasing and the humor is clean and wholesome.

The principal factor in the cast is Joseph Cawthorn, "featured" as Sigmund Lump, who unites the typical farce and German humor in about equal proportions. As the goatherd disguised as the prince he was very funny, keeping the audience in continual laughter with his antics and Dinkelspellian remarks. His song about the power of hair, beginning with Samson and his shorn locks, was one of the hits of the piece. He was ably assisted in the funmaking by Albert Hart as the Duke of Graftiana and George Schiller as the Emperor of Braggadocio, who, while following the beaten path of the average musical farce comedians, did it well and with advantage to the amusing qualities of the whole. Miss Nella Bergen, as the Princess Yolande, looked charming and sang with sweetness and effect, especially her opening song about the various ideas of love. Miss Jeannette Lowrie, as Griselda, the goose girl, disguised as the princess, was an animated bundle of fun and frolic, and her unceasing vivacity and bubbling merriment won for her one of the distinct personal successes of the evening. Mr. George Tallman, as Prince Florian, looked romantic and sang well, which was about all the author allowed him, and Messrs. Sam Pullen and Stanley Murphy were good as the respective court ministers. The chorus did well, and the picturesque costumes, especially of the court ladies in the first act, added to the general effect.

The comic operetta called "The Free Lance," which is the combined work of Sousa and Harry B. Smith, is being given graceful and merry presentation at the Nixon Theatre this week by Joe Cawthorne and his talented co-fun-makers. For they are talented anyhow.



EDNA EARLIE LINDON, WITH "THORNS AND ORANGE BLOSSOMS," BLANEY'S EMPIRE NEXT WEET.

however opinions may differ about the libretto and the score. Mr. Cawthorne as the goat-herder who became a prince is nothing if not funny, and his original methods of fun-making have adequate scope in this merry plot, while his queer German dialect is more amusing than ever. Jeannette Lowrie as the goose-girl *Griselda*

gives him able support, her "Goose-Girl" song is well received and her smile is as winning as ever. Nellie Bergen as the real princess is charming, and her two or three songs show that same bell-like quality of voice that distinguished it of old, and George Tallman uses his tenor to advantage in the role of the true prince. The other roles are all acceptably taken, and the stage settings are characterized by the usual Klaw and Erlanger sumptuousness, while the work of the chorus is particularly worthy of mention.

From **DRAMATIC MIRROR**
Address **NEW YORK CITY**
Date **DEC 1 1906**

BALTIMORE.

Mrs. Wiggs—The Free Lance—Thomas E. Shea—New Stock Company—Notes.

(Special to the Mirror.)

BALTIMORE, Dec. 10.

Mrs. Wiggs of the Cabbage Patch opened to-night at Ford's Grand Opera House, with Madge Carr Cook, Edith Tallafarro, Charles Carter, and Vivian Ogden in their noted delineations, and pleased a large audience. The performance will attract the crowd during the week of its engagement, it being the style of show that is favored. Dec. 17, It's All Your Fault.

At the Academy of Music The Free Lance is presented by an admirable and large company, the cast and ensemble being the original one, Nella Bergen, Jeannette Lowrie, Albert Hart, George Schiller, Stanley Murphy, Monte Elmo, and George Tallman assisting in the support of Mr. Cawthorne. Week of Dec. 17, for two nights, Dec. 17 and 18, the Lipzin Yiddish Stock company; Dec. 20, 21, and 22, the Kalish Yiddish Theatre company in repertoire. Christmas week, Annie Russell in A Midsummer Night's Dream.

BILLBOARD

DEC 8 - 1906

PITTSBURGH, PA.

New plays are not now an innovation to Pittsburgers, yet it has seldom occurred that we have had two during the same week, which is the case the present week, and they are both good ones. At the Nixon is Sousa's Free Lance with Joe Cawthorn in the title role and at the Belasco is The Social Whirl with Chas. Boss in the title role. New plays are always acceptable, especially when they prove of such character as the ones presented this week. The

music in each of them is of a catchy nature and the airs will remain behind to refresh many a mind of their pleasant visit to either The Free Lance or The Social Whirl. Business this week, whether it is attributable to Thanksgiving week or to the favorable condition of the great many of our playhouses, in fact, at a great many of our playhouses matinee and night of Thursday are already sold out. There are rumors again of a new playhouse to be erected in the East End and it appears that same are of some consequence and while the names of Klaw & Erlanger and the Shuberts as possible leaders are mentioned, definite information is at present impossible to be obtained; however with an up-to-date playhouse featuring attractions as offered at either Klaw & Erlanger's, Nixon or the Shuberts' Belasco, there is no doubt that same would prove an elegant investment.

Balto Sun 12/11/06

SOUSA OPERA AT ACADEMY

"The Free Lance" Heard For The First Time In Baltimore.

THE FREE LANCE. A new military comic opera. By John Phillip Sousa.

- Sigmund Lump.....Joseph Cawthorn
- Duke of Graftiana.....Albert Hart
- Emperor of Braggadocio.....George Schiller
- Pertinax, Court Censor of Braggadocio, Sim Pullen
- Prince Florian, son of Duke of Graftiana, George Tallman
- Dagonet, Minister of the Interior of Graftiana, Stanley Murphy
- Herald.....Bruce Kramer
- Princess Yolande, daughter of Emperor of Braggadocio.....Nella Bergen
- Griselda, Goose Girl.....Jeanette Lowrie
- Mopsa, Sorceress.....Harriet Marlotte
- Leandre.....Grace Clemmens
- Silvandre.....Monte Elmo
- Jacqueline.....Estelle Thebaud
- Diane.....Margaret Cullington

Act I—Garden of Emperor's Palace, Braggadocio. Act II—Border line dividing Braggadocio and Graftiana. At left, tent of Duke of Graftiana; at right is tent of Emperor of Braggadocio.

John Phillip Sousa's "The Free Lance" is a grand march from curtain to curtain, punctuated by some of Harry B. Smith's bright lines and puns and a deal of laughable dialogue.

The plot of the piece is conventional. A king wants to marry off his daughter to the son of a neighboring king. The young people have never seen each other and decide to rebel. They meet, of course, in simple garb, and Cupid takes a few shots. A goose girl and an ex-bandit who keeps goats are selected by the respective kings to impersonate their respective children. Trouble follows, and there is a war, or rather a marshaling of troops.

The opera opened with a dandy chorus, called "All Lovely Art, We Worship at Thy Shrine," that was well worth encoring. This was followed by a solo by the Princess Yolande (Nella Bergen) that bore the attractive title of "Three Love Stories." It was beautiful, and the audience was quick to realize its worth. As the strain of the first verse softened and seemed to die in its own beauty there was a spontaneous outburst of genuinely appreciative applause. Miss Bergen handled it with delightful skill.

The plot toward the end grew slender to the breaking joint, but was kept intact after a fashion by Cawthorn's two hits, "The Legend of the Sons of Sampson" and "I never Was Right in My Life," and the duet "The Mystery of History."

Miss Bergen was a dashing and handsome princess. Jeanette Lowrie as the goose girl was in favor with the audience from her first appearance and scored a distinct success in the role.

Newspaper Cutting Bureau in the World
From **NEW YORK CITY**
Address **NEW YORK CITY**
Date **DEC 14 1906**



NELLA BERGEN.

We are sure Nella Bergen will cause the Londoners to applaud wildly when they see her in "The Free Lance." To begin with, London is very appreciative of Sousa's music, and then, anyone who sees Miss Bergen cannot fail to be appreciative of her, too. In the summer, Nella Bergen, who is never idle, vaudevilles.

Newspaper Cutting Bureau in the World
From **BILLBOARD**
Address **CINCINNATI, OHIO**
Date **DEC 15 1906**

Great Combination.

John Phillip Sousa and Harry B. Smith will furnish a new one for next season, which will be presented with Joseph Cawthorn as the star after the return of The Free Lance from its London engagement next summer.

April 16.—The Free Lance, the John Phillip Sousa opera, an emphatic hit at the New Amsterdam.
April 17.—London, 1906; New York, 188

SOUSA'S "FREE LANCE"

NEW COMIC OPERA GIVEN AT ACADEMY.

"Mrs. Wiggs" At Ford's—Shea At Auditorium—Vaudeville At Maryland And Other Houses.

"The Free Lance," John Philip Sousa's new military comic opera, was well received by a large audience at the Academy last night. The music is thoroughly characteristic of the composer—that is to say, it constantly suggests the measure of a march and is always captivating. As one listens there is the impulse to beat time, and there is a genuine march, new and stirring, as the finale of the first act.

Although there is nothing particularly new in the story, which somewhat suggests "A Merry War," it is pleasant to note the attempt to revive the popularity of the comic-opera form. Kings and ministers, prince and princess, soldiers, maids of honor and amazons figure, and there is an abundance of color and movement. In the scene of the second act when the military operations are progressing—the masculine and feminine soldiers, with their pavilions, occupying the two sides of the stage—one is reminded of "Love's Labors Lost." An unusually pretty ensemble number opens the opera, the stage being crowded with young women in lilac costumes, in a garden, and Miss Nella Bergen follows with a solo, "Three Love Stories." George Schiller has a particularly taking air, in the true Sousa vein, in "I Do It All by Proxy," and toward the close of the act there is a beautiful quartette, which was redemanded with enthusiasm.

In the second act there are nine attractive numbers, beginning with "Chant Militaire" and including Miss Bergen's solo, "The Carrier Pigeon" and a topical song by Joseph Cawthorn—"I Never Was Right in My Life." The music, indeed, is so abundant, and for the most part so pretty, that it makes up for whatever shortcomings may be found in the libretto. The acting was generally satisfactory, particularly that of Mr. Cawthorn, who has a German character like that of the tulip-dealer in "A Merry War," and Jeanette Lowrie has the part of a goose girl, which is like that of other goose girls in entertainments of this sort. Miss Bergen is more slender than when she was last seen here, but her voice does not seem to have deteriorated. For comic opera it is quite acceptable. The chorus girls might have been prettier; but there are so many "beauty choruses" required nowadays that the market for real comeliness is rather depleted, and Mr. Sousa must have entered it after the stock had been picked over.

However, what the girls lack in beauty they make up for in talent. The First Established and Most Complete Newspaper Cutting Bureau in the World

HANTON, PA

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THE FREE LANCE.

One of the best attractions in the history of the Lyceum theater was presented here last night by the Sousa Opera company in "The Free Lance." The only unfortunate feature in connection with the affair was the fact that it came at this busy season, when the playgoing public was too much engaged elsewhere to enjoy the performance as it will be enjoyed if it makes a return visit to our city.

Too much cannot be said of the production in its artistic features. As to the staging and costuming nothing was left for adverse criticism, as both were superb. The company, led by Joseph Cawthorn, was conspicuous for its excellence. The music was uniformly beautiful. A splendid orchestra, melo-died by the rich tone of a harp, gave unalloyed delight.

Miss Bergen's song "The Carrier Pigeon" was delicious, with her fine trills, while the quartet in "Come, My Dear" was uniquely charming. Joe Cawthorn's song "I Was Never Right in My Life" was encored until he backed off the stage, refusing to re-appear, and the skit in which the trio of men sang "Wake Me in the Morning" was an immense success.

Few opening scenes are more attractive than the one with which "The Free Lance" opened. It was a studio scene containing a number of unique features.

Among the best known persons in the cast besides Mr. Cawthorn and Miss Bergen were Miss Jeannette Lowrie and George Tallman. The latter has a particularly good voice.



Famous Musician Is in Washington, Like Mark Twain, to Get the Copyright Laws Fixed Up.

From *the World*
 Address **BALTIMORE, MD**
 Date **DEC 13 1906**

"MAKE ME LAUGH!"

For some reason, perhaps unknown to themselves, humorists and comedians are usually very taciturn and irascible, and they profess at least to be very much averse to "talking shop," declining to acknowledge that even their own efforts are funny. This may be because humor has been defined by some of the best known humorists as laughter at foibles, frivolities and misfortunes of others. However, it is said there is no rule without its exception, which goes to prove it, and in this respect Joseph Cawthorn, who was last seen here as "Mother Goose" and who is now the stellar feature of the Sousa Opera Company in "The Free Lance," may be regarded as one of the most striking exceptions to such a rule as applying to comedians. Without trying to drag his profession as a fun-maker into his private intercourse in life, and quite capable of a serious discussion of any phase of his calling, he has an inherent affability and an ingenious frankness, and an irresistible good humor that is wholesome, sympathetic and manful, and he carries the same qualities so rare in a comedian in his work on the

stage. He tells of the seriousness of his first attempts to produce a laugh in the following truthful story.

He decided he was born to go on the stage when he was a very young man, in Cincinnati. He tried for several engagements and could get none in the drama. Then he decided to try vaudeville. He went around to the variety theaters, and in one instance was shown into a foreign manager's office.

"Vot you vant?" he asked.
 "I want a job," said Cawthorn.
 "A job? Vot you do?"
 "I am a comedian."
 "Oh, a comedian?" he turned fiercely on the manager, who had just heard.
 "Vell, you are."

MR. CAWTHORN ON PLAYS.

Best Effects Produced By Simplest Methods.

Mr. Joseph Cawthorn, who has the comedy part of Sigmund in Sousa's "The Free Lance," stopped at the manager's office of the Academy this morning for his letters and chatted for a while of musical plays.

"There is no reason to believe," he said, "that the public liking for musical plays is any less than it ever was, and in the past certainly no form of entertainment was ever more popular. The chief reason why 'The Free Lance' was put forward was because we had the feeling that a revival of the old form of comic opera would be found timely, and that impression has not been found a mistaken one. I am very well content with my own part, because it differs somewhat from those in which I have hitherto appeared. Nothing is more curious than to recall the different sorts of Germans that I have impersonated since the beginning of my career."

"The changes of type?"
 "Yes; and those changes of type necessitated with each change of dress, manner and especially of accent. The public might fancy that the stage Germans are all alike in speech, but it is a fact that within the last dozen years there have been at least five or six changes of accent—that is to say, of those peculiar mutilations of our vernacular that constitute the broken English of what we call Dutch characters." It was remarked that the love for music, and, therefore, for musical plays appeared to be rather on the increase than the reverse.

"Undoubtedly so," Mr. Cawthorn replied; "and it is surprising how quickly audiences pick up a new air. This seems to show that in the musical plays the present fashion of having a central theme is a good one; nothing delights the ear more than the constant recurrence, particularly at unexpected moments, of some pleasant musical motive. In a little while it is associated with the play, and a few bars of the one instantly arouse the memory of the other."

"The simpler the theme, the better perhaps."

"Assuredly," said Mr. Cawthorn. "We are beginning to value most the simple things in all the phases of life, and it is by the simple methods that we produce the most important effects. As to music, it is marvelous how it widens joy and adds still greater poignancy to sorrow. I recall an incident that occurred in my experience while traveling about 15 years ago. I was in the West and we had stopped at a way station on some remote railroad, and while our train stood there a country funeral procession approached. There they came, winding through the road, a forlorn and pathetic retinue, and when they arrived at the platform there was a halt while the coffin was pushed into the baggage car. Before this was done, however, the person who was in charge asked permission of the conductor of the train to pay a final tribute of respect to the dead, and this was granted. The village band, with their rusty and strange-looking instruments, gathered, and in their quaint and shabby clothes they stood there and awaited the signal of the leader. He gave it and they played Chopin's funeral march. Perhaps never was it played in such circumstances before—in this Far Western hamlet, by musicians little versed in harmony, upon instruments old and tuneless, and yet, as the well-known and melancholy strains sounded upon the peaceful air, there was a pathos in the scene that not even the pageantry of the theatre could have matched. What touched us so deeply was the mingling of the grotesque and the sorrowful, and that is what tells most in plays as well as in real life. The light and shadow—that is what reaches our hearts—the blending of the smile and the tear. When I can find a play in which this is perfectly contrived," added Mr. Cawthorn, with a pleasant laugh, "I shall regard my fortune as made."

Newspaper Cutting Bureau in the World

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 Date **NOV 5 1906**

Joseph Cawthorn and the Sousa Opera company in John Philip Sousa's new military comic opera, "The Free Lance," have made a great hit in Chicago. Amy Leslie, in the News, said that Joe Cawthorn is one of the funniest men in the world and the critic of The Tribune remarked that "a real comic opera at last" was the unanimous verdict of the first night audience at the Illinois Theatre.

K
L

EAGLE

Brooklyn, N. Y.

DEC 20 1906

SOUSA, OPTIMIST I

SOME men radiate optimism, and John Philip Sousa, the American March King and composer of "The Free Lance," to be seen at the Montauk, New Year's week, is one of these happy individuals. This is the secret of what people call his magnetism. To be thoroughly contented with life, one must believe in himself, and in Mr. Sousa's case, as the public is never tired of telling him this, his self-confidence is well founded. Some one has said that the ideal happy man is he who does what he enjoys and gets well paid for it. If this be so, the March King seems to have attained the summit of human felicity.

Joseph Cawthorne, the star of the company presenting "The Free Lance," is just the opposite in disposition to Sousa, and though he is a man around whom laughter seems to be natural and spontaneous, he has never been known to think well, in advance, of any production in which he has appeared. Just before the premiere of "The Free Lance" at the New Amsterdam Theater, New York, last season, Cawthorne asked Sousa if he was nervous.

"Not a bit," he answered. "I am going to have a good time. One must not take comic opera seriously."

"It is the only thing I do take seriously. It may be a failure," replied the comedian.

"Nonsense, it is sure to be a success," answered Sousa, and this is his attitude toward life.

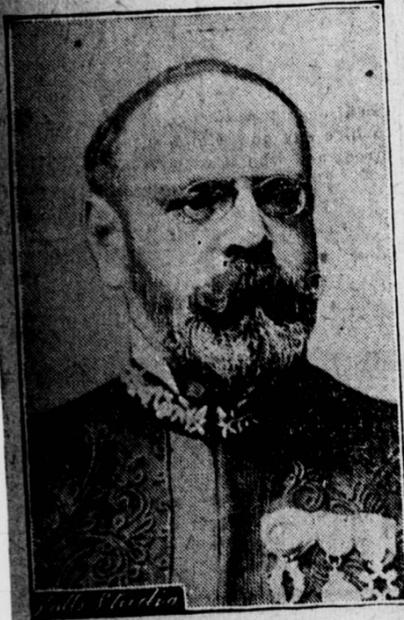
The great bandmaster claims his optimism by heredity. His father's theory was that life was a joke. He used to say: "The day is made for rest and the night for sleep."

Sousa is an inveterate wag, and enjoys a good joke on his friends. During his last appearance in England, a brilliant soiree was given for Sousa by the Lord Mayor of Liverpool. The talk turned on the national airs of all countries, and some one recalled that Sousa had compiled the best existing collection of such airs.

"What is the Japanese national anthem, Mr. Sousa?" inquired one of the ladies present.

"I would play it for you on the piano if there were some one here who could sing the vocal part."

An amateur tenor volunteered, and as



John Philip Sousa.

he made his way to where Sousa sat, the latter leaned over and whispered something to the Lord Mayor and the Lady Mayoress, which seemed literally to convulse them with laughter. Sousa wrote the words of the text on a piece of paper and explained aloud that the tune of the Japanese anthem was the same as that of the English, "God Save the King," and that all the singer had to do was to sing that melody and pronounce the Japanese words precisely as they were spelled. Accordingly, up rose the willing warbler and burst out with the following lyric: "O wa ta na syam An a sy-a-a-an." He was only stopped by roars of delighted laughter, led by that of the Lord Mayor, for, of course, the luckless tenor had been singing: "Oh, what an am I am."

GAZETTE

DEC 24 1906

ELMIRA, N. Y.

"The Free Lance."

Harry B. Smith, librettist of "Robin Hood," is also the sponsor of the book and lyrics of the new Sousa opera, "The Free Lance," which will be given at the Lyceum Theater Thursday, December 27. His lyrics in this new opera are said to be of Gibberian style. An idea may be gleaned from one sung by the Emperor of Graftiana (supposed to be modeled on the present emperor of Germany). It runs as follows:

I grant there are people who have talents rather various, Quite capable and clever, In some fields of endeavor, But I opine my genius is as much more multifarious.

My general proficiency, Is the next thing to omniscience. Of course there may be others with a little stray ability, But I'm the sole monopolist of wholesome versatility.

There's not an art or science of which any one may tell In which I do not perfectly excel. But I do it all by proxy; I have a clever chap to represent me, don't you see.

I think it is rather foxy— Another fellow does the work, the credit comes to me.

Newspaper Cutting Bureau

UTICA, N. Y.

DEC 21 1906

THE MARCH KING'S OPERA.

Fine Comic Excellently Played at the Majestic Last Evening.

Sousa's comic opera, "The Free Lance," was presented at the Majestic last night and there was a fair audience present to admire its offerings in the way of music, singing and fun. The company carries its own orchestra and, augmented by the musicians at the theater, rendered every selection with rare skill and taste. The chorus is large and sings well together and the fun is sufficient to while away the hours very quickly. Every feature was enjoyable and the glad expression of a traveling man that he had caught this show after a year's trying expressed the general satisfaction with it.

The free lance is Siegmund Lump, a one time brigand who has lost his strength and prowess in the same way that Samson did. He turns goat-herd and marries Griselda, a goose girl. The duke of Graftiana is to marry his son Florian to Yolande, the daughter of the emperor of Braggadocio, but on the wedding day the two severally disappear, exchange garments with Siegmund and Griselda and flee because they have never seen each other and want to marry only for love. The duke of Graftiana captures Siegmund and forces him to impersonate Florian, while Griselda is captured by the emperor of Braggadocio and forced to impersonate Yolande. The ludicrous situations which arise can be easily imagined, and in the war which follows between the two countries the fun is still further heightened by Siegmund and Griselda assuming command of the opposing forces. Everything is righted by the return of the real prince and princess, who have fallen in love with each other while masquerading as peasants, and Siegmund, through the favor of a witch, gets back his hair.

There is not much that is new in the plot, but for its setting forth a fine company of comedians and singers has been secured. Joseph Cawthorne as Siegmund was exceedingly funny and at times causes the members of the company themselves to break forth in hearty laughter. His songs, "Hair" and "I Never Was Right in My Life," created roars of laughter and he was recalled again and again. Jeanette Lowrie as Griselda was as funny as ever and delighted all with her songs, ridiculous discords and awful faces. She pranced about with life and ginger to spare and in the duet with Siegmund, "The Mystery of History," worked in some of her funniest touches. Albert Hart as Graftiana was quite funny, due in large part to his great length as compared to that of Braggadocio. The latter also added much to the evening's amusement. Both sang very acceptably. Nella Bergen as Yolande was a little hoarse in her singing at first, but was a favorite throughout. Her rendering of "The Carrier Pigeon," an exceedingly difficult number, was particularly fine. George Tallman, who was once a Utican, played Florian and his singing of the tenor role was very fine. He has a rich, manly voice, excellent stage presence and makes a strong impression.

The chorus work is in accord with that of the principals. The stirring marches are given with the desired swing and volume and the softer numbers are sung with equal appreciation. The setting of the first scene was very pretty.

UTICA

DEC 21 1906

"THE FREE LANCE" A REAL COMIC OPERA

SOUSA'S STIRRING MUSIC AND CAST OF NOTED SINGERS.

A PRETENTIOUS OFFERING

Company Numbering Nearly One Hundred Persons Delighted Audience at Majestic Last Evening—Joseph Cawthorne a Funny Fellow.

John Philip Sousa's military comic opera, "The Free Lance," one of the most pretentious offerings of Klaw & Erlanger, amused and delighted a fair sized audience at the Majestic last night. The attendance was entirely out of keeping with the worth of the attraction. Seldom are Uticans privileged to hear such a wealth of music, so many pretty songs, such amusing comedy, or such a gathering of stage notables as appear in "The Free Lance." The cast of principals and chorus numbers eighty-two persons. In addition an orchestra of ten musicians is carried.

Joseph Cawthorne, too much of a stranger in Utica, is a real comedian in a real comic opera. His efforts at fun making were so successful at times that he had members of the company laughing. As Sigmund Lump, shorn of his hair and his strength, like Samson, he can no longer proudly lead his band of brigands. His comedy and manner are his own and the audience expressed its approval by insisting that he prolong his entertaining. Lump descends in the social scale to a goat herd and marries Griselda, a goose girl, impersonated by Miss Jeanette Lowrie. The former star proved as delightful as ever. Her song, "The Goose Girl," and the accompanying dance proved that her voice and brightness have in no sense waned.

Harry B. Smith has furnished a plot to Sousa's swinging march music. It tells the effort of two dead broke rulers, one of Graftiana, the other of Braggadocio, to marry the son of the former to the latter's daughter. The well laid plans go awry and each perpetrates a fraud, to carry out the wedding pact by securing a substitute. By a strange fate Lump and Griselda are the substitutes.

Albert Hart with his guttural laugh and lanky form was the Duke of Graftiana. George Schiller, whose work is done by proxy, was the Emperor of Braggadocio. George Tallman, a former Utican, and one of the best lyric tenors on the stage, as Florian, the fleeing bridegroom, was heard with pleasure in several songs, although it must be said that Sousa has been rather niggardly in giving Mr. Tallman full room to display his great vocal attainments. Nella Bergen as Princess Yolande, masquerading as a pigeon vender, faultlessly rendered "The Carrier Pigeon," a most difficult selection. Other song hits were, "I Never Was Right in My Life," by Mr. Cawthorne; "The Mystery of History," by Mr. Cawthorne and Miss Lowrie, and "Three Love Stories" by Miss Bergen.

The chorus and ensemble were well nigh faultless. The stirring music of the march king was never better exemplified, while the several arias were sung artistically. "The Free Lance" is a jolly fellow and Uticans are glad to have made his acquaintance.

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

Brooklyn, N. Y.

DEC 27 1906

English, as She Is Butchered.

Nearly all actresses have fads for collecting odd and curious objects of some sort or another. Jeanette Lowrie, of the new Sousa comic opera, "The Free Lance," who in private life is the wife of Thomas Q. Seabrooke, has one of the most interesting and original. Her leisure time is devoted to the collection and arrangement of printed stories about children. One of the gems of Miss Lowrie's collection has to do with a youngster in one of the "Settlement Schools" of Little Italy, and was told by Mrs. Rose Harriet Pastor Stokes. One of the Settlement workers demanded of a class of grimy little Garibaldians if any one could give her a sentence with the word, "disarrange," correctly used. The reward of a dime stimulated the small Tuscan to a mental paroxysm that brought out his triumphant example of English as she is spoken: "My fadda, he disarrange dis morn' to make de fire, de coal—he gotta de wood; he disarrange de match he go out, and he say 'damma dissa range!' The small boy got his dinner."

STANDARD

DEC 22 1906

SOUSA STYLE BOBS UP IN "THE FREE LANCE"

Spirited Music in Finale of Acts. Clever Company at Wieting.

While the music of "The Free Lance," which opened a three-production engagement at the Wieting Opera House last evening, is of a higher grade of excellence than found in many of the modern combinations of melody and mirth, there is nothing in it to enhance Sousa's reputation as the march king.

It is only in the finale of each of the two acts that one unfamiliar with the source of the opera's score would recognize the Sousa swing to the music, which in these instances is spirited and inspiring. The music was interpreted by an augmented orchestra containing a number of players connected with the company, and the orchestration was decidedly pleasing.

There is a whole lot of mild amusement in the book and many of the lines are bright. The fun is always wholesome, and in general the whole piece is more after the style of the old school comic opera than is often found on the present day stage. The plot in its conception does not stray very far from the beaten path, and some of the conventional types, as the rival potentates, are in evidence, but in its development considerable originality is exhibited. The piece is elaborately staged and the costume effects are unique and handsome.

The principal roles are in capable hands and there is a well-drilled chorus, which sings the spirited ensemble numbers with enthusiasm and precision. Joseph Cawthorne can be funny with only half a chance, and it is to the credit of this clever comedian that the most of the fun is due. His songs, "Hair" and "I Never Was Right in My Life," although only mildly funny in themselves, were enthusiastically received. Jeanette Lowrie caught the fancy of the audience in her catchy "Goose Girl" song, to which she adds a bright bit of acting and amusing facial expressions, which help the fun along. Nella Bergen has her best opportunity in her song, "The Carrier Pigeon," which she renders with considerable color and brilliancy. Her earlier song, "Three Love Stories," is also a pretty number.

George Tallman's good tenor voice is an addition to the company, and might with advantage have been heard in another number. Albert Hart, as the Duke, and George Schiller, as the Emperor, help along the comedy.

Considering the close proximity to Christmas, the audience last night was of goodly size. It enjoyed itself and was liberal in applause. "The Free Lance" will be repeated at the Wieting this afternoon and to-night.

NEW YORK WORLD

JAN 1 1907

Montauk Theatre.

When composing the score of "The Free Lance," John Philip Sousa evidently forgot that life is not one long, grand march, eye in comic opera land. At the Montauk Theatre, last night, when his new opera had its first Brooklyn hearing, one was reminded of a military parade. The brasses in the orchestra were overworked. It was a case of too much blare and crash. The music was good, but it had not sufficient variety.

Harry B. Smith, the librettist, has worked along familiar lines in writing the book. His humor was acceptable to the audience, however. Joseph Cawthorne, as Siegmund Lump, had the stellar opportunities, with the attendant rewards. Nella Bergen sang excellently as the Princess. Jeanette Lowrie won favor by playing Griselda in the spirit of burlesque, and George Schiller was droll as the Emperor. The chorus acquitted itself with credit.

Standard Union

Brooklyn, N. Y.

DEC 31 1906

The Sousa Opera Company is at the New Montauk Theatre in John Philip Sousa's new comic opera, "The Free Lance." The cast, which is headed by Joseph Cawthorne, numbers 100.

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TIMES

ROCHESTER, N.Y.

DEC 26 1907

"The Free Lance" is the kind of opera that leaves memories of exquisite melodies, smooth, even, and of rhythmic measure as souvenirs of a performance. Mr. Sousa has not been satisfied with the tripping music of light opera and musical comedy. He has gathered a melodious medley which gives at times strains that suggest the magnificence of organ notes; again there is the quick, inspiring beat of martial measure that sends the comic opera armies to arms; his music laughs and dances and bubbles until the audience is beating out the time with foot or programme and the gallery is rehearsing for future use. The music is swinging, joyous, inspiring.

For a wonder there is more than music. The lines of the book are full of genial and pleasant humor which brings the players closer to the audience than they get in most plays. It is all so intimate and friendly that the bond of sympathy is strengthened as the play develops, and it isn't long before there is a realization that "The Free Lance" is a performance which it is good to see. "The Free Lance" was new in Rochester last night. It came highly heralded on the wings of a New York victory, and with the popularity of the March King who composed it to make its welcome for the composer's sake. It was more than welcome. It was a regular ovation which the pretty little opera received.

As for the players—there was no use trying to convince those who heard, and those who saw, that Santa Claus hadn't been behind the scenes and dropped the prettiest, the most winsome and altogether the most desirable doll in his pack right there. She was one of those exquisite bisque maidens with a face of infantile sweetness and eyes like a summer sky, and a way with her that was fetching in the extreme. Her name was Jeanette—Jeanette Lowrie, and she may come to Rochester as often as ever she likes. The latch-string will be hanging right out when she passes this way. She is the prima donna of "The Free Lance" and both opera and singer are to be congratulated. Miss Lowrie has never had a part in which she was seen and heard to better advantage, certainly never one in which she could display her art to such advantage, as when masquerading as the Princess Yolande.

In fact it is a company of clever players. Joseph Cawthorn is fitted like a glove with the picturesque part of Siegmund Lump and embraces every opportunity to make a character whose every word and movement means laughter. George Schiller plays the Emperor of Braggadocio—Schiller of the clever comedy legs and the Chauncey Depew smile. He makes the bluffing, pompous old ruler a very real personage, and his songs are ever welcome. There are good songs in "The Free Lance" from the beginning to the end. Miss Nella Bergen begins with a bit of tunefulness called "Three Love Stories" in which her fine voice is heard to advantage, for the three lovers love so differently that she has splendid scope. Mr. Schiller's "I Do It All by Proxy" is full of humor and set to swinging lines. Miss Lowrie's "The Goose Girl" is the first of her charming numbers. She sings well and spiritedly. One of the new numbers introduced last night was "Wake and Call Me Early, Mother," in which Mr. Cawthorn, Mr. Schiller and Albert Hart parodied with delicious humor the methods of a male quartette. It was one of the clever things of the opera and the audience insisted, and insisted, and yet again implored for more. The production is picturesquely mounted and there is a handsome chorus which sings well.

"FREE LANCE" PRESENTED AT THE LYCEUM

Sousa's Comic Opera Seen For the First Time in This City.

Al H. Wilson in "Metz in the Alps" at National—Vaudeville at Cook Opera House.

"Tribby" by Moore Stock Company at Baker—Bachelor Club Burlesquers at Corinthian.

John Philip Sousa's new military opera "The Free Lance," which will have its last presentation at the Lyceum this afternoon and evening, deserves to be ranked among the very best of the March King's offerings in the line of light opera. The performance is a satisfactory one from start to finish and the audiences which have witnessed the opening performance of the piece have been most enthusiastic. The music of the opera, with a few exceptions, is not characteristic of Sousa but it is pretty and catchy and taken as a whole compares very favorably with any light opera heard here this winter.

The company is an unusually clever and capable one and the leading roles are each in the hands of persons who are adepts in their particular line. Joseph Cawthorn and Jeanette Lowrie are really the two bright and particular stars of the piece, and the former has never been seen in this city to better advantage. His part gives him opportunity to get off just enough of his German dialect, but does not require so much that it becomes tiresome as is apt to be the case with the particular brand of humor. He is genuinely funny and entertaining and while he cannot sing in the real sense of the word, his songs have been arranged so as to be perfectly adapted to his style and are among the most amusing parts of the piece. Little Miss Lowrie is without peer in her specialty and much of the success of the piece must be laid at the feet of this clever and vivacious little actress who never misses an opportunity to be amusing in her own droll way. Miss Nella Bergen is possessed of a voice of really rare sweetness and her songs were the best musical offerings of the opera. The settings and costumes of the piece are exceedingly handsome and lavish and taken as a whole the opera is one which provides a pleasant evening of good wholesome amusement and which leaves a satisfied feeling when the play is over.

IN THE THEATERS. THE LYCEUM.

"The Free Lance."
Sousa has written a comic opera and its name is "The Free Lance." It was seen at the Lyceum on Monday; holiday audiences were there to bask in the light of the smiles of the chorus yesterday, and the whole company will be prepared to extend greetings to Rochesterians who go to today's matinee and evening performance. The book of the opera is by Harry B. Smith; the music is Sousa's own. Both men have done work that will please—not ecstatically, perhaps, but sufficiently to lead the public to seriously entertain the idea that it is enjoying itself. When it is said that the music is Sousa's very own, it is not meant that he has seasoned the score with peppery march rhythms; but rather that he has given free play to his love for tricks of orchestration, such as merry tootlings on the piccolo, gorgeous effects from the brass, cooling suggestions from the wood-wind and sighs from the strings. There are not many tunes for the public to carry away; but then, that is not surprising either; for Sousa's marches, dashing and exhilarating though they are, are so much alike that they are palpably musical brothers and sisters. Still, a pleasing tonal atmosphere is diffused, and herein Mr. Smith's puppets disport themselves. These merry folks belong to two rival kingdoms. One is the kingdom of Graftiana and the other is the kingdom of Braggadocio. The monarchs of these realms have one characteristic in common. They are both members of the ancient and honorable fraternity of the Stonebrokes. But each thinks the other is rich, and they plan an alliance between their children. But Yolande and Florian have ideas of their own; each knows the hollowness of the king business and is determined to go in for something more lucrative. So Yolande changes clothes with a goose-girl and Florian exchanges wardrobe with Siegmund Lump, a goatheard retired from the bandit business because a modern Delilah robbed him of his hair and with it his strength. The goose-girl is Miss Jeanette Lowrie, winsome and vocal, and the goatheard is none other than our old friend, Joseph Cawthorn. These twain are the head and front of the action. When the kings find that their lawful issue are missing, they palm off the substitutes in their stead. Then their royal highnesses find out the state of the money market and war is declared. This is Cawthorn's great chance. A convenient witch restores his hair and strength and he hires out to the two kings.

There is no partiality about Cawthorn; he accepts money from the one quite as willingly as from the other. A little Gilbertian sophistry and he wins the battle for each side and, as the monarchs demur, he forthwith unites the two kingdoms in one and elects himself grand high potentate of the whole domain. In the meantime the real prince and princess have met and married. It is all very ludicrous; all very amusing in a topsy-turvy way and, at the end of the performance the audience is ready to vote that it has had a good time, and will not be bothered with the memory of a single word or song by the week after next. The chorus is pretty and smileth spontaneously; it also meanders about the stage with considerable grace in very charming costumes. If the public wants more than this of a Sousa comic opera, it is unreasonable.

Comedy and songs common to comic opera land make two big, enjoyable acts staged under the title of "The Free Lance," John Philip Sousa's new comic opera, presented by Klaw & Erlanger at the Lyceum the first half of this week. The book is by Harry B. Smith. Joseph Cawthorn heads a fairly competent company of funmakers and singers. A farcical love plot with numerous light and airy features which amuse carry the interest well. Cawthorn has been funnier in other shows, but if he never deteriorates from his success in "The Free Lance," he will have no lack of warm admirers. His is a spontaneous, clean sort of funmaking and the big Lyceum audiences Monday night and last night gave him frequent evidence in the form of encores of liking it. Cawthorn played as Siegmund Lump, a goat herder, who is drafted as a substitute prince in the kingdom of Graftiana. Albert Hart, Duke of Graftiana, and George Schiller, Emperor of Braggadocio, were very successful in their comedy roles, while George Tallman as Prince Florian, won golden opinions for his fine tenor singing. Nella Bergen, a graceful and sprightly girl who was Princess Yolande, charmed with her singing as well as by her ways. Jeanette Lowrie, as Griselda, the Goose Girl, is considerable of a success as a feminine maker of fun. "The Free Lance" is elaborately staged. The chorus voices are excellent. The songs, while tuneful, can claim no particular hit unless it is the musical catchiness of the Goose Girl. Cawthorn will appear in "The Free Lance" at the Lyceum this afternoon and at the closing performance of this engagement tonight.

Newspaper Cutting Bureau in the World
NEW YORK HERALD

NEW JERSEY EDITION
JAN 7 - 1907

MONTAUK.—Comic opera is the offering the first week of the new year at the Montauk, with John Philip Sousa's latest effort, "The Free Lance." The piece comes to Brooklyn with the original cast of one hundred persons, including a fine chorus, said to be especially selected by the master-composer himself. Joseph Cawthorn as Siegmund Lump, the "goose-lance," is capital, and Nella Bergen sings well in the rôle of the Princess Yolande. An excellent hit is made by Jeanette Lowrie, the goose girl, and others in the cast include Albert Hart, George Tallman, George Schiller, Stanley Murphy and Monte Elmo.

CLIPPED
NEW YORK CITY
JAN 5 - 1907

Binghamton.—At the Stone Opera House (J. P. E. Clark, manager) "Piff! Paff! Puff!" played to a good sized audience Dec. 19. "The Old Vermont Farm" (local talent) had a good house 21. Kirk Brown had good business 24-29, except 28, when "The Free Lance" appeared to large business. Kirk Brown, in repertoire, 31 Jan. 5, except 3, when Marie Cahill, in "Marry-

CLIPPED
NEW YORK CITY
JAN 5 - 1907

Elmira.—At the Lyceum (M. Reis, manager) "The Free Lance" attracted a packed house 27, being equal to any production seen here this season. "The Gingerbread Man" came 28, to good business. "Human Hearts" 29, the Knickerbocker Stock Co. week of Dec. 31, in repertoire. "Human Family" (G. W. Middleton, manager)—8: "Doomsday," Vera De Bassini, most figures, illustrated songs.

CLIPPED
NEW YORK CITY
JAN 5 - 1907

Rochester.—At the Lyceum (M. E. Wolff, manager) "The Free Lance" had fine attendance Dec. 24-26. Joseph Cawthorne and Jeanette Lowrie made emphatic hits. "Brewster's Millions," with Edward Abeles, and Mary Ryan, Olive Murray and a fine supporting company, played to good business 27, 28. The production was excellent. Forbes Robbins, in repertoire, 31. "The College

NEW YORK PRESS

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JAN 1 1907

MONTAUK.—Joseph Cawthorn headed the Sousa Opera Company last night in Sousa's new military comic opera, "The Free Lance." The opera gained popularity within a few minutes and kept it. Cawthorn was humorous as Siegmund Lump. Nella Bergen was a charming Princess Yolande and Jeanette Lowrie was good as Griselda, the goose girl. Matinees to-day, to-morrow and Saturday.

From
Address
Date
NEW YORK CITY
JAN -- 1907

Cleveland, Ohio, Dec. 8.—The most talked of play here this month was "Man and Superman," with Robt. Loraine in the leading rôle. John Philip Sousa's comic opera, "The Free Lance," followed by Wm. Faversham in "The Squaw Man," drew good houses. Eddie Foy in "The Earl and the Girl" was one of the bright spots of the season. "The Girl Who Looks Like Me" and "The Stolen Story" drew good houses. They were followed by H. B. Irving in repertoire. "Glorious Betsy," with Mary Manning in the title rôle, pleased large audiences. Emma Eames' song recital at the Gray's Armory was a huge success. J. A. WATTERSON.

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DEC 29 1906

DEC 29 1906

LIGHT OPERA DELIGHTED A BIG AUDIENCE

"The Free Lance" One of the Season's Best Amuse- ment Bills

John Phillip Sousa's bright sparkling opera, "The Free Lance," replete with enjoyable music of the light order but at the same time of a high class melody received a rousing reception at the Stone opera house last evening when an audience of Binghamton's representative citizens filled the house almost to its capacity. Light operas have been heard here frequently but most of them are of the same order. The distinction belongs to "The Free Lance" of being entirely different from the themes of any of the others; enjoys the distinction of having been composed by America's favorite composer.

From the opening overture to the drop of the curtain on the last act the audience sat in admiration and appreciation of the music, the book by Harry B. Smith and the applause winning efforts of the principals and chorus. The orchestra, including a harp and kettle drums came in for several encores. The mounting of the piece is superb, there being but two scenes in the play, and the costumes worn by the chorus were magnificent and designed with artistic taste.

Joseph Cawthorn, the prince of comedians, as Sigmund Lump; Miss Nella Bergen, as Princess Yolande; Jeanette Lowrie as Griselda, the goose girl, and George Tallman as Prince Florian made repeated hits with their singing. Miss Bergen, who is the wife of DeWolfe Hopper has been heard by Binghamtonians before in the "Baroness Fiddlesticks," but her work of last evening eclipsed all her former efforts, especially when she responded to three encores in the second act with the singing of "The Carrier Pigeon." In composing this piece Sousa put into it all the beauties of high class music and Miss Bergen's voice was given an opportunity of displaying its wonderful ranges. Miss Lowrie, who is the wife of Thomas Q. Seabrooke won her way into the hearts of the audience as soon as she entered and sang "The Goose Girl." Mr. Cawthorn's rendition of "Hair" was uproariously funny and in the trio "Be Sure and Call Me Early, Mother Dear" which he sung with the Emperor of Braggadocia (George Schiller) and the Duke of Graftiana (Albert Hart) he displayed his talents as a comedian and all through the piece he never tired the audience with his Dutch dialect. The Emperor introduced himself with "I Do It All By Proxy" assisted by the excellent chorus and had to respond to three encores. This much can be said for the whole company, principals and chorus—its work was devoid of a flaw.

Sousa's new march, "On to Victory" revived the old time enthusiasm in the audience whenever one of his celebrated pieces is played and the whole company rendered this as the finale of the first act.

NEW YORK HERALD
JAN 8 - 1907

At Other Theatres Last Night.

GRAND OPERA HOUSE.—Mr. John Phillip Sousa's comic opera "The Free Lance," with a cast including Mr. Joseph Cawthorn, Miss Nella Bergen, Miss Jeanette Lowrie and Mr. George Tallman, seen here earlier this season, began another New York engagement.

DELIGHTFUL OPERA AT THE STONE

Sousa's "The Free Lance" Pleased Large Audience

Excellent Company Made the Best of
Catchy Music and Rollicking Fun—
Beautiful Costumes and Scenery
Helped Complete Production.

Klaw & Erlanger's production of Sousa's comic opera, "The Free Lance," with Joseph Cawthorn in the leading role, pleased a large audience at the Stone last night. The piece was well staged and the costumes were natty and effective so as to make one of the best productions seen in this city in years.

The play is out of the line of the usual comic opera and has excellent music. Mr. Cawthorn as "Sigmund Lump," the man who lost his hair and later regained it, was always laughable and kept the people in an uproar by witty sayings. He was ably supported by Jeanette Lowrie as "Griselda," a goose girl and "Sigmund's" wife; George Schiller as "Emperor of Braggadocia," Albert Hart as "Duke of Graftiana," George Tallman as "Prince Florian," and Nella Bergen as "Princess Yolande." Miss Bergen, Mr. Tallman, Mr. Hart and Mr. Cawthorn sang several pretty selections. The first two sang very beautiful solos. Miss Bergen in "The Carrier Pigeon" scored one of the hits of the evening, while Mr. Tallman pleased every one with "The Legend of the Sons of Samson."

Mr. Cawthorn in his song "Hair," and in a trio with Messrs. Hart and Schiller, was particularly funny and good. Miss Lowrie and Mr. Cawthorn in "The Mystery of History" were also very good. One of the best of the evening's songs was "I Never Was Right in My Life," by Mr. Cawthorn. The finales to both acts were well sung by the chorus.

DRAMATIC NEWS
NEW YORK CITY
JAN 12 1907

Montauk.—The Free Lance is another of the glittering Klaw & Erlanger productions. It would not make much difference if John Phillip Sousa and Harry B. Smith did nod occasionally, for they have the redoubted Joe Cawthorne to help them, and he knows his book like Harry Bulger. Jeanette Lowrie, Albert Hart and Geo. Schiller also keep the fun moving, while Nella Bergen sings charmingly.

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JOURNAL
JERSEY CITY, N. J.
JAN 8 - 1907

Grand Opera House, New York.

John Phillip Sousa's comic opera, "The Free Lance," pleased a large audience at the Grand Opera House, New York, last night. Joseph Cawthorne headed the cast and the performance as a whole was a capital one. The brightness of the dialogue, ingenuity of the plot and ear tickling quality of the music make "The Free Lance" stand out in prominent relief among offerings of its class. Mr. Cawthorne is assisted by a well balanced company. Albert Hart as the "Duke of Graftiana," George Schiller as the "Emperor of Braggadocia," Sim Pullen as "Pertinax," Court Censon, George Tallman as "Prince Florian," Nella Bergen as "Princess Yolande," Jeanette Lowrie as "Griselda" and Harriet Marlotte as "Mopsy" are especially noteworthy. The opera is beautifully staged.

May Irwin will appear in the farce comedy, "Mrs. Wilson-Andrews," at the Grand next week.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH

NEW YORK CITY

JAN 9 1907

LARGE AUDIENCES AT THE THEATRES

Seems to Be No End to the Popular- ity of Certain Plays.

COMBINATION HOUSES DO WELL

The second week of the new year opened invitingly for the attractions which have made good, and excellent audiences are the rule throughout the city.

"The Lion and the Mouse" at the Lyceum is approaching its 500th performance, and there seems to be no end to its popularity. The same may be said of the good will felt toward other plays that have been before the public long enough to prove themselves. Theatres that were well attended and appreciated last night were: "The Red Mill," at the Knickerbocker; "The Law and the Man," at the Manhattan; "The Girl Who Has Everything," at the Liberty; "The Parisian Model," at the Broadway; "The Belle of Mayfair," at Daly's; "Peter Pan," at the Empire; "The Student King," at the Garden; "Caught in the Rain," at the Garrick; "The Chorus Lady," at the Hackett; "The Hypocrites," at the Hudson; "The Double Life," at the Bijou; "Wie Man Maenner Fesselt," at the Irving Place; "Brewster's Millions," at the New Amsterdam; "The Man of the Hour," at the Savoy; "The Rich Mr. Hogenheimer," at Wallack's, and "The Dream City" and "The Magic Knight," at Weber's.

Combination and popular price houses were also well filled. A large crowd of music lovers heard Sousa's "Free Lance" at the Grand Opera House, and a capacity audience went to see "Dorothy Vernon of Haddon Hall" at Keith & Proctor's 125th Street Theatre.

A thrilling melodrama, "Young Buffalo, King of the Wild West," was the bill at the American; "Met in the Alps," at the Metropolitan; "Ruled Off the Turf," at the New Star "A Desperate Chance," at the Thalia; "The Blackthorn," at the Third Avenue; "The Volunteer Organist," at the West End, and Thomas E. Shea in repertoire at the Yorkville. Mr. Shea's offering last night was "The Bells."

At the Brooklyn Theatres.

All the Brooklyn houses were well supplied with attractions. "A Traitor to the Czar" was at the Bijou, with Edna May Spooner in the principal role; May Irwin took "Mrs. Wilson-Andrews" to the Montauk; "The Charity Ball" was revived at Payton's Lee Avenue Theatre; "Marrying Mary" was at the Broadway; "Happy Hooligan's Trip Around the World," at Blaney's; "Nellie, the Beautiful Cloak Model," at the Folly; "Tom, Dick and Harry," at the Grand Opera House.

The Empire Burlesquers pleased a large audience at the Imperial; the Paris by Night company at the Gayety, and Clark's Jersey Lilies at the Star.

Excellent vaudeville bills were given at Hyde & Behman's (where Rose Coghlan received a warm greeting), the Orpheum and Keeney's.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH

NEW YORK CITY
JAN 10 1907

The Case of Queenie Vassar.

After an illness of two weeks, Queenie Vassar (Mrs. Joseph Cawthorn) was yesterday discharged from the German Hospital. The tag on her baggage read "cured." Miss Vassar will accompany her husband on his tour of the South in "The Free Lance."

BILLBOARD

CINCINNATI, OHIO

JAN 18 1907

BROOKLYN, N. Y.
The holidays past, business has resumed its usual proportions and most of the attractions are doing capacity business. Joseph Cawthorne in "The Free Lance" filled the New Montauk at every performance. May Irwin in Mrs. Wilson-Andrews is at this theatre this week. Cyril Scott in "The Prince Chap," at the Shubert, and Marie Cahill in "Marrying Mary," at Teller's Broadway, are both drawing packed houses.

BILLBOARD

CINCINNATI, OHIO

JAN 18 1907

ELMIRA.—Lyceum Theatre (M. Reis, mgr.) The Mummy and the Humming Bird 25; two large houses. The Free Lance 27; capacity; splendid business; strong company. The Gibraltar 28; good business. Human Hearts 31-Jan. 5. Knickerbocker Theatre Co.

Family Theatre (G. W. Middleton, mgr.) Doomsday, Vera de Bassini, Libby and Bordeaux, Ed. and Nettie Masse, Tom Mack and Ross and Lewis 24-29; strong bill and capacity houses.



MISS NELLA BERGEN
PHOTO BY HAILO STUDIO

Miss Nella Bergen, the prima donna of "The Free Lance," has named her motor boat "The Prohibitionist," because she says it is such a crank on water. Miss Bergen is booked to sing the rôle of the Princess of the Sousa opera next spring in London, where she was heard some years ago with De Wolf Hopper in "El Capitan."

NEW YORK HERALD

JAN 9 1907

Grand Opera House.—The Free Lance, with Joseph Cawthorne, pleased the patrons of the house last week. This week, May Irwin in Mrs. Wilson-Andrews.

...ing Bureau in the World
 THE MORNING TELEGRAPH
 NEW YORK CITY
 JAN 10 1907

...ing Bureau in the World
 THE MORNING NEWS
 PLAINFIELD, N. J.
 JAN 9 1907

QUEENIE VASSAR.



She Has Recovered From an Illness of Two Weeks, and Will Accompany Joseph Cawthorn, Her Husband, on a Tour of the South in "The Free Lance."



Nella Bergen with "The Free Lance," at New Plainfield Theatre, Tuesday, January 15th.

...he First Established
 ...Newspaper Cutting Bureau in the World
 PRESS
 PLAINFIELD
 JAN 18 1907

SOSA'S OPERA SCORES.

"The Free Lance" One of the Best Offerings of the Season.

With plenty of characteristic "March King" music and a competent cast to interpret the libretto, John Philip Sousa's opera, "The Free Lance," captured a big audience at the New Plainfield theatre, last night. Laughs were on tap from the time the curtain rose until it fell and though the songs were not the "whistle-on-your-way-home" kind they were a delight to the ear and received repeated encores. The company was one of the largest that has yet appeared on the New Plainfield stage, numbering seventy people with principals and chorus.

Joseph Cawthorn was the leading funmaker and he was ably seconded by Jeanette Lowrie, who has as much talent and maybe more than her husband, Thomas Q. Seabrooke. They sang and danced their way into the hearts of the audience and Jeanette tickled everybody's risibles with a cute little giggle a la Mary Marble. Nella Bergen, who in private life is Mrs. DeWolf Hopper, and George Hallman, had the principal singing roles. Both had several important numbers and gave them in fine voice.

