# THE LAKEWOOD GOLF CLUB.

## A "VISITORS' LINKS" WHICH IS DESERVEDLY POPULAR AMONG PLAYERS OF THE METROPOLITAN DISTRICT.

Few golf courses are better known than that of the golf club of Lakewood. It is distinctly a visitors' links—this popular little golfing stretch among the Jersey pines—but while the throngs of winter guests are always welcome, the club relies for its financial support upon a comparatively stable membership drawn almost entirely from the set which has become identified with Lakewood's social life. And this life is to a large degree an outdoor one, so that in the doings of the winter season the golf club plays an important part. Enthusiastic in its love for the game and lavish in supporting it, this club has made Lakewood almost as popular as a golfing resort as are the more balmy links at the South. It has come to be the custom among many players near New-York to slip away to Lakewood

JOHN MILEY.
The popular "clerk of the course."

at the end of the week and spend a holiday or two on the links. To provide for such visitors the club has begun a series of Saturday handicaps, and their success thus far indicates a continuation of the feature throughout the winter.

It is not necessary to join the club in order to take part in these contests; membership in any club belonging to the United States Golf Association is sufficient, and so golfers hereabouts, whatever their local affiliations, have come to take almost a proprietary interest in the links. The course lies within convenient distance of the big hotels, and is splendidly adapted for winter play. The Lakewood soil is dry and porous, providing a speedy means of absorbing moisture, while the level nature of the country prevents either snow or rain accumulating in any one spot. In other seasons it has been singularly free from snow, and the game is continued, practically without interruption, throughout the winter. In the last big tournament, Thanksgiving week, when the links near this city were rendered unplayable from the storm, the Lakewood course was entirely free from snow, and even the brief flurries left no trace five minutes after the flakes had touched the ground.

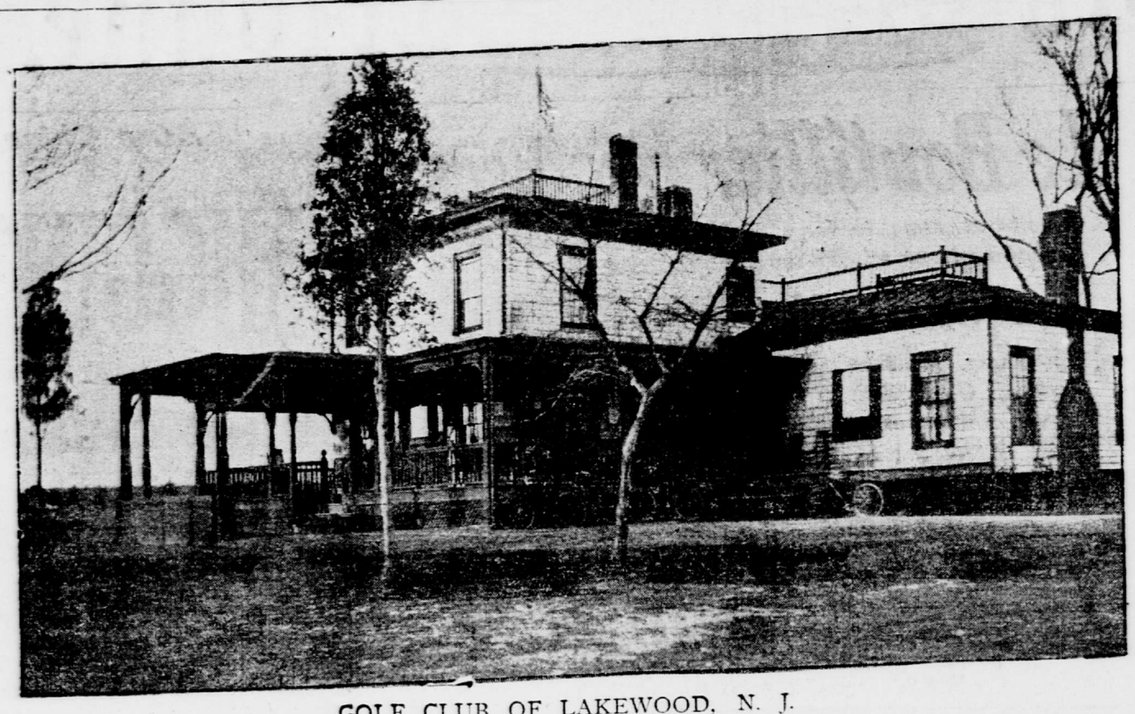
The soil is not overrich, but the turf is of excellent golfing quality, not at all inclined to rankness, and affording fair lies through the green. The links pleases the eye and at the same time spares one's wind—a rare and happy combination of the ornate

