

RACHMANINOFF WINS BY LARGE MARGIN IN MONDAY NIGHT GAME

Audience Given Real Thrill as Triple-Threat Fianist Rolls Up Big Score.

BY SUNFLOWER DALY.

Rah! Rah! Rah! Rachmaninoff, 59-year-old triple-threat pianist, picked by many critics as all American timber, appeared on the Municipal auditorium grand Monday night, and gave a one-man performance that will go down in local musical records as one of the most thrilling ivory key battles of the century. His clean-cut victory gives him a record of 27 straight wins since leaving Bolsheviks in Moscow in 1917, and entering the big-time circuit. In all of that time, it is reliably reported, his goal line has never been crossed.

Promptly at 8:16 Monday evening Rachmaninoff kicked off to Chopin on the 20-yard line, where he himself, by a great sprint, tackled the piano, causing a fumble. He recovered the ball and promptly tore off four first downs in succession. On the very first number he went around Chopin's Halls at right and for 12 octaves. Again taking the concert grand by the scruff of the neck, as the plaudits of the fans raze in his ears, Rach (for short) tried an off-kick drive, but the referee ruled it was improper to play a Nocturne in a night game, and he was penalized half the distance of the keyboard, placing the ball on middle C.

First down, and Chopin's Valse to go. After three ineffectual tries at the line, Rach punted out of danger, but the receiver fumbled and he recovered for a Polonaise, one of the most difficult plays of the entire evening. From this point the triple-threat ace hurled a long pass over the goal line as the first third of the program ended.

Score: Rachmaninoff 6, Opposition 0.

Second Period.
After changing goals, and with the plaudits of the fans roaring at his back, Rach again kicked off, this time to Beethoven, No. 27, in the gold helmet and maroon jersey. The piano was downed by Sonata Appassionato, but since Rach had signaled for a fair catch, the field judge ruled it was his turn to play again, and he proceeded with the three movements without so much as a breathing spell. Allegro Assai, Andante Con Moto and Allegro Ma Non Troppo, three of Beethoven's best backs, were entrusted with the job of smashing through Rach's defense, but got nowhere, as the intrepid Russian with the wonderful hands and agile legs, stood his ground firmly and repulsed every attack at the line of scrimmage.

In the Allegro Assai movement, the wonderful artist, after getting the ball in midfield, made a brilliant run of six octaves, but the umpire detected him harding with his left hand over his right. A penalty was first announced, and might have proved disastrous, but the referee held that since Left didn't know what Right was doing at the time, the play should be allowed, and Rach retained possession of the instrument. It went for a field goal, making the score at the end of the second period.

Score: Rachmaninoff 9, Opposition 0.

Notables Present for Battle.
During the intermission many of the spectators left the stands and repaired to the nearest drugstore, where their hands were liberally dosed with liniment. They had clapped so loudly and so long that many exhibited bruises and lacerations. It is understood that between periods Rach's coach nuzzled him affectionately on the back, assured him he was doing everything right, and that the play was going exactly as wished. Mrs. Sergei Rachmaninoff, who was among the notables present, was reported a visitor at the clubhouse between periods, and extended warm congratulations. Dame Rumor had it, too, that there were traces of tears in the eyes of Mrs. F. D. Allen, local impresario, but whether these were tears of joy and pride over the magnificent work of the artist, or of sorrow at the size of the turnout, could not be definitely learned.

When the whistle blew for a resumption of hostilities, the opposition sent out almost an entire new team, with eight players who had not appeared before, all listed as "Scags," and all burly looking brutes who made the team appear most formidable. Rachmaninoff's supporters were somewhat doubtful of his ability to protect the nine-point lead obtained in the first two periods, but were reassured when he deftly approached the concert grand, looked over the crowd until perfect quiet was secured and, seating himself with his full dress coat almost sweeping the floor, removed the contest. Chopin-Liszt was the first "Scag" number tackled, but not too roughly, since it was scheduled as The Maiden's Prayer. Coets in the stands went into ecstasies over this play and, when another Chopin-Liszt theme, The Return Home, was essayed, a number of girls were seen softly

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At the Majes



Glenda Farrell, who plays a Fugitive From a Chain Gang in the theatre today, Paul Muni, the pitheaters in his role of "The Fugitive

wearing. It was believed this had a strong appeal to some of the fans who had been compelled to walk back. The referee allowed a safety here, both Chopin-Liszt numbers having been downed behind their goal line.