The costuming and scenic mounting was elaborate and was all that was needed to have "The Free Lance" leave a lasting impression.

...HE MORNING TELEGRAPH
 ...NEW YORK CITY
 ...APR 28 1907

Miss Nella Bergen, prima donna of "The Free Lance," is likely to return again to the continuous within a few weeks. Just now she is touring the West in Sousa's tuneful piece, but is meanwhile arranging for her reinvasion of the vaudeilles. It will be recalled that Mrs. De Wolf Hopper (as she is known in private life) scored more than an ordinary success last season in a single singing act in the Percy Williams houses, and her return is looked forward to with unusual interest.

WINNERS. 

Merry and melodious is the new SOUSA opera, "The Free Lance," which has made a sure-fire hit at every performance from its New York premiere to its latest production *en tour*. There is no mistaking the proportions of its success, for it draws to the limit of capacity in every town visited.

Never since he became a contributor to stage entertainment has America's "March King" made a more thoroughly worthy offering from a musical view point than "The Free Lance," the melodious measures of which frequently remind one of the delicious nature of some of Offenbach's strains. Though the new comic opera naturally contains its quota of soul-stirring quicksteps and martial airs that set one's toes tapping and fingers thrumming, there are many melodic numbers that are less Sousaesque in tempo and voluminous theme, though possessing an equal popular appeal.

The "Sousa Folio No. 2," for Piano Solo, selling at fifty cents a copy, is just from the press, containing the later successes of the March King.



Catskill Bell, 1907

BANG! BANG! BIM! BOOM!!

"The Free Lance" a Combination of Base Drums and Brass Bands.

A boiler shop in full blast, a dynamite explosion, a cyclone and a congress of Kilkenny cats having fits in a platter of stewed tomatoes most aptly expresses "The Free Lance," which appeared at the Opera house last evening. To be sure, there were not many persons who suffered. A careful count of victims on the floor of the theatre showed eighty-seven persons present and accounted for. Otherwise a blank array of empty seats stared at the performers, who, goodness knows, worked hard enough to supply two comic operas with noise and excitement.



Siegmund and Griselda.

The plot of "The Free Lance" is by Harry B. Smith, the lyrics are by John Philip Sousa, the "march king." Sousa worked overtime. The tympani, bass drums and cymbals never had a moment's rest. It was one incessant rattle, roar and concussion. Even the characters became imbued with the spirit of the music and they yelled, shouted and waved their arms in order to make good.

Pretty Nella Bergen, De Wolf Hopper's wife, was quite out of place. She essayed her stage art and fascination, but it was all thrown away. With a thunder storm on one side and a chorus of steam hammers on the other, what was the use? The costumes of the play were magnificent, but they were as impossible as was the music. All climates, all peoples and all times were represented in the melange of silks and velvets that flashed across the stage. There were corselets of Queen Elizabeth's day; there were dresses of the revolution; there were trunk hose of the date of Henry VIII, and—whisper it softly—there were chorus girls of the same period.

Scattered through the play were choruses and solos that might have been pretty, but the ceaseless blare of brass and the constant banging of drums spoiled everything. "Prince Florian" would occasionally try to murmur a few soft words in the ear of "Princess Yolande," played by Nella Bergen. This was, however, the cue for man behind the drum to swat his instrument with redoubled violence, and all effects were lost.

The scenery was magnificent. The richest materials were used in the costumes, but all was florid, overdone and noisy, and it was with a sigh of relief that the diminutive audience saw the curtain come down.

Just why and how Harry B. Smith, the librettist, allowed himself to be drawn into permitting the use of his name in connection with "The Free Lance," is a mystery. Mr. Smith is known as one of the most skilful comic opera men of the day. He is humorous and his hand has a light and delicate touch, which is generally recognizable. There was nothing of the kind noticeable last evening, however. When the music wasn't lifting off the roof the alleged funny man indulged in airy periphrasis that would have caused his retirement from the Bijou stage with a broken head. Where it wasn't noisy it was pathetic, and where it wasn't pathetic it was very bad. The smallest part of the audience was misled by

DASHING MUSIC IN "THE FREE LANCE"

"The Free Lance," book by Harry B. Smith, music by John Philip Sousa, which came to the Taylor last night, is a romantic comic opera of a slap-dash sort.

The plot is not unlike the usual comic opera foundation. A country goose-girl is made to take the place of a princess and a goat-tender to counterfeited a prince, while the prince and princess spar in the background with the usual "thorns-and-orange blossoms" termination.

The book is moderately funny. It is neither strong nor weak. It simply furnishes an evening's diversion in an entertaining way. Without the strong personality and ability of Joseph Cawthorne it is doubtful if the comedy would carry itself, but under the dexterous touch of his experienced hand, it makes many a smile and not a few laughs.

Its music is varied—now average, now swinging, now sweet. "Release That Man" is very delicate and tuneful, while "On to Victory" is a march song of the typical Sousa brand. "The Carrier Pigeon" was sung by Nella Bergen with a voice-control and register which won great favor. Then there were several comic songs which were attractive on account of their topical character. There was a swing and dash about them all, however, which kept things from getting dull.

The principals, in addition to Mr. Cawthorne and Miss Bergen, who by the way has changed greatly in appearance since last here—being so much thinner that many were of the opinion that the singer was her understudy—included George Tallman, Jeannette Lowrie, both of whom sang well, Albert Hart, George Schiller and Slim Pullen. The chorus was fairly large, not very pretty, but rather strong vocally.

The costuming was attractive, but the two sets of scenery, both being outside scenes, were below standard. B. F. H.

"The Free Lance"

"THE FREE LANCE" ONLY ORDINARY

John Philip Sousa may rank as a king in march music but in musical comedy composition he is just about as strong a card as the deuce if "The Free Lance," which was presented Wednesday night at Taylor Opera House can be taken as a fair sample of his work.

There is some pretty music in "The Free Lance," but there is no continuity of melody and few numbers that would ever be recalled after having been heard the first time. There is a "slap, dash bang" about the music that entertains for a time and then becomes decidedly tiresome because of its monotony.

The book is fairly good but without such a hard working comedian as Joseph Cawthorne much of it would fall rather flat. "The Free Lance" is really Mr. Cawthorne and Jeannette Lowrie, both of whom proved genuine laugh winners.

The most tuneful bit in the entire production was a genuine Sousa march the first act sung by Nella Bergen was song, "On to Victory." A love song in the first act sung by Nella Bergen was unusual in its theme and treatment and was heartily encored. "Release That Man" and "The Carrier Pigeon" were other pleasing numbers.

Mr. Cawthorne provoked a lot of mirth with his song, "I Never Was Right in My Life."

Mr. Cawthorne, Albert Hart and George Schiller kept the large audience laughing for fully twenty minutes by their singing of "You Must Wake and Call Me Early Mother, Dear." Mr. Cawthorne's business in connection with this number was the feature.

A healthy lot of girls made up the chorus that was not noticeably pretty nor musical. The costuming and stage settings were about adequate.

With such distinguished stage folk as Joseph Cawthorne, Nella Bergen, Jeannette Lowrie, Albert Hart and George Schiller as principals, "The Free Lance" at Taylor's on Wednesday evening could scarcely have been other than a delightful entertainment. The music was largely of the snappy, brisk kind so characteristic of John Philip Sousa, who was responsible for its composition. But the book, especially from a comedy viewpoint, scarcely attained the same standard. What was lacking in material, though, Mr. Cawthorne and Miss Lowrie fully atoned for. The latter's voice is much improved since her appearance at the Trent last season in a sketch with Thomas I. Seabrook. The slenderness of Miss Bergen's shapely figure was a source of surprise to those who had not seen the young lady since obesity attacked her a couple of seasons ago. In fact, many in the audience formed the impression that it was an understudy and not really Miss Bergen. But it was DeWolf Hopper's former comic opera companion and domestic better half, for all that, and redemption from a corpulent state, as in the case of Odette Tyler, is attributable to her drinking in liberal quantities of deep sea salt water. At least that's what her press agents say, and press agents are notoriously punctilious in the matter of truth.

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WELL DRILLED CHORUS "FREE LANCE" FEATURE

The "Free Lance," a comic opera by John Philip Sousa and Harry B. Smith, was the attraction at Taylor Opera house last evening, and a fairly large audience enjoyed the musical production, the feature being the well drilled chorus.

Joseph Cawthorne, who has won distinction in a number of Broadway successes, handled the principal role, and he was supported by Nella Bergen and Jeannette Lowrie, late of vaudeville, and George Pullman, Albert Hart and George Schiller. The thread of the story was not very heavy, being along the time-worn, familiar comic opera paths, and the few laugh-making situations were due to the work of the star, Cawthorne and Jeannette Lowrie. The

numbers were of the Sousa order, savoring of the military march character. Cawthorne scored strongly in two topical songs, "I Never Was Right in My Life" and "Hair." The production was adequately mounted, and the costumes were in keeping with the atmosphere of the production.

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Miss Helen Sothorn, who will be remembered by theater goers as one of the bright girls in Sousa's "The Free Lance," has met with deserved appreciation of her work by promotion to the title role of a new opera soon to be produced by Sousa. Miss Sothorn has many personal friends in this city as she has spent many summer vacations here. Last year she appeared with the Piff Paff Company and afterwards with Madame Schuman Heineck with whom she was a great favorite. With "The Free Lance" she was the understudy for Miss Jeannette Lowrie. In Brooklyn Miss Lowrie sprained her ankle and Miss Sothorn was called at a moment's notice to take her place. She was remarkably successful. So well did she fill the place that she was guaranteed a leading role in the near future. It is now certain that she will have the title role in Sousa's new opera which is almost ready for staging. Miss Sothorn is a beautiful woman, equipped with a fine soprano voice and fine dramatic ability.

paper Cutting Bureau in the World

WAS NOTABLE COMIC OPERA.

Sousa's "The Free Lance" at the
Academy of Music.

All suggestion of a frappe was made to vanish at the Academy last night within five minutes after the curtain went up. Joseph Cawthorne performed the feat in the new military comic opera, "The Free Lance," written by John Philip Sousa and Harry B. Smith. As there are only two acts to the piece the comedian had a task, but he easily assumed the burden and carried it off amidst the generous plaudits of the large audience. The production surpassed by far all comic operas that have been seen here. The lines are bright as the rays of the solar spectrum and glisten in the sunlight of humor. The music has life to it and vibrates against the heart strings, echoes again and again in the brain, and causes the feet to unconsciously patter to the tune.

The play opens with an excellent chorus, called, "All Lovely Art, We Worship at Thy Shrine." Following in order came a solo by the Princess Yolande (Nella Bergen), with the attracting title of "Three Love Stories." It was a beautiful piece of work most artistically executed. As the strains of the first verse softened and seemed to die away in its own beauty, there was an outburst of applause that rang through the house it was so genuine and so generous. Miss Bergen is a charming singer as well as a dashing and handsome princess.

Jeannette Lowrie (in private life Mrs. Tom Seabrooke) as the goose girl, captivated all hearts by her daintiness, and was a prime favorite with the audience from her first appearance. She was a distinct success in her role.

George Tallman, as Prince Florian, played the part well, and sang the songs that came to him with great expression. The remainder of the cast was equally strong and the chorus was a prominently good feature, especially in the first act, when the ensemble song was rendered most exquisitely.

The musical score of the play is the best of its kind that the popular Sousa has written, and is of a much finer grade than is usually found in comic operas. Some of the airs are stirring and soulful and all of them have been worked out in a musicianly manner as to harmony and orchestration.

The Academy orchestra last night, under the leadership of Professor Kluenter and the musical director of the show, Professor Anton Heidi, dispensed a program that called for a generous share of the applause.

The play was staged most beautifully, in perfect accord with all the productions under the direction of Klaw & Erlanger.

Busy Scenes at the Academy of Music

One of the busiest scenes of the theatrical season was witnessed at the Academy of Music this morning when the entire Academy force were busily engaged in putting the rigging of the stage in proper place for the enormous production of the Sousa Opera Company tonight for the big comic opera, "The Free Lance."

Manager Sheild declared to a reporter of The Advance that it was without the shadow of a doubt the largest production that had ever placed on the stage of this city. Extra dressing rooms had to be provided under the regular auditorium in order to make room for the large chorus carried by the company.

The company travels on a special train of five cars and the scenery takes up every available stage space of the theater. Besides this, the company carries their own special orchestra, which will be augmented by the regular orchestra of the theater.

Judging from all appearances, Lynchburg will witness the largest theatrical production ever witnessed in this city at the Academy tonight.

Address: ATLANTIC CITY, N. J. FEB 2 - 1907

ATLANTIC CITY, N. J. (From Our Regular Correspondent.) The Sousa Opera Co., featuring Joseph Cawthorn, produced The Free Lance at the Savoy Theatre on the 17th, and capacity business was in order. The opera was very clever, and the airs had the usual Sousa vim to them. The scenery and costumes were of the usual K. & E. order—fine.

Address: Philadelphia, Pa. JAN 22 1907

John Philip Sousa's new opera, The Free Lance, will be presented in Charlotte and Columbia shortly. If there is anything in a name, we'll bet this opera is a good one.

STATES. S. O. JAN 27 1907

"The Free Lance." There was a beautiful production of Sousa's musical comedy which was enjoyed by a large house last night. As might be expected of a Sousa piece, the instrumentation was superb, and in every other respect the production was well balanced. While Joseph Cawthorne is starred, there are others in the company equally entitled to that honor. Nella Bergen is the prima donna, and there is but one fault with the production—she has not more opportunity to display her voice and her other charms. Another who took a prominent part was Jeanette Lowrie, who rumor says is the wife of Thos. Q. Seabrook, the renowned comedian. This chic little creature is as lovable as Mary Marble, and that is saying a great deal. George Schiller and Albert Hart are good comedians, but not quite in the class of Cawthorne. The comedy work was very clever, although the lines are not entirely distinct from the general run of musical comedies. The production is of the very first class. The costumes are beautiful, the scenery is very pretty and the entire atmosphere of the piece is that of a Broadway production. It is a Klaw & Erlanger company, and this firm never sends out a production which would not do credit to their own playhouse in Manhattan.

The First Established and Most Complete Newspaper Cutting Bureau in the World. NEW ORLEANS, LA. FEB 13 1907

TULANE THEATRE. The largest audience of the week greeted Joseph Cawthorn in "The Free Lance" at the Tulane Theater last night. It was also a singularly representative and discriminating audience as the presentation of this comic opera progressed it became not only warmly, but enthusiastically appreciative. There will be matinees today and Saturday afternoons.

Address: NEW ORLEANS, LA. FEB 13 1907

AMUSEMENTS. Tulane. Comic opera predominates at the Tulane Theatre this week, where Joseph Cawthorne and a splendid company are appearing in Sousa's delightful opera, "The Free Lance." Crowded houses have been the rule since the opening night. There will be matinees today and Saturday.

A TICKET BOX WITH A HISTORY

INCIDENT AT SPRINGER OPERA HOUSE REVEALS AN INTERESTING STORY.

The coming to the city next Saturday, matinee and night, of Joe Cawthorn who takes the leading part in the popular military comic opera, "The Free Lance," recalls a bit of interesting history, in connection with the making of a ticket box for the opera house here. Mr. Ed. Abrams, who is a son-in-law of the late Lewis Morrison, and who is the advance man for "The Free Lance," was at the opera house Friday night. When the ticket box was turned in to the box office, a picture of Joe Cawthorn was noticed by Mr. Abrams on the inside of the lid. This was discussed, and Manager Springer called to Mr. D. I. Blascoer, who explained how it came to be there.

The story is an interesting one. Before the theatrical season of 1895-96 opened Mr. Chas. Springer and Mr. Blascoer decided that they needed a new ticket box, and they set about making one. They scoured the material for the box and went to work on it, but Mr. Springer came to the conclusion that it was a little more of a task than he bargained for, and he threw the box aside before it was completed. But Mr. Blascoer said he would finish it anyway, and he set to work to accomplish the task. The box is of ordinary pine wood, but it is reinforced with strong bands of wood, pieces of a heavy yard stick having been used for this purpose, and strips of stout sheet iron were fastened on the corners and edges of the box to prevent it from wearing. The box was covered with old scenery that was secured, and when completed it was a strong and stout one.

Joe Cawthorn opened the season that year (1895-96) in a comedy. Mr. Blascoer secured a picture of Mr. Cawthorn and cut it so as to fit the inside of the box lid, and placed it there. It has been there ever since.

The box has been used every year since that season, and it is good for many years to come.

Joseph Cawthorn is well remembered in Columbus, although he has not been here in some eight or nine years. He was here last with Corinne in Henrik Hudson. He will be remembered by many by his remarkable performances on the concertina, and also by the fact that he was about the first actor who so successfully and amusingly rolled his "r's". The coming of Mr. Cawthorn again will be learned of with much pleasure by all of those who have seen him in the past. His great work as a German comedian has made him one of the most popular actors on the road.

FEB 5 - 1907



NELLA BERGEN WITH "THE FREE LANCE."

In the composition of "The Free Lance," which began a two-night's engagement at the Grand Monday evening, two men of unusual talent have joined their gifts, John Phillip Sousa and Harry B. Smith.

The music of the comedy is marked with all the dash of Sousa's scores. Its lines and situations are as brilliant and as ingenious as any for which Smith has become famed. The distinguishing feature of "The Free Lance" is the fact that the book and the music at every stage of the piece sustain and interpret each other. Melody and words are always admirably balanced and there is seldom room for saying, as is often the case with present-day compositions, "A good song if it only had words that counted," or "A catchy idea, but no tune."

This also may be said of "The Free Lance." Joseph Cawthorn and his company realize its opportunities in the full. There is a large cast and every one of the principals carries out his part effectively. Nor is the chorus far behind the principals. The girls are all pretty, at least through the mellow haze of stage-drama, and several of them are clever. Jeanette Lowrie, as the "Goose Girl," and Nella Bergen, "The Princess," were particularly fetching. As for Cawthorn himself, he never appeared to better advantage. His native humor fits as easily into the sparkling lines of the piece as his body does into the shining armor of knight-hood.

The atmosphere of "The Free Lance" is that of romantic chivalry. Its name is true to its spirit of adventure, color and stirring court life. The plot is one of the good old timers of prince and princess and will satisfy even the most wildly sentimental.

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

Address: NEW ORLEANS, LA. FEB 10 1907

Mobile Theatre

JOSEPH COWTHORNE AND NELLIE BERGEN MAKE BIG HITS.

"The Free Lance," with Joseph Cowthorne and Nellie Bergen and a capable company delighted two large audiences yesterday. The "Free Lance" is said to be one of Sousa's best operas, and its music is tuneful enough to satisfy the most exacting critic. With Cowthorne doing comedy stunts as only Cowthorne knows how, and pretty Nellie Bergen using her splendid voice to the best advantage, and the chorus joining in full and strong, the show was a big success, and the applause frequent and liberal.

FEB 5 - 1907

At the Grand.

John Philip Sousa's new military comic opera at the Grand last night gave Atlantans who heard a production locally untested a very choice collection of music sung by voices in which there could be found no flaw—a remarkable fact considering the size of the company.

Joseph Cawthorn was already known through his former appearances here, and that popular comedian well sustained his reputation in every line of the part; had the vehicle been constructed for him, there would have been no better fitting in and from the first till the last his clever sayings were the life of the play. "Come take a lemonade with me, and I'll pluck you a hydrophobia," and "he who laughs the latest, will still giggle yet awhile," are a fair sample of the expressions put into his mouth at opportune times, and then his song, "I Never Was Right in My Life," was the occasion for a number of encores, all of this showing that his work, as a whole, was of the cleverest variety.

A touch of the march king's style of composition is discovered in the finale to the first act, "On To Victory," but otherwise, the music would not be readily attributed to him; however, the full score is tuneful, and of the kind that brings forth all of the good points of a voice.

Nellie Bergen, as Princess Yolande, easily demonstrated her ability in all of her numbers, but in none more appreciably than in "The Carrier Pigeon," which was one of the hits of the performance. Jeanette Lowrie, who took the part of Griselda, the Goose Girl, is another who carries the charm necessary to make her appearance on the stage a signal for applause, inaudible or otherwise. Her song, "The Goose Girl," was also one of the hits.

George Tallman, as Prince Florian; George Schiller, as the Emperor of Braggadoda, and Albert Hart, as the Duke of Gratiana, are others who are especially good. As for the play itself, it is of the variety that makes comic opera a success, the usual complications in diplomatic relations, in regard to matrimony between prince and princess in the case of the "Free Lance," and that all's well that ends well finish, which tends to leave everybody well satisfied with the show.

FEB 10 1907
FEB 5 1907

"The Free Lance."

The old saying about a bad beginning was never better exemplified than in "The Free Lance," John Phillip Sousa's opera, which was presented Monday night at the Grand.

It started like the prelude to a dead march. For fifteen or twenty minutes, maybe longer, absolutely nothing happened, except the chorus, and it was undoubtedly old and not especially entertaining.

Then Jeanette Lowry arrived. That was the climax—one grand long climax that stretched through to the end of the last act. Jeanette wasn't the whole show, not by several; but before she happened the audience was worrying around in its chair and wondering why it came—and afterwards there were things happening right to the end.

Shortly after Miss Lowry started things Joe Cawthorn blew in. Then the other comedians waked up—and George Schiller, as the Emperor of Bragadocia, and Albert Hart, as the Duke of Graftiana, became genuinely, hilariously funny.

So hats off to Miss Lowry. She not only started things, but she kept them going. She "out-Marbled" Mary Marble, she beat Marie Cahill at her own game, and she was as funny as May Irwin ever dared to be.

Cawthorn was one long, loud hit, too. Somebody handed him a world of foolishness, labeled dialogue, and he got rid of it in a manner that guaranteed a laugh a minute while he lasted.

Musically, the piece was up to the Sousa standard. There was nothing especially catchy in the entire song book, but the music had go to it and considerable real merit. Also it was well sung. It generally happens that these antique choruses can sing. And this one did. Also the principals.

Taken altogether it was an enjoyable production, from about the end of the first section of the first act to the finish and he who misses it misses about the best fun of the season.

P. H. W.

FEB 11 1907

AMUSEMENTS.

Tulane—Joseph Cawthorn in "The Free Lance."

It scarcely needs to be said that the house at the Tulane was a crowded one last night. That was to be expected from three causes—the season, the infinite delight of Sousa's music and the intense popularity of Joe Cawthorne. The occasion was the first appearance here of Mr. Sousa's new opera, "The Free Lance." Altogether the production left a most agreeable impression on the audience.

The prolific comic opera collaborator, Harry B. Smith, is the author of the book. It is not better nor worse nor very much different from other librettos of Mr. Smith which have been heard here, and a good deal of the success of the evening outside of the music was due to the fact that so commendably competent a list of principals was charged with the interpretation. There are two acts, both excellently staged, and there is the fine swing and the merry jingle in the music which is characteristic of the composer. A sufficiently numerous chorus, male and female, supplemented the work of the principals, and it was well trained and not unattractive as a whole, though there were no startlingly beautiful faces discoverable in it.

It is the rule and not the exception for Joe Cawthorne to carry the biggest share of the honors of any production with which he is associated. The rule holds good in "The Free Lance." There is no better German comedian on the stage, no better singer of comical songs, no more magnetic funmaker and no more persevering worker in the limelight than he, and his role here gives him opportunity for the exercise of all the talents, natural and acquired, that he possesses.

Messrs. Klaw & Erlanger have sent a number of excellent aids to the star. Albert Hart and George Schiller are both excellent comedians. Mr. Schiller both looks and acts not unlike the lamented Roland Reed and he contributed very much to the pleasure of the audience with his droll impersonation of the Emperor of Bragadocia. Mr. Hart has the length and leanness of Dan Daly, physical qualities which helped him to achieve a not less distinct success in the characterization of the Duke of Graftiana. To these were added Nella Bergen and Jeanette Lowrie, both thoroughly capable artists and neither a stranger to New Orleans audiences. Miss Lowrie is an accomplished comedienne with a wee voice, a winsome face, abundant grace and unlimited vivacity and her song and dance "The Goose Girl," was one of the hits of the evening. Miss Bergen is not only a handsome woman and a finished actress but a very excellent singer.

There are eighteen musical numbers in the two acts. There is none of them that isn't pleasing.

The Mobile Theatre.

ENTERTAINING PERFORMANCE OF SOUSA'S OPERA "THE FREE LANCE."

A real comic opera, is the result of the collaboration of John Phillip Sousa and Harry B. Smith, in "The Free Lance," which played to one of the largest matinee audiences of the season, and a well filled house at night at the Mobile Theatre yesterday. The music rings true to Sousa's genius that the public knows so well, Sousa the stirring band leader, whose march music thrills and sets the blood tingling. One cannot but feel his touch in every note and bar of the lyrics of this entertaining production and in one's mind's eye the figure of the military band master rises and waves the baton in direction of each song and ensemble, while Harry B. Smith's humor and fun is prevalent throughout the telling of the story of the mythical kingdoms of Graftiana and Bragadocia.

And what a fine scenario these mythical kingdoms provide for the librettist! How far more entertaining are these pleasant plays of the people of long ago, the emperor, the duke, the prince and princess and all than the musical farce of the pork packer, the gay widow, etc. In "The Free Lance," there is an empire, presided over by the comic opera emperor; there is a dukedom, presided over by a duke of fierce mien and manner. Both countries are penniless, yet each ruler thinks the other rich, so they propose an alliance through the marriage of the emperor's daughter and the duke's son. The plot sounds trite and old, but the characters are ever alive. There is the goatherder, once a brigand, who, through the loss of his hair, like Samson of Biblical times, loses his strength; there is his sweetheart the goose girl, and these two are through various machinations on the part of the plotting rulers, forced to become the prince and princess. And the goatherder finally recovers his hair and regains his strength and announces himself ruler of the two warring kingdoms. And the prince and princess marry, and the play ends happily, with Sousa's stirring music in one's ear and a pleasant sensation of clean enjoyment.

Joseph Cawthorn is the goatherder, with an inimitable Dutch accent, and Jeanette Lowrie is the goose girl. And they are good. Miss Lowrie makes her first appearance after the opening ensemble and she is much in evidence ever after. She plays with a finish and her acting of the peasant girl suddenly crowned a princess is a delicious bit of comedy not soon to be forgotten. Mr. Cawthorn is bubbling with humor, has much originality and makes the finally conquering goatherder a part of clean amusement.

Miss Nellie Begern who enacts Princess Yolande, is possessed of a fine voice and her song, "The Carrier Pigeon" was splendidly rendered. Mr. Hart and Mr. Schiller were the rulers of the rival kingdoms and their grotesque makeup together with good comedy, gave the parts much prominence, while a little chap, Mr. W. J. Smith, as the minister of interior to the duke introduced some of the best bits of humor in the play.

The chorus is large and well trained and possess fair voices. In the ensemble numbers it is especially good, while the entire company is well balanced. The scenery is a trifle worn and rusty, but the characters keep so well the attention of the spectator that this passes unnoticed.

New Orleans Newspaper Cutting Bureau in the World

FEB 14 1907

Tulane Theatre.
Sousa's comic opera, "The Free Lance," as given by Joseph Cawthorn and supporting company, is drawing good audiences at the Tulane Theatre, and it is safe to say that "The Free Lance" engagement will be entirely satisfactory from every viewpoint. There will be another matinee given Saturday afternoon.

"The Free Lance," at the Tulane.

- Siegmund Lump, a German goatherd, formerly a brigand chief. Joseph Cawthorn
- Duke of Graftiana. Albert Hart
- Emperor of Bragadocia. George Schiller
- Pertinax, court censor of Bragadocia. Sim Pullen
- Prince Florian, son of Duke of Graftiana. George Tallman
- Dagonet, Minister of the Interior of Graftiana. W. J. Smith
- Herald. William Meyers
- Princess Yolande, daughter of Emperor of Bragadocia. Nella Bergen
- Griselda, a goose girl. Jeanette Lowrie
- Mopsa, sorceress. Harriet Marlotte
- Leandre. Monte Elmo
- Silvandre. Gladys Coleman
- Jacqueline. Lou Garrett
- Diane. Helen Southern
- Lords and Ladies of the Court, Pages, Maid of Honor, Warriors of Graftiana, Amazons and Members of Siegmund's Band of Brigands.

"The Free Lance," which opened a week's engagement at the Tulane last night, is a genuine comic opera, and not the sort of hodge-podge except "musical comedy." The book is by Harry B. Smith, who can tell a story, and the music is by John Phillip Sousa, and shows the March King in a happy and most melodious vein. After all the musical inanities which have occupied the stage lately, it is genuinely refreshing to come across a comic opera of the old style, having a connected plot, and set to music which is more operatic in character and far superior in style to the usual jingle. For a time the general public seemed satisfied with the frothy productions with which the stage has been overrun, and got what they demanded, but of late the pendulum has swung back, and the later comic operas can stand alone by virtue of their plot and music, and do not need horse play and other devices to prop up the structure. The story of "The Free Lance" is not new, but as far back as Shakespeare's day there were no new stories, as it is proven that even the immortal Bard of Avon borrowed his plots. This story is clothed anew, and retouched so cleverly that it is most entertaining, and tells of the woes and final happy union of two faithful lovers. The Duke of Graftiana and the Emperor of Bragadocia have one son and the other a daughter. Each monarch is in dire financial straits, but supposes his rival to be rolling in wealth, and the two have arranged a marriage between the two young people, in order that their closer family ties will allow them to borrow from each other. Prince Florian is the heir apparent of Graftiana, and Princess Yolande is the imperial offspring of Bragadocia, but the Princess has scruples about being furnished with a husband in this high-handed, unromantic way, and on the eve of the Duke's arrival she disappears. The Emperor, in order not to disappoint the expectant bridegroom, introduces Griselda, a goose girl, as his daughter. Prince Florian, who was also opposed to marrying without love, disappears, too, so the Duke orders his soldiers to find his son, or, at least, provide a substitute, who is found in the person of Siegmund Lump, ex-brigand and present goatherd, who had changed clothes with the Prince. Meanwhile the real Prince and Princess meet and fall in love with each other. The two rival monarchs, however, are so intent on carrying out their matrimonial plans that they marry off the two substitutes, who happen to be already man and wife. The supposed marriage over, the Emperor and Duke discover how each has been deceived as to the financial status of the other, and immediately go to war. In the second act the two armies—the Amazons of Bragadocia and the heroes of Graftiana—are encamped on the stage, with only a hedge to separate them. It must be remembered that Lump was a brigand until he lost his hair, Samson-like, then he had to embrace a peaceful trade. At this time a sorceress appears and gives him back his flowing locks, and likewise his tremendous strength. He immediately makes contracts with both sovereigns to fight their battles, and, after describing in glowing terms the fierce conflicts he and his brigands had with themselves, he ends by proclaiming himself lord of both countries. The Prince and Princess are too much in love to care, and all ends happily. The lines are bright, the jokes are fresh, and one of the funniest situations is when the ex-brigand Lump recognizes in the pseudo princess he is to marry his own wife, and sorrowfully exclaims, "When I'm invited out to dinner I always get just what I have at home." Joseph Cawthorn, as Siegmund Lump, is genuinely amusing, and sang the song about his hair with delicious humor. The hit of the evening was Miss Jeanette Lowrie, as the goose girl, and her first song, with the fol-de-rol chorus, was one of the choicest bits of work of the evening. She danced uncommonly well for a goose girl, and her make-up was very fetching. The most important singing role was in the hands of Miss Nella Bergen, whose rich, well-trained voice was displayed to the best advantage. George Tallman, as Prince Florian, also had a good singing part, and was eminently satisfactory. The two belligerent monarchs impersonated, respectively, by Albert Hart and George Schiller, were truly comical. The music is tuneful and decidedly martial and spirited. There is a fine march, written in a happy style, with the real Sousa swing, and some fine choruses. The female chorus is shapely and attractive, and the stage setting and costumes most effective. "The Free Lance" is one of the good things of the season, and was thoroughly enjoyed by the big audience.

New Orleans Newspaper Cutting Bureau in the World

FEB 14 1907

Tulane.
Joseph Cawthorn was again welcomed at the Tulane Theatre by an exceptionally large Thursday night audience and "The Free Lance" appeared to completely catch the fancy of the critical clientele of that play house. There will be a final matinee tomorrow.

FEB 11 1907

"THE FREE LANCE."

The Sousa Opera Company with Joseph Cawthorn presented "The Free Lance" before a very large audience at the Tulane theater last night and the catchy, melodious new comic opera was received with a great deal of applause and the appreciation merited generally, because of Mr. Cawthorn's excellent comedy work and because of the merriament produced by the other able comedians.

Cawthorn is a whole show and a notable one of and by himself. He is improving as the years go by and now he has a peculiar and particular style all his own that others are trying to imitate, the best evidence of real merit.

There is a most distinguished operatic character to this piece than is ordinarily the case with comic operas, which are as a rule more comic by far than they are operatic. The two parts are fairly bristling with songs and the "Three Love Stories" makes an initial effect much like the choir of a great church, to such an extent indeed that it gives the effect of very grand opera instead of merely the comic sort.

The catchiness of the airs was most noticeable and especially was this so with "The Goose Girl," although none of the vocal compositions would appeal in a popular way, perhaps, to the extent of others that have been heard this season. Jeanette Lowrie as Griselda, the Goose Girl, proved herself a comedian of no small mien and indeed she was far more than of supporting measure. She is easily one of the stars.

The play has a decided plot all through it, so much of a plot indeed that it differs decidedly from other comic operas now so popular on the stage. And the plot is withal an interesting one, although of course quite whimsical. Two monarchs, both in penury, decide, neither knowing the financial condition of the other, to rehabilitate their exchequers by marrying the daughter of one to the sons of the other. But both the son and the daughter fail to take kindly to marrying some one they have never seen and each disappears. Each monarch then takes it into his head to hire a substitute and carry forward the deception for the monetary purposes in view. The substitutes chosen happen to be husband and wife, a boat herder and a goose herder from the hills near by. Complications arise of course before the truth of the deception is learned by the monarchs and then a war follows, a real operatic war with plenty of opportunities for all sorts of by play of which the best advantage is at all times taken.

The chorus is large and good voices. George Schiller as the Emperor of Bragadocia, was clever and fitted to a nicety in a comic opera part of importance. Nellie Bergen as Princess Yolande and George Tallman and Prince Florian, the luckless children of the plotting monarchs, added much to the play both musically and from the dramatic standpoint.

The opera will be seen at the Tulane throughout the week.

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FEB 14 1907

Tulane Theatre.

"The Free Lance" at the Tulane Theatre is attracting the attention of the better class of theatre-goers in this city, and is being witnessed by large audiences nightly. Joseph Cawthorn is receiving a flattering reception at the hands of his admirers. There will be another matinee Saturday afternoon.

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S

FEB 12 1907

TULANE THEATRE.

Sousa's Opera Company with Joseph Cawthorn in 'The Free Lance' was again greeted last night by a crowded house. It is refreshing to come across a comic opera of the style like The Free Lance. The carnival visitors certainly have a treat in store for them this week and that they will take the opportunity of enjoying the same is without saying.

Recalling the great hit made in 'Molly Moonshine' by Marie Cahill last season, and considering that all reports make her new musical play, 'Marrying Mary,' the best she has ever had, the success of this most popular comedienne at the Tulane theater next week is practically assured. Her new offering comes from a two months' run at Daly's Theater, New York, where it was so well received as to earn for Miss Cahill the reputation of having rejuvenated the famous old play house. Seat sale opens Thursday morning.

CAWTHORN PLAYED AND IT CAME HIGH

Ever since Klaw & Erlanger became producing managers, one of their first lieutenants as a company manager has been Edward Rosenbaum. Familiarly known to his army of friends as "Rosie," always in charge of his firm's largest company, he has been the manager of the great Drury Lane spectacles when sent on tour. Joseph Cawthorn was the principal comedian of these companies, and so when Klaw & Erlanger determined to make a star of Cawthorn as Siegmund Lump in "Free Lance," "Rosie" was naturally given charge of the company, and both these gentlemen are with the new Sousa Military opera, "The Free Lance," at the Tulane this week.

The manager and comedian became personal friends, and at the close of the last season, both being ardent sportsmen, they decided to pass the summer on the Catalina Islands, off the coast of Southern California, where the Giant una, the largest and gamiest fish that swims, is found by the million. After the successful season of fighting these monsters of the deep, they started homeward. They traveled by easy stages and stopped off wherever they thought they might find anything interesting. They got off the train at Tuscon, Ariz., one morning, and after shave, bath and breakfast, busied themselves in the forenoon in looking at the sites of the town, which included a great many cow boys and Mexicans and the queer little adobe houses in which they lived. After a noon dinner they inquired for a poolroom, wishing to learn something about what the ponies were doing on the Eastern tracks. Arriving at a very large poolroom called the Antlers, they discovered that owing to the difference in time the races on the Eastern tracks had been concluded before their arrival.

In this poolroom, as in all public places in that section, there was a huge bar and all sorts of gambling games going on, together with bowling alleys, shooting galleries, billiards and pool tables. Thinking to have some fun and to show these Western gamblers how a couple of hot Eastern sports might amuse themselves, they began to play pool at \$100 a game. They posed as comparative strangers one to the other, and both of them playing a pretty good game of pool soon attracted a crowd around their table. Rosenbaum had a hundred dollar bill which, when he lost a game, he would carelessly toss it across the table to Cawthorn, and if Cawthorn lost he would do the same. When one of them lost two games in succession the other one would have to slip the hundred dollar bill back to him in order that the best could be paid with the same bill. Pool at a hundred dollars a side is a pretty stiff game almost anywhere, even in Tuscon, where betting runs high, and the word ran rapidly through the town that two Eastern tender feet were playing pool at a hundred dollars a side, and before a half a dozen games were ended it stopped all the other games in the house, and, together with the interested spectators that came in from the outside to see the game, the place was packed, and "Rosie" and Cawthorn were happy.

At the conclusion of the games they went to the desk to settle up for the games.

"Oh that's all right. We never charge for a game where there is any betting on it," said the room keeper.

"Well, now that's very kind. We would rather pay for the game. You can't run pool tables for nothing," said Rosie.

"Well, we don't," said the room keeper.

"We charge 5 per cent commission on the betting. You played several games at a hundred dollars a side, which makes our commission \$170. You can settle now please."

They saw they were in for it and then settled.

Naturally pool playing is an unpleasant subject to broach to either Rosie or Cawthorn now.

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From

Address

Date

Amusements

The Sousa Opera Company, with Joseph Cawthorne in the stellar role, pleased a large audience at the Capital theater last night with the presentation of the famous bandmaster's comic opera, "The Free Lance." The house was crowded in spite of the inclement weather, due probably in part to the fact that few attractions are booked for the Capital during the present week. Like most comic operas and musical comedies, the plot of "The Free Lance" is chiefly conspicuous by its absence and the two acts are made up of a succession of musical numbers, interspersed with enough dialogue to keep what little of plot there is from being entirely lost sight of. There are many catchy musical numbers in the opera, in most of which there is enough of the Sousa dash to make them easily recognizable as compositions of the bandmaster. While the company is larger than most of those seen in musical shows here this year, the burden of entertaining falls chiefly upon three or four of the members. Mr. Cawthorne furnishes the principal part of the comedy, in the role of Siegmund Lump, a German Goatherd. His comedy was not of the usual German dialect variety and his humor was so spontaneous and contagious that he made up for the lack of other comedians of stellar class.

George Schiller, in the inevitable role of the emperor, in this case of Braggadocia, and Albert Haft, in the role of the Duke of Graftiana, filled their parts acceptably, but they were overshadowed by the star, George Tallman made a handsome prince and his tenor voice was shown to advantage in several of the musical numbers. Mr. Cawthorne had able assistance in the funmaking from Miss Jeanette Lowrie, who filled the role of Griselda, the Goose Girl. Miss Lowrie captured the audience upon her first entrance and shared the honors with the star during the remainder of the evening.

There was a good-looking chorus of sufficient size. In every particular the "Free Lance" was one of the best musical shows that has been seen at the Capital during the present season.

AMUSEMENTS

A full week of offerings at the Vendome Theater, which, considered as a whole, was very acceptable, was concluded on Saturday night with the presentation of a comic opera, "The Free Lance," a large audience witnessing the performance. In the music of the production John Philip Sousa has achieved a notable success. Throughout it moves with a charming swing and some of the musical passages are exceedingly spirited and would not be misplaced in grand opera. The book, which was written by Harry B. Smith, fairly bubbles over with fun, and the plot contains a multitude of ludicrous situations, the comedians being afforded ample opportunities.

The impetuous Emperor of Braggadocia, in order to replenish his treasury, determines to marry his daughter, the Princess Yolande, to the son of the Duke of Graftiana, Prince Florian, imagining erroneously that the Duke has great wealth. The Duke, being under a similar delusion in regard to the Emperor, and also desiring to recoup his fortune, enters into the plans of the ruler of Braggadocia with avidity. But the Prince and Princess, just before the wedding ceremonies are to take place, neither having seen the other and desiring to choose their mates, escape to the country. The Prince exchanges apparel with Siegmund Lump, a German goat herd, while the Princess meets Griselda, a goose girl, the common law wife of Lump. They also exchange garments. Disguised the Prince and Princess return to court, each desiring to see the other. The escape of the Princess and Prince has left the Emperor and Duke in a very embarrassing situation, and to get out of their dilemmas the one substitutes the goose girl for the Princess and the other the goat herd for the Prince. However, on discovering the financial condition of one another the match is broken off, and they with great show of wrath declare war. In the meantime the Prince and Princess meet in disguise and fall in love. The story ends with the goat herd declaring himself joint potentate of Braggadocia and Graftiana, thus terminating the war.

The opera, which is divided into two acts, in the first of which the garden of the Emperor's palace was represented, and in the second, the camps of the contending rulers, was sumptuously staged. The feminine part of the chorus was beautifully costumed, and the members of it were unusually presentable personally, while the make-up of the male contingent was fittingly ludicrous. Especially large numerically, the chorus was one of the strongest and most satisfactory vocally which has visited Nashville this season.

The principal parts were all well filled. Joseph Cawthorn, in the character of Siegmund Lump, was irresistibly funny, almost his every movement having some laughter-provoking significance. Lump had not quite mastered the English language and his efforts to make his theories of music plain were among his most enjoyable work. He sang his songs in a way to convey with especial effect their comical import. Jeanette Lowrie singularly combined a quaint, unsophisticated air with a bearing of self-satisfaction and a venturesome spirit in the character of the goose girl, and both in song and dialogue she was fascinating. Albert Haft appeared as the Duke of Graftiana. He is long and gaunt, and his stature was accentuated by his costume. He effectively employed his lines, and made the most of his part. The perplexity of the Emperor, who was continually confronted with vexatious problems, was amusingly portrayed by George Schiller. George Tallman, in the character of the Prince, displayed a fine tenor voice. Excellent vocal powers were also displayed by Nellie Bergen, who took the part of the Princess, a character which she interpreted with charming vivacity. Her personal beauty contributed to her success. The other parts were well taken.

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Date

MAR 23 1907

"The Free Lance" Co. in a Fire. Several members of "The Free Lance" Co. were caught in a fire early in the morning of March 15, at the Vance apartments, San Antonio, Tex., but all escaped unharmed. Jeanette Lowrie, Thomas Hart and several members of the chorus were at the hotel at the time, and although their exit was hurried, all were sent to hospital after experiencing a good scare.

Newspaper Cutting Bureau in the World

Address

Date

"The Free Lance," one of the best shows that has visited Lynchburg this season, has reached the Pacific Coast on its Western tour.

Published: London, 1881; New York, 1881

Sousa's Latest.

Real opera with a full orchestra, a cast of trained principals with reputations, and a singing chorus, and above all a new piece, relieved the theatrical situation in Paducah, when Sousa's latest, "The Free Lance," with Joe Cawthorne, Jeanette Lowrie and Nela Bergen in the leading roles, was presented last night at The Kentucky. Sousa has written better operas and there have been many more tuneful scores heard in past seasons, but that avails us nothing, because the dearth of really ambitious musical pieces on the road leaves most cities without anything with which to compare it when "The Free Lance" makes a visit. The audience last night was delighted; first with the music; then with the scene, and last and all the time with the work of the company. Of course, there is one big march, "On to Victory!" and it has the Sousa swing, with the shriek of reed instruments and the crash of drums that give the thrill that only Sousa understands.

Every number made a hit, because it was of high order and well rendered; but among the more catchy ones are: "The Mystery of History," "The Goose Girl," "On to Victory," and "I Do It All by Proxy."

Besides the three, whose names are best known to theatergoers, George Schiller and Albert Hart, as the emperor of Braggadocia and Duke of Graftiana, respectively, leave nothing to be desired in their parts, while George Tallman, tenor, as the son of the duke, and Yolande's incognito lover, adds to the effect with his physical appearance and high voice. The chorus composed of good singers.

Sousa is the "March King," and he is at his best in the military numbers. Dreamy love songs with waltz choruses are beyond him, and "The Free Lance," like most of his operas, is shy of the kind of numbers the gallery whistles.

The book of "The Free Lance," by Harry B. Smith is as bright as would be expected.

"THE FREE LANCE."

It was a happy inspiration for Sousa, the March King, to take to the writing of comic opera. He has provided several interesting entertainments, not the least conspicuous of which is his latest production, "The Free Lance," seen at the Capital last night. Notwithstanding the rain, standing room was sold early in the evening, and the audience was one of discrimination and thorough candor, which made the outbursts of applause all the more sincere. The music, which after all, will make or mar the greatest book, has that peculiar martial swing which has made Sousa's work a current classic. Beginning with the rare recognition of applause for the overture, the various numbers throughout were greeted with demonstrations of approval. The plot is of the tenuous kind, but sufficiently connected to hold the attention. The costuming, as becomes the impossible characters of comic opera, is fantastic and striking in its beauty or its freakishness. The chorus is large, admirably drilled and large voiced. An old friend, Joe Cawthorne, as a German goat herder masquerading as a prince, one of the cleverest German dialect comedians of the kind that does not have to resort to the Rogers Brothers style of humor to win applause, being spontaneous and irresistible. Another old favorite is the attenuated, angular, Al Hart, as the Duke of Graftiana, seen here several years ago in the name part of "Wang." The part of comic opera royalty is taken by George Schiller, as the emperor of Braggadocia. He has a good voice and the approved demeanor of his kind which make such productions "go." One of the best members of the cast is Jeanette Lowrie, as Griselda, the Goose Girl, who masquerades as a princess, and her opening song made the hit of the evening. The performance ranks very high in the list of comic operas seen here in several seasons.

"FREE LANCE" CO. IN A HOTEL FIRE

Jeanette Lowrie and Others Rescued
in Their Night Clothing
at San Antonio.

NO LIVES LOST; GO TO EL PASO

Firemen Arrive Just in Time to Save
Panic-Stricken Guests—Many
Suffer From Exposure.

(Special Dispatch to The Morning Telegraph.)

SAN ANTONIO, Tex., March 15.

Jeanette Lowrie, Thomas Hart and several members of the chorus in "The Free Lance," which played here last night, had a close call when the Vance Apartments burned at an early hour this morning. Miss Lowrie was carried down a ladder by a fireman in her night clothes, carrying her hat in one hand and her handbag in another.

When the fire was discovered at 3 o'clock a. m., by a clerk in the Maverick Hotel, it had gained considerable headway and both stairways were destroyed. The clerk turned in an alarm and when the firemen arrived they found the guests panic-stricken and huddled in the corners of the burning building.

The firemen arrived just in the nick of time to carry them down the ladders from the second floor, which the ladders just reached. The last ones to be carried down had a narrow escape when a heavy cornice fell.

Some unidentified guest also threw a trunk from a window. A loaded revolver in the trunk exploded as it struck the ground and the bullet just missed a woman member of the theatrical company.

One member of the company, a Miss Bailey, who had been ill, was the last of "The Free Lance" to be carried out. Joe Cawthorn and the other principals who were staying a few doors away from the Vance all rushed to the scene as soon as the fire was discovered. All the members of the company were accounted for and left for El Paso at noon to-day.

San Antonio last night experienced its first cold weather of the season, and nearly all the guests rescued from the Vance suffered from exposure. They were sent to other hotels, where clothing was provided, and they were made comfortable for the rest of the night.

CHRONICLE

SAN FRANCISCO, CA

APR 2-1907

SOUSA OPERA IS OLD FASHIONED

"The Free Lance" Fails to Win
Approval at the Van
Ness.

By COLGATE BAKER.

Those who have been bewailing the passing of good old-fashioned comic opera now have the opportunity to show their sincerity by paying a visit to the Van Ness Theater, where "The Free Lance," a new musical production by John Philip Sousa, the famous bandmaster, and Harry B. Smith, an equally celebrated librettist, was presented last night for the first time in this city.

I have had my doubts about the good faith of those who have been clamoring for the comic opera of the old days. We have heard much about the solid substance of comic opera as compared to musical comedy; of the saneness of plot and character, and wholesome tone of the old-fashioned productions. "The Free Lance" has all the excellent qualities that the fondest admirers of comic opera attribute to their favorite form of musical production, and nevertheless it is, with the exception of a few bright lines in the dialogue, undeniably dull and commonplace, and almost every one who attended the opening performance concurred in this opinion.

I had hoped that the Sousa music would supply any deficiencies in Mr. Smith's book, but was disappointed. There is but one march number that is worthy of the composer of "The Stars and Stripes Forever," and this is "On to Victory," which makes the climax of the second act. The opening chorus is an attempt at classical composition, but it falls short of the mark.

YORK

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ILLUSTRATED

MAR 23 1907



NELLA BERGEN.

Prima Donna of Sousa's The Free Lance, under the direction of Klaw & Erlanger.

In the all-important matter of comedy the author places his main reliance on gags, which are delightfully delivered by Joe Cawthorn. The characters in the piece are all reminiscent of the halcyon days of "The Black Crook" and kindred productions. There are rival monarchs, a prince and a princess, destined to wed against their will; a girl who masquerades as a boy, and a goat-herd who clowns it through the opera.

The star of the production is vivacious little Jeanette Lowrie, whose elfish comedy has a peculiar charm of its own. Miss Lowrie squeals her songs and gets almost as much applause as she would had she a prima donna voice. Joe Cawthorn, one of the few genuine creative comedians on our stage, invests his part with much original humor, and makes a hit with all his songs and specialties. Nella Bergen is a splendid light opera prima donna, and vocally quite in a class by herself. Albert Hart and George Schiller, as the two bankrupt monarchs, also contribute much toward the fun of the performance.

Klaw & Erlanger, who are the producers, have given the opera a lavish staging, and the eye is feasted with attractive stage pictures. The chorus has been selected with a view to shapeliness, rather than comeliness and style, and they wear tights as if they were quite proud of themselves.

The engagement of "The Free Lance" is for one week.

Newspaper Cutting Bureau in the World

From
Address
Date

TIME FOR NELLA BERGEN.

At any moment Nella Bergen, now with "The Free Lance," desires to play vaudeville, the time is awaiting her, according to W. L. Lykens, the agent. Mr. Lykens expects to book Miss Bergen after her legitimate season closes, provided she is not engaged for the new opera written by Sousa, and which will be produced before the summer sets in.

Van Ness Theatre

The Free Lance, lavishly mounted and with a most competent cast, is the Klaw & Erlanger offering this week. The piece is by Harry Smith, rounded out by music by Sousa. An attempt has been made to write a comic opera on the old model, and we are not certain but that we have outlived the old model style. And then Sousa, whose militant spirit is usually rampant, is unseemly modest in his present efforts, and outside of the finale of the second act, which has a spirited and splendid march song—On to Victory—there is not much of the kind of music we expect with the Sousa name attached. The real hit of the show is Jeanette Lowrie, who is a delightful, artistic comedienne, who does full justice to the Queen's English and yet gets a continuous laugh. Joe Cawthorn, the star, is a well-regulated German comedian who is regularly funny. Nella Bergen, a comely and shapely young woman, who sings beautifully and acts energetically, is the best prima donna we have had in several seasons. Albert Hart and George Schiller work hard for their laughs. The chorus is exceedingly well trained and can sing, and we make our acknowledgments to a most capable director.

Newspaper Cutting Bureau in the World
From
Address
Date

SOUSA OPERA COMPANY.

Tonight with a matinee today will be the last performance of Sousa's great and masterful opera "The Free Lance." It is certainly a beautifully staged piece and the costumes are excellent. There is a large orchestra and a large chorus of sixty beautiful girls.

Newspaper Cutting Bureau in the World

From
Address
Date

LOS ANGELES.

Notwithstanding the fact that nearly every one had spent a goodly sum on the San Carlo Opera co. during its engagement here (and that sum amounted to \$30,000), there was still money left to see Joseph Cawthorn in The Free Lance, which played to excellent houses week March 18-23. The opera itself is unsatisfactory; there is dash to the music, but nothing of the "stay-with-you" quality; the co. capable and well costumed. The fun rests in the hands of the ever popular Joe Cawthorn and his able second, Jeanette Lowrie, who is extremely clever in the part of Griselda, a goose girl.