C. M. HAMILTON.
Twice winner of the Lakewood medal.

and utile. Fringed by shaded rows of pines, it presents as picturesque a view as any course in the country. The clubhouse is well appointed, and while not pretentious in any way, is commodious and substantial and eminently comfortable—a model country clubhouse.

The club has been fortunate in again securing "Willie" Norton as its professional for the winter, for no man understands New-Jersey turf better than he. In summer he has charge of the course at Deal Beach, and both are striking examples of his shrewdness in turf and seeding. The one at Lakewood, however, is not the same as that on which he started.

Those whose visits to Lakewood date back to 1895 remember a pretty nine hole course not far from the present one, where the club had its home. The old site was purchased two years ago by George J. Gould, who has used it to lay out his famous polo field for the guests of Georgian Court. But before the polo ponies scampered over it the ground was a popular golfing rendezvous for the players who make Lakewood their winter headquarters, and the golfers would doubtless still be in possession had it not been for a misunderstanding with the Forest Land Company, from which it was leased. This misunderstanding started with a rumor that the New-York baseball team, then captained by "Bill" Joyce, was to use a part of the club's land for a practice diamond. The fact that the golfers were not using the strip upon which the diamond was to be laid out gave credence to the rumor, and it was generally reported in Lakewood that the golfers and the baseball men were to practise side by side. Subsequent events showed that the club never considered for a moment the subletting of its land, but the rumors

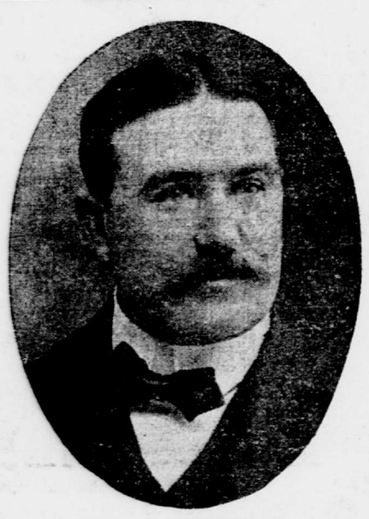


GOLF CLUB OF LAKEWOOD, N. J.

so incensed A. M. Bradshaw, its proprietor, that he caused the strip to be ploughed up from end to end. The club immediately brought suit, on the ground that the lease had thereby been terminated, and after a long fight was successful in establishing its claim.

This was in the spring of 1898. Even then it had long been apparent that the old nine hole course had been outgrown, and the club was only too glad of the opportunity to seek new quarters. Not far away was a desirable strip of eighty-eight acres, used by Nathan Straus as a model dairy farm. Negotiations were immediately opened for the property, and not long after a five year lease was signed, to continue until July 1, 1903. With ample space at their disposal the members were able to gratify their desire for a full eighteen hole circuit, and it is upon this extended course that so many of their big tournaments have taken place.

The story of these tournaments gives an interesting sidelight on the rivalry which has always existed between the two foremost American amateurs—Travis and Douglas. In the history of the contests, which dates back to 1895, Travis has won the low score prize six times and Douglas once. The latter, however, has four victories to his credit for the match play cup, though Travis's recent success a week ago places him on a par with the Nassau man in this respect. The tournaments have been held regularly each spring and fall since November, 1895, and the



"WILLIE" NORTON.
The Lakewood professional.

list of prize winners shown below furnishes a capital comparison between the golfing skill of those early days and that which obtains now.