Score: Rachmaninoff 11, Opposition 0.

On the next play there occurred the only substitution of the game when the old favorite, Schubert Serenade, was taken out of the line, and a Schubert-Rachmaninoff Song was sent into the fray. The change was soon at it, since Rach was thoroughly familiar with his style of handling the ball, and knockout was promptly thrown for a loss of several yards. A song called Daisies was next tried, but again Rach showed perfect familiarity with every movement and tossed Daisies for another safety.

Score: Rachmaninoff 13, Opposition 0.

Serenade Stars on Defense.
Possibly the greatest defensive work of the evening was displayed when Schubert-Liszt's Serenade was returned to the line-up. This old favorite perhaps never sounded so wonderfully sweet as it did under the masterful touch of the master player, and showed plainly the splendid results of training under Coach Liszt after being turned out by Franz Schubert. Serenade provided stubborn resistance for several measures, but Rach finally went through after faking a pass-a-la-Murff and raced through the broken field, stiffarming all opposition players in his path. The safety man was eluded neatly, and with a rare burst of speed, Rach crossed the goal line standing up.

Score: Rachmaninoff 19, Opposition 0.

The try for extra point was blocked by Schumann-Faust Snugglers, but the field judge said the collaborators were outside and the kick was ruled legal, making the score:

Score: Rachmaninoff 20, Opposition 0.

With only two numbers left to play in the third and last period, Rach next tried his famous Schumann-Liszt Dedication and by using the wing-back formation completely fooled the entire Song line and back field. Taking the ball on his 30-yard line, and hitting it under his coat lapel, Rach slowly sauntered down the entire length of the Stayway for another touch down, and the score was:

Score: Rachmaninoff 24, Opposition 0.

He made no attempt to kick goal, having but a minute or so left to play, and decided on a gamble, since the game was on the ice. With only two or three plays, Rach rearranged the ancient Spelling Song from The Flying Dutchman by Wagner-Liszt, and with his interference functioning on all cylinders, dashed almost to the trouble cler. Here he reversed his field, and tore across the piano to a point deep in the bass territory, and from there streaked down the side line to the Opposition's goal. The pistol cracked out its signal ending the contest before Rach had an opportunity to try for point after touchdown, and the game ended:

Score: Rachmaninoff 32, Opposition 0.

Fans Vail for More.
The end of the game meant nothing to the wildly applauding fans in the stands, however, and Rachmaninoff was called back time and again for bows and encores. "Marvelous! What technique! What soul! How wonderful!" Thus shouted the feminine fans in a mighty chorus of approval, as excited coeds shipped dripping cheer beads on the back. "Aw, he got all the breaks," muttered the Tiger sympathizers, "but he's a pretty good one-man team, at that!"

Rachmaninoff responded with several exhibition plays, the first being a Liszt Rhapsodie, followed by his own composition, the ever-popular Prelude in Cobars Minor, which brought the audience to its feet. "The Bumble Bee" by Rimsky-Korsakov, and "Mimosa" by Bizet, completed it, and the fans slowly made their way from the field.

The Game's Statistics.

Classics from scrimmage: Rachmaninoff 14, Opposition 0.
Fugue movements attempted: Rachmaninoff 6, Opposition 1.
DeBussy numbers played: Rachmaninoff 6, Opposition 1.
Jazz passages attempted: Rachmaninoff 6, Opposition 12.
Jazz passages intercepted: Rachmaninoff 12, Opposition 0.

Injuries: Recovery 17, straits and 36 kys badly battered.

Officials: Mrs. Frances Oley Allen, Shreveport, referee; C. J. Foley, New York, umpire; Jack Savage, New York, timekeeper.

Time: One hour and 30 minutes.

Attendance: Properly 100.

And all of this for the simple reason that Shreveport and most of its citizens are still football-mad as a result of what happened last Saturday.