By James Crawford

Sousa's music contributes less than either Smith's libretto or Klaw & Erlanger's "production" to the whole structural merit of "The Free Lance." It is rattling good music so long as it is expressive of martial spirit, but in all other phases of composition it is but slightly removed from mediocrity. When the piccolos cease from tympanum-bursting and the drumsticks are at rest the auditor feels that the melody in hand lacks spontaneity of creation.

"The Free Lance" was presented last evening at the Van Ness Theater, and after an overture that was graphically illustrative of tramping troops and flying banners we were given an opening chorus sung moderato by mixed voices, which sounded comparatively flat. And right upon the heels of that came a soprano solo, with chorus, which ranged from brilliant allegro to most churchly andante and emphasized the composer's weakness when he abandoned swashbuckling effect. So it was throughout the opera. Fortunately the book consistently admitted of frequent introduction of Sousa's forte—which is forte. The best thing he did, apart from his treatment of the soldier themes, was a quartet in the first act, in which the music was immeasurably aided by the comedy work of the singers.

It is an old-fashioned comic opera story that Smith has written, dealing with two impecunious potentates, each of whom, imagining that the other is opulent, seeks financial rehabilitation by a marriage between the son of one and the daughter of the other. Then we have the comic relief furnished by a goat herd and a goose herd, instead of by a sheep herd and a turkey herd, as in the dear old "Mascotte." The tale is coherently told, however, which is more than can be said for most comic operas of latter-day construction.

All the principal people are clever enough to make the stereotyped characterization interesting. Joe Cawthorne, as the goat tender in princely disguise, is very funny, despite the fact that his concertina is not even hinted at. He sings a song entitled "Hair" that is one of the best of its kind we have been visited with this year. His foil in the fun-making is Jeanette Lowrie, a buxom young person who freely sacrifices personal grace to the good of the cause. She has a captivating voice "catch" while either speaking or singing, and she squints, twists her good-humored face into unlovely expressions and walks awkwardly—in brief, leaves nothing undone that might enable her to appear amusing.

The inevitable lovers—soprano and tenor, of course—are Nella Bergen and George Tallman, both of whom sing well in solo and concerto. Albert Hart, as one of the dead-broke rulers, is about six feet two and spare of limb and frame, and his physical imperfections are utilized for all they are worth by true comedy inspirations. George Schiller, the other hard-up monarch, is equal to the requirements, as are all the minor players, and there are many of them.

The chorus is shapely and well drilled in every way, and the ensembles, especially the first act finale, is a tremendous harmonic effect. As for costumery and scenery, both are fresh and elaborate. Finer stage pictures have not been shown us since the Columbia days.

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1907
APR 1 1907

The PLAYS



ISABELLE
LOWE
GRAND



JOS.
CAWTHORNE
MASON



LOUISE
MINK
ORPHEUM



THE FREE LANCE AT THE MASON



NELLA BERGEN AS PRINCESS YOLANDA IN
SOUZA'S COMIC OPERA "THE FREE LANCE"
AT THE HELIX

PROPERTY OF THE CUTTING BUREAU IN THE WORLD

APR 1 1907

Brooklyn
Vancouver
APR 20 1907

'FREE LANCE' HITS THE MARK

DELIGHTFUL MUSICAL COMEDY AT THE MASON

Sousa March, Clever Comedians,
Pretty Girls and Good Singers a
Combination Hard to Beat.
"Theodora" at Auditorium

Those ogres of the theatrical business, Klaw & Erlanger, every once in a while make a mistake; they send to Los Angeles a company remarkably clever.

Perhaps this is done just to show Los Angeles what the syndicate could do if it would; perhaps it is merely a peace offering for the general run of rotten shows that are too often inflicted by these arch enemies of the drama upon a long suffering public.

Be that as it may, this week the syndicate has actually seen fit to bestow upon patrons of the Mason a delightful tidbit—and perhaps it ill behooveth anyone even to ask why, but to be wise, take the gifts that the gods bestow and be thankful.

"The Free Lance," with its Sousa music, is termed a real comic opera. It is considerably near the style of opera which used to go by that title; even though it be not fully up to that standard, it is a long ways ahead of the slush and balderdash that masquerade as musical comedy by these degenerate days. It has a plot, a bit motheaten perhaps, but still possessing a continuity of purpose and a definiteness of action of which musical shows are not often guilty. The theme is rather hackneyed, and our old friends, the king of the mythical realm, the duke of another, the pretty girl who masques as a boy, and the ex-bandit who personates an honest man—all these are readily recognized.

But just as one welcomes even an old favorite if presented in fresh and attractive guise, so these chestnutty characters do not pall, but carry the older generations lovingly backward, while the youngsters find in them the same joy that their ancestors greeted in their predecessors. Thus Harry B. Smith has turned his brain back some few decades, and has evolved from the musty past a really happy combination—one of those Rip Van Winkle affairs which never grows old, but is merely rejuvenescent from era to era.

The company which interprets this affair is deserving of highest praise. Joe Cawthorn is about the only comic opera comedian who is at all funny or original any more; most of the rest are known by heart. Joe keeps up with the times, and though he cannot sing—if he could he wouldn't be a comedian—he is so jovial and comical that he is a gem. His methods are refined, genuine and clever; he has ability to make a laugh by a wink, and an uproar from a gesture, and this is real cleverness.

Two pretty prime donne take the leading feminine roles, Nella Bergen, the wife of the elongated DeWolf Hopper, being a lovely princess, while Jeanette Lowrie, as the goose girl, has created a role destined to be identified with her for many years, so excellent is it. Both are handsome in face and figure, which they liberally display, and each can sing. Miss Bergen cannot act much, but Miss Lowrie can—splendidly. The two make a delightful pair.

Two other arch fun makers, less known to fame, are Albert Hart and George Schiller, who play the "busted" king and duke, respectively. Both are able coadjutors of Cawthorn, and though lacking his finesse and daintiness are good comedians. George Tallman does well as the prince.

The chorus is large but rather antique; it also sings well. The music of the opera in itself it a distinct advance on the part of the bandmaster-composer; he shows little of the rawness noticeable in his earlier efforts, and his blending of tonal effects is at times almost Wagnerian on a miniature scale. One or two motifs were absolutely so. The inevitable march this time, "On to Victory," will likely be much whistled. All in all, the show is a delight and well worth while—even a second or third while.

CLEVER SINGER IN "THE FREE LANCE"



NELLA BERGEN

SOUSA'S OPERA TAKES WELL

Music and comedy both of a high order and company one of exceptional excellence.

"The Free Lance," Sousa's new military comic opera, and the Klaw & Erlanger company presenting it, made a hit with the audience at the Broadway theater last night. The opera is full of high-class light music, including many tuneful numbers, while the book is one of the cleverest productions of Harry B. Smith. The comedy is continuous, and Joseph Cawthorn, a favorite with Butte theatergoers, never appeared before a Butte audience in a better-suited role than that of Sigmund Lump, the German goat-herd and ex-chief of a brigand band. George Schiller and Albert Hart also helped the comedy along. George Tallman, filling a minor part, has a good voice, but does not have much opportunity to use it. Nella Bergen, with a beauty and a voice that challenge admiration, quickly won the hearts of the audience. Jeanette Lowry is another captivating creature who has much to do with making the evening pass away too rapidly. "The Free Lance" is handsomely staged and costumed. The chorus is a large one, looks good and is well trained. The opera will be repeated to-night.

The Free Lance.

There is just the right measure of everything that goes to spell a successful comic opera in The Free Lance. It contains sufficient music to make it a real opera credit to Sousa; it has sufficient nonsense to make it comic, Harry B. Smith has here written his best book; and there is more than enough all-round merit to make it a first-class audience-drawing factor.

There is the Sousa mark on the music from the moment the orchestra gets into its swing—Sousa's swing—and there is the same martial rhythm to most of the choruses, yet one or two of the melodies are surprising in their resemblance to something higher than ordinary comic opera music. The Free Lance often oversteps the boundary line into real opera with real opera singers to sing it.

The two acts are not evenly balanced. The first is given up almost wholly to melody; in the second mirth reigns supreme.

Nella Bergen, who by the way is Mrs. DeWolf Hopper, made a charming prima donna last night. She has a

beautiful voice, which she used to great advantage. Especially charming were her songs Three Love Stories and The Carrier Pigeon. She has not as strong a part as that which made her reputation in El Capitan, but she enters into her part with the same mischievous abandon and spirit that is refreshing.

Jeannette Lowrie is one of the few women who can do low comedy stunts and imbue them with an artistic atmosphere. She is a comedienne of considerable calibre—simply immense. She is graceful, has a pair of blue eyes that dance as daintily as their owner, and a smile that is dazzling in its brightness. She can't sing, and she doesn't pretend to—she can win her way into the affections of her audience without having to, but she has a fascinating little chirrup that goes a long way as a substitute.

Joseph Cawthorn is the star of The Free Lance. He doesn't get much chance in the first act, and it is just as well for that little part of risible Vancouver present last night that he doesn't. Two acts with the swiftness of the second part of The Free Lance would be more than mortal could stand. The audience laughed, then laughed again, and after that it was only a case of straightening one's face out between spasms. He can be compared in style to no other comedian—he has originality of expression, and is one of the most successful ticklers of the risibilities that ever visited this part of the world. His song entitled Hair was one of the hits of the performance.

George Schiller as the Emperor was also a great success. Had he been playing with any other comedian than Cawthorn he would have been a star. His elastic face is an asset, and it slips into a laugh without knowing it. Albert Hart, the other comedian of the trio, has a splendid bass voice and a face. The face is not as fine as the voice, but it goes.

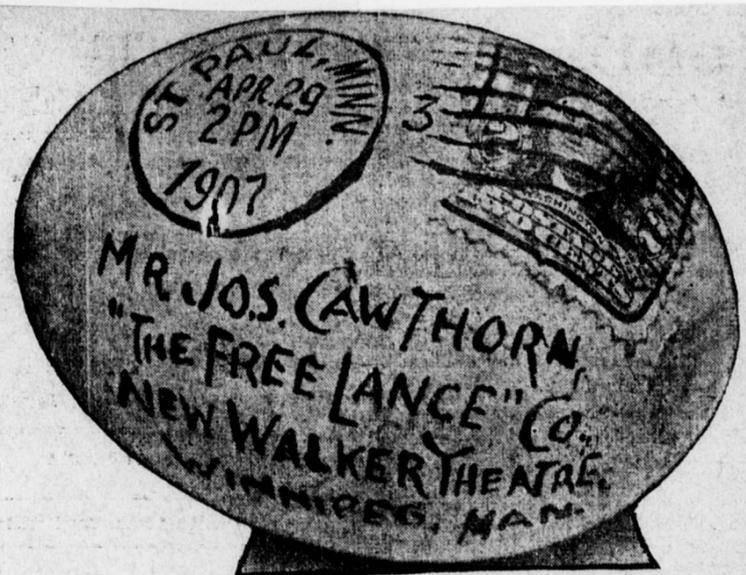
The house orchestra was reinforced by the company's own corps of instrumentalists, and the orchestration was a notable feature of the performance. The chorus was splendid, and all in all The Free Lance is about the best comic opera we have had this season. It will be repeated to-night.

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FINAL ACT 1 OF JOHN PHILIP SOUSA'S NEW MILITARY COMIC OPERA, "THE FREE LANCE," WITH JOSEPH CAWTHORN AND ENTIRE ORIGINAL CAST.



Winnipeg Free Press
MAY 24 1907



Portrait of an Egg Which Is Alleged to Have Been Sent Through the Post.

Is It a Fish Story?
With the cut which appears on this page Mr. Abrahams, the advance agent of the "Free Lance" company, sends the following:
"Here is a picture of a genuine postal curiosity. It is an egg, and a real one at that. It is not cooked or prepared in any manner whatever, but is a raw, fresh sample of hen fruit, just as it is pictured here. It came through the United States and Canadian mails in the ordinary manner, passed customs, and was delivered by the mail carrier at the box office of the new Walker theatre, where it awaits the arrival of the Sousa Opera company on Monday next, for, as will be seen, it is plainly addressed to "Jos. Cawthorn, care "The Free Lance company, New Walker theatre, Winnipeg, Man." It is regularly stamped and cancelled with the date and was mailed from St. Paul to Mr. Cawthorn, the star comedian of "The Free Lance" company. How it was accepted for

mail transmission is a mystery, but how it ever stood the jars and knocks consequent on its varied experiences in travel, without breaking is the most curious phase of the incident. The address is plainly printed on the shell which has not suffered by the experience, and which retains its dazzling, pristine whiteness, absolutely unimpaired. Had the egg broken in transit in the mail pouch, there are some Winnipeggers who would probably have enjoyed scrambled egg with their morning meal. It is but another example of the wonderful efficiency of the modern mail service, and the care in which every article offered for transmission is handled. It is probably the work of some wags' friend of the comedian, and whether there is some ulterior fact behind it, cannot be determined until the arrival of the "Free Lance" company, for the globe trotting egg is muteless itself in its resting place at the Walker theatre box office.

THE MORNING TELEGRAPH
NEW YORK CITY
MAY 22 1907

JOS. CAWTHORN RETURNS TO TOWN TO RELATE AN UNCANNY TALE

Tells of the Death of Johnny Page, the Little Comedian Who Retired From the Stage and Went West About Three Years Ago.

Court Exonerates Allen Lowe of the Charge of Obtaining Money From Alice Benson, the Prima Donna of "The Mimic and the Maid" Company.

By RENNOLD WOLF.

AFTER a long, arduous season with "The Free Lance" in the outlying districts where the fashionable beverage is hard cider, Joseph Cawthorn has returned to town prepared to relate a weird and creepy tale of coincidence. It was Cawthorn who by telegram first notified the local press of the death of Johnny Page, the little comedian who was forced to retire from the stage about three years ago. The manner in which Cawthorn learned of Page's death forms the uncanny part of the story.

"We were on our way to Butte," said the star of "The Free Lance" yesterday. "Ed Rosenbaum, the manager of the company, and I were sitting together. During the conversation I recalled that the last tidings I had heard of Page he was hopelessly ill in Butte. We were about thirty-five miles from that city when the conversation of which I am speaking took place.

"When we get to Butte," I said to Rosenbaum, "I am going to look up Johnny Page."
"No use," said Rosenbaum, "he's dead."
"He is!" I exclaimed. "I hadn't heard of it."
"Yes, some one told me about a year ago that he was dead," replied Rosenbaum.
"It can't be true," I answered, "for I have heard of him since then."
"Just then the train stopped at a little station. I picked up a paper I had bought at a station a few miles back and began to look it over. Staring me in the face on the first page was the account of Page's death in a hospital a few miles from Butte. It gave me the shivers. Before I could call Rosenbaum's attention to the news he said:
"Look out of the window, Joe; they are bringing a casket aboard. I'll confess that I have the usual theatrical superstition about such things, and I don't like it."
"Other members of the company expressed similar superstitions."
"Pshaw!" I said. "There's nothing in that. I'll go ahead to the baggage car and find out about it."
"I did so. They were carrying little Johnny Page's body into the car."

Address

NEW YORK, N.Y.

Date



SEE WHAT THE PRESS AGENT SAYS:

"Jeannette Lowrie, who capered about right merrily in 'The Free Lance' last season, is to be the feature of Al Aarons' new musical piece 'Yama,' which will awaken Philadelphia folks shortly, and come to New York in the Fall. She and Nella Bergen (Mrs. De Wolf Hopper) keep 'Camp House' while on the road, all last season and there were no hungry nor thirsty people in the Sousa opera while the two merry young women were around, for they carried a new contrivance in the way of a lunch basket of sufficient proportions to supply a good sized hotel, and disgorged the most delectable of viands and cooling of 'soft' drinks and 'otherwise,' for Jeannette is skilled in the art of mixing a cocktail, believe us—altho' her press agent says she doesn't indulge herself in the pastime of toying with such dangerous commodities. She pleads guilty of being in Florodora at one time, but not in the eternal sextette, for she was the attractive 'Angela' of the piece, whom we recall was carried on the stage in a basket of roses not unlike the tempting affair the little comedienne carried around on the one night stands last season as the traveling boniface." That's the press agent's suggestion for a caption. We couldn't add to it.

Winnipeg News
MAY 11 1907



GEORGE TALLMAN and NELLA BERGAN, in "The Free Lance," at the Walkes this After noon and Evening.

No doubt there will be a big holiday audience at the Walker theatre tonight to see and laugh at and with Joe Cawthorn and his associate comedians in "The Free Lance." There is such a spirit of brightness and "ginger" in this sparkling Sousa opera that it is peculiarly well suited to satisfy the longing for merriment always felt by a holiday audience.

There will be a matinee today and then, to the regret of many who have become ardent admirers of Nella Bergen, Jeanette Lowrie and all the other members of this excellent company, after the Saturday evening performance "The Free Lance" will seek other worlds to conquer.

Newspaper Cutting Bureau
Winnipeg News
MAY 11 1907

New York Comic Opera.

Winnipeg has had real New York comic opera all this week in "The Free Lance," which Klaw & Erlanger's big company is presenting with such attractiveness and spirit at the Walker. There will be two more performances to-day and then good-bye to Joe Cawthorn and his merry confederates for a season at least, and it is to be hoped not any longer, for such merry-makers cannot visit us too often or stay too long. The opera itself will well bear repeating another season as it is full of the Sousa sparkle and melody, and the libretto is clean and crisp. To be sure, Cawthorne and George Schiller, Albert Hart and Jeanette Lowrie add much to it by their own efforts and native ability. Nella Bergen, the prima donna, has made a splendid impression upon local music-lovers with her pure and lovely soprano and her pleasing stage appearance.

To the chorus and orchestra should go no little praise for their painstaking work.

The matinee to-day will no doubt be largely attended as the ladies are very fond of such bright and enjoyable

To-night the en-

DETROIT
MAY 17 1907

THE STAGE

STRINGENCIES in royal treasures still continue to vex the mimic monarchs, although a freshly made comic opera is at hand. The advent of "The Free Lance," a new musical entertainment which arrived at the Detroit opera house Thursday evening, disclosed no relief for the financial problems that obsess the librettists, although here and there other matters of state, perhaps, are enjoying a new solution.

"The Free Lance" was written by Harry B. Smith, who once turned out a real libretto in "Robin Hood," and John Philip Sousa, the chap the vaudevillians imitate. In telling the story of the two royal aristocrats, the duke of Graftiana and the emperor of Braggadocia, who, in order to fill their pockets with the wherewithal, plan to swap children in marriage, each thinking the other wealthy, the author had apparently started out to write the older form of comic opera and later determined to switch to burlesque. There is more than a combination of both in "The Free Lance," and sometimes the results are amusing and sometimes they are not. There seems to be the germ of a good idea in the emperor of Braggadocia which has not been completely developed. Here is a character that slightly suggests a satirical caricature of Emperor William. For example, the comic opera emperor sings on his first entrance:

I grant that there are people who have talents rather various,
Quite capable and clever,
In some fields of endeavor;
But I opine my genius is as much more multifarious,
My general proficiency,
Is the next thing to omniscience.
Of course, there may be others with a little stray ability,
But I'm the sole monopolist of wholesale versatility.
There's not an art or science of which anyone may tell
In which I do not perfectly excel.
But I do it all by proxy;
Another fellow does the work, the credit comes to me.

On the disclosure that neither of the merry monarchs has a sou markee a merry war breaks out with amazons on one side the fence and soldiers on the other, with husband commanding one force and wife the other. Such situations lead nicely to burlesque and one finds it a-plenty in the second act of "The Free Lance."

The best fun in the piece is found in the characters of Siegmund Lump, the German goat-herd, played by Joseph Cawthorn, and Griselda, the goose girl, interpreted by Jeanette Lowrie. In spite of the conventionality of the German comique with the broken tongue, Mr. Cawthorne can be funny and he is aided now and then a bit by the situations. His dialect is splendid, his facial expression amusing and he makes the most of the opportunities the author has given by thrusting the goat-herd into the robes of the prince, who is forced to marry to fill the treasury. Miss Lowrie is a capital "rough soubrette," with a sense of humor, and a wholesome good nature.

Nella Bergen and George Tallman also assist materially, the former as a real princess and the latter as the real prince. Miss Bergen has improved in her acting. She is well equipped and schooled vocally, although she was not in good voice Thursday evening. Mr. Tallman is an agreeable tenor. Albert Hart and George Schiller helped out the comedy as much as possible as the Duke and the Emperor respectively.

Mr. Sousa's music does not cover him with distinction. There are, of course, marches and stirring choruses which are carried off with a swing and a spirit, but the general effect is that of too much noise. Two musical numbers stand out as well conceived and executed, a solo for soprano with chorus in the first act and the quartet in the latter part of the same act. The opera loses somewhat in effect and appeal by the unattractive nature of its costuming and by the evidences of hard wear disclosed in a company that has had a long season.

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Evening Mail

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SEPTEMBER 3 1910

MANY NEW PLAYS FOR SHUBERTS

Sothorn and Marlowe Will Have
a Spectacular Production of
"Macbeth" Next Winter.

The plans by the Messrs. Shubert, the theatrical managers, for their season of 1910-1911 are far-reaching. More than fifty companies will be offered.

E. H. Sothorn and Julia Marlowe will again head the list. Their repertoire will include, in addition to their usual Shakespearean plays, a production of Shakespeare's "Macbeth."

Madame Nazanova will add two new plays to her repertoire—"The Fairy Tale," by Arthur Schnitzler, and Sudermann's "Johannisfeuer."

Miss Maxine Elliott will inaugurate her season at her own New York playhouse, presenting "The Inferior Sex."

Miss Mary Mannering will continue her tour in Rachel Crothers's play, "A Man's World."

Madame Bertha Kalich will open her season in a new American drama by Samuel Shipman, entitled "The Woman of To-day." Later in the year she will be seen in "Youth," by Max Halbe, and in "Sold," from the Russian of Georg Erastov.

Marietta Oly will be seen in a new play and also in Henri Bernstein's "The Whirlwind."

William Faversham will return to New York in "The World and His Wife," to be followed by a New York production of Sir Arthur Conan Doyle's new play, "The House of Temperly."

John Mason will begin the season by going on tour for six months in "The Witching Hour," after which he will return to New York in a new play by George Broadhurst, "The Price."

Florence Roberts will be starred in a new play by Edward Sheldon, entitled "The Murder."

Miss Minnie Dupree will once more be a Shubert star, appearing in "The Lady from Oklahoma," a new play by Elizabeth Jordan, which will be presented for a run in New York.

"Boots and Saddles," a new play of army life by Eugene Walter, will be an early production, and later the two latest plays by that author will be produced. "The Assassin," a psychological problem, will be followed by "The Trait Unspeakable."

"The Family," by R. H. Davis, is a new play of domestic life which will have an early presentation.

"Keeping Up Appearances," a new

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We beg to inform our patrons and years we have been located at Twenty-fifth Avenue, New York, and have removed our business to

FIFTH AVE. AND TWE

which we have endeavored to make the largest and finest store of its kind in the world.

We earnestly invite your inspection and comparison of our prices.

PARK & TH

Fifth Avenue and Twenty-Sixth

play by Butler Davenport, will also have an early opening on Broadway.

Musical Productions.

The musical productions will range from the revival of "The Mikado" to the latest thing in American musical comedy, and will also include American presentations of German and English successes.

Fritzi Scheff will return to New York about holiday time, and will then be seen in the new musical version of "Trilby," by Joseph Herbert, with music by Victor Herbert. Sam Bernard will appear in a new musical comedy by Mark Swan and Edgar Smith, entitled "The Duke's Understudy."

Lulu Glaser is to be starred in "The Girl and the Kaiser," adapted from the Viennese success, "Die Forster-Christl."

James T. Powers will come to New York early in January in a new musical comedy, "The Astrologer."

"The Girl and the Drummer," a musical version of George Broadhurst's "What Happened to Jones," will have an early New York production.

A new Viennese operetta, entitled "The Barefoot Dancer," will be presented in November with a cast in which will appear Ruth Peebles, Josie Intropodi and Harry McDonough.

"The Glassblowers," the latest comic opera by Sousa, will be produced in November.

"The Love Waltz" is another new musical comedy which will be seen during the winter. Miss Ida Brooks Hunt has been engaged to originate the leading soprano role.

"The Prince of Morocco," an Oriental opera, will be another offering new to New York.

"The Balkan Princess," a success at the Prince of Wales' theatre, London, will have its premiere on Broadway.

"Madame Troubadour," a Parisian vaudeville in three acts, will be seen early in October. Among those in the company are Grace La Rue, Georgia Caine and Doris Goodwin.

Bailey and Austin will be starred in a production of "The Aviator Girl."

Other musical pieces accepted for production are "Madame Flirt," "Menki," a new Chinese opera, and "The Wash Girl."

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Newspaper Cutting Bureau in the World

From STATES
Address COLUMBIA, S. C.
Date DEC 7 1910

The Sousa Band.
There is but one Sousa and but one band in this country—the band conducted by Sousa. Two performances yesterday at the Columbia theatre proved this and, despite the threatening weather, there were large audiences at each performance. The programme included the usual Sousa repertoire—there were some classics and some rag-times, but every number pleased. The work of Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist, was particularly praiseworthy, as was the cornet work of Herbert Clarke.
The encores included some of the old favorites and called for more numbers: The comedy band work, "Has Anybody Here Seen Kelly?" called for repeated encores.

Est:

From EVE. TELEGRAM
Address New York City.
Date DEC 10 1910

First Annual Concrete Show.
The importance of the concrete industry will be demonstrated at Madison Square Garden December 14 to 20, when the first annual Cement Show will be held.
Concrete is destined to become the focus of attention for all builders. Portland cement has risen from comparative obscurity to its present high point of popularity in hardly a decade.
The exhibit of Thomas A. Edison will attract much attention. For the first time at a cement show Mr. Edison will exhibit a model of his famous cement house, and a demonstration of how this pet project of the great inventor is to be carried out also will be made.
The sessions of the Convention of the National Association of Cement Users will be held in the Concert Hall of Madison Square Garden.
John Phillip Sousa and his band have been engaged to render concerts each afternoon and evening during the show.

E:

Newspaper Cutting Bureau in the World

From NEWS
Address COLUMBIA, S. C.
Date NOV 23 1910

SOUSA'S FAREWELL.
John Phillip Sousa, who with his famous band of 60 performers, and Miss Virginia Root (soprano) and Miss Nicoline Zedeler (violinist) will give their "Farewell concerts" at Memorial hall, on Wednesday evening, Nov. 30, and Thursday afternoon, Dec. 1, has been responsible for a number of clever remarks, but one of the cleverest is the phrase he coined concerning music as presented through the medium of the gramophone. "Canned music" is what the famous bandmaster calls it, and "canned music" it is likely to remain for all time to come.

Establ

Newspaper Cutting Bureau in the World

From HERALD
Address New York City.
Date DEC 11 1910

Mr. John Phillip Sousa and his band will give a concert next Friday evening in the Madison Square Garden. Litolf's "Robespierre" overture and a number of Mr. Sousa's own compositions are on the programme.
New York, 1881; New York, 1884

Address Charlotte, N. C.
Date DEC 7 1910

Sousa Appears in Asheville.
Special to The Observer.
Asheville, Dec. 5.—John Phillip Sousa, the famous march king, who has been sick for the last three weeks, joined his band here to make a tour of North and South Carolina. He was given a great reception here, nearly 3,000 people filling the auditorium tonight despite a pouring rain.

Establ

200

Every American music-lover is justly proud of John Philip Sousa. His autobiography, "Through

MUSIC TRADE REVIEW

the Year with Sousa," is as racy, interesting and clever as its author. The story of his boyhood, his early violin playing, the leading of the Marine Band, and finally the creation of the superb organization which for years has been known by his name; all these are fascinating themes, about which the "March King" chats in inimitable style. Everybody should have a warm spot in his heart for Sousa and for the fine work he has done in bringing the people at large close to the better things in music. He himself believes that bands like his have done more to cultivate an appreciation of good music throughout the country than all the symphony orchestras. And to a large extent he is quite right.

Mr. Sousa explodes the silly idea that the mass of the people does not like good music. He says that people in America know Wagner better than Shakespeare and that he has found Wagner's music as popular as rag-time. In fact, Sousa would use Wagner as a text-book, so he says, if he had to begin to educate a brand-new public in music. And one might as well concede that if Sousa does not know what he is talking about in this respect nobody in this country does. He is too wise a man, and too good a musician, not to know what sort of programs his public likes. Words like these, to the sincere music-lover, are as balm in Gilead.

But we must disagree with Sousa when he comes to another musical matter. The genial John Philip heartily dislikes what he calls "canned music." If by this he means player-music as well as talking machine records, one must feel somewhat sorry for him. Truly, Sousa's Band has made talking machine records, so perhaps he does not refer to these. So he must have a malicious eye on the player-piano. This is really too bad. But the player industry need not despair. Other musicians are beginning to think otherwise. For instance, Henry T. Finck, musical editor of the New York Evening Post and of The Nation, in a recent issue of the former journal, reviews together Sousa's autobiography and White's "The Player-Pianist," the text-book on player-piano technique published by The Review. Referring to Mr. Sousa's dislike for the player, the critic says: "That sort of music continues, for better or for worse, to be produced at a rate compared with which his (Sousa's) own concerts are but a grain of sand on the beach."

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

From _____
Address _____
Date _____

SOUSA IS LEADER AMONG TRAVELERS.

John Philip Sousa, master of band conductors, is the greatest traveler among musicians. During the past 18 years he has covered more than half a million miles, playing or directing his band before great audiences in many of the civilized countries of the globe. Besides the United States and Canada, Sousa has won notable success in England, Germany, France, Russia, Austria, Holland, Belgium, Denmark, Ireland, Scotland and Wales.

Now the March King is preparing for a tour of the world which begins late in August and will not end until the early fall of 1911. Following his appearances at Ocean Grove, N. J., Sousa and his band will be heard at Willow Grove, at the Western Pennsylvania exposition, Pittsburg, in several concerts in New York state, and then in some of the principal cities in the middle west. After his farewell at the Hippodrome, New York, Sousa sails with his men for London, where his first European concert takes place January 2.

Before the 25,000-mile trip is over Sousa will have won the applause of music lovers in most of the countries already mentioned, and, in addition, will have faced the citizens of Egypt, Australia, Arabia and Japan. As always, two distinguished soloists, a singer and a violinist, will accompany the Sousa band. Herbert Clarke, first cornetist and assistant conductor, will also appear frequently as soloist.

Sousa and his band will give one concert at Memorial hall on Thursday evening, December 1.

The advance sale of tickets has been opened at Good's drug store. The first man took 17 seats. If the sale continues at this rate the majority of seats will be sold by Saturday.

ment seriously now, instead of waiting until too late, they may insure its future educative value and prevent its great influence from being wasted on frivolities and trash.

For a long time past it has been the contention of this paper that there exists a wide field for the exploitation and successful selling of a perfected grand player-piano. This conviction has been based upon various considerations, chief among which are (1) the tonal superiority of the horizontal instrument, (2) its capacity for finer effects of touch and color, (3) its appeal to the more refined musical minds, and (4) the great flexibility of its action, which is particularly fitted to co-operate with the pneumatic touch of the player.

These ideas, for which The Review has so long and consistently contended, have, within the past few years, been gradually adopted by the manufacturers of player-pianos, who have perceived that the making of a really practical and efficient grand player action is a triumph toward which they must steadily press. Limited as the field perhaps is, there is no doubt that the prestige and the musical value pertaining to such an achievement make the prosecution of this ideal eminently worth while.

With the new Angelus player-grand perfected, there now appear four eminent houses fully committed to the grand player proposition. This is well. There is no reason whatever why the player-grand should not sell as readily as the straight horizontal piano. And the sales proportions existing between straight upright and grand pianos should be maintained or even narrowed by the addition of player-mechanism to the latter. The considerations upon which we touched a short time ago, namely, the appeal which the grand piano makes to a refined musical taste, should act even more powerfully when the positive element of playing mechanism is added.

MEIKE NEW YORK

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

on _____
address _____
date _____

FEW HEAR SOUSA BAND IN ITS FINAL CONCERT

Those Who Attend Amply Repaid Program Headed by Tchaikowsky's Great Overture.

Only a handful of persons heard the final concert of Sousa's Band, given yesterday afternoon in Memorial Hall. Those who attended were delighted with the program. The hall was uncomfortably cold, but enthusiasts kept themselves warm applauding the offerings of the band and its soloists.

The program opened with Tchaikowsky's overture, "1812," telling of the occupation of Moscow by Napoleon and of his retreat. The cornet solo, "The Debutante," by Herbert L. Clarke; the soprano solo by Miss Virginia Root; the violin solo by Miss Nicoline Zedeler and the piccolo obbligato by Paul Senno were well received and each artist was compelled to respond to an encore.

In response to encores, the band offered "The Bride-elect," "The Fairest of the Fair," "The Stars and Stripes," and "Has Anybody Here Seen Kelly?" The rendition of the latter made a signal hit, as the band dished up the popular air in all styles and movements, from the sprightly two-step to the dirge, with many variations.

MERCIAL.

Buffalo, N. Y.

SOUSA AND HIS BAND

Famous Bandmaster Gave Two Fine Concerts at Convention Hall Yesterday.

SOLOISTS ARE GOOD.

Large Audiences Enjoyed the Programs and Demanded Many Encores.

John Philip Sousa, the eminent marching, and his peerless band gave two splendid concerts at Convention Hall yesterday.

Mr. Sousa has just recovered from an attack of malarial fever and his physical condition is not as good as it might be, yet he conducted the biggest part of the program at both concerts. Herbert L. Clarke is an able assistant and the band played well under his direction.

Two large audiences greeted the famous bandmaster and showed their appreciation of his efforts by demanding many encores. Technically, the band is very good and the musicians play with a great deal of verve and brilliancy. The various numbers of the program were executed with earnestness and skill and characteristics of these fine musicians are the lack of effort, the simplicity and naturalness in their playing.

The brass section of the band is exceptionally good and the reed instruments produce a soft, clear tone. Fine effects were in evidence throughout the entire program

and the concerts were very much enjoyed. Tchaikowsky's overture, "1812," was the opening number of the afternoon program and it was played in a stirring manner. The solemn rhythm of the hymns and the "Marsellaise" were made to stand out prominently and the Russian National Hymn, at the close of the composition, played by the trombones, sounded as a hymn of triumphant thanksgiving.

"Three Quotations," a suite by Sousa, was given a splendid reading, and Three Dances, "Henry VIII," by German, were played with unusual finish and in the innermost spirit of the creation.

The other numbers, "The Old Cloister Clock," by Kunkel, and Wagner's "Ride of the Valkyries" were played with verve, strength and clear understanding.

Miss Virginia Root, soprano, won immediate favor and very hearty applause. She has a clear soprano of wide range and pleasing quality. She has a charming stage presence and she sings with good taste and intelligence.

Miss Nicoline Zedeler is a violinist of talent. With none of the affectations of the infant prodigy, this young violinist won the audience before she had half finished the first number. She plays with warmth, with vigorous style, with big tone and with a good technique.

Herbert L. Clarke is without doubt the finest cornetist before the public today. He produces a pure tone and his range is extraordinary. He was given a hearty reception and was called upon to give numerous encores.

Paul Senno played the piccolo obbligato in the "Song of the Nightingale" with a pleasing tone and faultless technique.

Newspaper Cutting Bureau in the World

From _____
Address _____
Date _____

Sousa, John Philip. Through the year with 11 Sousa. **\$1. Crowell. 10-20625

Under each day in the year is given an excerpt, chosen by Sousa, from some one of his own works: its form may be a few bars of music from an opera, march or musical composition; a thought from his novels, letters or magazines articles; or one of his songs, sayings or rhymes. The dates of birth of noted composers are entered under each date.

"Not the least interesting paragraphs in this volume are those which contain glimpses of the bandmaster's life."
+ Nation. 91: 375. O. 20, '10. 970w.

SOUSA'S BAND AROUSES OLD-TIME ENTHUSIASM

Plays Delightful Program and Responds to Encores With Long-Popular Marches.

John Philip Sousa's Band aroused old-time enthusiasm last night at Memorial Hall, when it played before 1600 people, who braved bleak winds and snow to hear him and his band. Encores came in rapid succession and Sousa, as usual, rewarded the crowd with his own most popular selections. He played under the auspices of the Ohio State University Glee Club and Band.

At 2:15 o'clock this afternoon Sousa gives a second program, which many school children, as well as adults, will attend. It will be the equal of the one given last night, which every Sousa admirer said touched the high standard set by this greatest of band masters. His own compositions, new and old, were pronounced especially good last evening.

"Annie Laurie" Applauded.

Miss Virginia Root, soprano soloist, was given heartiest applause when she responded to an encore of "The Card Song" with "Annie Laurie."

Miss Nicholine Zedeler, violinist, and Robert L. Clarke, solo cornetist, got their share of applause from an audience that was decidedly appreciative.

Among the best of Sousa's selections last night was a new one, "Character Studies, the Dwellers in the Western World." In the part devoted to "The Red Man" could be heard the dances and shouts of the aborigines. "The White Man" unfolded another musical character, while "The Black Man" teemed with melodies from the old Southern plantation.

The best of the newer marches on the program was Sousa's "The Glory of the Yankee Navy." It made hearts beat faster.

Among the more familiar airs with which he responded to encores were "Stars and Stripes," "Fairest of the Fair," "El Capitan," "Hands Across the Sea," and Sherry's "Every Little Movement."

One number of this afternoon's program is a new Sousa march, "Suite, Three Quotations." It is said to be especially good. The band also will play Tschalkowsky's overture 1812, which has been popularized by the Ellery and Neddermeyer bands here. During intermission the Ohio State University Glee Club sang.

Amusements

Sousa's Band Dec. 8.

John Philip Sousa, the famed "March King," and his equally renowned band, are to spend one week only this season in North Carolina. This will be glad news to those cities which the big musical attraction is to visit, but rather sorrowful tidings to those that are not included in the itinerary. Still Tar Heel cities that Miss Sousa will have consolation in the fact that all other cities in the South, even the very largest are also to miss the band, save those towns that are included in the Schloss Circuit of theatres, and thereby lies a tale, so to speak.

The coming of Sousa to North Carolina shows a piece of enterprise on the part of the Schloss theatres that should be appreciated. Mr. S.A. Schloss, head of the circuit, has made strenuous efforts this season to give the people of his towns the best on the road and has well succeeded. However, in looking over his list of attractions he felt that it would not be complete without one big band. Naturally his mind went at once to Sousa's great organization and correspondence first by mail and then by wire ensued, but Sousa decided that it would be impossible for him to come South this season, as he sails from New York next month for a world-wide tour, so he positively declined. Then Mr. Schloss asked him to name a guarantee price for a week of concerts in North Carolina. Sousa wired back that he would come for so much (an amount decidedly large), but Mr. Schloss felt that his theatre-goers would stand by him, so he immediately wired back an acceptance and thus will North Carolina have the exclusive privilege of hearing Sousa this year.

The great bandmaster and his organization will jump into North Carolina direct from Cincinnati, coming from the Ohio city December 5th and playing the first engagement in Asheville. Then other Schloss theatres will be played during the week, the last being Raleigh, whence the band will jump direct to Washington City for a few final concerts before leaving on what is to be its biggest world tour.

So the importance of the announcement that Sousa will be heard in this city at Elks' Auditorium, Thursday, December 8th, can now well be understood and will no doubt be greatly appreciated, as it should be. Sousa's great "Round the World Tour" will cover thousands of miles and cost thousands of dollars. One item—that of transportation alone—will amount to more than \$50,000. Only a few days ago, the steamship line that is to carry Sousa and his big band across the Atlantic to England, where the foreign concerts begin, received a check for \$10,000. This sum was only for the first step of the journey.

There will be many more checks of almost equal size before Sousa comes marching home again, in the fall of 1912. There is the trip from England to France—with the fares of seventy men to be paid, and carry charges for the fine instruments of this famous band—then the journey into Switzerland, thence to Southern Italy, and on and on through many foreign cities to Australia. Even Japan will be visited by Sousa and his men and the trip from Australia there will cost a considerable item.

But the final long journey, across the Pacific to the soil of his own land, will take a pretty penny from the pocket of John Philip Sousa. There will be days and days of riding upon the ship and after Vancouver (B. C.), is reached there still remains a few thousand miles to be traveled by rail before the last leg of the "Round the World" trip comes to an end in New

York City. It will be a great trip by a great band and it will cost a great sum.

QUASHES 14-YEAR-OLD CASE.

From

Address

Date

Sousa at His Best

GREAT LEADER AND HIS BAND DELIGHT TWO IMMENSE AUDIENCES AT CONVENTION HALL.

Sousa, the incomparable leader, and his wonderful band drew two big audiences yesterday afternoon and evening to Convention Hall. The musical organization, under the direction of America's most popular leader, received its usual ovation. The programme had been chosen with care, and encores were frequent. With customary graciousness Sousa responded to calls whenever possible. It had been generally known that the conductor had been ill in the East, and his appearance yesterday before the band was the signal for a demonstration that must have been pleasing to the recipient.

The band this season is in uncommonly fine form. The musicians are technically very able, and responsive to every movement of the leader. According to custom, Sousa placed one or two classics, lighter numbers by the moderns, and a few of his own compositions on each programme.

The programme of the matinee yesterday afternoon opened with the Tschalkowsky Overture "1812," which was superbly played and in which some magnificent tonal effects were obtained. Two new selections, "Tone Picture" (The Old Cloister Clock), by Kunkel, and "Song of the Nightingale," by Filipovsky, with piccolo obligato by Paul Senno, proved immense favorites and were encored. Two characteristic Sousa numbers, the Suite "Three Quotations" and "The Glory of the Yankee Navy," also were accorded a great reception.

Soloists Delight Audiences.

Three soloists contributed to the pleasure of the programme—Herbert Clark, cornetist; Miss Nicholine Zedeler, violinist, and Miss Virginia Root, soprano, who possesses a coloratura soprano voice of great range, sweet and clear and well schooled. She sang "April Morn'" by Batten, and in response to two encores sang "Annie Laurie" and "The Goose Girl." Miss Zedeler proved herself a gifted violinist and her interpretation of Wienawski's "Souvenir de Moscow" was so artistic that she was recalled and played "The Swan," by Saint-Saens, with delicate beauty. Herbert Clark displayed his splendid musicianship in a cornet solo, "The Debutante," one of his own compositions, and was compelled to respond to an encore. The programme closed with Wagner's "Ride of the Valkyries," in which the band eclipsed itself for dramatic interpretation.

In the evening another excellent programme was rendered. Included were the symphonic poem, "Les Preludes," by Liszt, and "Character Studies," a new composition by Sousa, which introduced a series of vivid tonal pictures. Miss Root sang "The Lark Now Leaves His Wat'ry Nest," by Parker, and was obliged to give two more numbers. Miss Zedeler played a violin number, Saint-Saens' "Rondo Capriccioso." Herbert Clark found favor in a cornet solo, "From the Shore of the Mighty Pacific," one of his own compositions.

F. m. PRESS

Address

Philadelphia, Pa.

Date

The Shuberts have offered a prize of \$1000 for an American operetta written on the same plan as "Madame Troubadour," the French operetta which is now running at the Lyric Theater, New York. Victor Herbert, Lee Shubert, Joseph Herbert and John Philip Sousa have been named as a committee to pass upon the various scores which are expected to be submitted as a result of the offer. Madame Kallich, in "A Woman of Tomorrow," by Samuel Shipman, will play direct to the coast. Later in the season it is expected she will produce one or two other plays, after which she will be seen in New York.

The Majestic, New York, has again entered the lists of legitimate playhouses by the transferring from the New Theater of the magnificent production of "The Bluebird." The engagement at the house is indefinite. Upon the termination of the run, however, "The Bluebird" will be seen in the various Shubert theaters outside of New York.

Booth Tarkington, the author of "The Man from Home," which he wrote in collaboration with Harry Leon Wilson, says that incidents of the play are drawn from actual occurrences witnessed by him in Italy.

Charles Frohman's production of "The Dollar Princess," one of the great musical comedy successes of recent years, will be seen at the Chestnut Street Opera House for a limited engagement, beginning December 9.

SOUSA, AS MARCHES, USES IT

Sousa remains the most popular of the bandmasters. The Hippodrome was filled yesterday afternoon and almost so in the evening with the usual enthusiastic crowd demanding encores to everything and being gratified good naturedly and generously by the conductor.

There are three reasons why Sousa remains the march king. One is because he can write good marches. His melodic ideas are often as not rather threadbare, but he has the gift of making acceptable marches out of them just the same. The other two reasons lie in his way of playing them. First, his tempi are unusually swift, almost breathless in their hurry. This sets the feet to marking rhythm, the pulses bounding. Second, there is a faultless accuracy and clearness of delineation through all his choirs. The haste never causes blur. These two qualities of purity, of outline united with rapidity of tempo, no other bandmaster who has been heard here for several years has been able to attain to anything like the same degree.

In one point Sousa failed. He could not redeem the Liszt symphonic poem, "Les Preludes," from its deadly dullness. His audience stared at its programs (of which, by the way, there were not enough to go around), gazed at its neighbor's clothes and commented audibly on the conductor's gloves. It did everything but listen. This was the opening number of the evening program. In the afternoon Sousa opened with the Tschalkowsky, "1812," overture, which he played magnificently, utilizing all the resources of his band.

Speaking of the large resources of the band, there was a man in the battery choir who deserved much credit for his part in the production. The "battery men" are apt to be the busiest of all in a concert so full of ingenious contrivances as the Sousa concerts are, but this man was an artist at his various tricks. And it is not so easy as it may seem to play effectively on two sheets of sandpaper. And to drop them for the drum and then the tambourine and then back again to the sandpaper, preserving a faultless rhythm. Sandpaper may not sound like a proper musical instrument, but if the function of music is to express life, and dancing is a part of life, and sandpaper expresses dancing, then the man who invented the use of sandpaper in a band or orchestra deserves as much credit as Richard Strauss. Perhaps it was Richard Strauss. Who knows? Perhaps it was Sousa himself. At any rate, it was an ingenious person and one fearless of traditions and much to be admired.

And as to ingenuity. One of the Sousa compositions played yesterday was entitled simply "The King of France." It began dimly and far away in muffled bass notes that grew softly into tramping distant armies. Suddenly one perceived a familiar folk tune fitting lightly here and there over the choirs. The tramping came nearer and higher. Then recognition arrived. Of course, it was that noble king of France who had 10,000 men, who led them up the great high hill, and led them down again. Trick work, of course. But such clever, dainty, delicious trick work as one seldom has the good fortune to hear. Sousa is a master of that sort of tone picture. His "Kelley" was another clever trick, but it was too long. The joke grew a bit thin before he got through telling it.

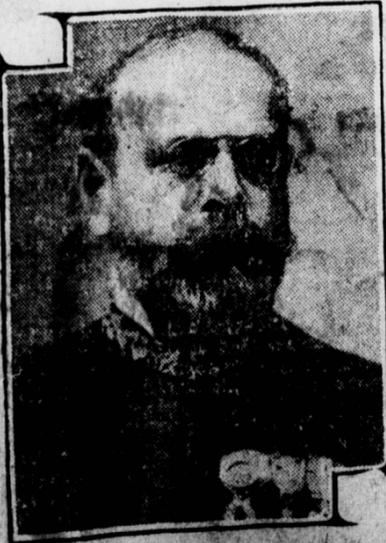
But it takes a thorough knowledge of music and of practical psychology and of the application of music to the ordinary affairs of life to turn out the kind of entertainment furnished by Sousa. His popularity as a bandmaster is more than deserved.

The soloists, Miss Virginia Root, soprano; Miss Nicholine Zedeler, violinist, were great improvements over the soloists of yesteryear. They did good work and were very well received.

The writer's belief that there is no excuse for the existence of a cornet at all, except possibly in a picture where it cannot make any noise, creates a prejudice which prevents any comment on the work of Mr. Herbert L. Clarke. But he was twice encored both in the afternoon and evening, which speaks for the enjoyment of the audience.

MIRIAM RUSSELL.

A FAMOUS BAND-MASTER



JOHN PHILIP SOUSA

Has done more than any other composer to popularize the "two-step," while his marches have carried millions of strains.

From MORNING EXPRESS
 Address Buffalo, N. Y.
 Date

MARCH KING AND HIS BAND

John Philip Sousa and fine Players, York, 1884
 delight big Audiences.

ON A WORLD TOUR

Typical American Organization under Conductor.

A big matinee crowd and a still larger audience in the evening assembled in Convention Hall to hear the concert yesterday afternoon and evening by John Philip Sousa and his splendid band. It was generally known that Mr. Sousa had been quite ill in the East. It was therefore a welcome of unusual heartiness that was extended to him in token of special pleasure at his appearance to direct in person.

The Sousa band this season is in uncommonly fine form. The men are technically very able, and they are so responsive to the conductor's lead that the turn of a hair or the quiver of an eyebrow seems to be hint enough for them to follow. As a typical American organization, under a resident American conductor whom this country is proud to claim, it is indeed gratifying that the Sousa band, now setting forth upon a tour around the world, should be such a representative one.

According to custom, Mr. Sousa placed on each programme a classic or two, lighter numbers by the moderns, and a few of his own compositions. Tschalkowsky's 1812 overture opened the matinee, and Liszt's Les Preludes the evening concert. An attractive number in the afternoon was Filipovsky's Song of the Nightingale, in which the piccolo obbligato was capitally given by Paul Senno. A feature of the evening was Mr. Sousa's new cycle entitled Dwellers in the Western World. The red man, the white man and the black man, each in turn was the subject of a musical character sketch. The red man's delineation was especially graphic, built on a typical Indian melody which dominated the first movement, and was most skillfully intermingled with the changing harmonies.

Soloists with the Sousa band this season include Miss Virginia Root, soprano; Miss Noline Zedeler, violinist, and Herbert L. Clarke, cornetist. The first two have not appeared in Buffalo before. Miss Root has an excellent voice, clear, powerful, true and flexible. In Horatio Parker's The Lark now Leaves His Wat'ry Nest and in the encore, Annie Laurie, she displayed a considerable amount of musical feeling.

Barring a slight tendency to sharpen the intonation, Miss Zedeler is a violinist whose playing arouses warm commendation. Possessing a good technical equipment, she has sweetness of tone and warmth of temperament as well. In her matinee solo, Wienlawski's Souvenir de Moscow, she compassed with ease the difficulties of the florid passages which the composer has woven about The Red Sarafan and other Russian folksongs which the form themes, and in the evening she gave a brilliant performance of Saint-Saens's Rondo Capriccioso.

Mr. Clarke's beauty of tone and skillful execution on his chosen instrument have not grown less since he was last heard here, and his two numbers, both original compositions, were applauded to the echo. Soloists, band and the famous leader himself were greeted with as much enthusiasm as anyone before the public could possibly desire, and it is doubtful if Sousa concerts in this city were ever more thoroughly enjoyed than those of yesterday afternoon and evening.
 M. M. H.

From
 Address
 Date

SOUSA'S BAND TRIES TO FIND LONG LOST KELLY

John Philip Sousa's band sought the long-lost Kelly during its concert in the Detroit opera house yesterday afternoon, but to the lure of wood wind and brass, echo only answered, "Where?"

Tone poem? You bet yer. And none of your Debussy puzzles, either. Every shade of emphasis was fully understood, rapturously applauded. When the brass horn asked, "Has anybody here seen Kelly?" the clarinets replied with intense humor. Then the oboe asked the question squeakingly, getting prompt response from the cornets. The piccolos, trombones and horns came to bat in their turn and the musicians laughed with the audience. It was a real "song without words," and nobody missed the vocabularies, for Kelly is enshrined in the maiden's heart and the small boy's whistle. It was great!

To see Sousa conduct is a treat. As he stepped briskly forward with the air of a busy man who has pressing affairs at 4:15 sharp, and poised himself easily, everybody felt that he could lead a band standing on his head, if need be. The wiggle of his white-gloved left forefinger instantly subdued the wildest strain of the thundering bass horn, turned fortissimos into murmuring pianissimos. A little lunge with his right hand made the horns grunt; a careless dropping of the arms brought lusty tones from the cornets; a warning tip of the baton, with a keen glance, and the clarinets were struggling to sound like violins. The signals worked as beautifully as those at the Michigan-Minnesota game. All was precise as clockwork. Everything went with unflinching dash and go.

Sousa likes to surprise his audiences. As the band played "Stars and Stripes" three piccolo players, mysteriously quit their fellows, lined up in front and gave out stirring strains. While they were doing it six cornets and five trombones crept up and fell in alongside of them. In a moment the hearers got a fierce blast in the face which reminded them that brass instruments, played loudly, sounded lovely at the state fair with the sky as a sounding board.

No foolish coyness over encores is part of John Philip's make-up. The moment applause comes he springs to the stand, out from the wings hops a colored gentleman exhibiting a placard with the legend "Manhattan Beach," or some other title, and bang! goes a march. "Down with pretenses," is the bandmaster's motto, and his programs move with the celerity of his compositions.

The program contained the "Tannhauser" overture, as well played as a wood and brass organization can play a piece whose author contemplated plenty of strings; a cornet solo by H. L. Clarke, finely done; a new Sousa piece, "The Dwellers in the Western World," depicting the red, white and black man in three movements in the bandmaster's typical style, and several dashing marches.