| | Score medal. | First cup. | Runner up. |
|---|---|---|---|
| November, 1895.. | ——— | .....Lynch..... | Stoddart. |
| April, 1896..... | | .....Leeds..... | Sands. |
| November, 1896.. | Toler, 92..... | Toler..... | De Garmendia. |
| April, 1897..... | Tyng, 86..... | Tyng..... | Toler. |
| November, 1897.. | Whigham, 83... | Douglas... | Wright. |
| April, 1898..... | Travis, 81..... | Douglas... | Richardson. |
| November, 1898.. | Douglas, 83..... | *Travis.... | Douglas. |
| April, 1899..... | Travis, 171.... | Travis.... | Watson. |
| November, 1899.. | Travis, 82..... | Douglas... | Kimball. |
| April, 1900..... | Hamilton, 171.. | Watson.... | Hamilton. |
| November, 1900.. | Hamilton, 78... | Travis..... | Douglas. |
| April, 1901..... | Travis, 165..... | Douglas.... | Travis. |
| November, 1901.. | Travis, 85..... | Travis..... | McCawley. |

*Final postponed to spring tournament of 1899 on account of snow, and decided in qualifying round.

As the quality of play has steadily improved the records have as steadily gone down. At the beginning of the year the amateur record stood at 82. A month ago Jasper Lynch, the club's popular secretary, reduced this to 79, and in the recent open tournament Walter J. Travis made the phenomenally low score of 75. Although this was done at match play, the fact that the champion holed out at every green gave the weight of an orthodox medal card to the performance. It was during his contest with S. W. Cooke, of the Hillandale Golf Club, of Stamford, that the score was made. Here it is:

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Out | 5 | 4 | 4 | 5 | 5 | 4 | 4 | 5 | 3 | —39 |
| In | 3 | 4 | 4 | 5 | 4 | 3 | 4 | 4 | 5 | —36—75 |

To add to its weight it should be said that the course was about 160 yards longer than when Mr. Lynch recorded his 79, the added distance being distributed at the second, fifth, seventh and thirteenth holes. The measurements of the various holes that Travis played were in detail as follows:

| Holes— | 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. | 9. | Total. |
|---|---|---|---|---|---|---|---|---|---|---|
| Yards .. | 400 | 215 | 335 | 405 | 525 | 410 | 300 | 425 | 195 | —3,210 |
| Holes— | 10. | 11. | 12. | 13. | 14. | 15. | 16. | 17. | 18. | Total. |
| Yards .. | 185 | 240 | 215 | 284 | 310 | 355 | 330 | 325 | 400 | —2,644 |

It is significant of the position that Travis has reached among the golf players of the country that even the professionals themselves have been able to do no better than 76. That is the figure at which the professional record stands to-day, the joint holders of it being "Willie" Norton and Horace Rawlins.

A year ago the club was a prominent aspirant for the honor of holding the Metropolitan Associa-

JASPER LYNCH.
Secretary.

tion championship, and though defeated in its efforts by the Apawamis Club, of Rye, it is believed that a repetition of the application next spring will be successful. Lakewood is particularly well fitted for an early spring tournament, and as these contests are usually held in May, when few of the local links are in order, the Lakewood course is almost certain of recognition. The admirable way in which it has conducted its own big tournaments will prove undoubtedly a point in the club's favor when the decision is made.

Financially the club is on a strong basis. It dates its incorporation from March 8, 1898, at which time the capital stock was fixed at $25,000, the par value of each share being $25. The stockholders are limited to 100, and are the real governing body. The annual dues of each stockholder are $25, but in payment of them an annual credit of 5 per cent of the par value of any stock purchased from the club is allowed, provided at least four shares have been secured.

The other members are divided into non-resident and subscribing, the former paying $25 a year and the latter a varying amount, according to the length of the subscription. This is $40 for a year, $30 for four months, $25 for two months, $18 for one month, $5 for one week, and $1 a day.

There is a rumor that when the present lease expires the club will unite with the Country Club of Lakewood, and the two will have a common links on a tract of land not far from the golf club recently purchased by Arthur Claflin.