Miss Virginia Root sang "The Lark Now Leaves His Wat'ry Nest" (Parker), amid much stress and strain. "Annie Laurie," the encore, was better suited to her voice. Miss Noline Zedeler gave Saint-Saens' "Rondo Capriccioso" on the violin. She produced a fairly sweet, but impoverished, tone, and at times was drowned by the band's accompaniment.
 T. C. GREENWOOD.

From Daily Eagle,
 Address Brooklyn, N. Y.
 Date DEC 10 1910

CEMENT SHOW NEXT WEEK.

To Be Held at Madison Square Garden—Interesting Features.

The first cement show will be held at Madison Square Garden from December 14 to 20, to demonstrate the uses of concrete. The exhibit of Thomas A. Edison is expected to attract much attention. Mr. Edison will exhibit a model of his famous cement house and a demonstration of how this project of the inventor is to be carried out will be made.

The sessions of the Convention of the National Association of Cement Users will be held in the concert hall of Madison Square Garden. During the periods when the association is not in session, the publicity committee of the Association of Portland Cement Manufacturers has arranged for a series of talks by a number of prominent men on various phases of concrete construction. The convention of the Association of Cement Manufacturers will be held in the Hotel Astor.

John Philip Sousa and his band have been engaged to render concerts each afternoon and evening during the show.

From EVE. NEWS.
 Address Buffalo, N. Y.
 Date

MARK KING DELIGHTS TWO BIG AUDIENCES

Sousa and His Peerless Band Play Varied Programs That Please—Soloists Are Excellent.

The afternoon and evening concerts given by Sousa and his famous band yesterday at Convention Hall called out two of the largest audiences of the season. The only hint of the great leader's recent illness was in his relinquishing the baton for the accompaniments and one or two other numbers. The band was in perfect condition and has never played in this city with more spirit and in finer equipment than yesterday. It is a splendid organization in every respect and it is little wonder that its national reputation is quite equaled by the international.

Mr. Sousa is a clever program maker and he plays always such orchestral works as Tschalkowsky's "1812" overture and Liszt's symphonic poem "Les Preludes," besides very interesting modern works by the Finnish Sibelius' "Valse Triste," which was given here for the first time, Halvorsen's "Triomphe des Boyards," and his own new suite entitled "Dwellers in the Western World," portraying the red man, the white man and the black man.

The first two movements are interesting, the first especially well worked with its characteristic Indian motive. The Sousa compositions demanded at the close of every number were given with their old-time inspiration and fascination, the animated performances being greeted with the greatest enthusiasm by the audiences, who could not hear enough of the old favorites. A novelty that amused all, from the mere children up, was the clever instrumentation of "Kelly," whose familiar face appeared in every possible phase of key, tempo and instrument.

The ability of the Sousa players is taken for granted, yet the remarkable technical ability demanded by the work given would cause one to realize that there is an organization as perfect in its way as anything in the country.

The soloists included Miss Virginia Root, soprano, Miss Noline Zedeler, violinist, and the ever popular Herbert Clarke, cornetist, without whom a Sousa concert is incomplete. Miss Root displayed a fine voice and excellent possibilities, which are as yet not fully developed. Miss Zedeler gave a very musical tone and showed evidence of good schooling, playing with warmth of feeling. With a more powerful tone in such ambitious performances as the Bach excerpt and correction of the slight fault of intonation, this young violinist should make an enviable reputation for herself, as her talent is very genuine.

Mr. Clarke's solos were received with all the cordiality they deserve. His fine tone, taste in phrasing, etc., were displayed to great advantage.

The concert came to an end with Halvorsen's "Triomphe des Boyards," when after the many brilliant and delightful performances the celebrated band and its leader, whose name is a household word, familiar everywhere, were at last allowed to depart.

From TIMES
 Address Washington, D. C.
 Date NOV 27 1910

BAND LEAVES HERE FOR WORLD'S TOUR

John Philip Sousa's famous band is to be heard in every civilized country of the world, for just after the two concerts to be given at the New National theater on Sunday, December 11, the organization will start on a tour of the globe, going first to Europe and then, by way of Cairo, to Australia, north to China, the Philippines and Japan, returning to America over the Pacific.

From
 Address
 Date

European Methods.

Managers of American amusement enterprises think they have much to contend with, but there is one item in Europe which is not heard of in the United States, and that is a tax on receipts. In 1900 Barnum and Bailey's circus and Sousa's band visited Munich, and before they could leave the city the managers were forced to pay a large sum as an income tax on their gate receipts.

Est.

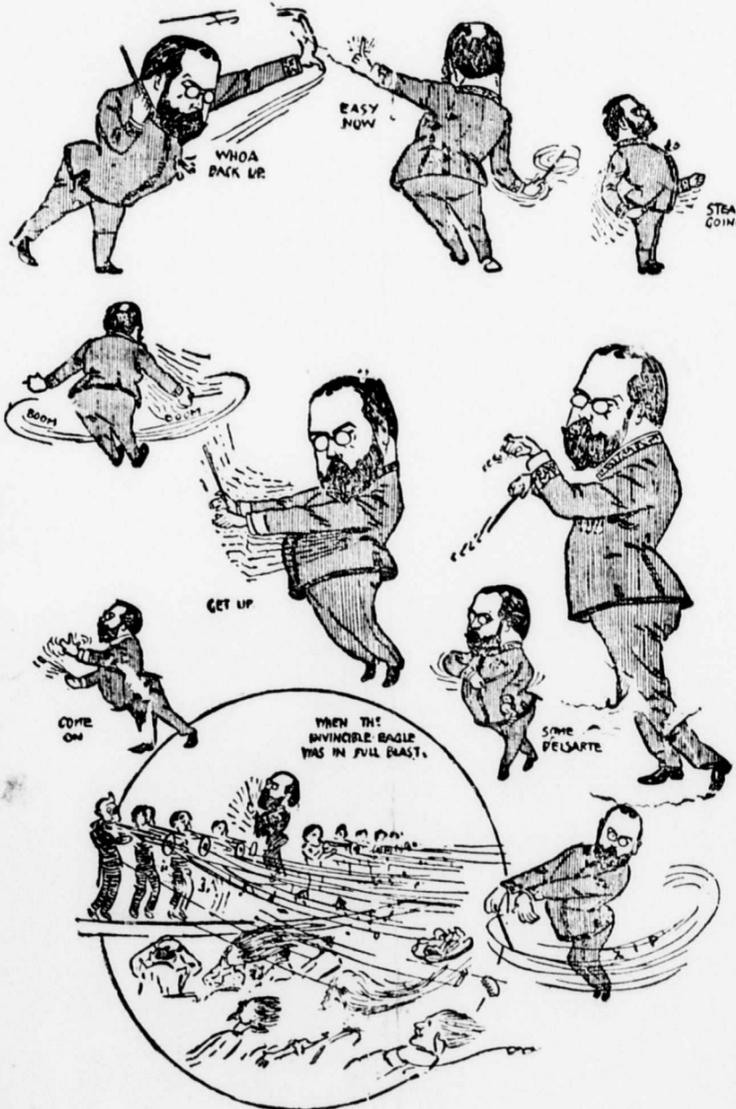
WHEN SOUSA PLAYED FOR KING

Man Glorified in Monarch As "God Save the King" is Rendered



DURING a career embracing many years of concert giving, I cannot recall more pleasant events than the two occasions upon which I had the honor to appear with my organization before the late King Edward. While my artistic success in Europe in the tours of 1900 and 1901 had

to be given in honor of Her Majesty's birthday. Secreacy was all right so far as the King and myself were concerned but how to keep the organization in the dark was the rub. Telling seventy people a secret is very much like publishing the fact with "scare heads," so the envoy and myself resorted to subterfuge. I announced to the band, and asked them not to tell anyone, that we were to give a concert for the Baron Rothschild at his country home. The next day all London knew it! I told the band to re-



MR. SOUSA AS A BRITISH CARICATURIST SEES HIM

been most emphatic, still I had no positive intimation that we had "caught on" with His Majesty. Therefore, I was most agreeably surprised when one morning, late in November 1901, I received a call from a representative of royal household asking if I would give a performance at Sandringham on December the first. On my telling him I could please me greatly, the representative said that the utmost secrecy be maintained, for His Majesty desired to have the concert a complete surprise to Queen Alexandra, as it was

port at the Liverpool street station at five o'clock December first and we would then proceed by train to the Baron's place. That order was immediately communicated by the members of our party to every man, woman and child in all London town, for the band boys were immensely popular and had to tell all their secrets.

On the thirtieth of November nearly every bandsman came to me and told me with an air of superior knowledge that I had evidently made a mistake in the railway station, for the lines going

to Baron Rothschild's left London from the Euston street station and I had given the order to go there from the Liverpool street station, and they knew I was wrong, because a gentleman who had lived in London all his life said so. I repeated over and over to each and every one of the men that my positive instructions were for Liverpool street station and if it was the wrong train the fault would lie with the Baron; that I felt it was below my dignity to rush every minute to the Baron Rothschild for instructions; that everybody knew I had been in the United States Service and, as a good soldier, I obeyed orders and did not question them; that if a protest was to come it would be after the order had been obeyed and not before. The band boys, individually and collectively, shook their heads and with rueful faces accepted my explanation in the matter.

When we left the station for Sandringham the party was immediately ushered into the dining cars and it was announced that we were the guests of His Majesty and on our way to Sandringham. Of course a few of the "know-alls" said "I told you so," but the great majority of the organization were completely taken by surprise. When we arrived at Sandringham we were met by automobiles and carriages, and driven to the palace, shown through the rooms and halls and given every opportunity to inspect the building.

The program, at the request of the King, consisted entirely of American music. The audience numbered about twenty-four. Their Majesties were seated in the middle of the hall, and in artistic disorder the guests were seated about the room. At the end of each number the King would lean towards the Queen and immediately a request for an encore would be brought to me by one of the gentlemen-in-waiting. The request was always for something American, and usually for one of my compositions. Their Majesties seemed to know my marches and during the evening I was asked to play "The Washington Post," "High School Cadets," "Liberty Bell," "El Capitan," "Stars and Stripes Forever" and other of my pieces. At the close of the concert His Majesty came forward and I was presented by one of the lords—a member of the household. His Majesty complimented me most highly on the excellence of my band and presented me with the Victorian medal.

While I was thanking him for the great honor conferred on me, the Prince of Wales—now King George—stepped forward, took the medal from the jewel case and said: "Where shall I pin it?" "Just over my heart," I replied. Then, with a final request from the King for a repetition of "El Capitan," the concert came to an end. After a most elaborate banquet we left Sandringham for London. As I traveled back my mind was filled with the picture of the courtly company, but above prince and princess, duke and duchess, lord and ambassador, shone two faces glowing with love and tenderness—the King, supremely happy in the knowledge that the birthday surprise had pleased his Queen—the Queen radiant with joy over the tributes paid to her husband.

peasant, lord or laborer, artist or artisan, all the world loves a lover, and Edward and Alexandra were beloved by all.

The second "command" performance I gave for His Majesty was on the thirty-first of January, 1905, in the superb Waterloo Chamber at Windsor Castle. On the first occasion I was particularly struck with the courtly graciousness of his Majesty, but at this second concert, his kingly dignity still further appealed to me. The audience consisted of some twenty-eight guests, besides the band of the Scotch Guards which were stationed in the gallery. The program was again entirely American and we also responded with a number of extra pieces, but all of American origin. Towards the end of the concert the King had expressed a desire that we should conclude the performance with the American National Anthem, and as I brought my men to their feet with the opening measures of "The Star Spangled Banner," His Majesty and the entire court arose and remained standing throughout the music.

As the last note of the American national air was played I wheeled sharply, facing the King, and the band began softly the opening strain of "God Save The King," gradually growing louder and louder as we launched into the second verse, playing with all the fervor we were capable of. The effect was electrical. All were inspired by the music—all—King, Queen, court and musicians alike, seemed to be enveloped within the glamour of sound, and the King drew himself up with a stately dignity that seemed to add inches to his height; the Man absolutely glorified in the Monarch as the music thundered forth its melodic appeal.

JOHN PHILIP SOUSA.

NOTE—As a frequent visitor here Mr. Sousa has formed a large circle of friends and acquaintances as a man among men—kindly, genial, interested—bandmaster, author and composer by reputation only. Few famous men stand this the test of all tests, better.



Newspaper Clipping Bureau

From *Atlantic City*
Address *Pinehurst N.C.*
Date *DEC 17 1910*

From
Address
Date *NOV 26 1910*

Established: London, 1881; New York, 1884

On his world trip with his band, John Philip Sousa, who had a slight attack of malaria, resumed his conducting at Montreal on Monday night before an immense audience, and scored his customary resounding success.

The Court Journal.

161, STRAND, W.C.

Cutting from issue dated..... 30 Nov 1910

From
Address
Date

SOUSA'S BAND POPULAR.

Sixteen Encores From Programme of Nine Numbers.

Establi.

One of the largest gatherings that has graced the Arena at a band concert welcomed Sousa last night. His reception, as he made his appearance on the stage, proved the popularity of "The March King." By adding sixteen encores to a programme of nine numbers he made himself more popular than ever with the encore flends, who seemed to be in superabundance. Strange to relate, the encores were in most instances better than the original numbers and were encored more vociferously than ever. A small red dais in the centre of the stage was decorated with a basket of chrysanthemums, and the whole platform was illuminated by a large dome studded with small frosted lights, giving a very pretty effect. The cheaper seats were well filled half an hour before the beginning of the concert, and the waiters were regaled with intermittent walls from practising musicians.

An excess of orchestra spoiled the effect of Miss Root's first song, but she was encored, and responded with "Annie Laurie" in such a distinctive manner as to have her recalled. This time she sang the "Goose Girl," and with the subdued wood wind accompaniment made a favorable impression. Miss Zedeler did not create any great impression with her first attempt at Saint Saens' "Rondo Capriccioso," but she won an encore, and the audience had their reward in her rendition of Handel's "Largo in D," which called forth a Hungarian Dance. Both these solos came as a happy release from a long session of brassy blare. Mr. Herbert Clarke got a good reception, his reputation as a cornettist being well known. It did not suffer by his performance of last night, although his first solo left the impression that his fingering was good, but that there was too little music for a lot of sound. His encore from a musical standpoint was much more melodious, and reflected equally as much credit on him. Mr. Paul Senno was very pleasing with his piccolo obligato in the "Song of the Nightingale."

The band as a whole was the same old band—at its best when it had lighter music in hand. Only at times did they seem to get down to quieter melody, and when they did it was good. This was most exemplified in the second part of the character study "The White Man," one of Sousa's own compositions, Humoesque, Brockhoven, and in a tone poem of Sibellius, "Finlandia." "The Fairest of the Fair," another of Sousa's, was productive of three encores. "1812" was splendid. Several of the encores were worthy of note. The "Richelleu March," which was one of the extras, has for a composer a former member of the Sousa aggregation, Dr. J. N. Boisvert, now of St. Johns, P.Q. Another which had a great reception was Dr. Williams' "Canadian Patrol." Although the rendition was not as good as that given by the composer's own men, it was warmly applauded. One of the most amusing musical parodies, and which was productive of more than a little amusement, was "Has Anybody Here Seen Kelly," the alternating description of him by the various instruments from the big bassoon to the shrill piccolo, and even extending to the tap drummer, was exceedingly clever as well as humorous. As an attempt at effects it was an eminent success, and enhances the name of the band as a musical circus.

From PLESS
Address New York City
Date

Estab

Cement Show in the Garden.

The importance of the concrete industry will be demonstrated in Madison Square Garden, December 14 to 20, when the first annual Cement Show will be held. Concrete is destined to become the focus of attention for all builders. The time is fast approaching when the reinforced concrete building will be the standard accepted type. Portland cement has risen from comparative obscurity to its present high point of popularity in hardly a decade. A year is to cement what a score of years is to the older building materials. Cement has been the contractors' and engineers' material.

The exhibit of Thomas A. Edison will attract much attention. For the first time at a cement show Edison will actually exhibit a model of his cement house, and a demonstration of how this project of the great inventor is to be carried out also will be made. John Philip Sousa and his band have been engaged to render concerts each afternoon and evening during the show.

Mr. Sousa, the famous March King, wishes it to be known that his name is not "So," and that he did not add the initials of the United States of America—this is not an anagram puzzle—to the monosyllable, as commonly reported upon his arrival in the land of the almighty dollar. Who ever imagined for a moment it was? SO! indeed—how ridiculous! Just suppose Mr. Sousa had been in business with another member of his family, and someone had enquired the way to the firm of Messrs. So and So. Why it would have simply been asking for trouble, as all who in their youth experienced the punishment that accompanied a request for pigeon's milk or strap oil have cause to remember.

Mr. Sousa goes on to tell us that though he comes of Portuguese extraction he was born in America, and that his family were "patriots clean through." In proof of this contention he relates a story of how during the Civil War he was frequently sent with basketfuls of apples for the benefit of the sick soldiers. It would be interesting to learn whether the medical authorities regarded the gift as beneficial to their charges. Let us hope, too, that should we at any time be brought to grips with a foreign power, the possessors of apple trees will not confine their activities to presenting their fellow defenders with baskets of fruit, since the army would, unfortunately, have plenty to do without having to deal with an epidemic of collywobles.

HARRY TREVOR.

From
Address
Date

DETROIT BEHIND TIMES; NO GOOD CONCERT HALL

John Philip Sousa Says This City Has Not the Proper Facilities. 1884

"Detroit is behind the times without a first-class concert hall," said John Philip Sousa yesterday. "Nearly all cities of any size now have a place for concerts and recitals. A concert hall is a mark of progress and distinction. We did not wish to come into Detroit in the afternoon, but we could do no better because of your not being able to take care of us as far as a fitting place to play is concerned.

"You have, of course, two halls that you think are good enough. That they are for some things, but one is not only absolutely unfit for the work, but it is so situated that many persons will not attend anything that may be put on there. The other place is so built that the tone is deadened and all effect is lost before it has an opportunity to manifest itself."

Mr. Sousa was ill for two weeks with malarial fever in Brighton, Pa. He returned to the band less than a week ago. Although he would like to conduct every piece, Herbert L. Clark, the assistant director, has refused to allow that he direct more than half. While Mr. Sousa was ill in the hospital Mr. Clark waved the baton.

Yesterday's concert here was hard, because of the necessity of making a train for Ann Arbor at 5:05. After the concert the organization had only a few minutes to spend at packing, and getting their trunks to the depot. Several extra encores that were insisted upon by the enthusiastic house nearly compelled the cancellation of the Ann Arbor date.

From
Address
Date

John Philip Sousa and his band gave a concert, Friday afternoon, in the Detroit Opera house. The program was characteristically Sousa, inasmuch as it was made up of one "classic" number to five Sousa encores. That the audience liked the Sousa two-steps best, was shown every time a few bars of any one of them was played, in the resultant applause. Sousa and his men are going across the continent to the Pacific coast, where they will sail for Hawaii and then on to the far east to encircle the globe.

Es

188

Ests

newspaper Cutting Bureau in the World

From DISPATCH
Address
Date

Sousa and his band gave a fine concert last evening, and Memorial hall resounded with tumultuous applause, even if the house was not as well filled as it should have been.

As usual, Mr. Sousa had a wholesomely varied program, so that everyone, from the severe classicist to the lover of musical trifles, was certain to hear much to please him and have a generous supply of Sousa marches thrown in. Mr. Sousa is a fine program-maker, and has written many good pieces, as well as his popular and stirring military marches.

The soloists, Miss Virginia Root, soprano, and Miss Nicoline Zedeler, very attractive and quite up to the high standard which Mr. Sousa has long since set for himself. Miss Root has a powerful and sweet soprano, well trained and controlled. Her florid first number gave opportunity for showing off the range and strength of her voice, but her extra number quite captivated all, being "Annie Laurie," sung exquisitely and accompanied by the harp. Miss Zedeler, the violinist, is a young and gifted maiden, who played Wieniewski's "Souvenir de Moscow" with splendid success and was recalled to play again. The second number I did not recognize, but it was a beautiful composition, accompanied by harp. In the intermission the Men's Glee club of Ohio State university, under whose auspices the band appeared, came on the stage and sang the Ohio State song written by W. L. Graves (if my memory serves me right) and "Carmen Ohio." Applauded to the echo, the club sang a couple of verses from the dressing rooms or hall, which sounded very sweet in the auditorium.

For the Glee club's sake, as well as for Mr. Sousa and his band, I regret that so small an audience heard the excellent program given last night. This concert at 2:15 sharp, a matinee will

ROMEIKE NEW YORK NEW YORK

The First Established and Most Complete Newspaper Clipping Bureau in the World

From MUSICAL
Address
Date

Sousa and his band played in Cleveland, O., Sunday afternoon and evening, November 27, at the Hippodrome, to good houses. Besides the conductor, John Philip Sousa, the soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clark, cornetist, shared the honors at both performances. Both of the programs proved to be popular with the audiences, who repeatedly asked for more.

From **MUSICAL AMERICA**
 Address **NEW YORK CITY**
 Date **NOV 26 1910**

Sousa's Band without Sousa
 HARTFORD, CONN., Nov. 11.—Sousa's band played here last evening and in Springfield, Mass., the evening before, without Sousa as conductor. During the leader's illness his place is being very efficiently occupied by Herbert L. Clarke, the cornetist. Large audiences attended both concerts.
 W. E. C. 1884

Newspaper Cutting Bureau in the World

From **CAPITOL**
 Address **WASHINGTON**
 Date **NOV 18 1910**

Sousa Leaves Hospital.
 NEW HAVEN, CONN., Nov. 18.—John Philip Sousa, bandmaster and composer, who was taken to the New Haven hospital last week suffering from an attack of malaria, has left that institution for New York. He seems to have fully recovered from his illness.
 1884

From **EXAMINER**
 Address **San Francisco, Cal.**
 Date

Sousa REGAINS HEALTH
 Bandmaster Leaves Hospital After Attack of Malaria.
 NEW HAVEN (Conn.), November 17.—John Philip Sousa, bandmaster and composer, who was taken to the New Haven Hospital last week suffering from an attack of malaria, left that institution to-day for New York. He seems to have fully recovered from his illness.
 1884

From
 Address
 Date **NOV 17 1910**

Notice that Mr. John P. Sousa is ill with malaria. Strange case of subconscious assimilation. Band King has undoubtedly been marching musically through Indiana, New Jersey or some other marshy place.
 See that the legality of a thirty-six year old divorce has been attacked in Brooklyn. Be interesting to learn when the local are in Phila-
 1884

The Tatler.

Great New Street, London, E.C.

(Published by the Nineteen Hundred Publishing Sy.)

Cutting from issue date **4 Dec**

Sousa Again.
 Once again Sousa "the great" and his band are to invade this country to the tune no doubt of a perfect avalanche of new marches and distracting "rag-time." It has been announced that the famous Yankee conductor will take a "farewell" tour in the beginning of next year throughout these long-suffering islands, giving his first performance on January 2 at the Queen's Hall. If it were not for the spectacular fascination of watching Sousa's antics the band itself, with its deafening noise would be heard to much greater advantage in the middle

From
 Address **Vancouver, B. C.**
 Date **DEC 12 1910**

John Philip Sousa, the march king, is one of the best scatter gun shots in the country, and likes nothing better than to take part in a big match with clay pigeons as victims.

Establish

From **DRAMATIC MIRROB**
 Address
 Date **NOV 23 1910**

CONNECTICUT.

HARTFORD, PARSONS' (H. C. Parsons): Sousa's Band stopped off on their trip around the world. The audience was not of the usual size, caused, no doubt, by the fact that it was known that the eminent leader and composer had been left in a New Haven hospital the day previous threatened with a fever. Notwithstanding all the numbers were admirably conducted by Bandmaster H. L. Clarke; still, Sousa's Band without Sousa is like an "egg without salt." Crowded houses for three performances 11, 12, laughed continuously at the ingenious comedy of Montgomery and Stone, coupled with their "scarecrow" dancing, funny grimaces and impersonations in their laughable Broadway hit, in the Old Town, in which they are surrounded by...

From **MUSICAL AMERICA**
 Address **NEW YORK CITY**
 Date **NOV 26 1910**

Bandmaster Sousa Recovered

John Philip Sousa had so far recovered from his illness on Thursday, November 17, that he was able to leave the hospital and journey at once to Montreal, where he rejoined his band on Monday last.

From **TIMES**
 Address **New York City.**
 Date **DEC 14 1910**

CEMENT SHOW OPEN TO-NIGHT

Mayor Gaynor to Officiate at First One Ever Held in This City.

Mayor Gaynor at Madison Square Garden this evening will open the first Cement Show ever held in this city. It will last for a week, and because of the fire-proof qualities of cement and its increasing use in building business skyscrapers and city homes many architects, builders, and prospective home-owners are expected to attend.

The Garden itself has been temporarily transformed into a vast concrete establishment. There are 300 exhibitors. One of the most interesting of the exhibits will be Thomas A. Edison's cement house. There will be models of cement houses, ornaments, statuary materials, sidewalks, and floors of all sorts, and music by the Sousa Band.

The second day of the convention of the National Association of Cement Users was held yesterday in the concert hall of the Garden. Addresses and stereopticon views were given by President Richard L. Humphrey of the association, President W. H. Merrill of the National Fire Protection Association, Prof. Charles L. Norton of the Boston Institute of Technology, George S. Rice of the United States Bureau of Mines, and R. D. Richardson, concrete engineer of the Delaware, Lackawanna & Western Railroad.

At a meeting of the American Portland Cement Manufacturers' Association yesterday, W. S. Mallory emphasized the fact that cement kilns are not at all affected by a day's shutting down, as they always have been supposed to be throughout the cement industry.

EVE. WORLD

New York City.

CEMENT SHOW AT GARDEN WILL CLOSE TO-NIGHT.

This is the last day of the great cement show at Madison Square Garden. The directors had intended to close the exhibition last night, but because of the immense success they decided to continue it one more day.

Since last week more than 250,000 persons have passed through the gates of the Garden and gazed upon the marvelous methods of new building construction. One of these comprises the cement gun, which by means of pneumatic pressure sprays liquid cement upon a frame structure until a wall of solid cement is established, converting in a brief time an ordinary old fashioned

frame or shingle building into a handsome structure, fireproof as well.

A feature of the show is the music of John Philip Sousa and his band of one hundred pieces. To-night the people of New York will have their last opportunity of hearing this famous band for a whole year, as following the close of the show Sousa will take his departure for Europe for a year's tour.

The Evening Standard St. James's Gazette

104, Shoe Lane, E.C.

(Published by Walter Edward Hobbs)

Cutting from issue dated **4 Dec**

Sousa's FAREWELL TOUR.

FAMOUS BAND TO VISIT LONDON IN JANUARY.

At the beginning of the New Year Londoners will have the rare opportunity of hearing the world-famous band of John Philip Sousa.

The farewell tour of the United Kingdom opens at the Queen's Hall on Monday afternoon, January 2. After appearing twice daily, until and including January 7, the band will commence their hundred and ten concerts in the English provinces at Hastings on January 9.

The tour will be under the management of Mr. Thomas Quinlan. The band consists of sixty performers, and will be assisted by Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist.

Mr. Sousa's eccentric methods of conducting will readily be recalled. "Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition?" he once wrote. "And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music?"

"How otherwise can he give to the per-

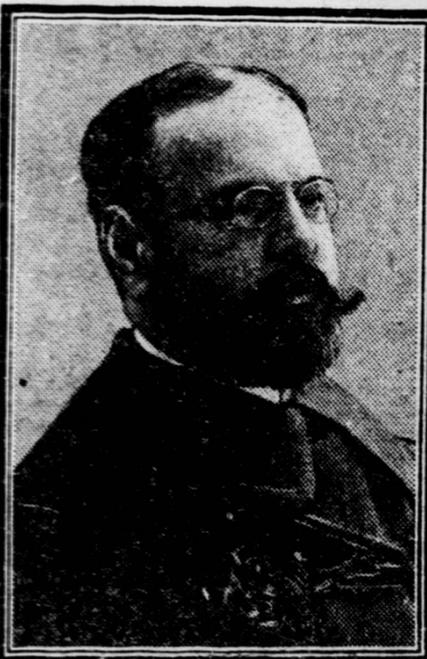


Photo by [A. Rantz & F. Schrader, St. Petersburg. John Philip Sousa.

formers of his band the spirit they require? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life-blood to my musicians and to my listeners.

"Many and many a time some poor fellow, with an angularity and awkwardness—which certainly, among all well-meaning people, should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because, at the time, I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.

A One-Man Band.

"I have had it said to me: 'When you are conducting it seems natural, but in another, it would appear incongruous.'

"One of the truest things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heads, a cornet in one hand, and a concertina in the other—who, is, in fact, a little band all to himself. That is what I am endeavouring to do all the time—to make myself a one-man band."

The famous conductor has a great dislike to "lionising," although he has had in his time to put up with a good deal of it. Some years ago he was invited by a certain lady to supper, and as he had another appointment for the evening, wrote back, politely declining. She replied that as she had invited her friends on purpose "to meet Mr. John Philip Sousa," she did not think he could disappoint her, and ended up her letter by saying, "I still hope for the pleasure of your company."

To this she received from Sousa the following unexpected answer, "I have given your kind message to my company, but I regret that only fifty of them will be able to accept your invitation, as the rest have appointments elsewhere."

From _____
 Address _____
 Date _____

JOHN PHILIP SOUSA A GREAT TRAVELER

Established John Philip Sousa, master of band conductors, is the greatest traveled among musicians. During the past 18 years he has covered more than half a million miles, playing or directing his band before great audiences in many of the civilized countries of the globe. Besides the United States and Canada, Sousa has won notable success in England, Germany, France, Russia, Austria, Holland, Belgium, Denmark, Ireland, Scotland and Wales.

Now that the march king is preparing for a tour of the world which begins late in August, and will not end until the early fall of 1911.

Following his appearance at Ocean Grove, N. J., Sousa and his band will be heard at Willow Grove, at the Western Pennsylvania Exposition, Pittsburg, in several concerts in New York state, and then in some of the principal cities of the middle west. After his farewell at the Hippodrome, New York, Sousa sails with his men for London, where his first European concert takes place Jan. 2.

Before the 25,000-mile trip is over Sousa will have won the applause of

music lovers in most of the countries already mentioned and, in addition, will have faced the citizens of Egypt, Australia, Arabia and Japan. As always, two distinguished soloists, a singer and a violinist, will accompany the Sousa band. Herbert Clarke, first cornetist and assistant conductor, will also appear frequently as soloist.

The band appears here with its famous leader, under the auspices of M. A. and L. C. Vinson at Memorial Hall, Thursday evening, Dec. 1.

From _____
 Address _____
 Date _____

SOUSA DEFINES "POPULAR MUSIC"

Est "I get hot," said John Philip recently, "whenever I hear the word 'popular' misapplied to music. 'Popular' doesn't mean bad, by any manner of means. Technical rot is written by big men, and untechnical rot is written by little men. But popularity is the verdict of the public on the success of any musical work in its special field."

"A symphony conductor at a time, my band was packing Queens hall in London, said 'He gets the mob because he gives them marches.' Now, in point of fact, marches are only a small part of my programs. There is never more than one in the regular list; if the audience gets others, it is solely because they demand them."

"A large part of my programs is always devoted to music of the highest class. The evidence was forthcoming when I gave the most popular program ever offered in London, including only those works of the classic composers, which proved a tremendous success."

The Sousa attitude concerning 'popular' music is the correct attitude. We have, of course, popular music which is not of a high order, but it should be borne in mind that sometimes it acts as a stepping stone in creating in the minds of people a demand for better music. A great deal of the Wagner music is today thoroughly popular, and as time proceeds many other classical compositions now looked upon as "severe" will become popular. It is time that the terms "popular" music should be understood.

The band appears here with its famous leader under the auspices of M. A. and L. C. Vinson, at the Memorial hall Thursday evening, December 1.

From _____
 Address _____
 Date _____

SOUSA LIKES THESE NUMBERS.

John Philip Sousa, the famous bandmaster, appreciates the musical cleverness and popular possibilities and actualities of "Temptation Rag" and "Every Little Movement," both of which he recently added to the extensive repertoire of his magnificent band and both of which are played at his concerts. Mr. Sousa's audiences demand these two numbers, and the bandmaster does not fail to see that they are dished up in fitting fashion at every musical meal. The single concert which "Sousa and his Band" gave at the Metropolitan Opera House, prior to leaving for his trip around the world, was no exception, for "Temptation Rag" and "Every Little Movement" were played on that occasion. They are published by M. Witmark & Sons.

Address _____
 Date _____

Sousa's Band Is Tremendously Like a Mechanical Toy

Est Yesterday afternoon in the Arena Mr. John Philip Sousa's band reminded one of a well constructed mechanical toy, which when wound up and started will run alone across the floor or around the top of a table. It cannot be said that Mr. Sousa conducted all the time, though there were times when he did. It would be more accurate to say that he wound up his toy and watched its revolutions. Of course it must not be forgotten that Mr. Sousa has been ill, and that he very probably was not altogether fit yesterday. The fact must also be taken into consideration that the Arena reverberated to an almost painful extent, but making due allowance for these things, there still remained the impression that the famous bandmaster was either indifferent or that he has outgrown the old precision that in bygone days made his band so technically brilliant.

Sousa's enthusiasm for Wagner is laudable, but when three Wagnerian numbers are put on the programme of a matinee concert and thundered out by the brasses, that enthusiasm is misplaced. Sousa's woodwind seems to have lost the old-time smoothness that was so suggestive of strings. But Sousa as Sousa is inimitable. He prompts the feeling that it is a pity he and his band should be confined to the limits of a building when out on the street he would be attended by an endless stream of small boys marching proudly along with heads up and feet marking rhythmic time.

Miss Virginia Root was almost swamped by too much band in the Batten "April Morn." and but few notes of the song rose triumphant above the turbulent wave of sound. She was more lucky in her encore, "Annie Laurie," in which she went outside the song to demonstrate, apparently, how long she could hold one or two notes without chopping the phrases to which they belonged. Miss Nicoline Zedeler played the violin distressingly out of tune. The writer did not hear Mr. Herbert L. Clarke's cornet solo, which was one of the first numbers on the programme.

The evening performance was well attended. P. K.

From **EVE. POST.**
 Address _____
 Date _____

LITERARY CONFESSION.

Est Last spring a droll Frenchman gathered and published a number of opinions by eminent countrymen of his as to "le plus beau vers de la langue française." The experiment was sure to be

From _____
 Address _____
 Date _____

Sousa at the Arena.

John Philip Sousa and his band crowded the Arena twice yesterday, and proved they had lost none of their popularity since their last visit.

Est Sousa's new character studies, "The Dwellers in the Western World," descriptive of the Indian, Negro and White Man, were most realistic. "Finlandia," by Sibelius, was well styled a "Tone Poem," for it is a poem in music, comprising many intermingled and varied tones.

The singing of Miss Virginia Root was highly appreciated.

Miss Zedeler's violin solo, "Rondo Capriccioso," won an encore, to which she responded with Handel's "Largo" in D.

The piccolo obligato by Mr. Paul Senno, "Song of the Nightingale" (Filipovsky), was delicately rendered, and also won an encore.

Among the various encores played during the evening were "The Riche-lieu March," by J. N. Boisvert, now of St. Johns, Que., a former member of Sousa's band; "Canadian Patrol," "Stars and Stripes" and a medley of national airs.

From **GROSS N. Y. ZEITUNG**
 Address _____
 Date _____

Musikverein, Da Capo.

Est Es giebt in der Hudson Metropole wenig nicht professionelle Musiker-Vereine, die auf eine gleich erprobliche und ausdauernde Thätigkeit zurückblicken können wie der Musikverein „Da Capo“. Auch an Leistungsfähigkeit leistet der Verein, welcher gestern Abend in der Majestic Hall an der 125. Str. mit einem höchst erfolgreichen Concert sein silbernes Jubiläum feierte, Hervorragendes. Und voll und ganz verdient er die Ehre, die ihm das Fest brachte. Vor einem vollen Hause konnten die Musiker erbauliche Proben ihrer Kunst ablegen und reichen Beifall ernten. Das Programm war reichhaltig und recht interessant. Es umfasste die Orchesternummern Overture zu „Orpheus“ von Offenbach; „Hydrophagen“ von Gungl; Intermezzo „Elegante“ von Offenbach und „The Pale Gladiators“ von Sousa. Vortrag und Befehung waren vorzüglich. Die gejangliche Weihe gab dem Concert der Abland-Bund unter seinem Dirigenten Gg. Friedgen mit einem a capello Chor. Als Gesangs-Solistin glänzte Fräulein Marie Graba, der ein großer Ruf zur Seite steht und die mit großem Erfolge das Recitation und die Cavatine aus „La Favorita“ von Donizetti, sowie die Lieder „Autumn“ und „Love in a Cottage“ zu Gehör brachte. Herr Wm. Doenges zeichnete sich mit dem Violin-Soli: „Bolognaise de Concert“ und „Mediation“ aus der Oper „Thais“ aus.

Um den Erfolg des Concerts machten sich namentlich Präsident W. Stein, Vice-Präsident L. Behringer, Finanz-Sect., S. Gennerig, Prof.-Sect., Winterle, Bibliothekar A. Kozlchhoff und Schatzmeister J. Kern, sowie das Arrangements-Comite verdient, das aus den Herren A. Kozlchhoff, W. Knauer und S. Gennerig bestand. Der tüchtige Dirigent des Vereins ist Herr Jacques Kern.

copied in America, and the answers have now been given out. The colossal futility of such a question was seen at once by the French, who entered gayly into the nonsense and risked their reputation on a chosen line without demur. It was seen also by President Elliot, who, however, elected to tell the truth: "I do not know the English line which has appealed to me most strongly." Other Americans insisted upon having three or four guesses. Of the twenty-nine selections no two are quite alike and no generalization save the most obvious can be made. It was natural that Cardinal Gibbons should prefer "Blessed are the peacemakers: for they shall be called the children of God"; and John Philip Sousa: "And the night shall be filled with music"; while William Jennings Bryan offered not one line, but thirty-two.

The habit of literary confession

From **TIMES**
 Address **Washington, D. C.**
 Date **NOV 5 1910**

The Sousa Habit.

To the Editor of The Washington Times:
 This is an age of progressiveness. Our people are in revolt against bossism. This revolt is not confined to any one quarter, as, for example, politics, but includes even those euphonic organizations familiarly known as bands—the United States Marine Band being a notable example.
 Music directors we must have, but when these same directors are in charge of Government bands the public must be reckoned with as to public concerts. We mean relative to the programs thereof. The people are indirectly, through taxation, contributory to the financial support of these musical institutions, and certainly their wishes as to a larger percentage of popular music for the open-air summer programs should be favorably met.
 Along with his magnetic qualities as a bandmaster, rare intuition as to the musical taste of the general public is typically exemplified in John Phillip Sousa.
 It would be unreasonable to expect leaders, as a class, to likewise discern the popular taste. But of the able leader of the also able United States Marine Band we can and do expect much in that line.
 John Phillip Sousa has recently approvingly spoken, through a music journal, The Etude, we believe, on this very question of melodiously tickling the public ear.
 It appears to the writer hereof that the solution of this whole Marine Band question, which has made your Mail Bag department so very interesting, is to be found in just four words: Get the Sousa habit. And this we say with no invidious discrimination as to any bandmasters along the line of musical ability. Let it be understood that the question is one of program—that and that only.
 It is a closed season now for Capitol and White Lot concerts, and quite a few days will elapse before "good old summertime" reappears. But it is not any too early to hope that in those days the people, the tax-paying people, will get what's coming to them in the way of diverting, entertaining popular music. We therefore repeat: Get the Sousa habit.
BARTLEY HODGE.

From **EVE. POST.**
 Address **New York City.**

Sousa and His Band.

Prior to starting on a tour of the world lasting a year and a half, John Phillip Sousa exhibited the rare precision and excellent tonal balance of his band before a large audience at the Metropolitan Opera House last night—an audience which demanded, as always, an extra, usually two extras, or even three, after every piece on the programme. There were the usual theatrical effects, and there was a humorous "Kelley" piece that provoked much laughter. As a musical humorist Mr. Sousa can hold his own with Offenbach. Among the soloists was a soprano, Miss Virginia Root, who pleased the audience, and a violinist, Miss Noline Zedeler, who displayed much skill in the performance of the Saint-Saens "Rondo Capriccioso."

From **EVE. TELEGRAM**
 Address **New York City.**

Mr. Sousa and his band filled the Metropolitan Opera House last night to listen to the first concert of this famous organization on its tour of the world. Frequent encores proved that the band and its leader are as popular as ever.

Established: **New York, 1884**

From **DRAMATIC MIRROR**
 Address
 Date **NOV 9 - 1910**

The Shuberts are offering \$1,000 and the usual royalties for an opera submitted within eight months to the judges, Lee Shubert, Joseph Herbert, John Phillip Sousa, and Victor Herbert. The opera is to be on an American theme, preferably a modern society play, developed in the fashion of Madame Trousseau, without any chorus.
 Established: **LONDON, 1881; New York, 1884**

From **EVE. WORLD**
 Address **New York City.**

SOUSA STARTS WORLD TOUR AT METROPOLITAN OPERA HOUSE.

No one who tried to pass the doubling lines of ticket purchasers at the Metropolitan Opera House last evening could doubt that New Yorkers are eager to hear good music on Sunday nights. John Phillip Sousa and his band gave the first Sunday night concert of the season, and the house was packed. It was also Sousa's inaugural of his around the world tour, and he presented a programme that was excellently varied and satisfying. Liszt's symphonic poem, "Les Preludes," earned two encores, which, of course, were Sousa pieces,

and the well remembered Sousa mannerisms provoked many a smile in the audience. After Herbert Clarke's cornet solo, "Showers of Gold," the newest composition of the leader, a suite of character studies called "Dwellers in the Western World" carried the house by storm. The second in this suite, "The White Man," was an impressive descriptive piece, while "The Black Man" was a charming jingle, with all the Sousa swing and harmony. Miss Virginia Root, soprano, was heard best in Parker's "The Lark Has Left His Wat'ry Nest," although her singing of "Annie Laurie" and "Goose Girl" was excellent.
 In the second part of the programme the soloist was Miss Noline Zedeler, violin, and the orchestral numbers were Sousa, St. Saens, Helmsberger and Broekhoven selections. A parody on "Has Any One Seen Kelly?" convulsed the house. Miss Zedeler was uncommonly well rewarded after "Rondo Capriccioso." Friedemann's rhapsody, "Slavonic," ended the programme, which was more than doubled in length by the encores.

From **STAATS ZEITUNG**
 Address **New York City.**
 Date

Sousa-Konzert.

Die Antündigung des einzigen Konzerts des "Bandmasters" John Phillip Sousa und seiner Kapelle hatte genügt, das Metropolitan Opera House gestern Abend bis oben voll zu packen. Der Enthusiasmus entsprach der Größe des Publikums. Herr Sousa dirigierte mit seinem bekannten Geschick und der hinreissenden Verbe, die alle seine Leistungen auszeichnet, und das Programm schloss durch die unablässig verlangten und freigebig gewährten Encores zu dreifacher Länge an. Man weiß, daß der populäre Dirigent alle Ressourcen seiner Leute voll auszunützen versteht, und es ist in der That erstaunlich, welche Varietät und Unterhaltung er in seine Darbietungen zu legen versteht. Er ist namentlich auch ein Meister in der Aufführung humoristischer Wirkungen, und damit hält er sein Publikum fest. Sein gestriges Programm brachte Ernstes und Heiteres in reicher Zahl. Die anspruchvollste Darbietung war Liszt's "Preludes", die sehr brav gespielt wurden. Das größte Glück machten natürlich wieder Sousa's eigene Märsche, deren er nicht genug vorführen konnte. Als Solistin fanden die Violonistin Fr. Noline Zedeler, der Cornetist Herr Herbert L. Clarke und die Sopranistin Fr. Virginia Root vielen Anklang.

1884

From **WORLD**
 Address **New York City.**
 Date **NOV 8 1910**

SOUSA NIGHT AT THE "MET."

About 3,000 Persons Hear a Typically Entertaining Programme.

It was Sousa night at the Metropolitan Opera House last evening and some 3,000 persons assembled to hear his band play and to see him conduct. The Liszt symphonic poem "Les Preludes," Friedmann's rhapsody "Slavonic," and Rachmaninoff's prelude entitled "The Bells of Moscow" were among the more serious works played.

A new Sousa composition, "The Dwellers in the Western World," a series of musical character studies, proved interesting and was written in the characteristic Sousa musical vein. There were many popular and well known marches by the bandmaster played as encores, and solos by Virginia Root, soprano; Noline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Established:

From **GLOBE DEMOCRAT**

Address **St. Louis, Mo.**

Date **NOV 18 1910**

Composer Recovers from Malaria Attack After Week's Illness

Established:



NEW HAVEN, CONN., November 17.—John Phillip Sousa, bandmaster and composer, who was taken to the New Haven Hospital last week, suffering from an attack of malaria, left that institution to-day for New York. He seems to have fully recovered from his illness.

The Times,

PRINTING HOUSE SQUARE, E.C.

(Printer and Publisher, Mr. John Parkinson Bland.)

Cutting from issue dated **11 Nov**

FAREWELL VISIT OF SOUSA'S BAND.—Mr. T. Quinlan, who has returned from America, announces that he has completed his arrangements with Mr. J. P. Sousa for a farewell tour of the United Kingdom, beginning at the Queen's Hall, London, on Monday afternoon, January 2. Two concerts will be given daily at Queen's Hall for one week before the tour in the provinces, which opens at Hastings on January 9. The Sousa band will leave for South Africa on March 4, and after visiting the principal towns in Cape Colony, the Orange River Colony, and the Transvaal, will embark for Adelaide, arriving there on May 24, for a three months' tour in Australasia.

Sousa's Band

From _____
 Address _____
 Date _____

**DOROTHY TEMPLE IN
 A UNIQUE MUSICALE**

Boston Soprano Sings to Private Audience at Concert Given by the Invalid, William H. Clarke

Boston, Sept. 26.—Dorothy Temple, the soprano, who was so successful in her recital at the Bowers Mission, New York City, recently sang at a rather unique Sunday musicale at the home of William Hora-



Dorothy Temple, the Boston Soprano

Clarke a week ago. Mr. Clarke was for years a prominent organist and the author of many text-books for the organ, but for the last eighteen years has been an invalid. He has had a small hall erected at his country home in Woburn and from time to time his musical friends meet on Sunday afternoons and entertain him and his other guests. Mr. Clarke is the father of Herbert L. Clarke, cornet soloist of Sousa's band. Another son is manager and treasurer of the band and still another son is manager of the Walter Damrosch Orchestra, New York.

The other artists who took part on Sunday were John B. Wills, flutist, and F. Percy Lewis, organist and pianist. Miss Temple sang "Hear Ye, Israel," from "Elijah"; "Give Me My Home," Schaeffer; "Come Live With Me," E. A. Brown; "My Laddie," Thayer, and two songs with flute obbligato, "Chantez, riez, dormez," Gounod, and "Herbstlied und Frühlingslied," O. Weil. Mr. Wills played a part of a Handel sonata and "Meditation," from "Thais," by Massenet. Mr. Lewis played three organ and piano unpublished manuscripts by his father. Miss Temple's songs were received with many expressions of delight.

While Miss Temple was pursuing her early studies of music she displayed her versatility by giving an interesting lecture, "Up the Nile to Wady-Halfa," which was an original and particularly interesting talk prepared by her after a visit to Egypt. This lecture she gave many times before clubs and organizations until her vocal studies occupied so much time that it was impossible to fill lecture engagements. D. L. L.

From _____
 Address _____
 Date _____

The "American Rhapsody," which John Phillip Sousa will incorporate in his programs during his around the world concert trip this winter, is the composition of Henry Schoenefeld of this city. It is the result of Mr. Sousa's remark when here on his last concert tour, that there was no "American Rhapsody." Mr. Schoenefeld had already outlined and had well under way such a composition.

Mr. Schoenefeld has arranged the rhapsody for full orchestra, and the conductor's score of sixty pages will take some fifteen minutes for interpretation. Various national themes have been interwoven into a strong and delightful whole, full of harmony and originality of construction. The "Swanee River" motif Mr. Schoenefeld considered one of his best arrangements. The rhapsody will at once be put in rehearsal.

From _____
 Address _____
 Date _____

**RHAPSODY TO
 J. PHILIP SOUSA.**

HENRY SCHOENEFFELD COMPLETES IMPORTANT WORK.

March King Acclaims It as Filling a Long-Felt Artistic Want, and Will Use It Around the World—Robert Dempster Seriously Injured in the East—News.

Henry Schoenefeld's completed "American Rhapsody," will start to John Phillip Sousa today, and on its arrival, the "March King" will put it into immediate rehearsal. He will feature it in all his autumn concerts



Henry Schoenefeld,

whose new "American Rhapsody," an important work, will be sent today to John Phillip Sousa, who is to play it around the world.

and will use it as a regular programme number on his forthcoming trip around the world.

This "American Rhapsody" is the outcome of a very extended conversation indulged in by Mr. Schoenefeld and Mr. Sousa on the occasion of Sousa's last visit here.

Sousa remarked at that time that there were Hungarian rhapsodies in plenty, a well-known Irish rhapsody and rhapsodies of other nationalities, but that no American composer had worked out plentiful material into similar form.

Schoenefeld outlined the rhapsody he had in mind and Sousa was enthusiastic.

Only yesterday the composer received a letter from the bandmaster, urging him to hasten so that the composition would be received in time for Sousa's opening concerts.

The arrangement is for full orchestra and from this Sousa, as is his custom, will take an almost literal transcription, using the violin parts for clarinets and other instruments as they are set down. The conductor's score fills sixty pages and the work will occupy from twelve to fifteen minutes in rendition.

Upon a very fine thematic groundwork of his own invention Schoenefeld has woven the themes dearest to the national heart.

His best use, according to the writer's view, has been made of the "Swanee River" motif, which is employed as a delicate tracery, first in major and then in minor, now upon the most plaintive wood-wind instruments, then clanging resonantly on the brass and again sounding mysteriously from the horns, throughout the entire rhapsody.

Schoenefeld as a composer is a reliable quantity. One of his most recent sonatas has attained great success in the concert halls of Paris and all his music bears the stamp not only of tuneful invention, but of master craftsmanship as far as the mechanics of music are concerned.

His friends anticipate a new symphony, soon.

Danbury, Conn., News, 8/1/10

**DANBURY WON
 TEAM SHOOT**

	Total Number Shot at	Broke
H. Herman,	150	148
W. G. Olmstead,	150	141
L. H. Bradley,	150	141
R. Hollister,	150	139
C. Van Stone,	150	139
H. W. Barstow,	150	138
W. A. Gregory,	150	138
C. W. Stevens,	150	138
M. Rose,	150	137
F. Sherman,	150	137
D. Hall,	150	136
P. Osborne,	150	136
W. Rice,	150	134
F. Clark,	150	134
C. H. Daley,	150	133
H. Metcalf,	150	133
E. Vesey,	150	133
L. H. Wilson,	150	132
Dr. P. U. Sunderland,	150	130
H. M. Judd,	150	130
E. Kelly,	150	130
B. Crane,	150	130
J. Dreher,	150	130
E. G. Southey,	150	130
R. A. Lewis,	150	129
J. P. Sousa,	150	129
R. McFetridge,	150	129
J. Treadwell,	150	129
S. P. Senior,	150	126
A. W. Woolfnger,	150	126
L. Ferris,	150	125
E. Dann,	150	125
E. Rogers,	150	123
J. Harkness,	150	123
F. L. Cooke,	150	122
Dr. Nettleton,	150	122
W. Thompson,	150	122
N. Matthews,	150	122
W. Day,	150	122
H. Sherman,	150	121
A. Betti,	150	121
C. Sherwood,	150	121
Dr. McElligott,	150	121
J. B. Robertson,	150	120
Dr. Bishop,	150	120
B. Claridge,	150	118
Dr. Smith,	150	118
R. Bennett,	150	118
F. Smith,	100	117
W. Ganung,	150	117
R. Cate,	150	114
C. Fox,	150	113
W. Smith,	150	113
E. H. Bailey,	150	113
C. Cutler,	150	110
W. Gale,	150	110
H. Kellogg,	150	108
E. C. Stultz,	150	106
W. B. Judd,	150	102
W. F. Alcorn,	150	102
F. Banks,	150	99
C. K. Bailey,	150	98
H. Gates,	150	94
T. Phillips,	150	117
T. Adams,	150	91
E. Fay,	150	90
W. Trobridge,	150	84
L. Starr,	150	82
H. Lines,	150	79
E. Sherman,	50	29
D. D. Smith,	110	66
W. Nichols,	70	55
C. A. Barnard,	100	78
W. H. Lyon,	80	64
E. Lewis,	80	59
W. D. Blatz,	40	26

PROFESSIONALS.