The club's president is Robert Bage Kerr, who for many years has occupied the position of secretary of the United States Golf Association. P. T. Kimball is vice-president, Jasper Lynch secretary, F. P. Kimball treasurer and Frank M. Freeman captain. Though no longer connected with this executive family, John Miley, the former vice-president, still occupies an important place in its councils. For the last two years Mr. Miley's business has taken him to Boston, but twice a year he runs on for the club's open tournament, to superintend the start at the first tee, and it is largely owing to his efficient work that they have enjoyed such marked success.

The directors of the club this season are Alexander W. Black, George J. Gould, Fred P. Kimball, Paul T. Kimball, Jasper Lynch, J. J. O'Donohue, jr., and F. A. Potts.

The greens committee includes Frank M. Freeman, F. P. Kimball, Jasper Lynch, T. Morton P. Mills, and J. J. O'Donohue, jr., while on the house committee are F. A. Potts, Alexander W. Black and Jasper Lynch.

## *TO ARGUE FOR THE CITY IN WASHINGTON.*

### CORPORATION COUNSEL WHALEN TO LAY BYRAM RIVER CASE BEFORE UNITED STATES SUPREME COURT.

Corporation Counsel Whalen, with his assistant, G. L. Sterling, will go to Washington to-morrow to make application to the Supreme Court of the United States for a writ of certiorari to review the action of the United States Circuit Court of Appeals, which decided against the city in the Byram River diversion case. The court decided that the city had no right to divert the waters of the river from their present course. The decision was made by a divided court, Judge Wheeler dissenting and sustaining the position taken by the city.

According to Mr. Whalen, an interesting question of national importance will be raised in connection with this case. It is the dispute between the States of Kansas and Colorado in regard to the diversion of waters for irrigation purposes, a subject President Roosevelt referred to in his Message to Congress. The point at issue is how far a State has control of the running water in streams within its own territory; how far it has the power to interfere with the natural flow of streams so as to use them for public purposes within its own territory. It is held by some that where a stream rises in one State and flows into another State, as does the Byram River, a riparian owner in the second State can enjoin the diversion of the water in the first State, and that all the power of the first, through the exercise of eminent domain, will not enable cities and villages in the first State to appropriate

R. B. KERR.
President of the Golf Club of Lakewood.

water for the most necessary public use. It is conceded by the city that it should pay all damages that any one should suffer by reason of the diversion, but it maintains the right to divert the stream subject to the payment of such damages.

## *WEST SIDE REPUBLICAN CLUB DINNER.*

The annual dinner of the West Side Republican Club will take place at the Waldorf-Astoria on January 10 at 6:30 p. m. As there have been over four hundred subscriptions to the dinner it is expected to be one of the largest of the year. The speakers and invited guests include Mayor-elect Low, District Attorney-elect Jerome, Controller-elect Grout, Charles V. Fornes, Jacob A. Cantor and Job E. Hedges. Frank J. Kohler is chairman of the dinner committee.

## *THIRTEENTH REGIMENT NEWS.*

Colonel Austen of the 13th Regiment has abandoned the project of firing rubber balls from the dummy ordnance in the armory at the coming review by Colonel W. F. Randolph, U. S. A., because experts have declared that the iron tubes in the gun will not stand the strain of even a light powder charge, the tubes being of cast iron. Company H, Captain Yauch, which has been doing lively recruiting of late, has eighty-two men on its roll.