H. L. Brown,	150	147
Neaf Appgar,	150	147
Jack Fanning,	150	143
J. A. R. Elliott,	150	142
H. H. Stevens,	150	138
W. H. Snow,	150	138
H. S. Welles,	150	137
C. R. Clark,	150	125
T. E. Sheldon,	150	120

STATE EVENT FOR CHAMPIONSHIPS HELD
THE SHOTS HELD YESTERDAY

SHOOTING

Public Ledger, Phila. July 24, 1910



CHARLES H. NEWCOMB



NEAF
APGAR



JOHN PHILLIP
SOUSA

ADVERTISER
Boston, Mass.
JUL 21 1910

SOUSA AT THE TARGETS.
Philadelphia, July 20.—J. A. R. Elliott of New York, with a total of 195 out of 200 targets, was high gun in the first day of the Eastern handicap three days target tournament.
John Phillip Sousa, the bandmaster, participated in the shoot and broke 180.
Mrs. W. K. Park, formerly of Boston, broke 186.

From
Address CHICAGO, ILL
Date AUG 16 1910

At last we have the psychological leit-motif of the composer of "Cavalleria Rusticana."
"The famous Mascagni passion note pervades the whole work, and Mr. Illica has developed a love story every bit as holding as "Romeo and Juliet."
Now if some one will only hit off Richard Strauss and John P. Sousa we shall cease ourselves as definitively informed.
ERIC DE LAMETER, k, 1884

SHOOTING

SOME OF THE WINNERS AND PARTICIPANTS IN THE INTER
AT EDGE HILL LAST WEEK—RESULTS OF ALL



MRS. W. H. PARK



CHAS. FOWERS



MISS ANNA M. RIEKER

From CLUB FELLOW
Address New York City
Date AUG 17 1910

MRS. WILLIAM H. TAFT could win in a canter were she to enter a tournament, the result of which was to prove who was the most unpopular woman that has ever occupied the position of First Lady of the Land. Innumerable are the petty and arbitrary acts of this most mysterious woman, that have brought her into the bad graces of all Washington. The most glaring and most unpopular demonstration of her ability to inspire reproach was when she abolished one of the oldest and prettiest customs that has ever surrounded the White House—the Saturday afternoon concerts given by the Marine Band. She did not exactly abolish the custom, but she has done worse, she has driven that most excellent organization from the lawns of the White House to the common back of the mansion, and thereby reducing the band to an ordinary street band. This is especially aggravating when it is known that Mrs. Taft is out of Washington during the whole season of the concerts, completely forgetting that the parks around the White House are public property and that the public are entitled to reap some of the benefits of that inclosure. The leader and all the individual members of the Marine Band express humiliation at being thus lowered in dignity to ordinary street musicians, but who are none the less compelled to wait their soft, sweet music to the occupants and drivers of ash carts, garbage wagons, night liners, and a few thousand lineal descendants of Ham who gather around on Saturday afternoons. The good citizens of Washington are sorely disgusted at this inconsiderate order, and express their disgust by remaining away from the street concerts. A good custom once abolished is mighty hard to ever restore. So, now, Mr. President, can you not instruct your very own bandmaster to assemble his Marine Band every Saturday afternoon on the lawns of the White House and give back to the people a right they claim by prescription. Memories of John Sousa! Weep as you hear strains from "them horns" being played down by the White House stables.

* * *

m PICAYUNE
ress New Orleans La.
e JUL 31 1910

ELKS' PAN-AM-EXPO.

The New Name for the New Stunt for the Old Cause.

At a special meeting of the Elks circus committee held in the home last week for the purpose of discussing the advisability of changing the name of the entertainment to be given for the benefit of their tomb fund from the Elks' circus to some new or more popular name, it was decided to call the entertainment "the Panama Parade and

Pan-American Exposition." The form of entertainment will not materially change from the original idea of the circus. The best features of the circus performances will be retained, with a considerable lot of new and novel stunts added, which has never been exhibited in this or any other city. The abbreviated name of the entertainment will be: The Elks' Pan-Am-Expo.

One of the big hits of the last circus to be retained is the "Sousa's Band." Leonard L. Stern, better known as "Lenny Sousa," has had numerous requests to make one more appearance as the famous band leader, and after a great deal of persuasion he has decided to make one more appearance as the peerless director, and this will positively be his farewell appearance in this roll, and Lenny said there is not going to be any Patti farewell business about his retirement, either. He is already busy organizing his band, which he promises will surpass anything he has ever attempted. His band will comprise thirty-six of the worst musicians he can select from the band of two thousand antlered tribe of the local lodge.

July 30, 1910

THE SPORTSMEN'S REVIEW.

The Eastern Handicap.

The Interstate Association's fifth Eastern handicap tournament was held at Edge Hill, Philadelphia, Pa., July 19, 20 and 21, under the auspices of the Highland Shooting Association.

J. A. R. Elliott, the veteran New York professional, led the way the first day. Out of 200 targets shot at, Elliott broke 195, beating C. M. Powers, the Decatur, (Ill.) amateur, and Geo. L. Lyon, the Durham (N. C.) professional, by one target. Elliott shot a "streak" from the first target to the last his best performance being in the single target events, in which he broke 138 out of 180. Three of his five misses were in the event at ten pairs. Powers, who led the amateur contingent, started at a terrific clip, breaking straight in the first four events. Two of his six misses were in the event at ten pairs.

Eighty-six contestants took part in the first day's events, and with but little wind and a sky-line for a background, there was the best kind of incentive for high scores. The Philadelphia contingent did not turn out in any great numbers, but those who did shoot made good scores. C. E. Mink broke 193, while Chas. H. Newcomb broke 191.

PRACTICE DAY.

100 targets, 5 events of 20 targets each, including one of 10 pair.

Table with 4 columns: Name, Sh at, Bk, and Score. Lists names like Walter Huff, C. G. Spencer, C. A. Young, etc., with their respective scores.

The first day's scores follow:

FIRST DAY.

200 targets—10 events, 20 targets each, including one event of 10 pair.

Large table with 10 columns for events (1-10) and 2 columns for Sh at and Bk. Lists names and their scores for each event.

Table with 4 columns: Name, Sh at, Bk, and Score. Lists names like H. Sloan, G. A. Clark, I. Budd, etc., with their respective scores.

SECOND DAY.

George E. Dimock, Jr., a Yale student, and a member of the Yale Gun Club, won the preliminary handicap from one of the classiest fields that ever shot in an Eastern handicap tournament. The collegian broke 97 out of the 100 shot at. The youngster shot in a steady and calm manner from his first target to the last, yet the majority of contestants and spectators did not realize that the quiet Yale boy stood any chance of winning until the last twenty was well under way. Then the consistent marksmanship which he had employed throughout the event showed its result, for he was king-pin among the amateurs and winner of the valuable trophy given by the Interstate Association to the high amateur, besides winning a nice sum in cash. Dimock shot from the 16-yard mark, and broke straight in Events 1 and 3, and losing one each in the second, fourth and fifth events. Dimock was an "unknown" when he stepped off the train early in the morning to begin "work," but when he left for the city after winning his honors he was the cynosure of all eyes. It is seldom that such a comparative unknown can beat out such a field in a tournament the magnitude of the Eastern handicap tournament. Even the big crowd of professionals on the grounds, and they were the pick of the country, were beaten out by this mere lad, with the exception of Walter Huff, C. A. Young and A. E. Sibley, all of whom totaled the same score the Yale gunner achieved.

Two veteran amateurs, J. H. Vanderveer and J. R. Graham, kept close to Dimock throughout, but were forced to bow to defeat by one target, each of them breaking 96. J. T. Skelly, professional, also reached the 96 mark. The other high men in the race were A. E. Conley, Neaf Apgar, F. S. Bender and W. F. Clarke, all of whom accounted for 95.

The morning program called for four events of 20 singles each and one event at 10 pairs. Ninety-one contestants participated, and they included the cream of the amateur and professional rank of the country. With ideal weather, the contestants had little to complain of, for everything favored good scores, and they were made with surprising regularity. Walter Huff, professional, was high gun in the morning events, breaking 99 out of 100 shot at, the missed target being in the event at 10 pairs. H. P. Herman, of Philadelphia, and C. M. Powers made Huff extend himself to win high gun, for they finished with 98 apiece. G. S. McCarty broke 97.

The two women contestants made good scores. Mrs. Margaret K. Park broke 91 in the preliminary handicap and 88 in the morning events. Miss Anna E. Rieker broke 83 in the handicap and 78 in the morning events.

The scores of the second day follow:

SECOND DAY.

Table with 5 columns for events (1-5) and 2 columns for Sh at and Bk. Lists names and their scores for each event.

Table with 4 columns: Name, Sh at, Bk, and Score. Lists names like Frank Shilling, J. H. Vanderveer, A. E. Sibley, etc., with their respective scores.

PRELIMINARY HANDICAP.

100 targets.

Yards

Table with 10 columns for yards (17-26) and 2 columns for Sh at and Bk. Lists names and their scores for each yardage.

Preliminary Handicap Purse, 98 entries.

Table with 2 columns: Entry type and Amount. Lists items like 40 Entries @ \$5.00, 8 Penalty Entries @ \$8.00, etc.

July 2, 1918
Memphis (Tenn.) Gun Club.

Following are the scores made at the tournament of the Memphis Gun Club, held at Memphis, Tenn., June 9, 10 and 11:

	1st day. Sh at Bk.	2d day. Sh at Bk.	3d day. Sh at Bk.	Total. Sh at Bk.
Money Harold	200 188	200 191	200 184	600 563
Ward Guy	200 175	200 185	60 49	460 409
H. Gibbs	200 172	200 187	200 189	600 548
W. Huff	200 192	200 197	200 184	600 573
H. D. Freeman	200 190	200 194	200 184	600 578
N. R. Crosby	200 193	200 196	200 189	600 578
George Lyon	200 185	200 197	200 186	600 568
C. D. LeCompte	200 182	200 190	200 184	600 566
Robert Clancy	200 190	200 192	200 177	600 559
A. M. Hatcher	200 188	200 184	200 167	600 539
P. C. Ward	200 175	200 182	200 176	600 533
E. B. Coe	200 171	200 173	80 54	480 398
W. Coker	200 176	200 175	200 170	600 521
Geo. Collins	200 181	200 180	200 168	600 529
John Livingston	200 180	200 189	200 184	600 553
D. A. Edwards	200 168	200 183	200 174	600 525
W. Laslie	200 192	200 187	200 175	600 554
B. H. Finley	200 172	200 170	200 171	600 513
J. B. Goodbar	200 182	200 176	200 172	600 530
Ben Ricks	200 170	200 180	200 170	600 520
J. S. Day	200 177	200 188	200 183	600 548
C. M. Lowers	200 189	200 193	200 189	600 571
John P. Sousa	200 164	200 164	200 152	600 480
F. P. Fitzgerald	200 160	200 158	...	400 318
N. E. Rope	200 177	200 167	200 172	600 516
A. H. Coker	200 149	120 72	...	320 221
F. W. Williams	200 163	200 178	...	400 341
S. L. Dodds	200 170	200 180	200 175	600 525
R. L. Cheshire	200 172	200 164	200 163	600 499
A. H. Frank	60 54	200 187	200 185	460 426
H. T. Edwards	200 176	200 190	200 176	600 542
R. A. King	200 188	200 188	200 184	600 560
W. Haney	200 175	200 170	200 153	600 498
C. C. Bates	200 175	180 168	200 172	580 515
E. Caldwell	...	200 176	200 174	400 350
Dr. Anderson	...	200 178	200 166	400 344
H. Wynne	...	200 178	200 162	400 340
J. B. Snowden	...	200 174	200 161	400 335
C. G. Westcott	...	200 177	...	200 177
N. B. Hawkins	...	200 183	200 167	400 350
Charles Willey	...	200 175	200 154	400 329
Cashignino	...	200 172	...	200 172
O'Mohundro	...	200 153	200 142	400 295
J. W. Coker	...	200 173	...	200 173
L. Moody	...	200 183	200 173	400 356
Voss E.	...	200 172	200 162	400 334
J. E. Wells	...	200 191	200 179	400 370
C. C. Hanley	...	200 174	200 181	400 355
E. A. Howell	...	200 168	200 169	400 337
F. A. Warren	...	200 174	200 174	400 348
H. Schwab	...	200 162	200 156	400 318
J. E. Crayton	...	200 185	200 185	400 370
J. Hooper	...	200 153	180 111	380 264
J. W. Adams	...	200 179	200 170	400 349
W. Pyles	...	200 142	200 149	400 291
H. B. Blanks	...	200 160	200 157	400 317
Waddington	...	200 172	200 172	400 344
J. J. Blanks	...	200 179	200 157	400 336
G. Chenault	...	200 174	200 172	400 346
W. F. Allen	200 175	...	...	200 175
M. C. Jackson	...	200 166	60 46	260 212
Paul S.	...	200 166	80 60	280 226
Chas. Eberhart	...	200 176	200 169	400 345
G. Thibault	...	200 172	...	200 172
J. W. Turner	...	...	200 149	200 149
O. A. Felger	...	...	200 180	200 180
J. T. Ambrose	...	...	200 146	200 146

JOHN W. TURNER, Sec.

Newspaper Cutting Bureau

From **MUSICAL AMERICA**
New York City

Address

Date
 Sousa.—When John Philip Sousa reached the age of fifty not long ago he took to philosophizing on his "youth." "To me," said the bandmaster, "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. 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, and rancorous thought and splenetic expression give way to quieter nerves and calmer view."

From **NEWS**

Address **Chicago, Ill.**

Date

Edouarde and Band at Riverview.

Riverview Park claims to have had 15,000 children as its guests the present week. Fulfilling promises made early in the summer that bands never before heard in Chicago would play at Riverview, the appearance of Carl Edouarde and his organization of musicians is announced for to-morrow. Edouarde has long been known as a conductor. He is a graduate of the Royal conservatory at Leipsic and a protege of John Philip Sousa. Several new and attractive musical numbers have been added to the big spectacle, "Creation," and that show, like the "Monitor and Merrimac," enjoys liberal patronage. The "smallest twins in the world" are still alive in the incubators and the many other features of the big park are affording pleasure to multitudinous visitors. The annual Scotch picnic is held at the park to-day.

Phila. Public Ledger July 24 1918

TRIPLE TIE IN TARGET SHOOT

Clegg Finally Captures First Prize Offered by Meadow Springs Club.

MURDOCK WINS THIRD

The three prizes the Meadow Springs Gun Club hung up for local gunners to compete for attracted a field of 17 marksmen yesterday afternoon to the 57th and Lancaster avenue traps. Entries from the Florists, S. S. White, Highland, Independent and the home club shot in the race for the prizes, and, favored with good weather, high scores were made.

The conditions called for 50 targets per man, handicaps added to the scores, with all scores of 50 and over to count as ties. Ties had to be shot off. Four men reached the 50 mark. Foster, Clegg, Firth and Murdock were on an even footing for trophies when the final count was made.

They all entered the extra events to decide the prize winners, which were shot off at 25 targets with the handicaps added to the scores. On the first event Clegg and Firth tied with 25 smashes. Murdock and Foster tied with 23 smashes. On the next event Clegg and Firth again tied at 25, while Murdock beat out Foster for the third prize by breaking 24 to 19. The two high men again went into another event, and this time Clegg proved to be the winner, for he finished with a 25 score, while Firth totaled 23. Clegg was awarded first prize and Firth second.

In addition to the prize events the monthly shoot for the Dupont trophy was close, with Clegg, Murdock and Foster being tie at 50 each.

In the 50-target event which preceded the prize and Dupont events Tansey and Griffith tied for high gun with 45 smashes.

Scores:

	50 Target prize shoot		Dupont trophy To'l.
	Hdk.	Tot.	
Clegg	10	21 21 50	50
Willey	18	23 41	41
Tansey	25	23 48	48
Overbaugh	23	21 44	44
Firth	10	21 19 50	50
Griffith	2	24 22 48	48
Mace	2	19 17 38	38
Lindley	12	13 25	25
Hogan	2	24 22 48	48
Murdock	8	21 21 50	50
Soley	10	20 19 49	49
Sloan	0	16 16 32	32
Dr. Pierce	10	19 19 48	48
Laws	20	12 8 40	40
Foulds	20	11 13 44	44
Redman	4	20 16 40	40
G. Foster	8	21 21 50	50

Shoot-off for prizes:

	Hdp.	B.	Tot.
Clegg	5	21	25
Firth	5	21	25
Murdock	4	19	23
Foster	4	19	23

Second shoot-off:

	Hdp.	B.	Tot.
Clegg	5	22	25
Firth	5	20	25
Murdock	4	20	24
Foster	4	15	19

Shoot-off for first and second prizes:

	Hdp.	B.	Tot.
Clegg	5	21	25
Firth	5	18	23

50-TARGET EVENT.

	B.	B.	B.	Tot.
Clegg	8	11	9	14 42
Willey	9	12	9	14 44
Tansey	10	15	9	11 45
Overbaugh	9	12	10	13 44
Firth	7	10	7	11 35
Griffith	10	14	8	13 45
Mace	9	14	...	23
Lindley	4	12	6	8 30
Hogan	7	15	10	13 43
Murdock	9	13	7	11 40
Soley	7	13	...	20
Sloan	6	13	8	14 41
Pierce	5	7	...	12
Laws	5	7	...	12
Foulds	7	6	...	13
Redman	8	11	...	19
Foster	7	11	...	19

Trap Shooters' League of Indiana.

The annual target tournament of the Trap Shooters' League for the current year, held at Indianapolis on Wednesday and Thursday, June 15 and 16, was the most successful ever given by the associated gun clubs of Indiana. The executive committee of the League is highly gratified with the results—the very results it was hoped would be accomplished—the revival of a wide-spread interest in trap shooting throughout the state.

Representatives of clubs from all quarters of the state were present. The annual business meeting, held at the Claypool Hotel on the Wednesday evening, was the most enthusiastic that has been had for a number of years past. T. H. Parry was elected president for the ensuing year, Gustav Moller, vice-president; Harry W. Denny, secretary-treasurer and W. N. Wise of Noblesville, H. M. Creviston of Marion, G. W. Wagner of Peru, and W. C. Roland, of Indianapolis, executive committeemen. By unanimous vote, it was decided to hold the annual tournament of 1911 at Indianapolis, at such time as the executive committee shall select.

At the shooting park, on the first day, there were fifty participants. The second day there were forty-five. In all there were fifty-three individuals taking part in the shooting, forty of whom shot through the entire program of both days. Of these forty, thirty-four were amateurs residing in the state of Indiana. The program had been planned with a special view of attracting and interesting the Indiana amateurs, and the results obtained were, in every respect, fully up to expectations.

The scores were of a high order. Weather conditions could not have been more congenial. The sweepstake purses were divided according to class shooting into four moneys, and the shooting was so uniformly good throughout the tournament that at no time, or in no event, did a score of less than seventeen bring returns to the contestants. And, too, there were but two "lucky holes" in the regular program, one of these falling to Moore, the other to Hillis, in two separate events in which they were respectively, the sole "straights." In one event there were eight "straights" in the sweepstake scores, and in another there were fourteen nineteens. In all, it was a bunch of strictly fast company.

The Amateur Championship trophy, a diamond badge, was captured by Dr. C. C. Hickman, of Yeoman, Ind., but not until he had conclusively established his right to the honors by a strenuous effort for supremacy. He and Kenneth Jewette, of St. Paul, Ind., tied in the original race of one hundred targets with scores of ninety-seven each. In the shoot-off of the tie Hickman broke twenty-two and Jewette twenty out of twenty-five.

The two-man team trophies were easily captured by Jewette and Kanouse, of St. Paul, Ind., with a team score of 185 out of 200. Their nearest competitors in this race were Parry and Wise, who scored 181.

In the special distance handicap event of twenty targets for the presidents' cup, a beautiful silver-loving cup donated by Col. E. H. Tripp, and which was contested for immediately after the conclusion of the first day's regular program, T. H. Parry won, with a straight of 25 shooting from 17 yards.

The contest for the secretary's cup and saucer, a silver syrup jug donated by the secretary of the league and offered as a prize in a special handicap event of the twenty-five targets after the conclusion of the second day's regular program resulted in seven ties, with 24 each. In the shoot-off of the tie G. A. Beard of Evansville, Ind., won with a score of twenty-five straight.

Everybody had a good time. The quality of the shooting demonstrated that no section or quarter of the state had any monopoly of shooting ability. The trophies and honors were distributed generally from North to South and from East to West. Mr. Van Nest and Mr. Barr, trade representatives, by their aptitude and graciousness, and able assistance in the Cashier's office, contributed very largely to the immediate success of the tournament.

The league exhausted its treasury in carrying out the program. But this sacrifice was made in the interest and in behalf of a revival of interest in shooting affairs, and for the purpose of stimulating a better feeling among the shooters, throughout the state, and, consequently, was well made. The casting of the bread upon the waters this year will bring forth one hundred or more entries at next year's annual event.

"One Hundred or More" is to be Indiana's slogan for the next twelve months. Watch it materialize!

The scores:

	1st day	2d day	Total
	Sh at Bk	Sh at Bk	Sh at Bk
*W. R. Crosby...	200 196	200 197	400 393
*E. S. Graham...	200 188	200 189	400 377
Frank Howard...	200 187	200 184	400 371
George Hanouse...	200 189	200 181	400 370
Kenneth Jewette...	200 178	200 192	400 370
*Fred Le Noir...	200 179	200 187	400 366
E. B. Hillis...	200 183	200 183	400 366
W. N. Wise...	200 176	200 190	400 366
C. C. Hickman...	200 180	200 183	400 363
Bert Gephart...	200 176	200 186	400 362
C. R. Anderson...	200 178	200 184	400 362
Gustav Moller...	200 178	200 183	400 361
Max Witzigreuter...	200 175	200 186	400 361

E. H. Tripp.....	200 181	200 179	400 360
W. B. Hauger....	200 178	200 182	400 360
John Winston....	200 175	200 183	400 358
Ed. Voris.....	200 178	200 178	400 356
C. H. Peck.....	200 176	200 176	400 352
Arthur McKinnis...	200 171	200 181	400 352
W. L. Straughn...	...	...	...
E. M. Harter....	200 178	200 173	400 351
*O. J. Holaday...	200 168	200 180	400 348
F. H. Parry.....	200 175	200 173	400 348
Al Willerding...	200 166	200 177	400 343
J. H. Neighbors...	200 167	200 169	400 336
O. F. Britton....	200 172	200 164	400 336
J. C. Dixon.....	200 167	200 165	400 332
H. E. Wilcox....	200 157	200 174	400 331
B. H. Moore....	200 160	200 167	400 327
Geo. W. Wagner...	200 154	200 173	400 327
Elmer E. Neal....	200 164	200 163	400 327
G. A. Beard....	200 159	200 167	400 326
R. S. Osborn....	200 156	200 166	400 322
Ray Loring.....	200 152	200 168	400 320
J. W. Farrell....	200 165	200 154	400 319
E. L. Grobe....	200 159	200 148	400 307
Robert Dyer....	200 157	200 145	400 302
Geo. J. Cuppy....	200 150	200 151	400 301
H. M. Creviston...	200 147	200 148	400 295
C. L. Nickle....	40 38	200 193	240 231
H. B. Layles....	100 85	160 145	260 230
Theodore Pfeifer...	200 166	...	200 166
F. Bishop.....	160 138	...	160 138
F. M. Sparks....	160 127	...	160 127
Frank P. Fuchs...	160 121	...	160 121
Harry Moss....	168 108	20 12	180 120
Walter Huff....	...	100 98	100 98
Joseph Smiley...	100 89	...	100 89
George Bowen....	120 87	...	120 87
*C. O. Le Compte...	...	100 85	100 85
Jesse Biggs....	100 68	...	100 68
J. M. Hershey...	80 66	...	80 66
J. C. Frank....	...	60 40	60 40

Indianapolis, Ind. SECRETARY.

State Shoot at Arlington, Md.

At the Maryland State shoot, held June 14, 15 and 16, at Arlington, Md., the following scores were made:

	1st day	2d day	3d day	Total
	Sh at Bk	Sh at Bk	Sh at Bk	Sh at Bk
*J. Hawkins	200 195	200 195	200 193	600 583
*L. German	200 194	200 198	200 186	600 578
*H. Welles	200 192	200 193	200 183	600 568
L. E. Towner	200 187	200 190	200 190	600 567
Williams	200 185	200 179	200 184	600 548
F. Billmeyer	200 176	200 186	200 174	600 536
W. Ewing	200 173	200 179	200 181	600 533
Dr. Famous	200 175	200 177	200 174	600 526
G. H. Gent	200 177	200 173	200 168	600 518
H. Billmeyer	200 178	200 166	200 173	600 517
H. R. England	200 177	200 179	200 160	600 516
B. Wagner	200 166	200 164	200 164	600 494
*J. E. Avery	200 169	200 163	200 163	600 494
Mordecai	200 164	200 166	200 162	600 492
Marion Rose	200 157	200 159	200 168	600 484
W. Walker	120 107	200 187	200 190	520 484
J. S. Gifford	200 165	200 166	200 150	600 481
C. A. Kirk	200 167	200 163	200 146	600 476
*E. Storr	200 179	200 180	...	400 379
Beauchamp	...	200 171	200 177	400 348
G. Hoover	...	200 179	200 166	400 345
I. E. Eyer	160 125	120 91	160 120	440 336
*L. R. Lewis	200 159	200 168	...	400 327
H. White	200 161	200 156	...	400 317
E. L. Bartlett	...	200 155	200 139	400 294
D. Hershey	100 80	120 101	140 103	360 284
J. Malone	100 89	90 76	100 57	290 222
E. Price	...	70 53	200 159	270 212
C. Etchison	100 87	50 42	100 78	250 207
M. G. Gill	...	90 84	140 120	230 204
Stansbury	60 52	140 74	100 70	300 196
Ed Nelson	...	90 81	140 110	230 191
Herman	200 187	...	...	200 187
Dr. Krantz	100 79	40 27	100 72	240 178
I. M. Brown	...	130 94	120 81	250 175
G. Diffendal	40 37	150 135	...	190 172
T. Diffendal	40 36	150 129	...	190 165
Cecil Kirk	...	90 71	120 91	210 162
H. Brehm	100 87	90 71	...	190 158
H. B. Gipe	100 87	70 66	...	170 153
P. Stubner	...	...	200 148	200 148
W. Holland	...	90 75	100 71	190 146
P. S. Lassell	...	70 53	100 89	170 142
Hartenstine	...	200 137	...	200 137
B. Meyers	...	80 51	100 78	180 129
J. E. Gist	...	50 36	100 87	150 123
G. Gettings	...	90 57	140 57	230 114
C. Williams	...	...	200 108	200 108
C. W. Rasin	...	130 107	...	130 107
C. Colbourn	...	...	140 103	140 103
E. Hargest	...	50 33	100 68	150 101
J. Fiddler	...	130 98	...	130 98
W. Harvay	...	130 94	...	130 94
J. M. Davis	...	130 92	...	130 92
D. Mallory	...	...	100 91	100 91
H. Fendlay	...	120 89	...	120 89
J. Sherrer	...	120 83	...	120 83
J. Duvall	100 77	...	...	100 77
T. Donkas	...	...	100 72	100 72
R. B. Bond	...	...	80 69	80 69
B. Smith, Jr.	...	...	100 67	100 67
G. C. Day	...	70 60	...	70 60

D. D. Porter	...	120 56	120 56
J. Lassell	90 55	...	90 55
G. Medinger	70 54	...	70 54
J. F. Foster	80 54	...	80 54
Hargest, Jr.	50 25	100 25	150 50
J. Fowble	70 46	...	70 46
T. Smith	...	100 40	100 40
R. Walter	40 33	...	40 33
W. Miller	50 32	...	50 32
J. P. Offutt	40 29	...	40 29
I. Ludlum	40 28	...	40 28
Chenoweth	40 28	...	40 28
F. Chapman	40 28	...	40 28
J. Kelley	40 28	...	40 28
J. Bartlett	40 24	...	40 24
J. W. Chew	23 23	...	23 23
J. Virdon	25 22	...	25 22
Snyder, Jr.	20 16	...	20 16
V. Kelly	20 15	...	20 15

County Team Championship—

	25 25	25 25	
Cecil Co. No. 1.	Baltimore County No. 1.		
Ewing	23 23 46	Mordecai	23 22 45
England	23 23 46	Gill	21 19 40
Gifford	22 23 45	Gent	19 20 39
Total	137	Total	124
Alleghany Co. No. 1.	Montgomery County.		
Billmeyer	24 22 46	Etchison	23 19 42
Hoover	23 23 46	Day	19 21 40
Williams	24 21 45	Hershey	19 20 30
Total	137	Total	121
Prospect Park.	Baltimore Co. No. 2.		
Gipe	25 22 47	Bartlett	22 20 42
Ogo	22 22 44	Price	18 20 38
Brehm	23 17 40	Wagner	20 16 36
Total	131	Total	116
Special.	Cecil Co. No. 2.		
Famous	25 22 47	Cecil Kirk	22 20 42
Towner	23 24 47	C. Kirk	20 18 38
Davis	18 14 32	Hartenstine	17 18 35
Total	126	Total	115
Baltimore Country Club.	Baltimore Co. No. 3.		
M. G. Gill	25 23 48	Rasin	21 20 41
Nelson	23 22 45	White	17 21 38
Gettings	21 12 33	Brown	14 20 34
Total	126	Total	113
Special.	Baltimore Co. No. 6.		
Chew	23 23 46	W. Holland	21 20 41
Malone	22 21 43	P. Lassell	20 21 41
Gist	19 17 36	J. Lassell	12 14 26
Total	125	Total	108
Baltimore Co. No. 5.	Baltimore Co. No. 7.		
Walker	25 24 49	Findlay	17 20 37
Rose	14 24 38	Fiddler	19 18 37
Eyer	19 19 38	Sherrer	17 13 30
Total	125	Total	104
Baltimore Co. No. 4.			
E. Hargest	18 15 33		
N. Miller	17 15 32		
Hargest, Jr.	10 15 25		
Total	90		

Arlington, Md. R. M. COOKSEY.

Indianapolis (Ind.) Gun Club.

The feature of the day at the Gun Club, June 15, was the contest between Parry and Smoke for the Comstock trophy. Smoke had two previous wins to his credit and success today meant that the long and interesting contest would be over as the conditions named by the donor provide that the trophy shall become the property of the one first scoring three wins.

Tied on 45 out of 50, they tied again on 20 out of 25, and in the final Parry won 23 to 22. He stood at 18 yards, Smoke at 20.

In practice Hymer and Parry led each scoring 20 straight.

The scores:

	Sh at Bk	Sh at Bk	
Moller	80 67	Bell	40 36
*Barr	55 65	Parry	40 35
Hymer	105 56	Britton	40 33
Neighbors	60 50	Lewis	40 26
Smoke	40 37		

Comstock trophy shoot—

	Sh at Bk	Sh at Bk	
Smoke	100 57	*Barr	50 38
Parry	100 55	Lewis	50 36
Bell	50 44	Hymer	50 35
Britton	50 43	Moller	50 35
Neighbors	50 39		

*Professional. Indianapolis, Ind. SECRETARY.

Grand American Handicap—Practice Day.

SPECIAL REPORT BY W. L. MOORE.

MONDAY MORNING SUMMARY.

The eleventh Grand American handicap tournament opened its practice day on the grounds of the Chicago Gun Club with fine weather and everything in readiness for the big doings of the week. One hundred and three shooters entered for the morning program of four twenty-target events and one event at ten pairs. Billy Heer was high gun over all with 98 breaks, dropping only two in the event at doubles; Fred. Bills was second professional with 96, Charley Spencer and John R. Taylor, third, with 95, and Guy Ward, R. R. Barber, R. O. Heikes and H. D. Freeman, fourth, with 94.

Jim Day, of Midland, Texas, was high amateur, with 97, losing two of them in the double event; C. M. Powers was second, with 96; Jesse Young and Jay Graham, third, with 95, and F. McNair, of Houston, Tex., and William Wetleaf, of Nichols, Ia., fourth with 94 each. Others with 90 or better were: C. A. Young, H. J. Borden, A. Killam, 93; E. S. Graham, Geo. Roll, 92; Mrs. Top, F. T. Stanton, Fred. Elliott, H. W. Cadwallader and C. L. Nickle, 91; W. B. Linell, Walter Huff, Ed. O'Brien, Joe Barto, Geo. Nicolai and W. F. Garrett, 90.

Following are the morning scores:

PRACTICE DAY.

Table with 5 columns: Targets, 10 prs., 20, 20, 20, 20. Lists names and scores for various shooters.

MONDAY AFTERNOON, PRACTICE DAY.

In the afternoon the morning's program was repeated with an increased number of shooters; the late arrivals swelling the entry list to 119.

Jay Graham, of Chicago, led the field for high afternoon gun, letting but two get away; one of them in the doubles and one in the last event. Chan. Powers was close up for second amateur, with 97, one of his lost ones being in the double event. William Wetleaf was third amateur, with 93 and J. S. Day, W. P. Northcott, W. Clark and L. Holverson, fourth, with 92.

H. W. Cadwallader was high professional, with 95, Charley Young and Art Killam, second, with 94; F. G. Bills and J. M. Hawkins, third, with 93, and W. H. Heer, H. S. Welles, R. W. Clancy, Woolfolk Henderson, J. R. Taylor, Fred. Gilbert and Lester German, fourth, with 91. Others with 90 and better were: J. L. Humpier, J. S. Young and F. McNair, 91, W. B. Linell, Geo. Nicolai, R. O. Heikes and J. W. Garrett, 90. A good stiff breeze prevailed throughout the day.

The indications are there will be nearly 400 starters for the regular events.

The scores:

Table with 5 columns: Targets, 10 prs., 20, 20, 20. Lists names and scores for various shooters.

Table with 5 columns: Name, 12, 14, 12, 14, 17. Lists names and scores.

Lawton (Okla.) Gun Club.

At the two-day registered tournament of the Lawton Gun Club held June 14 and 15 the following scores were made:

Table with 4 columns: Name, 1st day Sh at Bk, 2d day Sh at Bk, Total Sh at Bk. Lists names and scores.

Lawton, Okla.

W. J. DONALD.

Columbus (Ohio) Gun Club.

Fred Le Noir was high Gun Saturday, at the regular monthly shoot. Rollo Guy was high amateur, breaking 185 out of 200, Le Noir broke 187. J. K. Brady won the prize gun, with 29 out of 30. Quite a nice squad came down from Morral, and they were some shooters, too. Utica was well represented, also London, Ashville and Cireleville were there also. Evrybody was glad to see Stouly able to shoot again, he having been laid up with a lame shoulder for quite a while. H. E. Smith and Wm. Webster will attend the G. A. H. at Chicago next week. The best of luck goes with you. Everybody seemed to have a good time. Mrs. Fisher had another one of those big fish dinners, well, I guess you missed something by not being there.

Don't forget to come over July 4, an all day shoot on the Jack Rabbit plan. There will be a bunch out.

The scores:

Table with 4 columns: Name, Sh at Bk, Name, Sh at Bk. Lists names and scores.

Columbus, O.

L. F.

Williamson (W. Va.) Gun Club.

Following are the scores made at our club shoot on Friday, June 17:

Table with 4 columns: Name, Score, Name, Score. Lists names and scores.

Some good shooting was done on this day, Shumate making a straight run of 47, and P. B. Maynard and Thomas making a straight of 32 each.

Williamson, W. Va.

B. SHUMATE, Sec.

The Western Handicap.

J. E. Dickey, of Davenport, Iowa, shooting from the 16-yard mark, broke 96 targets and won the Western Handicap over a field of 118 competitors in the tournament at Des Moines, Iowa, May 24 to 26.

Thirteen states were represented by participants in the tournament in Des Moines, and it was one of the most successful events ever held in the Mississippi Valley.

The weather conditions for the two handicap days was almost perfect. The temperature was very pleasant.

In view of the weather conditions, some exceptional scores were made. W. R. Crosby broke 100 straight in the Tuesday morning events, giving one of the best exhibitions of shooting ever seen on any grounds.

Mr. Bills led the professionals during the first three days of the tournament. On Monday, practice day, he tied with W. H. Heer at 98 in five 20-target events.

On Wednesday, Bills and Huff tied on 93 in the preliminary handicap, but the former's morning score gave him the lead for the day.

The tournament was held on the grounds of Secretary E. E. Shaner, of the Interstate Association. Charles North had supervision of the five traps, and Fred C. Whitney, of Des Moines, officiated as cashier.

The attendance of local people was large throughout the tournament. The newspapers of Des Moines evinced an interest in the tournament, and their readers became interested as a result.

The scores follow: PRACTICE DAY—MONDAY. Five events, 20 targets each, 100 targets.

The attendance of local people was large throughout the tournament. The newspapers of Des Moines evinced an interest in the tournament, and their readers became interested as a result.

The scores follow: PRACTICE DAY—MONDAY.

Table of scores for Practice Day—Monday, listing names and scores for 100 targets.

FIRST DAY—TUESDAY.

Table of scores for First Day—Tuesday, listing events and targets.

Main table of scores for the tournament, listing names and scores for 100 targets.

Event No. 8 was at 10 double targets and is not included in the totals.

SECOND DAY—WEDNESDAY. PRELIMINARY HANDICAP.

Table of scores for Second Day—Wednesday, listing names and scores for 100 targets.

Table of scores for Regular Events, listing names and scores for 100 targets.

REGULAR EVENTS.

Table of scores for Regular Events, listing names and scores for 100 targets.

From TIMES

Address New York City.

Date SEP 25 1910

SEES GREAT FUTURE FOR AMERICAN MUSIC

Est. Prof. Friedlaender Says We Are at the Pinnacle Now in Interpretation.

AHEAD IN CREATIVE WORK

But He Believes Fine Arts Will Soon Be Pursued with the Same Zeal as Shown in Industrial Field.

Special Cable to THE NEW YORK TIMES. BERLIN, Sept. 24—Hopeful views of a brilliant future for American music are entertained by Dr. Max Friedländer, the music director of the University of Berlin, who sailed for America to-day on the Deutschland to take up his work at Harvard University in October, in his capacity as this year's Exchange Professor.

Dr. Friedländer is one of Europe's most distinguished authorities on the history of music, which is the topic on which he will lecture at Harvard. He is, moreover, a practical musician, having been a famous oratorio singer and a favorite pupil of Emanuel Garcia. Dr. Friedländer's Harvard course, which will trace the history of music from Scarlatti to Brahms and Wagner, will be demonstrative as well as theoretical. His own accompanist is going to America with him as his assistant.

"American music culture," said Dr. Friedländer to THE NEW YORK TIMES correspondent, "is only in its infancy, but the future of no country is richer in promise. In the art of reproduction and interpretation America is already at the pinnacle. We have the word of Richard Strauss and of Dr. Karl Muck that the Boston Symphony Orchestra is the best in the world. Those in New York, Chicago and Pittsburg are not far behind.

"Your singers rank with the finest. They monopolize stellar positions in many German operas, notably in Berlin. Your schools of music are the largest and best organized. Your appetite for high grade compositions and musicians is insatiable. European artists who return dollar-laden, report that American standards are becoming higher from day to day and that public discrimination is improving correspondingly.

"Only in the creative realm is America musically backward. I suppose that is partially due to your youth and to the fact that you have dedicated yourselves hitherto primarily to the industrial arts. I can foresee the time, however, when America will pursue the finer arts with the same zeal that Carnegie, Rockefeller and Morgan have devoted to the upbuilding of your economic fabric. Then you will begin to rear a race of composers.

"If I were asked what is the greatest impediment of the development of a school of American music, I should say the national passion for ragtime. As long as coon songs and cake-walks remain so strongly entrenched in popular estimation the atmosphere essential to the development of the composing genius will be lacking.

"Europe is prepared to give American composers what your Roosevelt calls a 'Square Deal.' It is not true that we are prejudiced against them because they are American. We know something of MacDowell and our military bands like the Sousa marches.

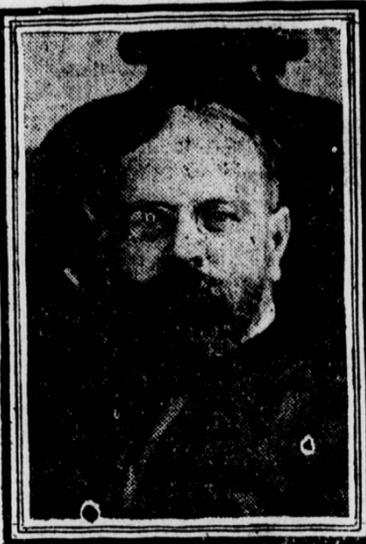
"This Winter, Willy Hess, late concert master of the Boston Symphony Orchestra, and now head violin of the Faculty of the Royal High School of Music at Berlin, will introduce some American chamber compositions. I have every hope that they will prove the forerunner of many successors."

THE SAN DIEGO UNION: WEDNESDAY MORNING, JULY 27, 1910

TENT CITY IN GALA ATTIRE FOR ANNUAL SOUSA FESTIVAL

Record Crowd of Season Is Expected to Attend Popular Affair

JOHN PHILIP SOUSA
In Whose Honor Ohlmeyer's Band Will Present Program



Tonight's Program

- Sousa Festival
With Herbert L. Clarke, assistant director to Mr. Sousa, and cornet soloist.
Franz Helle, nine years soloist with the Sousa band, six seasons at Coronado.
1. "The Stars and Stripes Forever" March
 2. "Showers of Gold" (cornet solo)—Composition of Herbert L. Clarke.
 3. "El Capitan"
.....Airs from the opera.
 4. "I, Too, Was Born in Arcadia"—From 3 Quotations (English horn solo played by Mr. Wauters).
 5. "Calm Is the Night"
 6. "Looking Upward"
..... Grand Suite

Tonight Tent City has prepared to receive the biggest crowd of the season for the Ohlmeyer band's annual Sousa festival. The resort has been decorated with hundreds of flags and electric lights in the national colors and will present a dazzling appearance for the event. Director Ohlmeyer's rendition of the Sousa program will be one which could not be duplicated or even approached by any organization west of Chicago. Over and over again has the Coronado director been acclaimed the March King's peer in the art of band directing and the concert of tonight will be a climax of the season's activities. Two of Sousa's own soloists are with the Tent City band this year, Herbert L. Clarke, the world's premier cornetist, and Franz Helle, the popular fluegel horn soloist. Both are down for special numbers in tonight's program.

The Sousa festival is really San Diego's most typical celebration, for eleven years ago Mr. Ohlmeyer inaugurated the plan of annually honoring America's greatest patriotic composer, and in no other section of the country is the Sousa festival given. In patriotic importance Sousa night stands next to Independence day in the hearts of the people in this vicinity. Besides the big crowd which always comes from San Diego for the concert, there are hundreds of people in National City, Otay, El Cajon,

Point Loma and the other nearby towns who never fail to attend. That the celebration holds a permanent place in the hearts of our people has been proved by its constantly growing success during the last eleven years.

Patrons of the Ohlmeyer octet concerts are to be given an extra treat in the program which Mr. Ohlmeyer has arranged for next Thursday at Tent City, for instead of the one usual soloist, two will appear. Herbert L. Clarke will render a cornet solo of the ever-popular "Holy City." Mr. Clarke's appearance with the octet is in answer to hundreds of requests from admirers of the great artist and his name on the program will mean a packed house at the concert. The other solo number will be given by Miss Martha Marquardt, one of California's most promising young sopranos. Miss Marquardt is a great favorite with audiences wherever she appears. Her voice, while showing the highest cultivation, has all its natural sweetness and sympathy. The octet itself is down for four particularly beautiful selections.

Yesterday afternoon a big audience attended the resort's regular free concert by local talent. The program opened with a delightful contralto solo by Miss Vincenzor Milledge of Oakland. Miss Milledge received an enthusiastic encore. Miss Harriet E. Morgan, one of the resort's cleverest writers, recited her original poem, "Beach Nuts." Miss Pauline Learnard, possessor of a particularly sweet soprano voice, favored with two selections. Miss Whitaker of New York, who is a dramatic soprano of wide reputation in the east, rendered two extremely difficult classic selections. The program concluded with a wonderful demonstration of telepathy by Madam Zelma.

From.....
Address.....
Date.....

Young men who want to see the world and the the same time blow their own horn and make somebody else pay for it ought to join a band like that of Sousa. He himself has, during the last eighteen years, covered more than half a million miles of travel with his band. This month he leaves for another 25,000-mile trip, which will include Egypt, Arabia, Australia and Japan.

From CHRONICLE TELEGRAPH
Address Pittsburg, Pa.
Date.....

THROUGH THE YEAR WITH SOUSA.
By John Philip Sousa. For sale by J. R. Weldin & Co.
Excerpts from Bandmaster Sousa's operas, marches, songs, miscellaneous compositions, novels, letters, magazine articles, sayings and rhymes make up this thoroughly enjoyable year book, more enjoyable to those of musical tastes, for the music is a fac simile of the original. Not the least interesting feature of the book is the remarkable versatility of its author, John Philip Sousa himself.

From.....
Address.....
Date.....

When John Philip Sousa reached the age of fifty not long ago, he took to philosophizing on his "youth." "To me," said the bandmaster, "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. 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 oscillations and rancorous thought and splanetic expression give way to quieter nerves and calmer view."

duly submitted to the Interstate Association, the Secretary-Manager shall communicate with the manufacturer or manufacturers whose product is used by said shooter and obtain from said manufacturer or manufacturers the facts concerning the statements set forth in said certificate. In case full information is not given by said manufacturer or manufacturers the Secretary-Manager, if he deems it proper so to do, may strike said shooter's name from the list of amateurs. This arrangement shall be effective as of January 1, 1908, and thereafter, but shall not be retroactive.

The Amateur Certificate is published elsewhere in this program.

PROFESSIONALS.—Professionals who take part in the Preliminary Handicap will be handicapped the same as other contestants, and must shoot for "targets only" from handicap distance as allotted by the handicap committee.

Rose System.—The purses in all events the first day will be divided according to the Rose System into four moneys at the ratio of 8-5-3-2.

Targets Only.—Contestants may shoot for "targets only" in all events except the Grand American Handicap, the Amateur Championship and the Professional Championship.

Contestants (amateurs and professionals) who shoot for "targets only" in the Preliminary Handicap must make entry for said event at the cashier's office on the shooting grounds by 5 p. m. the day before it is scheduled to be shot. Penalty entries for the Preliminary Handicap will not be accepted.

Amateurs who shoot for "targets only" in the Preliminary Handicap are eligible to win the trophy which goes with high score in said event.

Added Money.—The Interstate Association will add \$1,500 of which amount \$300 is in trophies—\$100 for a trophy for the winner of first money in the Grand American Handicap; \$100 for a trophy for the winner of first money in the Amateur Championship; \$50 for a trophy for the contestant who makes the highest score in the Preliminary Handicap, and \$50 for a trophy for the winner of first money in the Professional Championship.

THE GRAND AMERICAN HANDICAP.—The Interstate Association reserves the authority to postpone the Grand American Handicap at Targets on account of bad weather or other important cause if, in the judgment of the management, such postponement is necessary.

The manner of shooting the Grand American Handicap at Targets (and in fact, all events scheduled for the tournament) is as follows:

Five automatic traps will be used, and five different events will be commenced at the same time, one respectively at each trap. The total number of qualified contestants will be divided into five sections, as nearly equal in number as possible, and a section will be started at the same time at each trap. After all members of a section have finished competing at their trap they will pass on to the next trap and compete there, and so on until they have competed at each of the five traps.

For example: Say we have 200 entries—forty squads of five men each. Divide the forty squads into five sections, and it would make eight squads to each section. Squads 1 and 8 would compose the first section. Squads 9 to 16 would compose the second section. Squads 17 to 24 would compose the third section. Squads 25 to 32 would compose the fourth section, and squads 33 to 40 would compose the fifth section. These sections simultaneously would be started at Nos. 1, 2, 3, 4 and 5 traps, respectively. After all squads of a section finished competing at a particular trap their entire section would pass on to the next trap and compete there, and so on, until they had competed at the entire five traps.

The foregoing arrangement will do away with a squad shooting 100 targets "off the reel," right down the line of five traps. Yet a true equity will be maintained, as each contestant will compete alike in each particular event.

OFFICIAL SCORE.—The official score will be kept on a score sheet in plain view of the contestant. It will be the duty of the contestant to see to it that the right result is recorded. In case of error it will be the duty of the contestant in whose score the mistake has occurred to have it corrected before he fires at two (2) more targets, otherwise the score must stand as shown on the score sheet. In case a contestant's view of the score sheet is interfered with through any cause he may refuse to shoot until the result of his last shot can be seen.

COMPLAINTS.—The Interstate Association's Tournament Committee and Secretary-Manager will pass upon all complaints in connection with the tournament that are made by contestants. Complaints may be made to any member of the Tournament Committee who is present at the tournament.

TIES.—With the exception of ties for first place in the Preliminary Handicap, the Grand American Handicap, the Amateur Championship and the Professional Championship, all ties will divide.

Ties that are shot off will be at twenty targets per man, and the original distances contestants stand at will govern.

CASHIER.—Through the courtesy of the Winchester Repeating Arms Company, Mr. Fred C. Whitney, of Des Moines, Iowa, will again have charge of the Cashier's office.

COMPILER OF SCORES.—The office of Compiler of Scores will be filled by Mr. Bernard Elssesser, of York, Pa. Mr. Elssesser's services the last five years in the Compiler of Scores' office is a sufficient guarantee of excellent results.

SPECIAL NOTICE.—It is requested that entries for the Grand American Handicap at Targets be made in ample time to permit the sending of receipt, and for it to reach the maker of entry prior to his departure for Chicago.

All entries must be accompanied by the maker's full name and address.

REMITTANCES.—When making an entry by mail, remittances covering the amount of forfeit (\$5) should be made by bank check, draft, postoffice money order, express money order, or registered letter.

IMPORTANT.—Bank checks, drafts, or bills of exchange will not be received at the Cashier's office in payment of entrance; nor will any check, draft, or bill of exchange be cashed during the tournament. This rule will be strictly enforced.

TO REACH SHOOTING GROUNDS.—(From hotels in Chicago.) The shooting grounds are located at One Hundred and Twenty-third street and Michigan avenue. Take Illinois Central railroad direct to the grounds. Buy tickets to State street station. Express trains from Randolph street station every forty minutes during the day.

A special train will leave Van Buren street station, one block from headquarters. The Stratford hotel (stopping at Sixty-third street station) at 8:15 a. m. each day of the tournament, except practice day, Monday, June 20. Should this train be delayed through any cause the day's program will not be started until it arrives at State street station.

Returning, a special train will leave State street station (stopping at Sixty-third street station) at 5:45 p. m. each day of the tournament, except practice day, Monday, June 20. The competition will be stopped promptly at 5:15 p. m. each day, which will allow ample time for contestants to catch the special train. Any event or events unfinished at 5:15 p. m. will carry over until 9:00 a. m. the next day.

ADMITTANCE TO THE SHOOTING GROUNDS.—Admittance to the shooting grounds will be free to all during the entire tournament.

COMFORT OF CONTESTANTS.—The comfort and convenience of contestants, as well as spectators, has been looked after carefully.

LUNCHEON.—A good substantial lunch will be served at the club grounds each day for fifty cents per person, and also a lunch a la carte at reasonable rates.

LOCKERS.—The Chicago Gun Club will provide a room containing about 400 lockers, for guns, shells, clothing, etc., and a separate locker will be assigned to each contestant desiring one.

Lockers will be rented to those who desire them at one dollar for the week's shooting. Each applicant will be required to deposit two dollars, of which amount one dollar will be refunded on return of the key when through with the locker. Lockers can be reserved in advance by addressing C. P. Zacher, Secretary, Chicago Gun Club, 221 Fifth avenue, Chicago, Ill.

The locker room will be in charge of a competent watchman, but as contestants will have free access to this room at all times, they must be responsible for their own belongings. The Interstate Association will not be responsible for guns, shells, clothing, etc., under any circumstances.

This announcement is made thus explicit in order that contestants may know just what to expect, and that they may avoid any possible misunderstanding and disappointment. A very little misunderstanding sometimes mars events otherwise successful and pleasant.

SHIPPING INSTRUCTIONS.—Guns, ammunition, etc., forwarded by express must be prepaid and sent to Van Lengerke & Antoine, 277 Wabash avenue, Chicago, Ill. Mark your own name on the box that goods are shipped in, and it will be delivered at the shooting grounds without charge.

Please note that shipments on which charges have not been paid will positively not be received.

LOADED SHELLS.—All standard factory loaded shells of the Union Metallic Cartridge company, Winchester Repeating Arms company, Peters Cartridge company and Western Cartridge company will be for sale on the grounds, and any special loads will be furnished and delivered to the grounds by C. P. Zacher, Secretary, Chicago Gun Club, 221 Fifth avenue, Chicago, Ill.

RAILROAD RATES.—There will not be any reduced railroad rates. The lines identified with the Central Passenger Association refuse to grant reduced rates unless an attendance of 1,000 or more is guaranteed.

ENTRIES.—Regular entries for the Grand American Handicap must be made on or before Saturday, June 11. Entries mailed in envelopes bearing postmarks dated June 11 will be accepted as regular entries. All entries must be made on application blanks, and they will be received by Eimer E. Shaner, Secretary-Manager, the Interstate Association, 219 Colhart Square, Pittsburg, Pa.