## *SEVENTH REGIMENT CELEBRATIONS.*

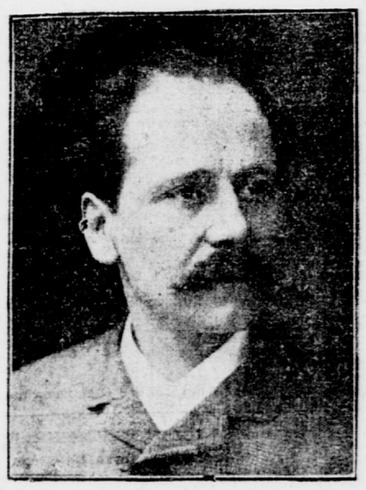
Company A, of the 7th Regiment, has decided to hold a Christmas tree party at the armory in Christmas week. There will be many curious presents on the tree, and every member of the company will receive a present. Company H has formed a volunteer signal squad, with Corporal Maston as instructor. The other members are Privates Grey, Baldwin, Wotherspoon, Morgan, Goode, H. L. Butler, Cruikshank and E. M. Butler. Company I, Captain Landon, has decided to hold a Christmas stag. It will include a supper and show. Company K has formed a bayonet squad, and intends to give several exhibitions. Company H, of the 7th Regiment veterans, will dine on next Tuesday at the St. Denis Hotel. The affair will celebrate the seventy-fifth anniversary of the organization of the company.

# "GRISELIDIS."

## MASSENET'S NEW OPERA RECEIVED WITH HIGH FAVOR IN PARIS.

Paris, November 22.

"Grisélidis," Massenet's new opera, described as "a lyric tale," in three acts and a prologue, words by Armand Sylvestre and Eugene Morand, produced at the Opéra Comique on Wednesday night, was received with enthusiasm and promises to be a decided success. The story is adapted from the familiar tale related by Boccaccio, and as a "mystery play" was given at the Théâtre Français some ten years ago. We are in Provence in the time of the Middle Ages. Grisélidis, a beautiful rustic maiden, after being courted in vain by Alain, a shepherd, accepts the hand of the Marquis de Saluces, the lord of the country. After twelve months of happy wedded life a son, Loys, is born. About to depart for the Crusades, the marquis vaunts the



JULES MASSENET.
Composer of Grisélidis, recently produced in Paris.

fidelity of his wife, and says to his chaplain that he would defy the Devil himself to overcome her loyalty. Whereupon the Devil appears and makes a bet with the marquis that the young spouse will not remain true to her vows, taking from the marquis the wedding ring in token of the wager. After the departure of the marquis, the Devil and his wife, Flamina, plan all sorts of stratagems to bring about the perdition of Grisélidis. By the aid of complacent sylphs the Devil brings into the presence of Grisélidis her former lover, Alain. Grisélidis seems perilously near succumbing, when her child, Loys, unexpectedly runs in, and the mother saves the wife. Nothing daunted by this failure, the Devil, who perceives the most vulnerable point in the woman's nature, succeeds in stealing the infant Loys. What has become of the child? The faithful servants of the castle seek for Loys in vain. One morning an old man appears and hands a message to Grisélidis as she is kneeling in prayer before the statue of Saint Agnes. The message announces that Loys is in the possession of a pirate, who consents to restore the child in exchange for a kiss. The faithful wife, burning with indignation, takes from the wall a dagger, which she dips in holy water, and hastens to the seaside.

Meanwhile, the crusader returns to his castle. The Devil, with mocking words, is there alone to welcome him. Grisélidis, of whom the marquis at first, but only for a moment, entertained suspicions, appears. The crusader embraces his wife, draws his sword and vows vengeance upon the abductor of his son. We are now in fairyland, but a celestial fairyland, contrasting with the diabolical fairyland of the second act. The statue of Saint Agnes is spirited away, as is also the panoply of arms belonging to the marquis. The crusader falls in prayer before the altar. Suddenly the golden crucifix is transformed into a radiant sword. The tapers and candles of the chapel are miraculously lighted. A Magnificat is chanted by invisible voices. The centre of the sacred triptych opens and discloses the image of Saint Agnes holding the infant Loys in her arms. The Devil is forever banished from the castle, and the curtain falls.

This mediæval fairy tale affords Massenet an admirable canvas for the embroidery of graceful and delicate musical themes, enhanced by skilful orchestration. The vocal music is dreamy and poetic, and the melodies are fully worthy of the reputation of the composer of "Manon," "Hérodiade," "Esclamonde," "Cendrillon," "Sapho" and "Thaïs." The prologue, which introduces all the personages of the opera except the Devil and the Devil's wife, Flamina, is delightful. The song of the love stricken shepherd Alain,

Ouvrez-vous sur mon front, portes du paradis!
Je vais revoir Grisélidis,

will certainly be heard in many a drawing room during the coming winter. At the end of the prologue, after the marquis, surrounded by his hunting attendants, has proclaimed his love for Grisélidis, and escorts his bride to his castle beneath an archway of laurel branches, the hapless Alain resumes his theme, and as he sinks to the ground singing the words,

Fermez-vous sur mon front, portes du paradis,
Car j'ai perdu Grisélidis!

the curtain falls on the prologue.

The Devil, as introduced to us by Massenet, is by no means the fashionable, swaggering coxcomb of the familiar Mephistopheles type. He is a little, wizened, wry faced, monkeylike Devil of the Middle Ages, with uncanny, batlike claws and lobster's tail.

There is captivating poetry in the temptation scene in the first act, where the sylphs bring the young shepherd Alain into the presence of Grisélidis. It is in the midst of a forest. Satanic love incantations are chanted by mysterious voices. Scores of sylvan nymphs, clad in waving mauve garments, the spangles of which glisten in the soft moonlight, represent carnal desire and caress Grisélidis with their love songs and invocations. The stage arrangement is here admirable. The plastic beauty of these graceful young women hanging in groups by wires from the branches of the trees is original and effective. There is a pleasing "entr'acte idylle" somewhat resembling the meditations of "Thaïs" before the second act. The family squabble between the Devil and his wife, Flamina, descends into broad opera bouffe, and is distinctly commonplace. The song of Alain as he is wafted by the sylphs toward Grisélidis,

Je suis l'oiseau que le frisson
D'hiver chasse de la ramée . . .

evoked the enthusiasm of the female portion of the audience on Wednesday evening. Some of the phrases of vocal music are modelled after the Italianism of Verdi, and in some instances closely resemble Puccini.

The weak point in the love story of Grisélidis is that there is no explanation why, when apparently enamoured of the handsome but poor shepherd, she should, at first sight of the wealthy marquis, turn away from Alain and forthwith consent to wed his rival. This makes the heroine less sympathetic, for her real motive for deserting Alain and marrying the marquis can only be pride or avarice.

The opera is sumptuously staged. Mlle. Lucienne Bréval sung the part of Grisélidis with delicacy and distinction, and was more pleasing in the sentimental passages than in those calling for tragic passion.

C. I. B.

# CIGAR STORE TICKETS.

## HOW IT IS SOMETIMES POSSIBLE TO GET THEATRE SEATS BELOW THE MARKET PRICE.

"What makes you buy your tickets at the theatre, when you can get them so much cheaper at the cigar stores?" This is a question which is now and then addressed by persons who are expert in getting along to persons who are always wasting their money, and yet seem to have more of it than the more saving people.

It is certainly a fact, for it is testified to by persons of undoubted probity, that these same persons do get into certain seats in theatres without paying the full prices asked at the box office. And when those who feel that it may save trouble to be more wary, in these days of warnings against ticket speculators, ask: "How do you do it?" the reply is: "Cigar stores." Then, when the wary ones ask: "How can the cigar stores do it?" the patrons of the drama of greater faith answer: "I don't know, but they do it."

They do it, in fact, in half a dozen different ways, of varying degrees of honesty and safety. The cleanest and most all round honest tickets usually sold at these discounts are what theatrical men call lithograph and billboard tickets. Some theatres send around pictures of actors or scenes from plays to be placed in shop windows, and the shopkeeper receives for the privilege of their display a certain number of orders for tickets to certain parts of the theatre. These are lithograph tickets. Also, boards for the posting of bills are maintained by theatres on the walls of buildings, and then a similar ticket privilege is extended to the owner or tenant of the building.

These tickets are not many and they do not admit to the best parts of the house, but the person entitled to them can, of course, afford to sell them for less than they would cost at the box office, so he sells them to the cigar store which runs a ticket business and the cigar store offers them to its customers. The customer, having bought them at a discount, can use them just as they are intended, or he can exchange them, after he gets to the theatre, for coupons for a better part of the house by paying the difference in the price. Thus he can get a cheap place at a very small price or he can get a good place at considerably less than its market value. At the best theatres tickets of this sort are used but little and at some not at all, and they are sometimes good only on one or two nights of the week and never on Saturdays.