TO THE INTERSTATE ASSOCIATION,

I, _____ a white male citizen of _____ hereby make application under the rules of the Interstate Association, to enter its eleventh Grand American Handicap, to be shot on the grounds of the Chicago Gun Club, Chicago, Ill., on June 23, 1910, and I post herewith five dollars (\$5) deposit upon said entry, agreeing in the case of the granting of my application to pay the additional sum of five dollars (\$5) before 5 p. m. Wednesday, June 22, 1910. The five (\$5) dollars deposited with this application otherwise to be forfeited, except that should my entry not be accepted the money is to be refunded.

CERTIFICATE OF AVERAGE.

I hereby declare that I am classed as a _____ per cent shooter.

Name _____

Address _____

Note.—Each contestant who makes application to enter the eleventh Grand American Handicap is required to specifically set forth his average. Any contestant failing to comply with this demand, as exacted by a ruling of the Interstate Association, or who materially falsifies his classification, will be allotted the back mark in the Grand American Handicap as a penalty. This applies to all contestants, amateurs and manufacturers' representatives.

CERTIFICATE OF AMATEUR STANDING.

Grand American Handicap Tournament, June 21-24, 1910. Acting in accordance with a ruling made by the Interstate Association, and in force at this tournament, I do hereby declare that I am not a manufacturers' representative as defined by the said Association in its special rule governing same. That no portion of my expenses in attending this tournament is paid or is to be paid by any manufacturer of guns, shells, or powder, or by any of his agents. That none of the shells that I have been using for the past twelve months, nor of the shells which I am using and intend to use in this tournament, have been donated to me by any manufacturer of guns, shells or powder, or by any of his agents. That no manufacturer of guns, shells or powder, nor any of his agents has paid me any sum for using his gun, shells or powder, or for any other purpose for trade reasons for the past twelve months, and that by the above it is clearly understood that I have at all times during the past twelve months paid not less than regular wholesale market prices for all such goods used by me.

In testimony whereof I hereto affix my full name and place of residence.

Name _____

Address _____

Note.—Any contestant desiring to take part in this tournament as an amateur must sign the foregoing Certificate at the time he makes application to enter the Grand American Handicap, otherwise he will be classed as a manufacturers' agent.

Tournament at Atchison, Kans.

SPECIAL REPORT BY W. L. MOORE.

Some forty-two shooters took part in the Forest Park Gun Club's two days' tournament at Atchison, Kans., on May 8 and 9. The shoot was promoted and managed by Joe Fusselman. Perfect weather and good arrangements made everything conducive to good scores and the program was finished early each day. On the first day Mrs. Topperwein was high gun, breaking 198 out of the 200 targets, in 15 and 20-target events on the card. Fred Bills and Ed O'Brien tied on 195 breaks for second place in the professional class; Max Hensler was third, with 191, and George Maxwell and Alex Mermod fourth, with 189.

Billy Veach was high amateur with the great score of 196; John Bauer, also of Falls City, was second with 192; Harry Snyder was third with 190, and A. D. Renfro, of Valley Falls, fourth with 189.

On the second day, Fred Bills was first with 218 out of 220 in the expert class; Ed O'Brien was second with 217; George Maxwell third with 211, and Chris, Gottlieb fourth with 208. Amateurs: Veach and Snyder first, with 215 each; Bauer second, 210; Meisenheimer third, 206, and George Nicolai fourth, 205.

For the meet, Bills was first professional, with 413 out of 420; O'Brien second, 412; Maxwell third, 400, and Hensler fourth, 398. Amateurs: Veach first, 411; Snyder second, 405; Bauer third, 402, and Meisenheimer fourth, 390.

John W. Gillespie handled the office work, assisted by W. H. Aughtry and Joe Fusselman. Dr. Jones, Tom Clark and others helped in scoring and hustling squads. These took part:

The trade: Mr. and Mrs. Topperwein, F. G. Bills, Max Hensler, Chris, Gottlieb, J. W. Gillespie, W. H. Aughtry, Ed O'Brien, A. D. Mermod, D. D. Gross, George Maxwell, J. S. Jackson, D. Elliott, H. E. Sherman. Visitors: H. E. Snyder, V. H. Greene, W. J. Leyer, George Nicolai, H. Phillips, W. W. Riggs, Bob Elliott, Jr., Kansas City; Billy Veach, John Bauer, Falls City, Neb.; R. R. Meisenheimer and Henry Allendorf, Hiawatha, Kan.; R. L. Page, Tom Jones and Jesse Heimer, Rushville, Mo.; J. L. Renfro, Cummings, Kan.; A. D. Renfro, Valley Falls, Kan.; A. B. Greer, Hemple, Mo.; L. Burre, Leavenworth; L. Biscoe, Topeka, and H. T. Raper, Horton, Kan.

The scores:

	1st day	2d day	Total
	Sh at Bk	Sh at Bk	Sh at Bk
F. G. Bills.....	200 195	220 218	420 413
Ed O'Brien.....	200 195	220 217	420 412
W. Veach.....	200 196	220 215	420 411
H. E. Snyder.....	200 190	220 215	420 405
John Bauer.....	200 192	220 210	420 402
Geo. Maxwell.....	200 189	220 211	420 400
Max Hensler.....	200 191	220 207	420 398
R. Weisenheimer.....	200 184	220 206	420 390
C. Gottlieb.....	200 178	220 208	420 386
Geo. Nicolai.....	200 180	220 205	420 385
R. L. Page.....	200 186	220 198	420 384
D. D. Gross.....	200 175	220 191	420 366
V. H. Greene.....	200 167	220 192	420 359
Tom Highhill.....	200 182	165 154	365 336
W. Ferguson.....	200 158	200 166	400 324
J. C. Jones.....	100 73	220 198	320 271
Mrs. Topperwein.....	200 198	.....	200 198
A. Mermod.....	200 189	.....	200 189
A. D. Renfro.....	200 189	.....	200 189
A. B. Greene.....	200 184	.....	200 184
I. L. Renfro.....	200 182	.....	200 182
W. Leyer.....	200 171	.....	200 171
H. Sherman.....	200 170	.....	200 170
Tom Jones.....	200 169	.....	200 169
W. G. Lythe.....	200 166	.....	200 166
D. Elliott.....	180 166	.....	180 166
H. T. Biscoe.....	.....	185 166	185 166
S. Evans.....	200 158	.....	200 158
H. Allendorf.....	160 137	.....	160 137
L. Biscoe.....	.....	160 115	160 115
J. E. Johnson.....	120 106	.....	120 106
Jesse Heimer.....	.....	110 106	110 106
E. Emery.....	100 79	.....	100 79
W. L. Johnson.....	100 74	.....	100 74
L. P. Herner.....	80 64	.....	80 64
W. Ferguson.....	80 60	.....	80 60
W. W. Riggs.....	60 54	.....	60 54
P. Jacobson.....	60 51	.....	60 51
L. Burre.....	60 40	.....	60 40
W. Schaffer.....	40 37	.....	40 37
Bob Elliott, Jr.....	60 37	.....	60 37
A. Clapp.....	40 37	.....	40 37
Tom Clark.....	40 33	.....	40 33
H. Phillips.....	60 32	.....	60 32
D. Harrison.....	40 29	.....	40 29

NOTES.

Good targets and trapping. Mrs. "Top" was going some. Fred Bills made a run of 111. Joe Fusselman is the hustling kid. Ed O'Brien had the longest run, 169, on Monday. Max Hensler broke 98 out of the first 100 Sunday. "Stonewall" Jackson made himself useful in entertaining the ladies. George Nicolai, of Kansas City lost but 15 out of 220 the last day. Billy Leyer deserves "honorable mention" for his work as a scorer. L. Burre, a new shooter of Leavenworth, was trying his hand for the first time. Dell Gross couldn't get right on the shoot part, but "Delly" is there with the hustle. Bob Meisenheimer, of Hiawatha, shot a fine race the second day, with 206 out of 220. "Bill" Aughtry, of Oklahoma City, who is working some in new territory, proved himself a hustler. J. H. Bauer, of Billy Veach's town, was right in it from the start, with a total of 402 at the end. J. E. Johnson, a very old timer of Atchison, shot a few events the first day. He still shoots well. Mrs. Topperwein ran 123 straight, with only two down out of 225, having shot 25 before the program. George Maxwell was a little off—for him—the first day, but got right and lost but nine the second. Tom Jones, of Rushville, one of the best shots of this vicinity, got in late, but stayed till the last gun was fired. Chris, Gottlieb "came back" and made a run of 108 Monday, with only 12 down out of 220. Stay with it, Chrissy. Harry Snyder shot a fine race—95 per cent the first day, only five down out of 220 the last, and a straight run of 111. Harry Phillips, W. W. Riggs and Bob Elliott, Jr., of Kansas City came up with the gang to "root" and shoot a few rounds. Mrs. Greene and Miss Williams were members of the Kansas City contingent, and enjoyed watching the show as much as the rest. Vernon Greene couldn't reach the pace set by Harry, but said he was doing his "derndest." Vernon got a few straights, anyway. It was nip and tuck between Ed O'Brien and Fred Bills for high average, tying the first day and Bills getting one the better of it the last. Arthur Greer, the young shooter from Hemple, Mo., made good, with 92 per cent. Arthur broke 'em nearly all at the first trap, but had trouble at the second. Big Fred Bills fell through a hole he broke in the clubhouse floor, and there might have been a "serious accident" if 90-pound Alex. Mermod hadn't caught him. J. L. Renfro, of Cummings, and A. D. Renfro, of Valley Falls, are a couple of good old-timers, who can hold up their end. A. D. ran a 50 straight, and but one short of 95 per cent on the first day. Alex. Mermod came up for the first day and broke 189, and then left the job to Ed O'Brien, who certainly was "on it" up to the last minute. Ed let but five get away the first day, and only three the second. "Farmer" Billy Veach left the plow long enough to come down and carry off high gun honors, with but 9 lost out of 420, and a run of 113 straight. Billy has not been shooting lately, but is always in form. Bob Page, the young shooter of Rushville, who has been away from the traps for a long time, did some fine work, with 186 and 198, respectively. Bob shot in the squad with the crack-a-jacks the last day, and held up his end. Squad No. 1—O'Brien, Bills, Hensler, Gottlieb and Bob Page—cleaned up 100 straight in Event No. 2 Tuesday. Squad No. 3—Tom Jones, Veach, Bauer, George Nicolai and Meisenheimer—got them all but two out of 100 in Event No. 8, and lost but one out of 75 in Event No. 12. Mr. and Mrs. Topperwein gave their rifle and pistol exhibition on the first day, and a great crowd, that pushed and surged for a better view, was very enthusiastic over the numerous feats performed by both, and especially the work of Mrs. Topperwein. Having an engagement to give an exhibition elsewhere, the Topperweins only stayed here one day.

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Program of Eleventh Grand American Handicap.

From Secretary-Manager Elmer E. Shaner we have received advance proofs of program of the Interstate Association's eleventh annual Grand American Handicap target tournament...

GRAND AMERICAN HANDICAP.—The Interstate Association's eleventh Grand American Handicap tournament will be held at Chicago, Ill., on the grounds of the Chicago Gun Club, June 21 to 24, inclusive.

That the Grand American Handicap tournament is the classic, the greatest event of its kind in America, is well known, and this signifies, of course, the greatest in the world, for no other country equals the United States with regard to general interest and proficiency in the sport of trap shooting.

The grounds on which the Grand American Handicap tournament will be held are unexcelled—the equipment of the Chicago Gun Club, five sets of traps, housed in cement, set well apart, with cement walks for the contestants, affording ample room for twenty-five shooters up at one time, with spacious club house and lawns, affording vantage points for spectators, with special tram service for shooters only, in addition to regular express tram service, makes for the success of any event in which five hundred contestants could be handled with ease.

Progressiveness and liberality have ever been conspicuous features of the Interstate Association's policy, throughout the association's existence, in respect to the Grand American Handicap tournament. Each year, in turn, it has introduced and established some features of marked improvement, and, not infrequently, many improvements.

The program of this tournament is not materially different from that of its predecessor, held last year. That program was so happily devised that it won the approval and support of the trap shooting fraternity to a marked degree.

CONDITIONS GOVERNING THE GRAND AMERICAN HANDICAP.—One hundred targets, unknown angles, handicap 16 to 23 yards, high guns—not class shooting. The number of moneys into which the purse will be divided will be determined by the number of entries.

ADDED MONEY.—Five hundred dollars (\$500) will be added to the purse.

ENTRANCE MONEY \$10.00.—Entrance money \$10.00, the price of targets being included. In addition to first money, the winner will receive a trophy presented by the Interstate Association.

REGULAR ENTRIES.—Regular entries must be made on or before Saturday, June 11, 1910, and must be accompanied by \$5 forfeit. The remaining \$5 must be paid before 5 p. m., Wednesday, June 22. Entries mailed in envelopes bearing postmarks dated June 11 will be accepted as regular entries.

PENALTY ENTRIES.—Penalty entries may be made after Saturday, June 11, up to 5 p. m., Tuesday, June 21, by paying \$15 entrance—targets included.

ALL ENTRIES.—All entries must be made on application blanks, and they will be received by Elmer E. Shaner, secretary-manager, the Interstate Association, 219 Coltart Square, Pittsburgh, Pa.

DIVISION OF MONEY in the Preliminary Handicap, the Grand American Handicap and the amateur and professional championships.

High guns win—not class shooting.

1 to 10 entries, two moneys—50 and 40 per cent.

11 to 20 entries, four moneys—40, 30, 20 and 10 per cent.

21 to 30 entries, six moneys—30, 20, 15, 13, 12 and 10 per cent.

31 to 40 entries, eight moneys—25, 20, 15, 12, 10, 8, 5 and 5 per cent.

41 to 50 entries, ten moneys—22, 18, 14, 11, 10, 8, 5, 5, 4 and 3 per cent.

51 to 60 entries, twelve moneys—20, 16, 13, 10, 9, 7, 6, 5, 4, 3, 2, 2 and 2 per cent.

61 to 70 entries, fourteen moneys—18, 15, 12, 10, 9, 7, 6, 5, 4, 3, 2, 2 and 2 per cent.

71 to 80 entries, sixteen moneys—16, 14, 11, 9, 8, 7, 6, 5, 4, 3, 3, 2, 2 and 2 per cent.

81 to 90 entries, eighteen moneys—15, 13, 10, 8, 8, 7, 6, 5, 4, 3, 3, 2, 2, 2 and 2 per cent.

91 to 100 entries, twenty moneys—14, 12, 9, 8, 7, 7, 6, 5, 4, 3, 3, 2, 2, 2 and 2 per cent.

101 to 110 entries, twenty-two moneys—13, 11, 9, 8, 7, 6, 5, 4, 3, 3, 2, 2, 2, 2 and 2 per cent.

111 to 120 entries, twenty-four moneys—12, 10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 3, 2, 2, 2, 2 and 2 per cent.

121 to 130 entries, twenty-six moneys—11, 10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 3, 2, 2, 2, 2 and 2 per cent.

131 to 140 entries, twenty-eight moneys—10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2 and 2 per cent.

141 to 150 entries, thirty moneys—10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

151 to 160 entries, thirty-two moneys—10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

161 to 170 entries, thirty-four moneys—10, 9, 8, 7, 6, 5, 4, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

171 to 180 entries, thirty-six moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

181 to 190 entries, thirty-eight moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

191 to 200 entries, forty moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

201 to 210 entries, forty-two moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

211 to 220 entries, forty-four moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

221 to 230 entries, forty-six moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

231 to 240 entries, forty-eight moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

241 to 250 entries, and over, fifty moneys—10, 9, 8, 7, 6, 5, 4, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 and 1 per cent.

Briefly summarizing the foregoing, it will be noted that two (2) places are created for each ten entries or fraction thereof up to two hundred and fifty.

COMMITTEE ON HANDICAPS.—It can be said in all confidence that the committee appointed to allot handicaps will ably and conscientiously perform its duties. It is in touch with the trap shooters of the present, and is thoroughly qualified to judge of their individual merits. It will doubtless give the best

of satisfaction, and meet the approval of contestants generally.

The Interstate Association fully appreciates the kindness and self-denial of the committee in consenting to assume the arduous task entrusted to it—one which demands not only unobvious judgment and consummate knowledge of the delicate work, but also a spirit not swayed by personal or geographical considerations, making merit the supreme test in its adjudications.

The committee is constituted as follows: Mr. J. S. Young, Chicago, Ill., chairman; Mr. E. S. Rogers, Cleveland, O.; Mr. T. H. Clay, Jr., Austerlitz, Ky.; Mr. James W. Bell, St. Louis, Mo.; Mr. Elmer E. Shaner, Pittsburgh, Pa.

With the utmost confidence it is predicted that this committee will not fall below the estimate that has been placed upon it. The committee will meet at Chicago, Ill., Saturday, June 18, but handicaps will not be announced until the next day.

REGISTERED TOURNAMENTS.—The scores made by contestants at single targets in the 16-yard events at this tournament will be included in the official averages of the year, as the tournament is registered.

Up to the time this program went to press there were 275 tournaments registered with the Interstate Association.

It is to the interest of all gun clubs to register their tournaments. It costs nothing to have a tournament registered. It gives a tournament importance, permanency in the authorized records, and the dignity which comes from good auspices. The scores made at a registered tournament become a part of the official averages of the year.

The season's average for amateurs will be computed on not less than 2,000 single targets shot during 1910 from the standard distance fixed by the Interstate Association (the distance at this time being 16 yards) and this only in registered tournaments.

This season's average for professionals will be computed on not less than 2,000 single targets shot during 1910 from the standard distance fixed by the Interstate Association (the distance at this time being 16 yards) and this only at the Southern Handicap, Grand American Handicap, Eastern Handicap, Western Handicap, Pacific Coast Handicap and Post Series Tournaments given by the Interstate Association. If a Post Series Tournament is not given, the season's average for professionals will then be computed on not less than 1,200 single targets shot at the handicap tournaments named.

For application blanks and further information concerning registered tournaments address Elmer E. Shaner, secretary-manager, the Interstate Association, 219 Coltart Square, Pittsburgh, Pa.

AMATEURS.—In case a contestant's amateur standing is questioned by a stockholder, or by a representative of a stockholder, to the Interstate Association, he will be required to sign the following form of certificate before he may take part in the competition as an amateur:

CERTIFICATE.

Date.....

Tournament given by the Interstate Association at Chicago, Ill., June 21 to 24, 1910.

Acting in accordance with a request made to me by Mr. Elmer E. Shaner, manager of the Interstate Association, and of this tournament, I do hereby state that I am not a manufacturer's representative as defined by said association in its special rule governing same; that no portion of my expenses in attending this tournament is paid or is to be paid by any manufacturer of guns, shells or powder, or by any of his agents; that none of the shells which I have been using for the past twelve months, nor of the shells which I am using and intend to use in this tournament, have been donated to me by any manufacturer of guns, shells or powder, or by any of his agents; that no manufacturer of guns, shells or powder, nor any of his agents, has paid me any sum of money for using his guns, shells or powder, or for any other purpose for trade reasons, for the past twelve months, and that by the above it is clearly understood that I have at all times during the past twelve months paid not less than regular wholesale market prices for all such goods used by me.

In testimony whereof I hereto affix my full name and place of residence.

Name.....

Residence.....

SPECIAL RULES.—A special rule of the Interstate Association provides as follows:

"That all paid representatives, whether paid in shells, guns, money or otherwise, and all those connected in any way with companies manufacturing guns, shot, shells, powder, targets and traps, shall be barred from participating in sweepstakes and purses at tournaments held under the auspices of, or given by, the Interstate Association, but are eligible to shoot for 'targets only' for the purpose of displaying their goods. The decision as to who such paid men are is left at all times to the Association's manager, whose decision shall be final."

Another special rule of the Interstate Association provides as follows:

"That not more than two (2) manufacturers' representatives be permitted to shoot in any one squad, provided the number of entries received at the tournament permits this arrangement."

The above rules, however, shall not apply in any Grand American Handicap Tournament.

Remember, if you take part in the tournament, you must abide by the rules and conditions as announced in this program. You are earnestly requested to read the program carefully, as several radical changes have been made from the usual manner of conducting tournaments, and contestants are required to conform. Ignorance of the rules is no excuse for any error or oversight relating to the competition. All contestants are expected to be on the grounds by 9 a. m. each day. Failing therein each contestant is responsible for his acts of negligence.

MONDAY, JUNE 20, PRACTICE DAY.—Four events of twenty single targets, and one event at ten double targets, entrance, \$2.00 per event, at 9 a. m., and four events of twenty single targets, and one event at ten double targets, entrance, \$2.00 per event, at 1 p. m. Rose system, 8-5-3-2. Sweepstakes, optional. Squads will not be divided into sections this day.

SPECIAL ANNOUNCEMENT.—The hours for shooting will be from 9 a. m. to 5:15 p. m. The competition will be stopped promptly at 5:15 p. m. each day, and any event or events unfinished at that time will carry over until the next day. See specific announcement elsewhere in this program as to special train to and from the shooting grounds.

FIRST DAY, JUNE 21, TUESDAY.—Events Nos. 1 and 2, 20 targets each, \$40.00 added in each event; entrance, \$2.00. Event No. 3, 10 double targets, \$40.00 added, entrance \$2.00. Event No. 4, 20 targets, \$40.00 added, entrance \$2.00. Event No. 5, same as No. 4. Open to amateurs only. Manufacturers' agents, paid representatives, etc., may shoot in the above events for "targets only."

Note—Entries for the Preliminary Handicap and penalty entries for the Grand American Handicap close this day at 5 p. m.

AVOID HANDICAP PENALTY.—Each contestant who makes application to enter the eleventh Grand American Handicap is required to specifically set forth his average. Any contestant failing to comply with this demand, as exacted by a ruling of the Interstate Association, or who materially falsifies his classification, will be allotted the back mark in the Grand American Handicap as a penalty. This applies to all contestants, amateurs and professionals.

PRELIMINARY HANDICAP.

SECOND DAY, JUNE 22, WEDNESDAY.—Open to Amateurs Only.—One hundred single targets, \$7 entrance, targets, in-

cluded, handicaps 16 to 23 yards, high guns, not class shooting; \$200 added to the purse. The handicaps contestants receive for the Grand American Handicap will govern in this event. The number of moneys into which the purse will be divided will be determined by the number of entries, as is fully explained elsewhere in this program. The amateur contestant who makes the highest score will receive a trophy, presented by the Interstate Association.

If you want to take part in the Preliminary Handicap you must make entry at the Cashier's office on the shooting grounds before 5 p. m., Tuesday, June 21. Penalty entries will not be accepted. An entry is not transferable, and entrance money cannot be withdrawn after entry has been made.

Manufacturers' agents, paid representatives, etc., may shoot in the above event for "targets only."

OFFICIAL RECORD.—An official record of the make of gun, make of shell and kind of powder used by each contestant in the Grand American Handicap will be taken by officials appointed by the management of the Interstate Association. Each contestant will be required to give this information the first time he is at the firing points in said event. And the statement then made as to make of gun, make of shell and kind of powder being used will be recorded as being used by said contestant in the whole event.

THE GRAND AMERICAN HANDICAP.

THIRD DAY, JUNE 23, THURSDAY.—Open to all.—One hundred targets, unknown angles, \$10 entrance, targets included; handicaps 16 to 23 yards, high guns; not class shooting.

\$500 Added to the Purse.—The number of moneys into which the purse will be divided will be determined by the number of entries, as is fully explained elsewhere in this program. In addition to first money, the winner will receive a trophy, presented by the Interstate Association.

Regular entries must be made on or before Saturday, June 11, and must be accompanied by \$5 forfeit. Penalty entries may be made after June 11, up to 5 p. m., Tuesday, June 21, by paying \$15 entrance—targets included. An entry is not transferable, and entrance money cannot be withdrawn after entry has been made.

Notice—All entries for the Grand American Handicap must be made on application blanks. A copy of which will be found in this program. Do not wait until the last moment to make your entry. Last year's Grand American Handicap would have been greater by several entries had some over deliberate applicants been permitted to enter after entries were closed. No exception was made in favor of anyone. The same rule is in force this year. If you do not make your entry in time it will not be accepted. Additional application blanks can be secured by addressing Elmer E. Shaner, Secretary-Manager, the Interstate Association, 219 Coltart Square, Pittsburgh, Pa.

AMATEUR CHAMPIONSHIP.

FOURTH DAY, JUNE 24, FRIDAY.—Open to Amateurs Only.—One hundred and sixty single and twenty double targets, unknown angles, \$20 entrance—targets included; 18 yards rise, high guns; not class shooting; \$200 added to the purse. The number of moneys into which the purse will be divided will be determined by the number of entries, as is fully explained elsewhere in this program. In addition to first money the winner will receive a trophy, presented by the Interstate Association. Contestants will be advanced two (2) yards when shooting at the double targets.

PROFESSIONAL CHAMPIONSHIP.

Open to Professionals Only.—One hundred and sixty single and twenty double targets, unknown angles, \$20 entrance—targets included; 18 yards rise, high guns; not class shooting; \$160 added to the purse. The number of moneys into which the purse will be divided will be determined by the number of entries, as is fully explained elsewhere in this program. In addition to first money the winner will receive a trophy, presented by the Interstate Association. Contestants will be advanced two (2) yards when shooting at the double targets.

ANNOUNCEMENT.—Shooting will commence at 9 a. m. sharp each day. The Interstate Association Trap Shooting rules, as revised in 1909, will govern all points not otherwise provided for. No guns larger than 12 gauge allowed. Weight of guns unlimited. Black powder barred. Targets will be thrown about 50 yards.

Price of targets (2 cents each) included in all entrances. The Interstate Association reserves the right to refuse any entry.

The standard bore of the gun is No. 12, and in the handicap events all contestants will be handicapped on that basis. Contestants using guns of smaller bore must stand on the mark allotted to them.

The Interstate Association reserves the right to select two (2) cartridges from each contestant (to test the same for proper loading), the selection to be made at any time when a contestant is at the firing point.

In case entries are so numerous that darkness or other cause prevents the finish of any events the same day they are commenced, the management reserve the authority to stop the shooting at any time it may deem it necessary. In this case, weather permitting, the shooting will begin, where left off, at 9 a. m. sharp the next day.

OF PARTICULAR INTEREST.—"Shooting Names" will not be used at this tournament.

There will be no practice shooting allowed before the regular scheduled events are shot each day, nor will there be any preliminary events shot.

Penalty entries for the Grand American Handicap close at the same time as do entries for the Preliminary Handicap, namely, Tuesday, June 21.

Entries for the second day's events (the Preliminary Handicap) and entries for the fourth day's events (the Amateur and Professional Championships) close at 5 p. m. the day before they are scheduled to be shot. All entries for these events must be made by that time, as penalty entries will not be accepted for them. Last year a number of shooters who neglected to make their entries each day at the proper time as a consequence found that they could not make them at all. No personal plea or any other plea served to change the situation. The same rules are in force this year, and shooters must live up to them or suffer the consequence.

A contestant who takes part in the tournament and the first day must make entry for all events called for by the program of that day. Entries will not be taken for less than the total number of events scheduled for the day. In case a contestant after making entry fails to take part in any event, or events, or his entrance will be forfeited for that particular event, or events, and the amounts so forfeited will be added to the purse the same as if he had contested. These rules are made necessary by the outlook for an exceptionally large entry list, and it will be impossible to keep this large tournament working smoothly unless the squads are kept intact.

Under the system in force at this tournament the greater part of the Compiler of Scores' work must be done at night, consequently, winners of money in any event cannot secure the amounts due them until the next day following that on which the competition takes place. This rule will be in force during the entire tournament, with the exception of the last day, when winners of money can secure the amounts due them within one hour after the last event has been completed.

Contestants who ask to have their cashier's slips or score cards countersigned, for the purpose of securing any bonus offered as an inducement to use certain goods, will be considered as manufacturers' agents and will so be classed at future Interstate Association tournaments.

STATUS OF AN AMATEUR.—Whenever a shooter's amateur standing is questioned in writing by a stockholder, or by a representative of a stockholder, of the Interstate Association, or whenever official exception is taken to anyone having signed the Interstate Association's amateur certificate, and is

May 14, 1910

THE SPORTSMEN'S REVIEW.

C. M. Powers was high amateur for the entire tournament and was the winner of the Columbus (Ga.) cup, the most magnificent trophy ever bestowed at a Southern Handicap.

Quite a pretty little ceremony marked the close of the fifth Southern Handicap when the trophies won by the fortunate contestants were formally presented to them.

Looking even jollier than ever, his face beaming with pleasure over the unparalleled success of the tournament, and his smiling features not even hinting the fact that he had not had over four hours' sleep a single night this week, Eimer E. Shaner, of Pittsburg, Pa., Secretary-Manager of the Interstate Association, opened the proceedings with a neat little speech, in which he expressed sincere gratification that the tournament had been such a pleasant success, and thanked the people of Columbus for their courtesy and hospitality.

In a happy little speech ringing with cordiality, Mr. Cargill presented the cup to C. M. Powers, of Decatur, Ill., who made the highest amateur record during the shoot, breaking 617 out of 640 targets.

Mr. Powers responded in a way that showed his appreciation of the gift and also of the spirit prompting it. He said that he had attended shoots all over the country, but never one had surpassed this one.

A. F. Hebard, president of the Interstate Association, voiced the association's appreciation of the very hospitable and cordial manner in which the people of Columbus had received them.

Mr. Young made one of the best talks of all. He declared without reservation that this had been one of the very best tournaments he had ever attended, and said he had been to them all over the country.

Surveying the legends on the back of the uniforms worn by a particularly jolly bunch of shooters, one would have gained the impression that they were from Birmingham.

Really, it looks like being a crack shot will get to be a required qualification to hold the office of treasurer of a savings bank in Columbus.

The handicap committee was selected from among the contestants who took part in the tournament, and was composed as follows: G. V. Dering, Columbus, Wis.; C. G. Westcott, Leesburg, Fla.; M. B. McKinnon, Brunswick, Ga.; R. H. Baugh, Birmingham, Ala., and George H. Waddell, Columbus, Ga.

John Philip Sousa and Mrs. Sousa were among the visitors of note. Mrs. Sousa takes a lively interest in trap shooting.

Charles B. Woodruff rendered valuable assistance to Secretary-Manager Shaner in keeping the records. Assisting them were three clerks, and the clerical work of the tournament—of which there was a great deal, by the way, and work of a very particular and exacting character—was carried along promptly and expeditiously.

What is said to be a world's record was broken on the afternoon of May 5. Standing at the 21-yard mark, H. D. Freeman, of Atlanta, a professional, broke 99 out of 100 targets.

"I never attended a shoot where the facilities were better," remarked John R. Taylor. "The grounds in Columbus are not too far from the hotel, and the arrangements here are admirable."

The Squier money-back system was used throughout the tournament, with the exception of the preliminary and Southern handicaps. The total purse amounted to \$765, of which amount \$492.80 was used to pay back the losses.

The preliminary handicap purse amounted to \$466. Following are the scores made by the winners and the several amounts won by them: C. M. Powers (96), \$74.55; J. R. Livingston (96), \$52.80; G. M. Collins (96), \$52.80; P. C. Townsend (96), \$52.80; V. Cate (95), \$32.60; C. C. Bates (95), \$32.60; J. P. Sousa (95), \$32.60; Ira Galbraith (93), \$18.65; W. T. Laslie (93), \$18.65; J. E. Crayton (93), \$18.65; Chas. Nichols (93), \$18.65; Ollie Williams (93), \$18.65; H. Howard (92), \$10.85; J. W. Gillespie (92), \$10.85; C. W. Tway (92), \$10.85; G. M. Collins (92), \$5.25; J. R. Livingston (92), \$5.25; J. A. Blunt (91), \$2.65; C. C. Bates (91), \$2.65; C. G. Westcott (91), \$2.65.

The Southern handicap purse amounted to \$743. Following are the scores made by the winners and the several amounts won by them: J. S. Young (96), \$133.75; W. T. Laslie (95), \$111.45; P. H. Littrell (94), \$76.75; J. A. Blunt (94), \$76.75; Ollie Williams (94), \$76.75; G. M. Collins (93), \$44.55; G. V. Dering (93), \$44.55; H. B. Crowell (93), \$44.55; Ira Galbraith (92), \$26.00; S. L. Dodds (92), \$26.00; D. A. Edwards (92), \$26.00; J. W. Gillespie (92), \$26.00; C. M. Powers (91), \$4.25; J. K. Warren (91), \$4.25; J. E. Crayton (91), \$4.25; J. B. Goodbar (91), \$4.25; R. R. Skinner (91), \$4.25; H. E. Edwards (91), \$4.25; J. W. Baker (91), \$4.25.

Table with 10 columns: Name, 1st day, 2d day, 3d day, Total. Lists names like H. Bellinger, G. Wadden, W. Haney, etc., with their scores.

NOTES. The total number of targets trapped during the tournament was 78,940.

Among the prominent men in attendance was A. F. Hebard, Mr. Hebard is president of the Interstate Association, which is organized solely and purely for the encouragement of trap shooting.

Surveying the legends on the back of the uniforms worn by a particularly jolly bunch of shooters, one would have gained the impression that they were from Birmingham.

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John Philip Sousa and Mrs. Sousa were among the visitors of note. Mrs. Sousa takes a lively interest in trap shooting.

Charles B. Woodruff rendered valuable assistance to Secretary-Manager Shaner in keeping the records. Assisting them were three clerks, and the clerical work of the tournament—of which there was a great deal, by the way, and work of a very particular and exacting character—was carried along promptly and expeditiously.

What is said to be a world's record was broken on the afternoon of May 5. Standing at the 21-yard mark, H. D. Freeman, of Atlanta, a professional, broke 99 out of 100 targets.

"I never attended a shoot where the facilities were better," remarked John R. Taylor. "The grounds in Columbus are not too far from the hotel, and the arrangements here are admirable."

The Squier money-back system was used throughout the tournament, with the exception of the preliminary and Southern handicaps. The total purse amounted to \$765, of which amount \$492.80 was used to pay back the losses.

The preliminary handicap purse amounted to \$466. Following are the scores made by the winners and the several amounts won by them: C. M. Powers (96), \$74.55; J. R. Livingston (96), \$52.80; G. M. Collins (96), \$52.80; P. C. Townsend (96), \$52.80; V. Cate (95), \$32.60; C. C. Bates (95), \$32.60; J. P. Sousa (95), \$32.60; Ira Galbraith (93), \$18.65; W. T. Laslie (93), \$18.65; J. E. Crayton (93), \$18.65; Chas. Nichols (93), \$18.65; Ollie Williams (93), \$18.65; H. Howard (92), \$10.85; J. W. Gillespie (92), \$10.85; C. W. Tway (92), \$10.85; G. M. Collins (92), \$5.25; J. R. Livingston (92), \$5.25; J. A. Blunt (91), \$2.65; C. C. Bates (91), \$2.65; C. G. Westcott (91), \$2.65.

The Southern handicap purse amounted to \$743. Following are the scores made by the winners and the several amounts won by them: J. S. Young (96), \$133.75; W. T. Laslie (95), \$111.45; P. H. Littrell (94), \$76.75; J. A. Blunt (94), \$76.75; Ollie Williams (94), \$76.75; G. M. Collins (93), \$44.55; G. V. Dering (93), \$44.55; H. B. Crowell (93), \$44.55; Ira Galbraith (92), \$26.00; S. L. Dodds (92), \$26.00; D. A. Edwards (92), \$26.00; J. W. Gillespie (92), \$26.00; C. M. Powers (91), \$4.25; J. K. Warren (91), \$4.25; J. E. Crayton (91), \$4.25; J. B. Goodbar (91), \$4.25; R. R. Skinner (91), \$4.25; H. E. Edwards (91), \$4.25; J. W. Baker (91), \$4.25.

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Beaver Crossing (Neb.) Gun Club.

Appended are the scores of the Beaver Crossing shoot. Secretary Evans said he wanted to give the best shoot in Nebraska, outside of the state shoot, and he certainly succeeded. Having been sick, I only went down the afternoon of the last day, and was amply paid for doing so, in meeting such noted shots as Wm. Crosby, of the American team who swept Europe, and who, had he got here in time to shoot the whole program, would have got high average, as he only missed six out of 300, an average of 98 per cent.

The scores:

Table with 4 columns: Name, 1st day, 2d day, Total. Lists names like M. Hensler, L. Gates, C. Linderman, etc., with their scores.

Cleveland (Ohio) Gun Club.

Appended are the scores made at our weekly club contest Saturday afternoon, May 7, at our shooting park, Stop 16-A, Mayfield Road.

Table with 4 columns: Name, Hep Bk, T1, Hep Bk, T1. Lists names like W. C. Ong, D. A. Green, W. H. Hager, etc., with their scores.

Table with 4 columns: Name, Hep Bk, T1, Hep Bk, T1. Lists names like C. B. Germer, T. D. Robert, C. Ducommun, etc., with their scores.

Cup won by C. B. Germer. The three silver loving cups presented by the Cleveland Gun Club for the month of April for the three best scores of the month were won as follows: Class A cup, J. R. Blakeslee; Class B cup, Frank Burns; Class C cup, R. C. Hopkins.

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regret, on account of a long siege of rheumatism, which has kept him away from his business for a month past.

Pete and Pat Cairns, of Elmo, are a jolly pair, who get lots of fun out of attending the shoots. Pete carried off a good share of the honors this time, winning the State Championship on 46, a good score for the day, and getting the gun in the doubles event. Pat got a good start on the championship, but said he would let Pete have it.

One of the most interesting sights in Riverside park, where the shoot was held, was the big collection of ducks, geese and other aquatic birds, both foreign and domestic, owned by C. H. Beck, a member of the Hutchinson Club, who breeds them. The hundreds of sprigs and mallards that swam in the little lake and kept up their native cries while the shooters blazed away at the targets nearby, were a sight that set the duck hunter's instincts ablaze and made him wish he was out on the marsh. There were ducks of every variety, swans, geese and strange birds from foreign lands, and they were the object of much curiosity and interest to the sportsmen.

At an enthusiastic meeting of the Kansas State Sportsmen's Association, on Wednesday night in the Commercial Club's rooms, Hutchinson was voted the shoot for next year, without opposition. Thanks were voted to the Hutchinson Club for their efficient handling of this year's shoot, and these officers were elected: John Boehm, president; Ed E. Colson, vice-president; C. T. Rankin, secretary, and J. E. Cook, treasurer, the latter two being re-elected. Talks were made by Jim Head, "Fatty" Arnold, Bill Peck, George Mackie, Mr. Beck and the new president, John Boehm. Ex-Game Warden Dell Travis gave an interesting explanation of how the last legislature failed to make an appropriation for the protection of game in the state, and showed by correspondence that he had done everything possible to have the appropriation made, and was in no way responsible for the condition the state now finds itself in. The sportsmen present were surprised to learn from Mr. Travis that the game warden who succeeded him is in favor of stocking the waters of the state with German carp, which are known to be a detriment to the breeding of game fish and are notorious as destroyers of feed in the lakes. From the remarks of those present the carp and the new system of looking after the game and fish in Kansas are not popular.

The Southern Handicap.

What was enthusiastically declared to be the greatest trap shooting event in the history of the South began May 3d, when the first gun was fired in the Fifth Southern Handicap Tournament, held in Columbus, May 3, 4 and 5.

Southern handicaps there have been before, and in such cities as Nashville, Richmond and Birmingham, but those in attendance said that the Columbus (Ga.) tournament was in a class all by itself. One hundred and thirty-five different contestants, representing the best talent in the United States, took part in the several events. Contestants were present from many states, and indeed every section of the country was represented with the exception of the Pacific Coast. Delegations from Georgia, Texas, Florida, South Carolina, Tennessee, Kentucky, Alabama, North Carolina, Illinois and other states were on hand, and the hotel registers had a prosperous look. The visitors declared that the grounds of the Columbus Gun Club are ideal, and this, with the big attendance and the fine weather conditions, gave all the essentials of a successful tournament.

The preliminary practice began Monday afternoon, May 2, at 1 o'clock, and at that hour the grounds of the gun club, on the South commons, were a scene of animation. Every arrangement had been made for the tournament, traps having been installed, adjusted and tested, a grandstand having been erected, a pavilion for the shooters having been provided, and tents having been raised for the sale of refreshments, storage of ammunition and other purposes.

Many members of the Columbus Gun Club were on hand to do the honors of the occasion and to extend every courtesy to the visitors. President Methvin, Secretary Beach, Treasurer Greer, Field Captain Waddell and Cashier Woodruff had their hands full. Nice dinners, lunches and other refreshments were sold on the grounds, this feature being in charge of a committee of ladies.

The preliminary practice scores were quite good, but not exactly record breaking. Among the amateurs, R. A. King was high with a score of 98 broken out of 80 singles and 10 doubles shot at. C. M. Powers was in second place with 96 and J. S. Young was third with 95.

Among the professionals, C. G. Spencer was high with 98. William Heer was in second place with 97 and W. R. Crosby and R. O. Heikes were third with 96.

PRACTICE DAY.

Table with columns 'Sh at Bk' and names of participants and their scores.

Table with columns 'Name' and 'Score' for various participants.

FIRST DAY.

With one hundred and twenty-two contestants actually participating, breaking the record of Southern Handicaps in this respect, and with weather conditions just right, the fifth Southern handicap tournament was an assured success.

Standing at the firing points, when Secretary-Manager Shaner at 9 o'clock formally opened this big event, were many of the best known trap shots in the country, and in fact all of the famous experts in America, with but a few exceptions, were present. All day long, scarcely without intermission, the crack, crack, crack of guns echoed across the south commons as squad after squad took their places at the firing points. The tournament was conducted smoothly and without a "bobbie," the rules being obeyed without question by the true blue sportsmen in attendance. While the shooting proceeded steadily the number of targets to be shot at was almost as long as an Alabama election ticket, which is about the limit in this mundane sphere, and so the last event was not concluded until 6:20. Mr. Winans did excellent work in charge of the trapping division.

Among the amateurs, C. M. Powers was high with 196 out of 200 shot at. R. A. King was in second place with 195, and Ira Galbraith was third with 192. The program consisted of 180 single targets and 10 double targets.

Among the professionals, W. H. Heer was high with 195, R. O. Heikes, H. D. Freeman and Guy Ward were in second place with 194, and C. G. Spencer was third with 193.

SECOND DAY.

When a shooter fires at 120 targets that fly in all sorts of unexpected directions and with dips, curves and twists that only the most practiced eye can anticipate, and breaks 119 out of the number, he is, in the language of the day, "shooting some." That's what J. S. Young, of Chicago, did in the regular events on the second day. The next statement that nobody else duplicated his record will not be particularly surprising. Mr. Young made perfect scores until the fifth event, when he let one target escape. This did not rattle him, for his score in the sixth event, at 10 double targets, was without a flaw. Some of the other especially good amateur records were made by C. M. Powers, who scored 116; J. W. Gillespie, 114; G. V. Dering, 113; W. T. Laslie, 112; V. Cate, 112; H. R. Howard, 111; Ira Galbraith, 111, and R. A. King, 111.

Standing at the 21-yard mark, C. M. Powers, of Decatur, Ill., won the Preliminary Handicap with a score of 97 out of 100 shot at. There were 116 entries for the event, which was shot under excellent weather conditions and in the presence of a deeply interested crowd of spectators.

J. R. Livingston, standing at the 20-yard mark, George M. Collins at the 19-yard mark, and P. C. Townsend at the 17-yard mark, were in second place with 96. John Philip Sousa and V. Cate, at the 18-yard mark, and C. C. Bates, at the 17-yard mark, were in third place with 95.

PRELIMINARY HANDICAP—May 4, 1910.

ONE HUNDRED TARGETS, HANDICAP.

Large table with columns 'Name', 'Yds', 'Bk' and scores for various participants.

THIRD DAY.

The tournament came to an end in a burst of glory. One hundred and twenty-eight entries were made for the Southern Handicap, and while the event was being shot, the magnificent work of the contestants was witnessed by hundreds of enthusiastic spectators, who went to the shooting grounds to see the sport and to show their interest in the affair by their presence. Columbus people turned out in force on the concluding afternoon, and the grounds presented an exceedingly animated scene.

The Interstate Association officers say there has never been anything like this tournament before in the history of the South. They are enthusiastic over the tournament, over Columbus, over the Columbus Gun Club and over Columbus people. Secretary-Manager Shaner was the happiest man in

town Thursday night, and as he tossed bouquet after bouquet at Columbus, he declared that he meant every word of it.

With such a multitude of interesting things to tell about, it seems difficult to make a beginning, but perhaps the records made by amateurs form a good thing to start with. In the regular events G. V. Dering was high with a score of 118 out of 120 shot at; C. M. Powers and J. S. Young were in second place with 117, and J. A. Goodbar was third with 116.

The Southern Handicap, the main event of the tournament, was won by Mr. J. S. Young, with a score of 96 out of 100 shot at from the 22-yard mark. W. T. Laslie was in second place with a score of 95 made from the 20-yard mark. P. H. Luttrell at the 19-yard mark, J. A. Blunt at the 18-yard mark, and Ollie Williams at the 18-yard mark, were third with 94.

SOUTHERN HANDICAP—May 5, 1910.

ONE HUNDRED TARGETS, HANDICAP.

Large table with columns 'Name', 'Yds', 'Bk' and scores for various participants.

Kansas State Shoot.

SPECIAL REPORT BY W. L. MOORE.

The Kansas State shoots are always good ones, and the twenty-first annual, held at Riverside Park, on the banks of the Arkansas, at Hutchinson, on May 3, 4 and 5, was no exception. An average of about fifty-five shooters for the three days took part in the program, which consisted of 10 20-target events, Jack Rabbit per cent system each day, with a special event at doubles on the first and second days and the state championship at 50 targets the last. The weather was cloudy and, for the season cold and disagreeable throughout, and on the last day a drenching rain and cold wind made the conditions most disagreeable. This together with the Southern handicap falling on the same dates helped to keep down the attendance. Hutchinson will be the place for holding next year's shoot and practically the same program will be given.

On the first day one-armed George Maxwell led all for high gun with 196 breaks; Mrs. Topperwein and Fred Bills second, tied with 195; Max Hensler third, 189; and Ed O'Brien fourth, 188. Fatty Arnold, high amateur, 191; Fred Gray second, 190; Harve Dixon third, 189, and Fremont Huston fourth, 187. Dixon won the special event at 30 doubles with 26 breaks.

On the second day Ed O'Brien got ahead of the bunch with only four lost; Bills second, 194; Maxwell third, 192; Mrs. Topperwein fourth, 190. Amateurs: Dixon first, 193; Arnold second, 192; Joe Appleman third, 191, and Bill Williams and Fremont Huston fourth, 188. P. K. Cairns and W. B. Wolff tied on 33 out of 40 doubles for the gun, and Cairns won the toss-up.

On the third and last day Mrs. Topperwein carried off high gun honors with 192; O'Brien and Bills second, 191; Hensler third, 189, and A. Killam fourth, 185. Amateurs: Arnold first, 186; Peck and Huston second, 185; Glover Yowell third, 183, and Dixon fourth, 182. Pete Cairns, of Elmo, won the state championship with 46 out of a possible 50, scoring 23 out of each string. M. Empson and Henry Hugg were close up with 45. Harve Dixon, of Missouri, scored 49 in this event.

For the three days' meet Bills was high professional with 580; Mrs. Topperwein second, with 577; O'Brien third, with 575, and George Maxwell fourth, with 569. Amateurs: Arnold first, 569; Dixon second, 564; Huston third, 560, and Peck fourth, 554. Fred Whitney cashiered the shoot in his only bang-up style. Jim Cook assisted in the office.

The trade: Mr. and Mrs. A. Topperwein, Ed O'Brien, Capt. Hardy, Geo. W. Maxwell, J. L. Head, H. E. Concannon, D. J. Holland, Art Killam, D. D. Gross, F. G. Bills, Chris Gottlieb, W. H. Aughtrey, J. W. Gillespie, Fred C. Whitney, Max Hensler, Geo. W. Lewis and Lou Reed.

Visiting shooters: E. W. Arnold, H. Hugg, Larned, Kan.; Harve Dixon, Oronogo, Mo.; Geo. K. Mackie, Scammon, Kan.; C. H. Seward, Hollis, Kan.; M. Empson, L. Snyder, Ray Phillips, Fred Caldwell, Concordia; Fremont Huston, Joe Appleman, Perry, Okla.; W. M. Peck, Sterling, Kan.; W. C. Williams, H. W. Goeller, Wichita, Kan.; Fred Gray, Leon, Kan.; P. K. Cairns, P. J. Cairns, Elmo, Kan.; H. H. McCoy, Medicine Lodge, Kan.; C. G. Yowell, Ed Solden, Marquette, Kan.; Wm. Munsterman, Antelope, Kan.; Steve Hoyne, Phil Hoyne, Mr. Griffith, Salina, Kan.; Frank Warneke, Springfield, Mo.; J. Moneravie, Arkansas City; F. Luther, Cimarron, Kan.; J. S. Jent, Winfield, Kan.; W. F. McKibben, Wm. Wolf, Macksville, Kan.; Mr. Hopper, Mr. Pettigo and D. W. Travis, Pratt, Kan.; H. E. Whitney, M. L. Holiday, Anthony, Kan.; B. E. and R. Metzger, Osawatie, Kan.; J. V. Kulin, J. Goodsheller, McPherson, Kan.; C. W. Neff, Keowa, Kan.; T. E. Biddeson, Goodland, Kan.; Harry Kirby, Greensburg, Kan.; J. F. Hughes, W. P. Bobbitt, Ed Jenkins, Wm. Goeller, G. I. Toewes, C. K. Hawley, Cullison, Kan.; H. L. Hubbard, W. B. Miller, Dodge City, Kan.; R. Potts, R. W. Buckle, C. K. Hawley, Stafford, Kan.; F. M. Arnold, Roselle, Kan.; Geo. Hart, J. Decker, Herington, Kan.

Following are the scores:

MONDAY, PRELIMINARY DAY.						
Sh at Bk		Sh at Bk		Total		
Geo. Maxwell.....	125 113	C. T. Rankin.....	125 102			
Ed O'Brien.....	125 111	Nathan Peck.....	125 99			
E. W. Arnold.....	125 110	A. H. Hardy.....	125 99			
Mrs. A. Topperwein	125 107	G. W. Lewis.....	125 98			
Dell Gross.....	125 106	J. F. Caldwell.....	125 98			
Max Hensler.....	125 103	Ed Colson.....	125 75			
1st day		2d day		3d day		Total
Sh at Bk		Sh at Bk		Sh at Bk		Sh at Bk
F. G. Bills.....	200 195	200 194	200 191	600 580		
Mrs. Topperwein.....	200 195	200 190	200 192	600 577		
E. O'Brien.....	200 188	200 196	200 191	600 575		
E. W. Arnold.....	200 191	200 192	200 186	600 569		
Geo. Maxwell.....	200 196	200 192	200 181	600 569		
H. Dixon.....	200 189	200 193	200 182	600 564		
Max Hensler.....	200 189	200 183	200 189	600 561		
F. Huston.....	200 187	200 188	200 185	600 560		
W. Peck.....	200 182	200 187	200 185	600 554		
A. Killam.....	200 184	200 184	200 185	600 553		
C. Yowell.....	200 186	200 179	200 183	600 548		
Joe Appleman.....	200 177	200 191	200 178	600 546		
Geo. Mackie.....	200 182	200 185	200 178	600 545		
Wm. Munsterman.....	200 184	200 184	200 173	600 541		
A. H. Hardy.....	200 183	200 188	200 169	600 540		
C. T. Rankin.....	200 184	200 180	200 174	600 538		
D. D. Gross.....	200 172	200 174	200 160	600 536		
C. Van Kuren.....	200 175	200 173	200 157	600 535		
D. Holland.....	200 187	200 180	200 168	600 535		
P. K. Cairns.....	200 182	200 176	200 176	600 534		
Geo. W. Lewis.....	200 179	200 177	200 184	600 530		
F. Warneke.....	200 180	200 178	200 172	600 529		
C. H. Seward.....	200 179	200 185	200 165	600 529		
F. Caldwell.....	200 180	200 180	200 168	600 528		
M. Empson.....	200 182	200 180	200 165	600 527		
H. McCoy.....	200 174	200 169	200 178	600 521		
B. Sherman.....	200 181	200 173	200 159	600 513		
Chris Gottlieb.....	200 181	200 171	200 156	600 508		
Ed Solden.....	80 77	200 178	200 173	480 428		
P. J. Cairns.....	200 173	200 185	80 67	480 425		
S. Hayne.....	200 174	200 181	80 68	480 423		
W. Wolff.....	80 72	200 190	140 128	420 400		
H. Hugg.....	200 171	200 175	60 51	460 397		
Fred Gray.....	200 190	200 185	.....	400 375		
F. Luther.....	200 154	200 170	60 49	460 373		
B. Metzger.....	.....	200 182	200 182	400 364		
W. C. Williams.....	200 182	200 181	.....	400 363		
H. E. Whitney.....	.....	200 180	200 178	400 358		
L. Snyder.....	200 177	200 176	.....	400 353		
J. S. Jent.....	200 164	200 184	.....	400 348		
T. E. Biddeson.....	.....	200 176	200 165	400 341		
Phil Hoyne.....	200 157	200 168	.....	400 325		
Goodsheller.....	.....	200 169	200 136	400 325		
T. Moneravie.....	200 166	100 81	80 65	380 312		
J. Kubin.....	.....	200 158	200 154	400 312		
C. W. Neff.....	.....	200 162	80 54	280 216		
H. Goeller.....	60 50	200 138	.....	260 188		
Ed Jenkins.....	.....	200 140	80 46	280 186		
G. Tower.....	.....	200 140	60 40	260 180		
H. L. Hubbard.....	.....	200 177	.....	200 177		
C. K. Hanley.....	.....	200 173	.....	200 173		
Griffith.....	.....	.....	200 165	200 165		

W. L. McKibben.....	200 164	.....	.....	200 164
T. Hughes.....	200 164	.....	.....	200 164
W. Babbitt.....	160 121	60 40	.....	220 161
P. Hoyne.....	.....	.....	200 161	200 161
Roy Phillips.....	200 158	.....	.....	200 158
Ed Colson.....	80 62	60 51	60 45	200 158
W. Miller.....	200 153	.....	.....	200 153
Hart.....	.....	.....	200 148	200 148
W. Pettigo.....	140 118	.....	.....	140 118
F. M. Arnold.....	140 117	.....	.....	140 117
Hopper.....	80 65	60 47	.....	140 112
W. Goeller.....	200 175	40 29	.....	240 204
Ray Phillips.....	120 99	.....	.....	120 99
H. Kirby.....	120 98	.....	.....	120 98
D. W. Travis.....	120 97	.....	.....	120 97
Ray Potts.....	120 84	.....	.....	120 84
R. Buckle.....	120 77	.....	.....	120 77
S. O'Brien.....	.....	100 76	100 76	100 76
Beck.....	80 68	.....	.....	80 68
J. Decker.....	.....	80 66	80 66	80 66
H. Arnold.....	.....	60 47	60 47	60 47
Holiday.....	.....	40 34	40 34	40 34
C. Epley.....	20 12	.....	.....	20 12

High averages, Kansas State shoot:

Professionals—

F. G. Bills, 1st.....	195 194	191—580
Mrs. Topperwein, 2d.....	195 190	192—577
Ed O'Brien, 3d.....	188 196	191—575
Geo. Maxwell, 4th.....	196 192	181—569
Max Hensler, 5th.....	189 183	189—561

Amateurs—

Arnold, 1st.....	191 192	186—569
Dixon, 2d.....	189 193	182—564
Huston, 3d.....	187 188	185—560
Peck, 4th.....	182 187	185—554

Kansas State Championship, 50 targets, shot on Thursday, last day. The scores:

Dixon.....	24 25—49	Goodsheller.....	22 19—41
P. K. Cairns.....	23 23—46	Warneke.....	21 20—41



MR. E. W. ARNOLD, HIGH AMATEUR AVERAGE, KANSAS STATE SHOOT.