A less reputable way of getting seats for cheap sale is by obtaining passes. Of course, no manager, in ordinary circumstances, intends to sign a pass to be sold, but managers are sometimes tricked. Passes are legitimately issued chiefly to two classes, persons connected with the press and those connected with "the profession." The latter, usually pronounced "perfession," means the dramatic calling. When the house is not full almost any manager will admit free a person who gives good evidence that he is an actor or a theatrical manager. Such a privilege as this is bound to be abused. An actor who is dishonest, or a person who only pretends to be an actor, may succeed in getting a pass in advance, and then, of course, he can sell it at a cigar store. The trick may be detected and admission refused when the pass is brought to the door, but often it succeeds.

Nearly every theatrical manager knows how it feels to be hard up. There is one in this town—his name shall not be betrayed—who remembers this feeling so well that anybody who comes to him and says, "I belong to the perfession and I'm hard up," can get into his theatre if there is a single seat left in it, no matter if there are twenty people at the box office clamoring for that seat. There was an old, broken down manager who used to get two seats from him in this way every week. He got them in advance. One night a man who had no claim to the courtesies of the house, but had long tried to get passes, was so injudicious as to boast to an agent of the theatre that he had got a pass at last. "Let me see it," said the agent. It proved to be a pass issued to the poor old manager. He had been selling them all the time. He never got another.

The accusation has been made that managers themselves have at times sent tickets to the cigar stores to be sold. In the case of a play which was a failure, for which the public could not be induced to pay the regular prices, it is not unlikely that some desperate manager has tried to get a little return for his outlay in this manner. He could not reduce the price at his own shop, but he could make a covert arrangement with the cigar shop.

The selling of properly issued passes is not at all the worst of it. After that comes the forgery of passes. Somebody gets possession of a few of the blanks used for writing passes, imitates the manager's signature on them and sells them at the cigar store. Cases of this kind are of more or less regular recurrence at the theatres. The doorkeeper detects something wrong about the pass and calls the business manager. He asks the holder of the pass where he got it. He replies that it is nobody's business where he got it—he has it and it entitles him to admission. The business manager informs him that it is a forgery, and that unless he can help to detect the guilty person he will himself be regarded as guilty and will be arrested on the spot, and the policeman who stands at the door is called in. This usually dismounts the man on the high horse, and he says that he bought the pass at such or such a cigar store. The cigar dealer then protests his own innocence and says that he bought the pass in good faith from an unknown person, and there the case usually ends.

Some managers are much more particular than others about giving passes to newspaper men. Some issue them only on the request of the managing or dramatic editor of a well known and prominent paper. Others will let in pretty nearly anybody who says that he is connected with any sort of paper at all. A few months ago a young man came to New-York with genuine credentials as a correspondent of a paper in a distant city, opened a small office, wrote to the managers of theatres for passes, which he was supposed to need in his newspaper work, and drove a considerable trade in them. He was arrested and discharged in court, on the ground that he had made no misrepresentation, being really a newspaper correspondent, and that the managers need not have given him the passes unless they had chosen.

Last comes a fancy grade of cigar store tickets, for the best seats in the house, not abundant, but by no means unknown to the trade. These are tickets sent by the management to the dramatic critics of the metropolitan papers, for opening performances. The holder says that he bought them at a cigar store. The cigar dealer, being pressed, admits that he bought them from an employe of the paper, naming him, and the employe is discharged. Sometimes dramatic editors have found their desks systematically rifled and despoiled of tickets. Sometimes the tickets are intercepted before they ever reach the dramatic editor. Sometimes complaints that tickets are not received come to the same theatre from three or four papers at once. Then it may be that an employe of the theatre itself is at fault.

It should be said, in justice to the cigar store ticket trade, that, although all these dishonest methods of obtaining the stock are perfectly familiar, the bulk of the business is in the kinds of tickets which the holders obtain honestly and are at liberty to sell if they choose.

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