Empson.....	24 21—45	Johnson.....	20 21—41
Hugg.....	23 22—45	Phillips.....	22 18—40
C. G. Yowell.....	22 22—44	Hart.....	18 22—40
Wolf.....	24 20—44	Griffith.....	20 20—40
Van Kuren.....	20 24—44	Bob Sherman.....	24 15—39
Munsterman.....	23 21—44	S. Hoyne.....	21 18—39
E. W. Arnold.....	22 21—43	H. Goeller.....	18 21—39
Seward.....	22 21—43	McCoy.....	17 22—39
W. Peck.....	21 22—43	Colson.....	20 18—38
Solden.....	22 21—43	H. E. Whitney.....	17 20—37
Luther.....	20 23—43	Billy Allen.....	17 20—37
T. E. Biddeson.....	22 21—43	C. Rankin.....	21 15—36
Shamus O'Brien.....	22 21—43	F. Caldwell.....	17 19—36
Mackie.....	19 23—42	Beck.....	17 19—36
Metzger.....	20 22—42	Ed Jenkins.....	18 18—36
P. J. Cairns.....	23 19—42	P. Hoyne.....	19 16—35
Holiday.....	23 19—42	Decker.....	20 ..
C. L. Snyder.....	20 21—41		

NOTES OF THE SHOOT.

But wasn't that a nasty, cold rain? The targets and trapping were fine. "Fatty" Arnold kept up the high average habit. "Hubby" felt mighty proud of little Mrs. "Top." Hutchinson always makes good on the state shoot. Lou Reed kept the targets and traps in fine shape. W. F. McKibben, of Macksville, took part the first day. William Munsterman, of Antelope, put up a good race. Fremont Huston was one of the topnotchers each day. Glover Yowell worked up a good gait the last day in that choppy wind. Ed Jenkins, of Cullison, a well-known sportsman, took part in several events. Art Killam shot best the last day, when the conditions were much the hardest. Few states have a pair like Ed O'Brien and "Fatty" Arnold. They are the goods. Joe Kubin and J. Goodsheller, of McPherson, were in for most of the program. Steve and Phil Hoyne, of Salina, are a pair of good fellows, whom all like to meet. Denny Holland was way off from his usual fine average and couldn't get hooked up right. Concordia had quite a bunch in Messrs. L. Snyder, Fred Caldwell, Empson and Phillips. J. S. Jent was Winfield's representative. Mr. Jent was in evidence with good scores throughout. Fred Whitney took in and paid the boys the coin, and was the ever smiling, ready for a game Fred. Charley Rankin entertained some of the visiting shooters at dinner at his home on Tuesday night.

A squad of good "jumpers," Bill Peck, Fremont Huston, Fred Bills, Joe Appleman and Chris Gottlieb.

T. E. Biddeson, of Goodland, Kan., one of the old-timers of the state, is still able to break a straight.

F. Luther, of Cimarron, though a late acquisition to the tournament game, is a promising youngster.

"Hustling Jack" Gillespie managed to keep busy, making himself useful in the shoot and agreeable to the ladies.

Henry Hugg, of Larned, was a close competitor for the state championship. He lost out on the last five targets.

Geo. Mackie said if the state championship had been decided by a foot race he could have won it hands down.

Fred Gray, of Leon, Kan., though a comparatively new tournament shooter, put up the fine score of 190 Tuesday.

Chris Gottlieb was in something like old-time form the first day. Chris has many friends among the Kansas boys.

"Fatty" Arnold won the state championship in 1905, 1906 and 1909; Henry Anderson, in 1907; Charles Rankin, in 1908.

Capt. Hardy, the crack rifle and pistol man for his company, shot through the program and gave a good account of himself.

Uncle Jim Head was out to see his old-time Kansas friends, make himself agreeable and useful and deliver a few orations.

Harry Kirby, formerly of Cincinnati, now living at Greensburg, Kan., on his ranch, was up to see some of his old friends.

Harry Whitney, of Anthony, got in for the second and third days, but had trouble with his gun and did not get up to form.

Bill Peck came over in his buzz wagon and brought Mr. and Mrs. Topperwein. The mud was a fright, but it didn't teaze Bill.

On the second day Ed O'Brien fanned out 98 in each 100, and his pal and old "college chum," "Fatty" Arnold, 96 out of each 100.

Popular Dell Gross didn't break so awful many targets, but Dell is always a very welcome acquisition at the shoots in this territory.

Secretary M. L. Holaday, of Anthony, came for a few events and the state championship event Thursday and made a good showing.

Rarely are two such wonderful rifle and pistol shots as Capt. Hardy and Adolph Topperwein seen on the same grounds together.

H. W. Goeller, of Wichita, is a promising young shooter, who used to train with the Circleville, Ohio, boys back in the Buckeye State.

Mrs. Jim Cook and Mrs. Rob Sherman were other lady visitors who watched the shooting with interest, despite the unpleasant weather.

On the second day, Harve Dixon broke 99 out of the first 100, Geo. Maxwell 97 out of the last, and George Mackie 95 out of the first 100.

John Moneravie, of Arkansas City, is not a member of the "Indians" organization, but he is a descendant of the real thing and looks the part.

George Lewis was busy looking after his company's work in his new position. George put up the good score of 184 in the wind the last day.

Mrs. Charles Rankin, wife of the "hustling secretary" of the state association, braved the bad weather and was present on the ground every day.

Some high runs were made, among them being Fred Bills' 135, Mrs. Topperwein's 113, Ed O'Brien and George Maxwell's 100 and better each.

H. E. Concannon, the young trade man, whose headquarters are in Hutchinson, did much to help out with the shoot and make visiting shooters welcome.

Secretary H. H. McCoy, of the Medicine Lodge Club, was accompanied by Mrs. McCoy and their young son. Mac shot well for his first big tournament.

Joe Appleman is getting up a shoot, to be held at Perry, in September. He will tell the boys about it later. Joe turned out a fine score Wednesday—191.

The boys didn't kick very strong on the rain, as it meant dollars to them in benefit to the crops of Kansas, and then, they can shoot targets any old time.

Mrs. Topperwein's fine shooting was remarkable. It would have been so under any conditions, and was much more so with the fast targets and high wind.

Gentlemanly Max Hensler put up a good race the first and last days. Max was very much interested in getting a good snapshot—with his camera—at the ducks.

W. H. Aughtrey, a very popular and gentlemanly trade hustler of Oklahoma, was getting acquainted and making new friends here. It is a pleasure to meet him.

Bill Williams was shooting under a handicap with a broken gun, but he negotiated 188 of 'em the second day. His cold was too bad to risk shooting the last day in the rain.

Big Fred Bills gave a fine performance with only 20 lost out of 600. Kansas is Fred's old stamping grounds. Some twenty-five years ago he was sheriff of Finney county.

Ed Colson, of the Midland hotel, which always helps out the shoot game in Hutchinson, is another enthusiastic member of the club, and found time to come out and shoot a few events.

One-armed George Maxwell put up his usual fine work throughout preliminary and two first regular days. The hard wind on the last day caused him to fall below his usual good average.

THE SPORTSMEN'S REVIEW.

M. M. Peck.....	95	37.45	37.40
C. H. Peck.....	95	37.45	37.40
W. Wetleaf.....	95	37.45	37.40
F. B. Hillis.....	95	37.45	37.40
A. Killam.....	95	37.45	37.40
W. P. Northcott.....	95	37.45	37.40
E. Anen.....	95	37.45	37.40
P. H. O'Brien.....	95	37.45	37.40
Geo. Kistler.....	94	37.45	6.00
I. B. Warren.....	94	37.45	6.00
P. J. Graham.....	94	37.45	6.00
E. P. Hoyer.....	94	37.50	6.00
F. Ellett.....	94	27.50	6.00
I. A. Prechtel.....	94	37.50	6.00
I. R. Taylor.....	94	37.50	6.00
H. G. Taylor.....	94	37.50	6.00
S. C. Davidson.....	94	37.50	6.00
L. Stockley.....	94	37.50	6.00
C. S. Magill.....	94	37.50	6.00

Money division in professional championship, 33 entries:

	Individual Scores	Ties
Spencer.....	190	\$157.00
Clark.....	190	125.00
Garrett.....	190	94.20
German.....	189	75.35
Lyon.....	189	62.80
C. A. Young.....	187	50.25
Ed. O'Brien.....	185	31.40
I. R. Taylor.....	185	31.40
F. Gilbert.....	185	31.40
W. Henderson.....	185	31.40
W. D. Stannard.....	185	31.40
Guy Ward.....	185	31.40
H. D. Freeman.....	185	31.40

Money in amateur championship:

46 entries.....	\$736.00
Added.....	200.00
Total.....	936.00

	Individual Scores	Ties
G. V. Dering.....	189	\$205.90
I. S. Day.....	188	168.50
Jay Graham.....	188	131.05
F. T. Stanton.....	184	102.95
Joe Barto.....	184	93.60
R. A. King.....	183	74.90
C. M. Powers.....	183	46.80
R. Thompson.....	180	46.80
B. T. Cole.....	180	37.45
I. S. Young.....	179	28.10
Geo. Volk.....	179	28.10
H. Dixon.....	179	28.10
C. L. Nickle.....	179	28.10

NOTES.

Mr. Shaner was always on the job. Several new records were piled up. Squad 17 broke 475 out of 500 Tuesday. Better weather could not have been expected. Art Killam was accompanied by Mrs. Killam. Fred Whitney had the cash ready for the boys. Ira Nowels, of Iowa, broke 90 in Thursday's race. Sam Rice, of Disco, Ill., was one of the money winners. Wonder if Riley Thompson has any more nerves than a fish? J. Mowell Hawkins makes himself popular with all he meets. Fred Fuller was not up to his usual good average at any time.

Mr. Edgar S. Hafer, of the Medford (Ore.) Club, was a visitor.

Jeff Blanks and C. G. Westcott look enough alike to be brothers.

There were 363 starters in the G. A. H. Last year 434 started.

E. Anen, one of Iowa's best shots, was one of the money winners.

Jim Day got \$22.80 for breaking 20 straight in the doubles Tuesday.

"Capt. Jack" Wulf, of Milwaukee, was one of the 94's Thursday.

Steady old T. Bill Crosby was near the head of the class every day.

F. G. Burnham, of Lowell, Ind., was one of those who made good.

W. B. Linell, one of Iowa's good shots, was in for the whole show.

The Taylor's, John R. and Harry, gave good account of themselves.

J. C. Ramsey, of Manito, Ill., was one of the 94 men Wednesday.

J. Maland, of Jewell, Ia., was one of the 95's in the Preliminary.

The Elliott brothers, of Pennsylvania, were two genial contestants.

W. F. Holtz, of McHenry, Ill., was one of the good shots present.

Charley North and Ed Winans are two boys who know their business.

Joe Barto, of the home club, was one of the lucky ones several times.

Bill Peck got better every day he shot—93, 94 and 95 were the figures.

Long, tall J. E. Jennings, one of Canada's best, put up good scores throughout.

John R. Taylor and Guy Ward finished with 98 each on Preliminary Day.

The aged Capt. A. W. Money, of New York, shot through the entire program.

A. R. Keller, of Macon, Ill., is one of the old timers it is a pleasure to meet.

Sheriff D. B. Stephens, of Deming, N. Mex., was here for the handicap.

B. F. Veach, of Verdon, Neb., got a piece of the money on Preliminary Day.

Harry Sherman, of Kansas City, finished with 90 in the big event Thursday.

That genial gentleman, Ed Banks, was greeting many friends, old and new.

A. M. Hatcher, "Old Hatch" they call him, is another a stranger likes to meet.

C. A. Galbraith, of Bay City, Mich., was among those who pulled down money.

Max Hensler's father, from Wisconsin, was visiting with him throughout the week.

Emil Hendrick, of Washington, Mo., was just outside the money with 93 Thursday.

Fully 95 per cent of the large entry list are readers of the SPORTSMEN'S REVIEW.

Walter Huff still sports his white hat. Walter is one who makes friends with all comers.

Houston, Tex., had a fine trio in Ben Schwartz, Forest McNeir and L. H. Attwell, Jr.

Nichols, Ia., was well represented by the Foley brothers, Billy Wetleaf and J. A. Croucup.

J. A. Prechtel, of Cleveland, got a good start with three twenty straights in the G. A. H.

A. C. Connor, of Springfield, Ill., is one of that state's jolly good sportsmen and good shots.

Riley Thompson will have money enough to buy several new plows after his big cash-in.

George Volk and J. A. Flick, two of Ohio's best, were among the high guns throughout.

S. A. Tucker, the old-time trade representative, was shaking hands with old-time acquaintances.

Charley McQuaid, one of St. Paul's best young shooters, was a contestant in the big events.

Hugh Fleming and F. D. Peltier, of Michigan, were among the boys who were in for a good time.

J. G. Mott, one of the young trade hustlers for his company, is located at Battle Creek, Mich.

A. Southard is a brother of Fred Southard, who recently won the Nebraska State Championship.

Chan Powers once more demonstrated that he is one of America's very foremost shotgun experts.

W. D. Blood, a hustling young trade demonstrator of Springfield, Mass., made a good showing.

One-armed George Maxwell was a source of wonder to the "spees." George landed in the 95's Thursday.

Bis husky Lester German shot a good clip throughout and was just one behind in the championship race.

H. E. Smith, winner of last year's Eastern, and J. H. Smith, of Ohio, represented the Smith family.

Luther Squier was not shooting up to form, but he was one of the well liked trade men at the big shoot.

Homer Clark has very recently taken unto himself a wife and she was very proud of Homer's fine shooting.

Capt. Andy Meaders, of Nashville, Tenn., a picturesque old sportsman, rarely misses a G. A. H. tournament.

Big Jim Skelly beat all of his hired men on preliminary day, running over 80 straight and finishing with 98 breaks.

Some of the real old timers seen on the grounds were Roll Organ, W. Fred Quimby and the Kleinman brothers.

Fred Ellett was not shooting as good as he usually does, but was one of the money winners in the G. A. H. event.

"Farmer" Le Compte was one of the quiet, well liked "hired men" present. Another was Fred Lenoir, once a sailor boy.

C. L. Nickle, of Marion, Ind., one of that state's good shots, is one of the jolly fellows the boys like to run up against.

Many of the shooters had their wives along and a goodly number of the ladies were out watching the shooting every day.

L. Holverson, of Pardeeville, Wis., ran 96 straight and 99 out of a possible 100, including Tuesday's and Wednesday's runs.

While Chris, Gottlieb did not "mix it" with the targets to any great extent, he was one of the best mixers on the ground.

Big Fred Bills had a pleasant smile on all the while and looked mighty "sporty." Fred has been shooting a great clip of late.

"Silent Bill" Heer was one of the top notchers the first two days. Bill was seeing that Ray Loring didn't get lost in Chicago.

The onliest only Tom Marshall knew about every one of the nearly 400 shooters, and had a cheery smile for each of them.

"Pop" Rolla Heikes reported that Horace had just gone through a serious operation but is now on the road to recovery.

Forest McNeir, of Houston, Tex., is one of that state's best shots and recently won high gun honors at a Lake Charles, La., shoot.

G. E. Burns, of Cleveland, one of the tie men of last year, visited the cashier's office on Preliminary Day with a score of 95.

Woolfolk Henderson put up a fine race in the "professional" championship, and nearly all of his 15 lost ones were among the doubles.

Ad R. Roll, formerly of Cincinnati, now located at Indianapolis, was in charge of his company's interests at the G. A. H.

Harry Hopkins, of Galion, one of Ohio's good shots, got in too late for Tuesday's events, but took part in the Preliminary and G. A. H.

The Ward family, "Pop" and Guy, of Tennessee, and Ben B. and Son, young J. A., were in the running on Preliminary Day.

Freeman's "pull" was a wonder to the spees. H. D. was doing some good execution with his gun as well as amusing the listeners.

Old Vet. Hank Borden, Max Hensler, Guy Ward and the others of their company, seemed to be at home with their new associates.

The crowd was much interested in One-armed George Maxwell's shooting; likewise J. A. Flick, the good 'un from the Buckeye State.

H. W. Van Nest, a popular and hustling young trade man of South Bend, Ind., was among those looking to his company's interests.

Ben Schwartz, of Houston, Tex., is a new trade man for his company in that section and if being a good fellow counts will be a success.

Lank Grubb said he made some money this time, B'gosh, and wouldn't have to depend on selling a load of hay to go to the next shoot.

"Prince Hal" McMurphy showed when he broke 99 out of 100 in the G. A. H. that he is one old timer who isn't a "dead one" yet.

Mr. Sylvester, Tom Davis, H. W. Van Nest and other hustlers for their company, were greeting old friends and making new ones.

On Tuesday Jim Day was the only amateur to break the ten pairs. Billy Stannard, Fred Gilbert and Jack Garrett did the same stunt.

George Mackie sat on the terrace and watched the other boys the last day and didn't miss a target. George shot out of luck right along.

The committee that fixed the handicaps was Jesse Young, of Chicago; E. S. Rogers, of Cleveland; J. W. Bell, of St. Louis and Mr. Shaner.

Marion Shoop, Frank Stroup and C. Floyd, of Novinger, Mo., got in for the two big events. Shoop and Stroup were among the cash winners.

Mr. L. R. Myers, a wide-awake young representative for his company, was ably assisted by Charley Young, H. D. Freeman, H. C. Hirsch and others.

Had not Charley Young lost out in the doubles he would have been among the "big smokes" in the all-star race. As it was he finished with 187.

I. B. Warren and C. B. Lathy, of Alton, were among those looking after their company's interests, and felt pretty good over Homer Clark's fine work.

The Graham boys, Jay, Tom, Ed and P. J., are certainly some "shooters" for one family. Jay was up among the big scores every day of the shoot.

A squad that was followed by the "spees" Tuesday: Billy Heer, Bandmaster John P. Sousa, E. S. Rogers of Cleveland, Mrs. Topperwein and C. M. Powers.

George Nicolai, of Kansas City, broke 180 on practice day and 92 in one of the handicap races. His brother, J. L. Nicolai, of Alliance, Neb., accompanied him.

No better "Indian" than Ed O'Brien was on the ground and no shooter makes more lasting friends. But didn't Ed look swell in that new suit and Panama hat.

George L. Lyon, one of the South's greatest shots, is one of the finest and jolliest young men in the shooting fraternity. To know George is to instantly admire his genial qualities.

Harve Dixon was among the 96's on G. A. H. day. Harve was about "all in" when he entered the amateur championship race Friday, and feeling as he did, shot remarkably well.

E. H. Houghton, of Winnipeg, had as much fun as any of them if he didn't break so many targets. Houghton was telling the boys about a big shoot to be given in his country soon.

Messrs. Stephenson, Kates and Mashek, members of Michigan's large body of sportsmen, were in for all the doings. Mr. Stephenson is a son of Senator Stephenson of that state.

Big Jim Skelly thought he'd have to raise his salary for going that 80 straight and beating Fred Gilbert, Les German, Jack Garrett, Art Killam and others of his boys in that event.

The three Pecks were undoubtedly a full bushel. They were Bill, of Sterling, Kan.; C. H., of Remington, Ind., and H. E., of Kenmare, Neb. They were all "right there" in the scores, too.

Tom Marshall announces the 1910 Indian Shoot at Spirit Lake, Ia., the town made famous by Fred Gilbert. The dates are August 15, 16, 17. The Squier money back system will be used.

A large number of former G. A. H. and Subsidiary handicap winners were present in the persons of R. O. Heikes, R. R. Barber, Dr. F. H. Bailey, Jeff Blanks, S. L. Dadds, C. M. Powers, J. E. Dickey and several others.

The trophies presented by Mr. Hebard to Charley Spencer, Guy Dering, Riley Thompson and W. J. Raup on behalf of the Interstate Association, were neat and appropriate emblems, such as the owners will be justly proud of.

Mr. A. F. Hebard and his able corps of shooters and assistants, Tom Marshall, Billy Heer, George Lyon, George Maxwell, Harry Taylor, "Pop" Heikes, Ed Graham and others, were wearing "the smile that won't come off."

Fred Gilbert has not been well of late and had to pull himself together to get here to shoot at all. Anyway, two professional championships in "suction" are honors enough, and Fred was only five behind the high score this year.

A Chicago paper represented Jack Garrett in a cartoon as "Chief Woodpecker," his Indian tribe designation. Jack surely can feel proud of his record for the week, 100 straight, the squad record and a tie for professional championship.

Murray Ballan felt pretty good over the way events fell out. He is a distinguished looking old chap and very popular with "his boys." Ed O'Brien, F. W. Hoyt, H. S. Welles, "Old Hutch," Russ Barber, Dick Clancy, Alex. Mermod and others.

J. Mowell Hawkins and Walter Huff received a large number of additional subscriptions to the fund for Hood Waters, a notice of which appeared in last week's SPORTSMEN'S REVIEW. The boys were all anxious to add their tribute to dear old Hood.

Some one of the boys who has been at the tournaments recently with Fred King asked, "Who is this King, anyway?" On being told that King was a student at one of the universities, he remarked, "Well, I'll bet he's three months behind with his lessons."

While the rivalry between the different ammunition, gun and powder companies was intensely keen, especially when there was to be a close finish, the best of feeling prevailed and the men were on the best of terms showing an absence of commercialism that sometimes is present at these tournaments.

As the squads were shot in sections on five different traps the scores, by events, are not in rotation, and it cannot be told where a man fell down in all cases. For instance, they show that contestants broke 18's and 19's in the last event when they may have finished their last 20 with a straight score and vice versa.

The traps are set in pits and the shooter can see the target as soon as it leaves them, which is an advantage over the high trap house. Some did not like the big shot catcher arrangement for a back-ground, while others thought it was better than shooting towards smokestacks and moving trains. The scores show what can be done over these grounds.

W. J. Raup, of Portage, Wis., the winner of the Preliminary Handicap, is a quiet young man, who wears glasses. He handles himself at the traps in an easy, graceful way and looks every inch of a shooter when "in action." After his phenomenal work in the Prelim, he broke 97 the next day in the G. A. H. His old father was present and was justly proud of Billy.

When little Mrs. Topperwein missed her last target and finished with 96 instead of 97, as she had hoped to do, "hubby" threw his arms around her and kissed her right in front of the assembled multitude. 96 was a fine score anyway, and Mrs. Topperwein could feel proud of the fact that she was the only lady contestant. She was always the center of attraction for the "spees."

Wisconsin and Michigan Trapshooters' Association.

The eleventh annual state shoot of the Wisconsin and Upper Peninsula of Michigan Trapshooters' Association proved to be one of the most successful ever held, both in attendance and weather conditions. J. S. Day was high gun the first day, with 192 out of a possible 200, among the amateurs; Capt. Jack second with 189, and C. P. Shumway was third, with 188. W. Henderson was high professional, scoring 193; W. D. Stannard was second, with 192, and M. E. Hensler was third, with 187.

G. V. Dering was high amateur the second day, breaking 149, and making a run of 147 (unfinished) out of a possible 150 targets in the regular events; J. S. Day was second, with 147, and Fuller was third, with 146. W. C. Crosby was high professional, with 149; W. D. Stannard was second, scoring 148, while Mitchell and Graham tied for third place, with 144 each.

The entry for the amateur championship 50-target event of the association territory broke all previous records, eighty shooters participating. F. J. Dreyfuss, last year's winner of the event, carried off the honors again, winning out in the shoot-off with H. Hammersmith, E. A. Thiemann and G. Mashek, all having tied, with 48 out of a possible 50. J. S. Day was high for the two days, with 339 out of a possible 350; F. G. Fuller was second, with 333, and C. P. Shumway was third, with 331.

The club is deeply indebted to Mr. Winans, who had charge of the traps, and Mr. Whitney, who had charge of the office, taking care in that capacity in his usual efficient manner.

The scores follow:

	1st day	2d day	Total
	Sh at Bk	Sh at Bk	Sh at Bk
*W. D. Stannard.....	200 192	150 148	350 340
J. S. Day.....	200 192	150 147	350 339
A. Fuller.....	200 187	150 146	350 333
J. V. Winters.....	200 189	150 144	350 333
C. Shumway.....	200 188	150 143	350 331
J. R. Graham.....	200 185	150 144	350 329
*C. C. Mitchell.....	200 185	150 144	350 329
H. Dixon.....	200 185	150 144	350 329
*M. E. Hensler.....	200 187	150 142	350 329
H. Hammersmith.....	200 187	150 140	350 327
F. W. McNeir.....	200 184	150 141	350 325
Capt. Jack.....	200 189	150 135	350 324
*A. W. Clancy.....	200 183	150 140	350 323
J. B. Barto.....	200 185	150 131	350 316
G. Mackie.....	200 188	150 127	350 315
E. Hoyer.....	200 182	150 133	350 315
W. H. Schultz.....	200 175	150 139	350 314
I. G. Johnson.....	200 185	150 129	350 314
E. A. Gers.....	200 178	150 136	350 314
R. S. St. John.....	200 179	150 135	350 314
W. E. Riley.....	200 181	150 132	350 313
F. T. Stanton.....	200 178	150 135	350 313
T. A. Nolan.....	200 176	150 135	350 311
A. Vance.....	200 174	150 136	350 310
L. E. Woessner.....	200 174	150 134	350 308
G. L. Deiter.....	200 177	150 129	350 306
*H. W. Vietmeyer.....	200 169	150 135	350 304
I. D. Pollard.....	200 166	150 138	350 304
V. Holserson.....	200 173	150 130	350 303
E. A. Thiemann.....	200 169	150 133	350 302
A. S. Cutler.....	200 169	150 132	350 301

From
Address
Date

MAKING A NATIONAL ANTHEM

The Songs That Have Come to the Front During War-Times, Their Inspiration and Their Adoption by Soldiers in the Field--Peculiar Circumstances Accounting for the Success of Each

By G. L. GORDON.

Of all the music that has been familiar to every American patriot, none has been better received than The Star Spangled Banner, Yankee Doodle, Hail Columbia, Marching Through Georgia, John Brown's Body, and a few others have in turn enjoyed national popularity, yet they are not sufficiently strong to remain in constant favor with the public.

America has always been quite popular, but it is not distinctly enough American to remain so—the music is that of God Save the King, the national anthem of England.

The poem by Samuel Francis Smith, written in 1832, has made the tune what it is. The music was already known to Smith, and being fond of God Save the King, he adapted the music to his own poem.

Every American believes that the Star Spangled Banner is our one patriotic anthem, yet it does not meet all the requirements of a conglomerate mass of people such as we are, and for this reason it will some day, perhaps, be laid upon the shelf, along with Yankee Doodle and the others.

We are a people made up of every known race upon the globe, and so long as the blood of our English forefathers remains in our veins, and we are in the majority, we can call ourselves Americans. But every foreigner who comes to this country brings foreign ideas and even though he become naturalized, still he will effect our society locally. Then we have the colored man, who also has great effect upon our society locally. The sum total of all these conglomerated classes makes what we call American. Sectionalism also abounds throughout the land; what one class wants, others do not need.

After the civil war, Oliver Wendell Holmes made some changes in the text of The Star Spangled Banner, to meet the conditions made by the war. This edition found its way into many of our school readers, but after a protest by the confederate soldiers, it was dropped altogether.

Not until some common foe to all who live within these borders threatens, and we're united against such oppression, will we be able to sing one sentiment. Then will arise a poet musician who will make for us the one great anthem that shall be to us what Marseillaise is to the Frenchman. It requires the circumstance to bring forth the man, not that we do not have them, for we do, but conditions must bring them forth.

YANKEE DOODLE.

The origin of this tune is involved in mystery, although there are those who claim that either England, Holland, Hungary, or Spain was its birthplace. It is like Topsy—it "just grewed." Yet we do know that the tune was introduced by the colonists about 1755. "Yankee" is thought to be a corruption of "Yenges" or "Yenkees," a name given by the Massachusetts Indians to the English colonists. The word is defined in old English dictionaries as meaning a tryster. It may not be unlike our modern meaning of dude. The English colonist, no doubt, interested the Indian, who, being unable to pronounce the word "English," coined a new word to suit his own meaning.

In 1713, or thereabout, the word was said to have been introduced into college slang phraseology from Jonathan Hastings, who was wont to use the word as a coined word in expressions like "a Yankee good trick" or "Yankee good elder," etc. This Hastings was a typical "hayseed," living near Cambridge, Mass., being well known to the Harvard students, they called him "Yankee Jonathan." From this they applied the expression, "Yankee Jonathan," to every character of this kind.

In 1760 Dr. Schuckburg called the attention of the officers of the motley continental forces to the fact that Yankee Doodle was a good piece of English martial music. It was intended only as a joke, but as the colonists took it good naturedly, it was not long before every continental band was playing the tune. The joke was a good one and our bands kept it up. Lord Percy's troops played and sang it in derision when they advanced to Lexington, but here the laugh was turned on them. Rubenstein used the melody with variations of his own composition at his last concert in this country. Paderewski attempted to write a fantasia on this theme, but gave it up. It will be seen that it appeals to the higher order of musicians, yet it lacks the elements of real greatness.

The original verses which were little better than "Mother Goose" rhymes, still cling to us, although many attempts to substitute something better have been made. We seldom hear the song now, yet we often hear the tune. It has that quiet down eastern characteristic that makes it dear to us, and while its jolly, rhythmical figures flow through our minds, we feel a little foolish, but not enough to want to disown it. It gives one a feeling not altogether unlike that of going before a clerk for a marriage license.

HAIL COLUMBIA.

Whenever an English or a French band wishes to pay homage to the United States on public occasions by playing our national anthem, they use Hail Columbia. Although this is the most threadbare and bombastic of all our national music, it comes nearer to being all our own than any other anthem that we claim. The music The President's March, was written by Johannes Brahms, a German music teacher who lived in Philadelphia.

It was J. Hopkinson who resurrected the old President's March, by writing the poem Hail Columbia (in 1789). The occasion of its writing was to secure a crowd for the actor and

singer, Gilbert Fox, who was playing in the theatre in Philadelphia and who had announced a benefit performance.

The President's March, being already familiar to everybody, the song took and Fox reaped a great harvest. The original music was very faulty harmonically and many changes have been made. Even now the music could be improved, but there is no occasion for it.

would become northern or southern, so popular was it with both sides. However, it became the southern war song, in spite of the fact that a northern version had been given the poem. Thus it was that a northern man all unconsciously, at the time, gave the south their war song.

It has remained a popular favorite since, I doubt not that its popularity in the south is

JOHN PHILIP SOUSA



The American March King, whose compositions have been popular during the past fifteen years.

DIXIE.

Will S. Hayes, who recently died at his home in Louisville, Ky., is said to be the author and composer of Dixie. Even though such a claim is based upon his being jailed for the offense, there is no doubt of the true authorship of the piece, as we have it now, belonging to Dan Emmett, of the old Bryant's Minstrel company.

Dan was already known as the composer of Old Dan Tucker. He was engaged not only as a performer, but to write "walk-arounds" for which he had a special knack.

Sunday, September 18th, was a dismal, rainy day, and having had a request from one of the Bryants the night before for a "walk-around" in time for rehearsal Monday, Dan Emmett was, likewise, considerably depressed.

A few years previous he had traveled through the South in the winter season as a circus drummer, and to those who had been through the sunny circuit the expression "I wish I was in Dixie!" was familiar, especially when the cold weather in the north made them shiver.

So it was with Dan this Sunday morning as he stood looking out the window, wishing he was in Dixie, when suddenly the idea took him. Seizing his fiddle he drew the bow lightly over the strings, and Dixie had its birth.

At the beginning of the civil war it was, for a time, hard to tell whether the true Dixie

even greater than America or The Star Spangled Banner.

JOHN BROWN'S SONG.

"If an even exchange is no robbery," while Dixie was from the pen of a northern man, John Brown's Song was of southern origin. The John Brown referred to in the song at the time it was written was a comical Scotchman of the Twelfth Massachusetts Infantry, but it seems to have been received differently and applied to John Brown of Ossawatimie, who swung at Harper's Ferry. The song spread like wildfire and became the great marching song of the north during the entire civil war. It was in vogue for a time during the Spanish-American war, but gave place to A Hot Time in The Old Town Tonight, which was enjoying a local run at the time, and which seemed more appropriate on account of the hot weather. Many attempts were made to popularize a better poem to the music, but like Yankee Doodle, Dixie and all the others it was faultless—the soldiers preferred the simple John Brown. The music came from a southern camp meeting camp book. The earliest record we have of the music dates back to 1856. The melody is attributed to William Steffe. The Battle Hymn of the Republic was written for this tune by Mrs. Howe, but the soldiers still preferred John Brown.

Mrs. Howe's poem was by far the best of all the poems written during the civil war.

THE STAR SPANGLED BANNER.

Behold the Flag of colors bright
That floats above the highest dome;
The tribute of a nation's love,
The signal of a nation's home.

'Tis not the stars in sky of blue,
Nor colored stripes of red and white;
'Tis liberty that makes so dear
This emblem of the right.

The foes without, the foes within,
Have tried to bring "Old Glory" down;
Brave men have died, but not in vain,
To add new stars unto her crown.

'Tis not the richness of our lands,
Nor islands in the distant sea;
'Tis liberty that makes so dear
This emblem of the free.

Let kingdoms rise in mighty power—
Against our Flag their strength oppose;
The sons of liberty will stand
To fight the villains from our shores.

'Tis not the strength of hired men
Who wear the uniform of blue;
'Tis liberty that makes so bold
The nation's soldier true.

Then rally 'round the colors bright,
Unfurl her stripes upon the breeze,
From every clime a welcome shout
Will echo far upon the seas.

'Tis liberty makes light the heart;
'Tis liberty that lifts the soul;
'Tis liberty that points above
To the great God of all.

In Frederick, Maryland, is the grave of Francis Scott Key, the author of The Star Spangled Banner. Over this grave floats the flag, which is renewed every memorial day. No greater tribute can be paid the memory of any patriot. The poem is an expression of the heart, inspired by the most peculiar circumstances on record.

Key was an unwilling spectator on board an English vessel in the attack of Admiral Cockburn's fleet upon Fort M'Henry. The war which was being waged between the United States and Great Britain in 1814 appeared to be running in favor of the latter. Francis Key, a young lawyer, had been dispatched to the British Admiral Cockburn to secure the release of Dr. Beanes, who was at that time held a captive on board one of the British vessels. It was a very inopportune time for Key's business, as the British admiral had planned an attack upon Fort M'Henry.

Vice Admiral Cochrane, under whom Dr. Beanes had been placed, agreed to release the gentleman, but could not do so until after the attack. Thus it was that Key and his party were held on board a British vessel during the night. Much to the surprise of the English, the foe stubbornly refused to capitulate. Imagine the feelings of Key and his party—eye witnesses to such an attack and unable to lift a hand in defense of their country. This was the situation, and as the attack lasted long into the night, it was impossible to tell whether those in the fort still held out. No wonder, then, that with the first dawn of morning Key asked if the flag was still there.

On September 21, 1814, this poem was printed in the Baltimore American. The tune, Anacron in Heaven, was, without doubt, known to Key, as many patriotic verses had been written to it before. It was announced in the Baltimore American that the poem was to be sung to this tune. There are those who claim that Key did not know the tune, but that Ferdinand Duranz adapted it to this tune. It may be that Duranz was one of the first to sing it, but there is little evidence that he was the first to adapt it to this tune. The third verse, in which Key anathematized the English, was dropped after the friendly relations during the Spanish-American war developed between us and our mother country. Another influence which helped the matter some was brought about by Oliver Wendell Holmes, who, in 1866, introduced stanzas referring to the outcome of the civil war. This Holmes version found its way into many school readers, with the peculiar result that at a school celebration in New Orleans in 1903 many old confederate veterans were astounded to hear themselves execrated by their own grand children, who sang this version at their opening exercises.

In 1861 several northern men offered a prize of \$600 cash for a national hymn that would inspire patriotism and military ardor. About 1,200 manuscripts were submitted, but from that great number none were accepted. They came from all over the world, and after a long time of hard work the committee came to the conclusion that to produce a national anthem was no easy task. No man can deliberately set down and write a national anthem that will be national. Such compositions come from the people, more than individuals. It is the great mass of humanity that decides upon any national affair. For a season a few people can hold power over the masses, and to-day in our modern rag-time music the larger music houses can popularize to a certain extent any tune, but the big hits are not premeditated, and never a national anthem.

Other songs that have played conspicuous parts in the history of our country are: Henry Clay Works—Marching Through Georgia; Geo. F. Root—Tramp, Tramp, Tramp, the Boys are Marching; and Just Before the Battle, Mother. James Ryder Randall—Maryland, adapted to the tune, Tannenbaum, by Jennie Clay.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

THE SPORTSMEN'S REVIEW.

M. M. Peck.....	95	37.45	37.40
C. H. Peck.....	95	37.45	37.40
W. Wetleaf.....	95	37.45	37.40
F. B. Hillis.....	95	37.45	37.40
A. Killam.....	95	37.45	37.40
W. P. Northcott.....	95	37.45	37.40
E. Auen.....	95	37.45	37.40
P. H. O'Brien.....	95	37.45	37.40
Geo. Kistler.....	94	37.45	6.00
I. B. Warren.....	94	37.45	6.00
P. J. Graham.....	94	37.45	6.00
E. P. Hoyer.....	94	37.45	6.00
F. Ellett.....	94	37.50	6.00
I. A. Prechtel.....	94	37.50	6.00
I. R. Taylor.....	94	37.50	6.00
H. G. Taylor.....	94	37.50	6.00
S. C. Davidson.....	94	37.50	6.00
L. Stockley.....	94	37.50	6.00
C. S. Magill.....	94	37.50	6.00

Money division in professional championship, 33 entries:

Individual Scores distribution.		Ties
Snencer.....	190	\$157.00
Clark.....	190	125.00
Garrett.....	190	94.20
German.....	189	75.25
Lyon.....	189	62.80
C. A. Young.....	187	50.25
Ed. O'Brien.....	185	31.40
E. R. Taylor.....	185	31.40
F. Gilbert.....	185	31.40
W. Henderson.....	185	31.40
W. D. Stannard.....	185	31.40
Guy Ward.....	185	31.40
H. D. Freeman.....	185	31.40

Money in amateur championship:

46 entries.....	\$736.00
Added.....	200.00
Total.....	936.00

Individual Scores distribution.		Ties
G. V. Dering.....	189	\$205.90
I. S. Day.....	188	168.50
Jay Graham.....	188	131.05
F. T. Stanton.....	184	102.95
Joe Barto.....	184	93.60
R. A. King.....	183	74.90
C. M. Powers.....	183	46.80
R. Thompson.....	180	46.80
B. T. Cole.....	180	37.45
J. S. Young.....	179	28.10
Geo. Volk.....	179	28.10
H. Dixon.....	179	28.10
C. L. Nickle.....	179	28.10

NOTES.

Mr. Shaner was always on the job. Several new records were piled up. Squad 17 broke 475 out of 500 Tuesday. Better weather could not have been expected. Art Killam was accompanied by Mrs. Killam. Fred Whitney had the cash ready for the boys. Ira Nowels, of Iowa, broke 90 in Thursday's race. Sam Rice, of Disco, Ill., was one of the money winners. Wonder if Riley Thompson has any more nerves than a fish? J. Mowell Hawkins makes himself popular with all he meets. Fred Fuller was not up to his usual good average at any time.

Mr. Edgar S. Hafer, of the Medford (Ore.) Club, was a visitor.

Jeff Blanks and C. G. Westcott look enough alike to be brothers.

There were 363 starters in the G. A. H. Last year 434 started.

E. Auen, one of Iowa's best shots, was one of the money winners.

Jim Day got \$22.80 for breaking 20 straight in the doubles Tuesday.

"Capt. Jack" Wulf, of Milwaukee, was one of the 94's Thursday.

Steady old T. Bill Crosby was near the head of the class every day.

F. G. Burnham, of Lowell, Ind., was one of those who made good.

W. B. Linell, one of Iowa's good shots, was in for the whole show.

The Taylor's, John R. and Harry, gave good account of themselves.

J. C. Ramsey, of Manito, Ill., was one of the 94 men Wednesday.

J. Maland, of Jewell, Ia., was one of the 95's in the Preliminary.

The Elliott brothers, of Pennsylvania, were two genial contestants.

W. F. Holtz, of McHenry, Ill., was one of the good shots present.

Charley North and Ed Winans are two boys who know their business.

Joe Barto, of the home club, was one of the lucky ones several times.

Bill Peck got better every day he shot—93, 94 and 95 were the figures.

Long, tall J. E. Jennings, one of Canada's best, put up good scores throughout.

John R. Taylor and Guy Ward finished with 98 each on Preliminary Day.

The aged Capt. A. W. Money, of New York, shot through the entire program.

A. R. Keller, of Macon, Ill., is one of the old timers it is a pleasure to meet.

Sheriff D. B. Stephens, of Deming, N. Mex., was here for the handicap.

B. F. Veach, of Verdon, Neb., got a piece of the money on Preliminary Day.

Harry Sherman, of Kansas City, finished with 90 in the big event Thursday.

That genial gentleman, Ed Banks, was greeting many friends, old and new.

A. M. Hatcher, "Old Hatch" they call him, is another a stranger likes to meet.

C. A. Galbraith, of Bay City, Mich., was among those who pulled down money.

Max Hensler's father, from Wisconsin, was visiting with him throughout the week.

Emil Hendrick, of Washington, Mo., was just outside the money with 93 Thursday.

Fully 95 per cent of the large entry list are readers of the SPORTSMEN'S REVIEW.

Walter Huff still sports his white hat. Walter is one who makes friends with all comers.

Houston, Tex., had a fine trio in Ben Schwartz, Forest McNeir and L. H. Attwell, Jr.

Nichols, Ia., was well represented by the Foley brothers, Billy Wetleaf and J. Croutcup.

J. A. Prechtel, of Cleveland, got a good start with three twenty straights in the G. A. H.

A. C. Connor, of Springfield, Ill., is one of that state's jolly good sportsmen and good shots.

Riley Thompson will have money enough to buy several new plows after his big cash-in.

George Volk and J. A. Flick, two of Ohio's best, were among the high guns throughout.

S. A. Tucker, the old-time trade representative, was shaking hands with old-time acquaintances.

Charley McQuaid, one of St. Paul's best young shooters, was a contestant in the big events.

Hugh Fleming and F. D. Peltier, of Michigan, were among the boys who were in for a good time.

J. G. Mott, one of the young trade hustlers for his company, is located at Battle Creek, Mich.

A. Southard is a brother of Fred Southard, who recently won the Nebraska State Championship.

Chan Powers once more demonstrated that he is one of America's very foremost shotgun experts.

W. D. Blood, a hustling young trade demonstrator of Springfield, Mass., made a good showing.

One-armed George Maxwell was a source of wonder to the "spees." George landed in the 95's Thursday.

Bis husky Lester German shot a good clip throughout and was just one behind in the championship race.

H. E. Smith, winner of last year's Eastern, and J. H. Smith, of Ohio, represented the Smith family.

Luther Squier was not shooting up to form, but he was one of the well liked trade men at the big shoot.

Homer Clark has very recently taken unto himself a wife and she was very proud of Homer's fine shooting.

Capt. Andy Meaders, of Nashville, Tenn., a picturesque old sportsman, rarely misses a G. A. H. tournament.

Big Jim Skelly beat all of his hired men on preliminary day, running over 80 straight and finishing with 98 breaks.

Some of the real old timers seen on the grounds were Roll Organ, W. Fred Quimby and the Kleinman brothers.

Fred Ellet was not shooting as good as he usually does, but was one of the money winners in the G. A. H. event.

"Farmer" Le Compte was one of the quiet, well liked "hired men" present. Another was Fred Lenoir, once a sailor boy.

C. L. Nickle, of Marion, Ind., one of that state's good shots, is one of the jolly fellows the boys like to run up against.

Many of the shooters had their wives along and a goodly number of the ladies were out watching the shooting every day.

L. Holverson, of Pardeeville, Wis., ran 96 straight and 99 out of a possible 100, including Tuesday's and Wednesday's runs.

While Chris, Gottlieb did not "mix it" with the targets to any great extent, he was one of the best mixers on the ground.

Big Fred Bills had a pleasant smile on all the while and looked mighty "sporty." Fred has been shooting a great clip of late.

"Silent Bill" Heer was one of the top notchers the first two days. Bill was seeing that Ray Loring didn't get lost in Chicago.

The onliest only Tom Marshall knew about every one of the nearly 400 shooters, and had a cheery smile for each of them.

"Pop" Rolla Heikes reported that Horace had just gone through a serious operation but is now on the road to recovery.

Forest McNeir, of Houston, Tex., is one of that state's best shots and recently won high gun honors at a Lake Charles, La., shoot.

G. E. Burns, of Cleveland, one of the tie men of last year, visited the cashier's office on Preliminary Day with a score of 95.

Woolfolk Henderson put up a fine race in the "professional" championship, and nearly all of his 15 lost ones were among the doubles.

Ad R. Roll, formerly of Cincinnati, now located at Indianapolis, was in charge of his company's interests at the G. A. H.

Harry Hopkins, of Galion, one of Ohio's good shots, got in too late for Tuesday's events, but took part in the Preliminary and G. A. H.

The Ward family, "Pop" and Guy, of Tennessee, and Ben B. and Son, young J. A., were in the running on Preliminary Day.

Freeman's "pull" was a wonder to the spes. H. D. was doing some good execution with his gun as well as amusing the listeners.

Old Veit, Hank Borden, Max Hensler, Guy Ward and the others of their company, seemed to be at home with their new associates.

The crowd was much interested in One-armed George Maxwell's shooting; likewise J. A. Flick, the good 'un from the Buckeye State.

H. W. Van Nest, a popular and hustling young trade man of South Bend, Ind., was among those looking to his company's interests.

Ben Schwartz, of Houston, Tex., is a new trade man for his company in that section and if being a good fellow counts will be a success.

Lank Grubb said he made some money this time, B'gosh, and wouldn't have to depend on selling a load of hay to go to the next shoot.

"Prince Hal" McMurchy showed when he broke 99 out of 100 in the G. A. H. that he is one old timer who isn't a "dead one" yet.

Mr. Sylvester, Tom Davis, H. W. Van Nest and other hustlers for their company, were greeting old friends and making new ones.

On Tuesday Jim Day was the only amateur to break the ten pairs. Billy Stannard, Fred Gilbert and Jack Garrett did the same stunt.

George Mackie sat on the terrace and watched the other boys the last day and didn't miss a target. George shot out of luck right along.

The committee that fixed the handicaps was Jesse Young, of Chicago; E. S. Rogers, of Cleveland; J. W. Bell, of St. Louis, and Mr. Shaner.

Marion Shoop, Frank Stroup and C. Floyd, of Novinger, Mo., got in for the two big events. Shoop and Stroup were among the cash winners.

Mr. L. R. Myers, a wide-awake young representative for his company, was ably assisted by Charley Young, H. D. Freeman, H. C. Hirsch and others.

Had not Charley Young lost out in the doubles he would have been among the "big smokes" in the all-star race. As it was he finished with 187.

J. B. Warren and C. B. Lathy, of Alton, were among those looking after their company's interests, and felt pretty good over Homer Clark's fine work.

The Graham boys, Jay, Tom, Ed and P. J., are certainly some "shooters" for one family. Jay was up among the big scores every day of the shoot.

A squad that was followed by the "spees" Tuesday: Billy Heer, Bandmaster John P. Sousa, E. S. Rogers of Cleveland, Mrs. Topperwein and C. M. Powers.

George Nicolai, of Kansas City, broke 180 on practice day and 99 in one of the handicap races. His brother, J. L. Nicolai, of Alliance, Neb., accompanied him.

No better "Indian" than Ed O'Brien was on the ground and no shooter makes more lasting friends. But didn't Ed look swell in that new suit and Panama hat.

George L. Lyon, one of the South's greatest shots, is one of the finest and tallest young men in the shooting fraternity. To know George is to instantly admire his genial qualities.

Harve Dixon was among the 96's on G. A. H. day. Harve was about "all in" when he entered the amateur championship race Friday, and, feeling as he did, shot remarkably well.

E. H. Houghton, of Winnipeg, had as much fun as any of them if he didn't break so many targets. Houghton was telling the boys about a big shoot to be given in his country soon.

Messrs. Stephenson, Kates and Mashek, members of Michigan's large body of sportsmen, were in for all the doings. Mr. Stephenson is a son of Senator Stephenson of that state.

Big Jim Skelly thought he'd have to raise his salary for going that 80 straight and beating Fred Gilbert, Les German, Jack Garrett, Art Killam and others of his boys in that event.

The three Pecks were undoubtedly a full bushel. They were Bill, of Sterling, Kan.; C. H., of Remington, Ind., and H. E., of Kenmare, Neb. They were all "right there" in the scores, too.

Tom Marshall announces the 1910 Indian Shoot at Spirit Lake, Ia., the town made famous by Fred Gilbert. The dates are August 15, 16, 17. The Squier money back system will be used.

A large number of former G. A. H. and Subsidiary handicap winners were present in the persons of R. O. Heikes, R. R. Barber, Dr. F. H. Bailey, Jeff Blanks, S. L. Dadds, C. M. Powers, J. E. Dickey and several others.

The trophies presented by Mr. Hebard to Charley Snencer, Guy Dering, Riley Thompson and W. J. Raup on behalf of the Interstate Association, were neat and appropriate emblems, such as the owners will be justly proud of.

Mr. A. F. Hebard and his able corps of shooters and assistants, Tom Marshall, Billy Heer, George Lyon, George Maxwell, Harry Taylor, "Pop" Heikes, Ed Graham and others, were wearing "the smile that won't come off."

Fred Gilbert has not been well of late and had to pull himself together to get here to shoot at all. Anyway, two professional championships in "suction" are honors enough, and Fred was only five behind the high score this year.

A Chicago paper represented Jack Garrett in a cartoon as "Chief Woodpecker," his Indian tribe designation. Jack surely can feel proud of his record for the week, 100 straight, the sound record and a tie for professional championship.

Murray Ballan felt pretty good over the way events fell out. He is a distinguished looking old chap and very popular with "his boys," Ed O'Brien, F. W. Hoyt, H. S. Welles, "Old Hutch," Russ Barber, Dick Clancy, Alex. Mermud and others.

J. Mowell Hawkins and Walter Huff received a large number of additional subscriptions to the fund for Hood Waters, a notice of which appeared in last week's SPORTSMEN'S REVIEW. The boys were all anxious to add their tribute to dear old Hood.

Some one of the boys who has been at the tournaments recently with Fred King asked, "Who is this King, anyway?" On being told that King was a student at one of the universities, he remarked, "Well, I'll bet he's three months behind with his lessons."

While the rivalry between the different ammunition, gun and powder companies was intensely keen, especially when there was to be a close finish, the best of feeling prevailed and the men were on the best of terms showing an absence of commercialism that sometimes is present at these tournaments.

As the squads were shot in sections on five different traps the scores, by events, are not in rotation, and it cannot be told where a man fell down in all cases. For instance, they show that contestants broke 18's and 19's in the last event when they may have finished their last 20 with a straight score and vice versa.

The traps are set in pits and the shooter can see the target as soon as it leaves them, which is an advantage over the high trap house. Some did not like the big shot catcher arrangement for a back-ground, while others thought it was better than shooting towards smokestacks and moving trains. The scores show what can be done over these grounds.

W. J. Raup, of Portage, Wis., the winner of the Preliminary Handicap, is a quiet young man, who wears glasses. He handles himself at the traps in an easy, graceful way and looks every inch of a shooter when "in action." After his phenomenal work in the Prelim, he broke 97 the next day in the G. A. H. His old father was present and was justly proud of Billy.

When little Mrs. Topperwein missed her last target and finished with 96 instead of 97, as she had hoped to do, "hubby" threw his arms around her and kissed her right in front of the assembled multitude. 96 was a fine score anyway, and Mrs. Topperwein could feel proud of the fact that she was the only lady contestant. She was always the center of attraction for the "spees."

Wisconsin and Michigan Trapshooters' Association.

The eleventh annual state shoot of the Wisconsin and Upper Peninsula of Michigan Trapshooters' Association proved to be one of the most successful ever held, both in attendance and weather conditions. J. S. Day was high gun the first day, with 192 out of a possible 200, among the amateurs; Capt. Jack second with 189, and C. P. Shumway was third, with 188. W. Henderson was high professional, scoring 193; W. D. Stannard was second, with 192, and M. E. Hensler was third, with 187.

G. V. Dering was high amateur the second day, breaking 149, and making a run of 147 (unfinished) out of a possible 150 targets in the regular events; J. S. Day was second, with 147, and Fuller was third, with 146. W. C. Crosby was high professional, with 149; W. D. Stannard was second, scoring 148, while Mitchell and Graham tied for third place, with 144 each.

The entry for the amateur championship 50-target event of the association territory broke all previous records, eighty shooters participating. F. J. Dreyfuss, last year's winner of the event, carried off the honors again, winning out in the shoot-off with H. Hammersmith, E. A. Thieman and G. Mashek, all having tied, with 48 out of a possible 50. J. S. Day was high for the two days, with 339 out of a possible 350; F. G. Fuller was second, with 333, and C. P. Shumway was third, with 331.

The club is deeply indebted to Mr. Winans, who had charge of the traps, and Mr. Whitney, who had charge of the office, taking care in that capacity in his usual efficient manner.

The scores follow:

	1st day		2d day		Total
	Sh at Bk	Sh at Bk	Sh at Bk	Sh at Bk	
*W. D. Stannard.....	200	192	150	148	350 340
J. S. Day.....	200	192	150	147	350 339
A. Fuller.....	200	187	150	146	350 333
J. V. Winters.....	200	189	150	144	350 333
C. Shumway.....	200	188	150	143	350 331
J. R. Graham.....	200	185	150	145	350 330
*C. C. Mitchell.....	200	185	150	144	350 329
H. Dixon.....	200	185	150	144	350 329
*M. E. Hensler.....	200	187	150	142	350 329
H. Hammersmith.....	200	187	150	140	350 327
F. W. McNeir.....	200	184	150	141	350 325
Capt. W. Jack.....	200	189	150	135	350 324
*A. W. Clancy.....	200	183	150	140	350 323
I. B. Barto.....	200	185	150	131	350 316
G. Mackie.....	200	188	150	127	350 315
E. Hoyer.....	200	182	150	133	350 315
W. H. Schultz.....	200	175	150	139	350 314
I. G. Johnson.....	200	185	150	129	350 314
E. A. Gers.....	200	178	150	136	350 314
R. S. St. John.....	200	179	150	135	350 314
W. E. Riley.....	200	181	150	132	350 313
F. T. Stanton.....	200	178	150	135	350 313
T. A. Nolan.....	200	176	150	135	350 311
A. Vance.....	200	174	150	134	350 308
L. E. Woessner.....	200	177	150	129	350 305
G. L. Deiter.....	200	169	150	135	350 304
*H. W. Viemeyer.....	200	166	150	138	350 304
J. D. Pollard.....	200	173	150	130	350 303
L. Halverson.....	200	169	150	133	350 302
E. A. Thieman.....	200	169	150	132	350 301
A. S. Cutler.....	200	169	150	132	350 301

THE SPORTSMEN'S REVIEW.

Table of sportsmen's names and scores, including H. D. Smart, J. H. Smith, H. Thwaite, H. Wehmhofer, F. Grovo, C. S. Magill, W. A. Davis, C. K. Borland, R. W. Clancy, F. D. Peltier, Ben Swartz, C. E. Walker, W. Fahnenkrog, C. J. Bour, W. L. Darlington, W. F. De Wolf, Jos. Scott, E. B. Shogren, W. Carskaden, C. Gottlieb, H. Johnson, F. D. Telling, A. C. Connor, H. M. Crevison, W. B. King, Jno. Nimetz, Frank Cory, E. G. Lemke, H. E. Sherman, E. R. Frazier, H. W. Fleming, C. E. Bosley, F. Moore, A. R. Roll, Jas. Armstrong, H. L. Dessert, C. H. Hunston, J. Moegerlein, C. E. Cook, J. H. Smiley, C. E. Binyon, M. R. McKinnon, F. J. Meyer, E. W. Hawley, W. B. Hibbard, D. Long Miller, G. B. Kleinman.

THIRD DAY.

THE GRAND AMERICAN HANDICAP. Riley Thompson, known as one of the best amateurs in the country, and especially the west, made the little town of Cainville, in northwestern Missouri famous, by winning the eleventh Grand American Handicap at targets on a score of 100 straight from the 19-yard mark. This was a world's record for this event at any distance. The day was perfect for high scores, not a breath of wind prevailed, and the slight haze that hung over the grounds did not prevent high scores from being rolled up. There were 363 starters, not quite so many as last year. Late in the afternoon when the many squads had gone up and down the line of the five traps it was found that Harvey McMurchy the deservedly old-time trade representative, on the 18 yard mark, had gone out with 99 out of 100. McMurchy broke his first 80 straight and lost one in the fifth event. No one had ever made a higher score than 99 on which Barber won at Indianapolis in 1905 and Harvey was looked on as a sure winner. But in the last squad and on peg 5 was a Missouri farmer, Riley Thompson, who had safely passed the three quarter post with four twenty straights. He was at this stage the only possible tie for McMurchy. The largest gallery of spectators that had been on the grounds was present. Soon Riley came up for the last round that would tell the story. The great crowd of shooters and spectators gathered around Trap No. 4 where Thompson was to finish. It was the last squad for that trap. With a large hunk of tobacco in his jaw lanky Riley calmly began to grind out his fateful last string. Could he go the limit? Many thought not, as the strain was terrific and so much depended on how he performed at this critical moment. He could break 20 and win or he could lose one and tie. The crowd held its breath and you could almost have heard a pin drop as Riley passed from one peg to another, making black smoke out of his targets. Nearer and nearer "thons" and now he is on his last four. Would he lose his nerve and miss one, as so many have done before at such times, not Riley Thompson. His last four were powdered into dust with clocklike regularity and when his last one had been scored "dead" a great shout went up, for a new high water mark record in Grand American tournaments had been smashed on a score of 100 straight from the 19 yard mark, by a man who was not only "right at the right time," but is nearly always "right"; Riley's friends rushed up with warm praises and some of the more enthusiastic picked him up and bore him in triumph into the club house. Riley was not even "feazed" at this, but with a grin acknowledged that he had done pretty well. For his good work he received first money amounting to \$373.90. Harvey McMurchy received second money \$336.50. Jay Graham and George Volk for breaking 98 each, \$250.40. Fred Bills, Billy Heer, E. W. Heath, L. K. Cushing, G. S. Lewis, H. S. Welles, W. J. Raup and W. F. Clarke, \$121.50 each on scores of 97. (The rest of the money winners will be found in a tabulated column.)

Table of sportsmen's names and scores, including R. Thompson, H. McMurchy, J. R. Graham, Geo. Volk, C. G. Westcott, F. G. Bills, W. H. Heer, H. S. Welles, W. J. Raup, E. W. Heath, W. F. Clark, L. K. Cushing, G. S. Lewis, H. H. Hoitz, Robt. Winters, F. W. McNeir, F. T. Stanton, C. E. Shaw, Jr., A. A. Vance, Samuel Rice, Mrs. Topperwein, C. M. Powers, C. G. Spencer, L. S. German, H. Dixon, J. A. Flick, J. S. Day, R. A. King, G. W. Maxwell, W. M. Wettleaf, J. W. Garrett, W. Huff, Art. Killam, T. A. Marshall, M. Kneussl, E. Auen, W. M. Peck, C. H. Peck, F. B. Hilles, P. H. O'Brien, F. A. Stroup.

Table of sportsmen's names and scores, including W. N. Wise, A. A. Winesburg, Jos. L. Humpfer, Ide Harris, W. P. Northcott, Fred Ellett, J. R. Taylor, H. G. Taylor, Homer Clarke, Alex. Mermod, L. Stockley, G. W. Ball, J. E. Wulf, C. H. Burt, C. H. Ramsey, S. C. Davidson, H. E. Peck, J. A. Ward, J. Moland, J. B. Warren, J. A. Prechtel, P. J. Graham, W. J. Carskaden, E. P. Hoyer, C. W. Kates, C. S. Magill, T. B. Nichols, J. T. Park, W. D. Blood, J. H. Cummings, W. R. Crosby, Fred Gilbert, J. R. Livingston, Ed. O'Brien, H. D. Freeman, W. Henderson.



JOHN W. GARRETT, WHO BROKE 100 STRAIGHT INCLUDING TEN PAIRS.—A WORLD'S RECORD.

Table of sportsmen's names and scores, including W. S. Hoon, B. T. Cole, L. Foley, F. Le Noir, E. S. Graham, Wm. F. Garrett, H. W. Cadwallader, C. G. Dockendorf, J. T. Skelly, Ed. Schendel, W. F. Workman, E. E. Young, C. R. Anderson, H. E. Rydson, A. P. Smith, J. A. Smith, C. L. Nickle, B. H. Black, E. Hendrick, Ray C. Loring, R. O. Heikes, R. R. Barber, H. J. Borden, M. C. Bolton, G. F. Fuller, C. N. Galbraith, G. J. Elliott, S. L. Dadds.

Table of sportsmen's names and scores, including B. G. Cooper, Drew Donaldson, H. E. Smith, E. Ericksen, A. E. Sibley, Jas. Scott, C. P. Zacher, A. Granger, B. S. Gaylord, J. A. Groves, Ed. Aughey, L. H. Atwell, Jr., Wm. Bredfeldt, J. A. Blunt, P. W. Caster, E. N. Gragg, A. H. Durston, J. M. Hawkins, Guy Ward, G. L. Yoons, R. H. Woodruff, C. A. Young, Henry Stade, H. Hammersmith, J. E. Dickey, J. G. Croutcup, Geo. Miller, J. H. Pumphrey, Wm. Webster, C. P. Shumway, F. P. Stannard, J. Sheldon, C. B. Willen, Bert Wing, H. Wehmhofer, M. A. Anthony, N. Munsy, C. McQuaid, H. W. Connise, C. E. Doolittle, E. Anderson, J. V. Burton, W. H. Besping, C. F. Gruhn, J. B. Kays, Lewis Kumpfer, Lee Moody, B. Lewis, Geo. Beattie, J. S. Young, G. V. Dering, T. E. Graham, H. C. Hirsch, W. D. Stannard, A. Southard, H. E. Sherman, D. E. Thomas, A. J. White, C. K. H. Byrnes, Clifton Dale, C. A. Stillwell, E. R. Starks, C. H. Watson, F. A. Hulshizer, D. Vorhees, E. H. Houghton, C. B. Le Compte, C. F. Schafer, Ira R. Nowles, A. M. McCrea, F. W. Hoyt, J. Armstrong, W. E. Phillips, Murray Ballou, Jas. Cory, T. R. Gilman, W. C. Gruhn, G. E. Hager, Jr., A. E. Kelly, Robt. R. Mair, A. J. Lawton, John Peterson, F. H. Bailey, A. C. Connor, F. Dvorak, C. B. Helm, A. R. Keller, J. S. Losce, Del. Miller, F. G. Burnham, Phil Bernhard, Fax Bartell, T. H. Kenchel, Geo. Nicolai, Henry Quade, H. D. Smart, E. O. White, P. C. Ward, F. Howard, M. Shoop, John Foley, J. K. Nolder, M. E. Hensler, H. W. Benson, A. M. Hatcher, S. W. Matson, D. O. Burnham, W. A. Davis, Bert Fultz, Frank Grubb, H. W. Lange, W. E. Riley, C. F. Stemmer, R. Simonetti, Carl Weise, Jr., W. F. Fahrenkrog, E. A. Lemke, G. W. Money, J. J. Blanks, J. E. Jennings, E. S. Rogers, R. W. Clancy, Geo. Roll, Ed. Banks, E. A. W. Everett, C. B. Lathy, J. O. Anderson, Everett Brown, Wm. C. Koester, W. E. Grubb, G. W. McKee, W. W. Flewelling, J. D. Elliott, Chas. Antoine, W. B. Linell, Jas. W. Bell, W. C. Boltman, H. Fleming, C. E. Orr, F. D. Peltier, Ben Schwartz, A. J. Anderson, Ben O. Bush, L. M. Cory, Wm. F. DeWolfe, G. M. Frank.

Table of sportsmen's names and scores, including Arch. Glover, Chas. Johnston, H. W. Lefingwe, C. W. May, C. E. Yohr, E. E. Binyon, C. H. Smith, J. B. Goodbar, C. J. Bour, W. L. Darlington, J. R. Bakeslee, J. H. Mowry, C. J. Meaders, J. W. Brook, Wm. F. Holtz, L. Holverson, L. M. Keller, P. M. Wicoocko, J. B. Ward, J. B. Eck, Geo. E. Martin, L. D. Sours, J. P. Ditto, Chas. H. Anderson, J. H. Anderson, J. S. Bousenne, Jas. Cory, Frank Cory, M. K. Mathison, M. K. Myrick, F. W. Myrick, G. E. Trebing, G. E. Warup, H. Warup, H. Anderson, C. H. Stephens, D. B. Liess, John Liess, J. S. Frank, J. S. Goodrich, C. E. Goodrich, G. Carlson, G. E. Matthews, John Nimetz, C. E. Bosley, W. O. King, H. Dessert, E. L. Grobe, Chris. Gottlieb, M. H. Johnson, M. J. Weber, H. Wolf, Geo. K. Mack, D. A. Hamung, G. M. Masheka, J. Rosevear, C. E. Walker, C. R. Seelig, Henry Brown, H. W. Vietmey, L. J. Sputer, Chas. Barrball, H. O. Sears, C. Floyd, C. G. Allen, W. S. Cutler, C. N. Humston, Frank Moore, C. F. Seelig, E. Harter, H. S. Lewis, C. M. Bowles, G. T. Stephens, W. E. Spence, H. M. Crevison, E. H. Tripp, J. W. Veatch, D. M. Carroll, C. R. Borland, F. Gentleman, E. B. Shogren, Geo. Kistler, J. Kammerma, A. H. Morgat, O. W. Crocke, J. Bredfeldt, Samuel Hoge, H. S. Hanson, A. E. Von W, F. W. Kuhim, W. B. King, G. E. Burns, Dr. C. E. Co, Frank Lee, F. Miller, Harry Hopkin, N. S. Berkli, J. G. Ballor, W. B. Hibbard, J. B. Barto, J. A. Stoops, Clayton Pola, Thos. Armst, J. A. Graper, F. D. Telling, F. G. Cloeg, J. H. Shrig, E. R. Fraz, Ad. R. Roll, J. M. Hug, F. H. Beng, J. Maegerle, J. O. Ashen, G. B. Klein, D. T. Miller, W. K. Has.

AMA The prog amateur ch doubles, eac Many of the G. A. F 33 professio field and a began, they along it w division Bi along exce in good or Tex. had twenty dou shoot Day up for his post with on the side with a st close call, target, wa he blew o 189. Jay and he, t he could Wisconsin was safe close seco Stanton o How f world, th made and

Table of scores for the fourth day of the Amateur and Professional Championship, listing names and their scores across various rounds.

FOURTH DAY.

AMATEUR AND PROFESSIONAL CHAMPIONSHIP.

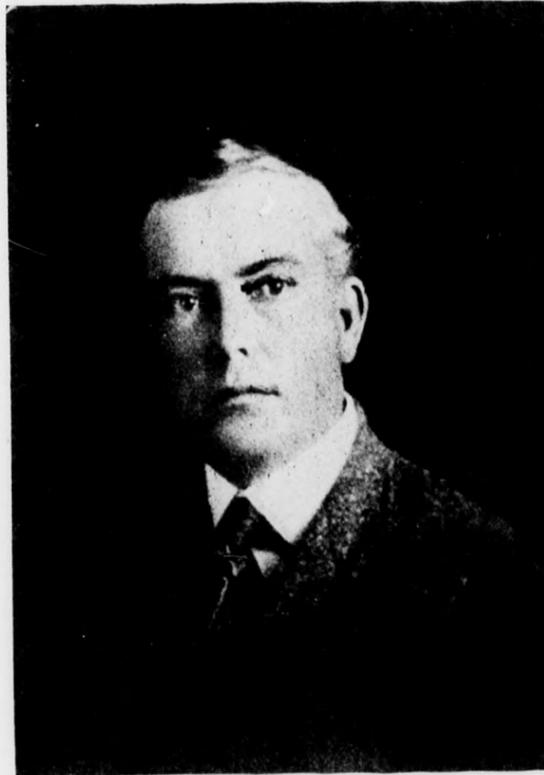
The program for getaway day was the professional and amateur championships at 200 targets, 40 of which were doubles, each class of shooters standing on the 18-yard mark. Many of the shooters had left for their homes after the G. A. H. main event of Thursday was finished, and only 33 professionals and 46 amateurs qualified.

How fared it with the "crowded heads" of the shooting world, the veterans of many such fields who for years have made and broken records. George Lyon, Lester German,

Mowell Hawkins, Charley Young, Jack Garrett, E. S. Graham and several others got good starts, but it was a long time before there was a possible chance to "dope" the winner, and as the twenties shown in the scores were not shot consecutively, they will not tell just how the battle was fought. Toward the end, however, it was seen that the title lay between three men, all among the top-notchers of the target game, Charley Spencer, Homer Clark, the young shooter, lately joined to the professional ranks, Spencer and Clark had gone out with 100 each, Garrett was nine down when he went up for the final pull, with a straight 20 he had the race won, but he stubbed his toe and let one fly to the earth and was in a tie with Spencer and Clark.

Garrett let his first get away, a bad start certainly. Clark was next to fall, his fifth going unscored and it looked easy money for Spencer. The "fans" were almost ready to give the yell when he had safely passed his nineteenth target. But, stay, a shooting match is never over till the last gun cracks and, great shot that he is, Charley heard "lost" from the referee when he had fired the twentieth round. Garrett and Clark had gone along without another stub and again they were a tie on 19.

No time was lost in getting them to the battle ground again for another contest of nerve and skill. Again Garrett was the first to lose, his eighth target sailing away, then Homer failed to catch his twelfth and Spencer again was on easy street. Would he give Garrett and Clark another



J. S. DAY.

ONE OF THE HIGH GUNS G. A. H.

chance? Not this time, for without a mishap he got to that last target that meant the glory and honor of professional championship of America. Again the shouts of congratulations from the onlookers, the warm handclasp from his friends, and little Alex, Mermod, (they call him the "Wasp" in Kansas City) picked Charley up and carried him up to the club house; a feat by the way that appeared almost as remarkable as Spencer's great finish. Lester German and George L. Lyon were just one behind with 189; Charley Young scored 187; Ed O'Brien, Fred Gilbert, Guy Ward, John R. Taylor, W. D. Stannard and H. D. Freeman 185 each.

The scores:

PROFESSIONAL CHAMPIONSHIP.

Table of scores for the Professional Championship, listing names and their scores across various rounds.

Tie for trophy—

Table showing tie for trophy scores for Targets, Spencer, Clark, and Garrett.

* Event three and eight are ten pair.

AMATEUR CHAMPIONSHIP.

Table of scores for the Amateur Championship, listing names and their scores across various rounds.

Money in preliminary handicap.

Table showing money in preliminary handicap, including scores distribution and individual scores for various participants.

Purses in Grand American with each contestant's share:

Table showing purse amounts for 316 regular entries, 47 penalty entries, and 20 forfeit entries.

Total \$ 373.90

Table showing scores distribution and individual scores for the Grand American event, listing names and their scores.

From
Address
Date

MAKING A NATIONAL ANTHEM

The Songs That Have Come to the Front During War-Times, Their Inspiration and Their Adoption by Soldiers in the Field--Peculiar Circumstances Accounting for the Success of Each

By G. L. GORDON.

Of all the music that has been familiar to every American patriot, none has been better received than The Star Spangled Banner, Yankee Doodle, Hail Columbia, Marching Through Georgia, John Brown's Body, and a few others have in turn enjoyed national popularity, yet they are not sufficiently strong to remain in constant favor with the public.

America has always been quite popular, but it is not distinctly enough American to remain so—the music is that of God Save the King, the national anthem of England.

The poem by Samuel Francis Smith, written in 1822, has made the tune what it is. The music was already known to Smith, and, being fond of God Save the King, he adapted the music to his own poem.

Every American believes that the Star Spangled Banner is our one patriotic anthem, yet it does not meet all the requirements of a conglomerate mass of people such as we are, and for this reason it will some day, perhaps, be laid upon the shelf, along with Yankee Doodle and the others.

We are a people made up of every known race upon the globe, and so long as the blood of our English forefathers remains in our veins, and we are in the majority, we can call ourselves Americans. But every foreigner who comes to this country brings foreign ideas and even though he become naturalized, still he will effect our society locally. Then we have the colored man, who also has great effect upon our society locally. The sum total of all these conglomerated classes makes what we call American. Sectionalism also abounds throughout the land; what one class wants, others do not need.

After the civil war, Oliver Wendell Holmes made some changes in the text of the Star Spangled Banner, to meet the conditions made by the war. This edition found its way into many of our school readers, but after a protest by the confederate soldiers, it was dropped altogether.

Not until some common foe to all who live within these borders threatens, and we're united against such oppression, will we be able to sing one sentiment. Then will arise a poet musician who will make for us the one great anthem that shall be to us what Marseillaise is to the Frenchman. It requires the circumstance to bring forth the man, not that we do not have them, for we do, but conditions must bring them forth.

YANKEE DOODLE.

The origin of this tune is involved in mystery, although there are those who claim that either England, Holland, Hungary, or Spain was its birthplace. It is like Topsy—it "just grewed." Yet we do know that the tune was introduced by the colonists about 1755. "Yankee" is thought to be a corruption of "Yankees" or "Yenkees," a name given by the Massachusetts Indians to the English colonists. The word is defined in old English dictionaries as meaning a tryster. It may not be unlike our modern meaning of dude. The English colonist, no doubt, interested the Indian, who, being unable to pronounce the word "English," coined a new word to suit his own meaning.

In 1713, or thereabout, the word was said to have been introduced into college slang phraseology from Jonathan Hastings, who was wont to use the word as a coined word in expressions like "a Yankee good trick" or "Yankee good cider," etc. This Hastings was a typical "haysseed," living near Cambridge, Mass., being well known to the Harvard students, they called him "Yankee Jonathan." From this they applied the expression, "Yankee Jonathan," to every character of this kind.

In 1760 Dr. Schuckburg called the attention of the officers of the motley continental forces to the fact that Yankee Doodle was a good piece of English martial music. It was intended only as a joke, but as the colonists took it good naturedly, it was not long before every continental band was playing the tune. The joke was a good one and our bands kept it up. Lord Percy's troops played and sang it in derision when they advanced to Lexington, but here the laugh was turned on them. Ribenstein used the melody with variations of his own composition at his last concert in this country. Paderewski attempted to write a fantasia on this theme, but gave it up. It will be seen that it appeals to the higher order of musicians, yet it lacks the elements of real greatness.

The original verses which were little better than "Mother Goose" rhymes, still cling to us, although many attempts to substitute something better have been made. We seldom hear the song now, yet we often hear the tune. It has that quiet down eastern characteristic that makes it dear to us, and while its jolly, rhythmical figures flow through our minds, we feel a little foolish, but not enough to want to disown it. It gives one a feeling not altogether unlike that of going before a clerk for a marriage license.

HAIL COLUMBIA.

Whenever an English or a French band wishes to pay homage to the United States on public occasions by playing our national anthem, they use Hail Columbia. Although this is the most threadbare and bombastic of all our national music, it comes nearer to being all our own than any other anthem that we claim. The music The President's March, was written by Johannes Roth, a German music teacher who lived in Philadelphia.

It was J. Hopkinson who resurrected the old President's March, by writing the poem Hail Columbia (in 1780). The occasion of its writing was to secure a crowd for the actor and

singer, Gilbert Fox, who was playing in the theatre in Philadelphia and who had announced a benefit performance.

The President's March, being already familiar to everybody, the song took and Fox reaped a great harvest. The original music was very faulty harmonically and many changes have been made. Even now the music could be improved, but there is no occasion for it.

would become northern or southern, so popular was it with both sides. However, it became the southern war song, in spite of the fact that a northern version had been given the poem. Thus it was that a northern man all unconsciously, at the time, gave the south their war song.

It has remained a popular favorite since, I doubt not that its popularity in the south is

JOHN PHILIP SOUSA



The American March King, whose compositions have been popular during the past fifteen years.

DIXIE.

Will S. Hayes, who recently died at his home in Louisville, Ky., is said to be the author and composer of Dixie. Even though such a claim is based upon his being jailed for the offense, there is no doubt of the true authorship of the piece, as we have it now, belonging to Dan Emmett, of the old Bryant's Minstrel company.

Dan was already known as the composer of Old Dan Tucker. He was engaged not only as a performer, but to write "walk-arounds" for which he had a special knack.

Sunday, September 18th, was a dismal, rainy day, and having had a request from one of the Bryants the night before for a "walk-around" in time for rehearsal Monday, Dan Emmett was, likewise, considerably depressed.

A few years previous he had traveled through the South in the winter season as a circus drummer, and to those who had been through the sunny circuit the expression "I wish I was in Dixie" was familiar, especially when the cold weather in the north made them shiver.

even greater than America or The Star Spangled Banner.

JOHN BROWN'S SONG.

"If an even exchange is no robbery," while Dixie was from the pen of a northern man, John Brown's Song was of southern origin. The John Brown referred to in the song at the time it was written was a comical Scotchman of the Twelfth Massachusetts Infantry, but it seems to have been received differently and applied to John Brown of Ossawatimie, who swung at Harper's Ferry. The song spread like wildfire and became the great marching song of the north during the entire civil war. It was in vogue for a time during the Spanish-American war, but gave place to A Hot Time in The Old Town Tonight, which was enjoying a local run at the time, and which seemed more appropriate on account of the hot weather. Many attempts were made to popularize a better poem to the music, but like Yankee Doodle, Dixie and all the others it was faultless—the soldiers preferred the simple John Brown. The music came from a southern camp meeting camp book. The earliest record we have of the music dates back to 1856. The melody is attributed to William Steffe. The Battle Hymn of the Republic was written for this tune by Mrs. Howe, but the soldiers still preferred John Brown.

Mrs. Howe's poem was by far the best of all the poems written during the civil war.

THE STAR SPANGLED BANNER.

Behold the Flag of colors bright
That floats above the highest dome;
The tribute of a nation's love,
The signal of a nation's home.

'Tis not the stars in sky of blue,
Nor colored stripes of red and white;
'Tis liberty that makes so dear
This emblem of the right.

The foes without, the foes within,
Have tried to bring "Old Glory" down;
Brave men have died, but not in vain,
To add new stars unto her crown.

'Tis not the richness of our lands,
Nor islands in the distant sea;
'Tis liberty that makes so dear
This emblem of the free.

Let kingdoms rise in mighty power—
Against our Flag their strength oppose;
The sons of liberty will stand
To fight the villains from our shores.

'Tis not the strength of hired men
Who wear the uniform of blue;
'Tis liberty that makes so bold
The nation's soldier true.

Then rally 'round the colors bright,
Unfold her stripes upon the breeze,
From every clime a welcome shout
Will echo far upon the seas.

'Tis liberty makes light the heart;
'Tis liberty that lifts the soul;
'Tis liberty that points above
To the great God of all.

In Frederick, Maryland, is the grave of Francis Scott Key, the author of The Star Spangled Banner. Over this grave floats the flag, which is renewed every memorial day. No greater tribute can be paid the memory of any patriot. The poem is an expression of the heart, inspired by the most peculiar circumstances on record.

Key was an unwilling spectator on board an English vessel in the attack of Admiral Cockburn's fleet upon Fort Mchenry. The war which was being waged between the United States and Great Britain in 1814 appeared to be running in favor of the latter. Francis Key, a young lawyer, had been dispatched to the British Admiral Cockburn to secure the release of Dr. Beanes, who was at that time held a captive on board one of the British vessels. It was a very inopportune time for Key's business, as the British admiral had planned an attack upon Fort Mchenry.

Vice Admiral Cochrane, under whom Dr. Beanes had been placed, agreed to release the gentleman, but could not do so until after the attack. Thus it was that Key and his party were held on board a British vessel during the night. Much to the surprise of the English, the foe stubbornly refused to capitulate. Imagine the feelings of Key and his party—witnesses to such an attack and unable to lift a hand in defense of their country. This was the situation, and as the attack lasted long into the night, it was impossible to tell whether those in the fort still held out. No wonder, then, that with the first dawn of morning Key asked if the flag was still there.

On September 21, 1814, this poem was printed in the Baltimore American. The tune, Anacron in Heaven, was, without doubt, known to Key, as many patriotic verses had been written to it before. It was announced in the Baltimore American that the poem was to be sung to this tune. There are those who claim that Key did not know the tune, but that Ferdinand Duranz adapted it to this tune. It may be that Duranz was one of the first to sing it, but there is little evidence that he was the first to adapt it to this tune. The third verse, in which Key anatomized the English, was dropped after the friendly relations during the Spanish-American war developed between us and our mother country. Another influence which helped the matter some was brought about by Oliver Wendell Holmes, who, in 1866, introduced stanzas referring to the outcome of the civil war. This Holmes version found its way into many school readers, with the peculiar result that at a school celebration in New Orleans in 1903 many old confederate veterans were astounded to hear themselves execrated by their own grand children, who sang this version at their opening exercises.

In 1861 several northern men offered a prize of \$600 cash for a national hymn that would inspire patriotism and military ardor. About 1,200 manuscripts were submitted, but from that great number none were accepted. They came from all over the world, and after a long time of hard work the committee came to the conclusion that to produce a national anthem was no easy task. No man can deliberately set down and write a national anthem that will be national. Such compositions come from the people, more than individuals. It is the great mass of humanity that decides upon any national affair. For a season a few people can hold power over the masses, and to-day in our modern rag-time music the larger music houses can popularize to a certain extent any tune, but the big hits are not premeditated, and never a national anthem.

Other songs that have played conspicuous parts in the history of our country are: Henry Clay Works—Marching Through Georgia; Geo. F. Root—Tramp, Tramp, Tramp, the Boys are Marching; and Just Before the Battle, Mother. James Ryder Randall—Maryland, adapted to the tune, Tannenbaum, by Jennie Clay.

SECOND DAY. PRELIMINARY HANDICAP.

As in many another Grand American Handicap the Preliminary was won by a young shooter and a "dark horse" in the person of William J. Raup, of Portage, Wis., on a score of 99 out of a possible 100, after a shoot off with C. E. Shaw, Jr., of Chicago, also a comparatively new shooter. Both men shot from the 16-yard mark. Both came up to the last trap with 79 out of 80. That fine shot, Chan Powers, had gone out with 98 and Raup and Shaw could lose one and tie him. But they both batted out their last 20 in good style and when all the other squads had finished and it was known that these two were the high guns, they were called up to No. 3 trap, directly in front of the club house, for the shoot off at 20 targets. Both had been loudly cheered by their friends and acquaintances when they got safely home after the last 20. To the crowd of shooters and spectators that gathered around for the finish that would decide the winner of the eleventh preliminary handicap, Mr. Shaner made a brief speech, as he always does under such circumstances requesting the onlookers to refrain from any kind of a demonstration till the last target was fired at. Both men started out apparently cool and were hitting their targets good with Raup centering his a little better than Shaw. Both passed the first peg safely. On Shaw's next peg he missed his first one; then he continued to score until his second on peg four. Raup was smashing them into dust with the precision of a machine and it was seen by this time that he was a sure winner. Shaw dropped



WM. J. RAUP, WINNER PRELIMINARY HANDICAP.

the 19th and Raup finished with a 20 straight and the crowd yelled for the 1910 Preliminary Champion. Raup was warmly congratulated for his good work as was Shaw. Such a score as 99 had not been made in the G. A. H. since R. R. Barber won at Indianapolis in 1905. Two men who were looked on as most likely winners were Chan Powers and Jim Day, who broke their first 60 straight from the 20 and 19-yard marks, respectively. Powers dropped two on his fourth time up, and then finished with a straight. As Raup and Shaw split first and second money Powers got third alone. Day dropped two targets at the fourth trap and one at the last and finished with 97, dividing fifth money with F. C. Burnham, who made the same score.

L. Grubb, J. A. Ward, William Wetleaf, B. F. Veach, A. Vance, J. A. Flick and P. H. O'Brien divided on 96. Harvey Dixon, Jesse Young, A. J. Lawton, P. C. Ward, G. E. Burns, J. Maland, A. Southard, C. K. Byrne, C. K. Doolittle, C. Burt, J. D. Elliott, F. Lee, W. E. Phillips, Huizinger, E. P. Hoyer and E. G. Young finished with 95 each.

Other money winners were: J. R. Graham, F. W. McNeir, R. Thompson, D. Donaldson, F. Dworak, J. E. Dickey, G. Miller, Bill Peck, J. Pumphrey, M. Shoop, Geo. Eck, J. Kammernan, A. A. Weinsberg, H. E. Peck, Thomas Armstrong Black, B. O. Bush, W. F. Clark, H. H. Holtz, W. P. Northcott, W. C. Koester, 94 each. Those falling below 94 got the practice.

The professionals who made top scores were Guy Ward, John R. Taylor and J. T. Skelly, who finished with 98 each. Ward and Taylor were on the 20 yard mark and Skelly on the 18 yard mark. Skelly broke straight in his first four events and lost two when up for the last twenty. Ward finished his last two events straight and Taylor, with 39 out of 40. W. R. Crosby and Fred Bills, on the 21 yard mark, which was the limit distance; R. O. Heikes, Homer Clark, C. A. Young and C. G. Dockendorf finished with 96, and Ed O'Brien, George Maxwell, H. J. Borden and Mrs. Topperwein finished with 95 each. The day was perfect for high scores, not a breath of wind interfering with the flight of the targets and this accounts for the many high finishes. The professionals were not eligible for the purse in the preliminary.

Table with 10 columns: Name, and 9 columns of scores. Includes names like W. J. Raup, C. E. Shaw, J. T. Skelly, etc.

Main table with 10 columns: Name, and 9 columns of scores. Includes names like C. Burt, H. Dixon, H. J. Borden, etc.

Table with 10 columns: Name, and 9 columns of scores. Includes names like J. R. Warren, E. W. Heath, F. T. Stanton, etc.



RILEY THOMPSON, WINNER GRAND AMERICAN HANDICAP.

Table with 10 columns: Name, and 9 columns of scores. Includes names like R. H. Syke, J. H. Anderson, D. T. Allen, etc.

July 2 1910

Clancy, A. M. Hatcher, C. E. Goodrich, Lewis, H. S. Welles, A. C. Sibley, Fred W. Hoyt, Ben Schwartz, Mrs. Topper-Warren, A. J. Norcum, F. W. Olin, A. Johnson, Homer Clark, H. E. Winans, Carl Lathy, F. R. Gilman, S. Rousseau, Watson.

The men who did the real drudgery at the G. A. H.:

Elmer E. Shaner; assistant manager, Pittsburg, Pa.; cashier, F. C. Whitbines, Iowa; compiler of scores, Bernard York, Pa.; assistant compiler of scores, Cincinnati, O.; clerks: C. S. Hitchcock, W. H. Hoffman, Pullman, Ill.; T. S. Glenn, Pa.; superintendents of traps: Chas. Eland, O.; H. E. Winans, East Alton, Ill.

1—Referee, Claude Stephens, Muncie, Ind.; Edward F. Bender, Muncie, Ind.; squad Thomas, Valpariso, Ind.

2—J. E. Lane, Worth, Ill.; scorer, H. G. Chicago, Ill.; squad hustler, W. Isherwood, Chicago, Ill.

3—Referee, Frank E. Pilz, Chicago, Ill.; Illman, Chicago, Ill.; squad hustler, Harold go, Ill.

4—Referee, Geo. Porter, Blue Island, Raymond Zacher, Chicago, Ill.; squad n. Harper, Chicago, Ill.

5—Referee, J. W. Farrell, Muncie, Ind.; ber Merkle, Chicago, Ill.; squad hustler, s, Chicago, Ill.

6—Referee, Chas. Rambo, Chicago, Ill.; rence McNulty, Chicago, Ill.; squad hust- niam, Chicago, Ill.

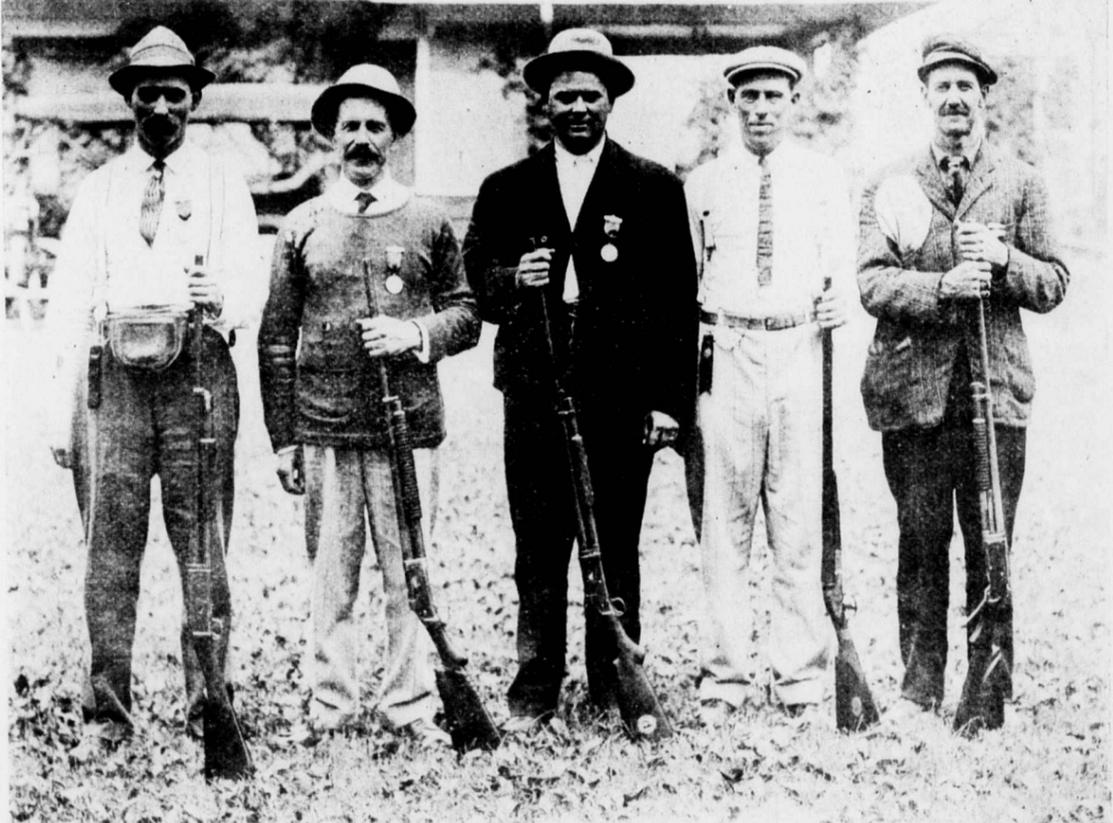
FIRST DAY

The first regular day of the eleventh Grand andian, found a greatly increased number of n were in for Monday's practice events; there l of 229 for the four 20-target events at singles ent at 10 pairs. The weather was fine for the with quite a strong breeze blowing back in the e, nevertheless the scores were good on the aver- me of them exceptionally so. John W. Garrett, nly professional of Colorado Springs, Colo., broke eord when he scored 100 straight, among them en pairs. Billy Heer and H. D. Freeman were essionals with 98 each; Fred Bills, Jno. R. Taylor Crosby, third professionals with 96, and Woolfolk Fred Gilbert and Geo. Lyon, fourth, with 95. of Capron, Ill., led the amateurs with 97, scoring ouble events. Chan. Powers, Jim Day and R. A. close up with 96; F. W. McNair, of Houston, with 95, and E. A. Auen, Fred Ellett, Jay Graham, sel and C. A. Galbraith, fourth, with 94 each. n 90 and better were Mrs. Topperwein, Walter Spencer, L. S. German, 94; W. B. Linell, J. S. rge Maxwell, William Wetleaf, H. Dixon, C. E. eorge Volk, 93; Fred Lenoir, Dr. F. H. Bailey, en, H. W. Cadwallader, Frank Fuller, E. S. hn R. Livingston and Bart Lewis, 92; F. A. Hul- Marshall, R. R. Barber, Ed O'Brien, A. E. Sib- Westcott, Homer Clark, H. C. Hirshy, J. M. l. Holverson, M. Shoop, E. N. Gragg, E. Ander- t and J. S. Frink, 91; S. L. Dodds, R. O. Heikes, len, A. Killam, Guy Ward, J. Foley, C. A. Young, L. Nickle, J. G. Croutcup, B. T. Cole, A. C. W. F. Workman, I. A. Smith, B. T. Cole, A. C. R. Blakesley, I. K. Nalder, W. N. Wise, A. H. d Joe Barto, 90.

Clancy	20	20	*	20	20
Hatcher	20	20	20	20	20-100
Goodrich	20	19	19	20	20-98
Welles	20	20	19	19	20-98
Sibley	19	20	19	20	19-97
Fred W. Hoyt	20	19	17	20	20-96
Ben Schwartz	20	18	20	19	19-96
Mrs. Topper-Warren	19	20	17	20	20-96
A. J. Norcum	19	20	18	19	20-96
F. W. Olin	18	20	18	20	18-96
A. Johnson	20	20	18	20	18-96
Homer Clark	19	19	17	20	20-95
H. E. Winans	17	20	20	19	19-95
Carl Lathy	19	19	19	19	19-95
F. R. Gilman	20	19	16	20	20-95
S. Rousseau	19	20	16	19	20-94
Watson	19	20	17	18	20-94
Joe Barto	19	19	17	20	19-94
W. F. Workman	19	19	16	20	20-94
I. A. Smith	20	18	17	20	19-94
B. T. Cole	20	18	17	19	20-94
A. C. Young	20	19	15	20	20-94
W. N. Wise	20	19	16	19	20-94
A. H. Dixon	20	19	16	19	20-94
W. B. Linell	20	19	15	20	20-94
J. S. German	20	19	14	19	20-93
W. F. Workman	19	18	17	19	19-93
I. A. Smith	19	18	16	20	20-92
B. T. Cole	18	17	18	20	20-92
A. C. Young	20	19	14	19	20-92
W. N. Wise	20	19	14	18	20-92
A. H. Dixon	17	19	16	20	20-92
W. B. Linell	20	18	16	20	18-92
J. S. German	18	18	18	20	19-92
W. F. Workman	20	18	15	19	20-92
I. A. Smith	19	18	16	20	20-92
B. T. Cole	19	18	17	19	19-91
A. C. Young	20	17	19	19	16-91
W. N. Wise	15	19	18	20	19-91
A. H. Dixon	18	20	15	18	20-91
W. B. Linell	19	20	14	18	20-91
J. S. German	20	19	12	20	20-91
W. F. Workman	20	17	15	20	19-91
I. A. Smith	20	17	12	20	19-91
B. T. Cole	20	17	12	20	19-91
A. C. Young	19	19	18	20	17-91
W. N. Wise	17	19	18	20	17-91
A. H. Dixon	17	19	18	20	17-91
W. B. Linell	17	20	17	18	18-90
J. S. German	19	19	14	19	19-90
W. F. Workman	19	18	15	18	19-90
I. A. Smith	19	18	14	19	19-90
B. T. Cole	18	19	17	19	17-90
A. C. Young	20	17	17	19	19-90
W. N. Wise	19	19	13	19	20-90
A. H. Dixon	18	16	20	19	17-90

W. F. Workman	20	16	14	20	20-90
Geo. J. Roll	19	19	13	20	19-90
Joe Barto	18	17	18	19	18-90
J. G. Croutcup	17	17	19	19	18-90
J. Foley	18	19	16	19	18-90
C. L. Nickle	18	19	17	17	19-90
J. A. Smith	18	19	13	20	20-90
B. T. Cole	17	20	15	19	19-90
A. C. Young	19	18	14	19	20-90
W. N. Wise	19	20	17	17	17-90
J. R. Blakesley	18	15	18	20	19-90
I. K. Nalder	18	20	13	19	20-90
L. J. Squier	20	18	16	18	18-90
C. A. Young	20	18	12	20	20-90
W. F. Clark	19	19	15	18	18-89
D. Donaldson	17	15	19	18	20-89
H. S. Welles	19	18	14	19	19-89
E. L. Grobe	19	17	17	18	18-89
H. G. Taylor	17	18	16	19	19-89
J. O. Anderson	20	17	13	19	20-89
F. Staton	19	17	15	19	19-89
H. W. Benson	18	19	16	19	17-89
A. R. Keller	19	18	14	20	18-89
Max E. Hensler	18	18	15	20	18-89
A. J. Lawton	15	20	15	19	20-89
R. Winters	18	19	16	18	18-89
W. M. Peck	19	19	14	17	20-89
W. F. Garrett	18	20	14	18	19-89
A. Southard	17	19	15	19	19-89
J. Maland	16	19	18	19	17-89
R. Thompson	19	18	15	18	18-88
E. H. Houghton	17	19	13	19	20-88
J. T. Skelly	18	18	15	19	18-88
J. J. Blanks	17	19	16	19	17-88
W. P. Northcott	19	20	13	17	19-88
W. Bredfeldt	18	16	17	19	18-88
L. H. Atwell, Jr.	19	17	15	20	17-88
C. A. Stillwell	19	17	15	18	19-88
Alex. Mermod	19	19	14	19	17-88
H. McMurry	18	19	15	17	19-88
C. H. Peck	14	19	17	20	18-88

J. T. Park	18	16	14	20	20-88
P. J. Graham	18	17	16	17	17-85
C. H. Ditto	16	18	14	19	18-85
C. B. Willey	15	18	14	19	18-84
H. O. Burnham	18	16	11	20	19-84
T. E. Graham	19	17	14	17	17-84
C. Dale	18	18	13	18	17-84
E. K. Crothers	18	15	16	17	18-84
L. Shockley	17	17	14	17	19-84
B. H. Black	20	18	11	18	17-84
T. B. Nichols	18	18	12	20	16-84
J. H. Bloumdt	19	18	7	20	20-84
N. Munsy	19	19	12	15	19-84
J. P. Sousa	17	16	11	19	20-83
G. Nichols	15	20	14	16	18-83
D. B. Stephens	16	17	16	16	18-83
A. M. Hatcher	18	15	11	20	19-83
F. W. Hoyt	19	18	12	19	15-83
W. Webster	20	17	10	17	19-83
A. Glover	16	15	17	16	19-83
P. A. Poland	18	17	10	20	18-83
Jno. Liess	17	16	17	15	18-83
J. E. Jennings	19	16	12	17	19-83
J. Kammerman	16	18	12	19	18-83
L. L. Grab	18	19	11	17	18-83
J. V. Burton	20	17	11	16	19-83
J. H. Anderson	16	18	12	18	18-82
A. W. Money	20	17	13	16	16-82
Ira Nowles	16	20	12	17	17-82
M. H. Johnson	17	18	12	17	18-82
W. A. Davis	17	15	16	17	17-82
F. Miller	17	15	16	18	16-82
S. Rice	16	18	13	19	16-82
H. Warup	16	15	16	18	17-82
J. A. Swoops	16	18	10	20	18-82
C. F. Schaffer	16	18	13	16	18-81
C. J. Elliott	17	17	11	19	17-81
E. O. White	18	17	11	18	17-81
F. A. Stroup	17	15	11	18	20-81
J. C. Ramsey	20	16	12	16	17-81
J. H. Ward	14	16	13	20	18-81



THE SQUAD THAT BROKE 100 STRAIGHT FROM TWENTY-YARD LINE. Left to Right—JOHN GRAHAM, JOHN W. GARRETT, H. D. FREEMAN, HARVE DIXON, FRED ELLETT.

H. A. Swanson	17	17	16	19	19-88
E. Hendrich	18	18	15	18	19-88
E. S. Rogers	16	19	18	18	16-87
Ed Banks	15	19	16	18	19-87
W. D. Blood	18	17	15	20	17-87
C. O. LeCompte	18	19	12	19	19-87
R. W. Clancy	20	19	17	18	15-87
Lee Moody	19	19	12	20	17-87
R. E. Loring	16	20	16	16	19-87
A. M. McCrea	17	19	12	19	20-87
R. H. Woodruff	19	19	14	17	18-87
E. A. W. Everett	19	18	14	17	19-87
H. E. Peck	17	19	17	15	19-87
G. K. Mackie	19	18	14	17	19-87
C. Floyd	20	18	11	20	18-87
C. K. H. Byrne	20	19	10	20	18-87
E. E. Young	19	18	15	17	18-87
J. M. Sperry	19	19	16	16	17-87
B. F. Veach	17	18	17	15	20-87
W. Bolton	19	16	16	17	19-87
Jas. Scott	16	20	15	18	18-87
C. J. Mowry	18	19	14	19	17-87
Geo. Miller	19	20	12	18	18-87
L. Foley	18	18	13	19	19-87
L. C. Bartlett	17	20	12	20	18-87
J. H. Humphrey	18	17	14	19	19-87
J. A. Prechtel	18	18	15	19	17-87
F. D. Peltier	17	16	17	19	18-87
Geo. Eck	17	19	14	18	19-87
F. A. Graper	18	16	18	19	16-87
H. E. Smith	17	17	15	19	19-87
P. M. Keller	19	17	13	18	19-86
W. Raup	19	17	13	18	19-86
P. C. Ward	17	18	14	18	19-86
J. E. Dickey	18	17	16	18	17-86
W. S. Cutler	17	19	12	20	18-86
C. R. Anderson	20	20	13	17	16-86
J. A. Flick	17	17	13	20	19-86
G. E. Burns	18	17	15	19	17-86
M. K. Mathewson	16	18	17	18	17-86
G. S. Lewis	18	17	14	18	18-85
M. Ballou	19	18	13	16	19-85
C. E. Goodrich	18	16	13	20	18-85
E. Aughey	19	19	12	18	17-85

B. B. Ward	17	12	15	19	18-81
Geo. Hager	17	15	14	17	18-81
Jno. Peterson	15	17	12	19	18-81
G. W. Ball	17	17	11	18	17-80
H. E. Sherman	18	17	10	17	18-80
J. H. Elliott	13	16	13	19	19-80
C. E. Cook	17	15	12	18	18-80
W. Fahrenkrog	18	17	12	17	16-80
C. E. Doolittle	17	16	10	17	20-80
E. G. Lempke	17	17	15	16	15-80
F. Gentleman	16	18	13	15	18-80
W. E. Spencer	19	17	13	14	17-80
J. H. Smiley	20	17	5	19	18-79
J. M. Veatch	15	17	13	17	17-79
McQuaid	18	15	10	19	17-79
C. H. Watson	17	19	8	18	17-79
B. Schwartz	17	14	14	18	16-79
B. O. Bush	18	17	12	15	16-78
C. B. Lathy	13	15	14	18	18-78
C. H. Anderson	19	15	12	15	17-78
W. L. Darlington	19	16	11	16	15-77
J. M. Wilcoxon	17	18	12	15	15-77
Del Miller	18	17	9	17	16-77
M. Anthony	11	19	13	16	18-77
W. Carskaden</					