

Press Notices of Sousa,
October 12th. 1911.

Covering Band in U.S.

Not only that, the success of the exposition has been heralded as far away as New Haven, Conn. Representatives from that city called upon Secretary Edwards yesterday and questioned him with regard to the arrangements for the exposition. C. M. Dobbs, Chairman of the Publicity Committee of the New Haven Publicity Club, and J. B. Keeney, of the New

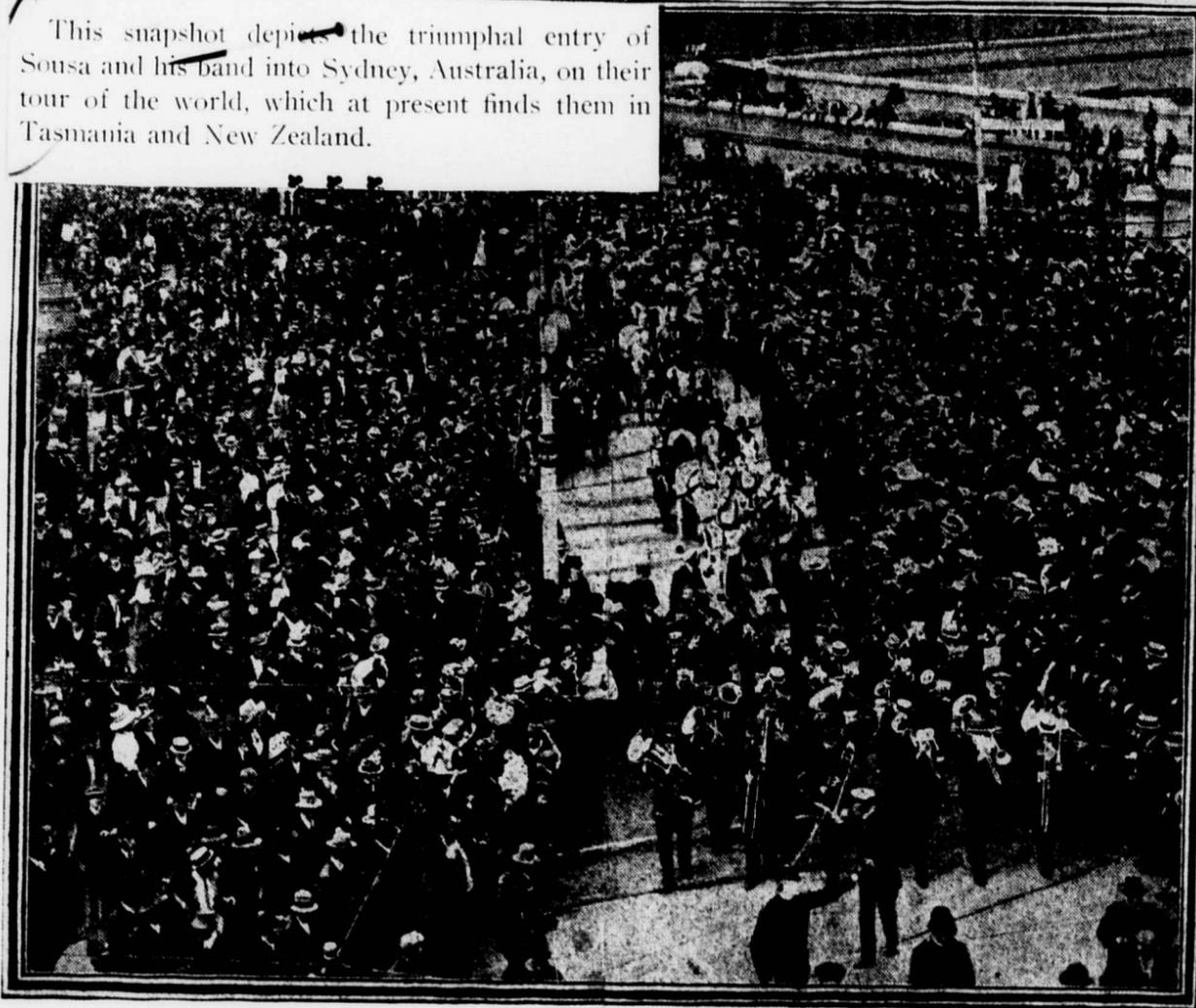
the exposition band. Today is the last of this great exhibition. There need be no fear that any of the exhibits will be missing or the grounds torn up in any way. Everything will be in place, the bands will play, the Midway attractions be open to the crowds until at 11 o'clock the curtain falls on the Rochester Industrial Exposition.

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From _____
Address _____
Date JUL 26 1911

This snapshot depicts the triumphal entry of Sousa and his band into Sydney, Australia, on their tour of the world, which at present finds them in Tasmania and New Zealand.



SOUSA AND HIS BAND ARRIVING AT SYDNEY, AUSTRALIA.

From _____
Address _____
Date AUG 2 - 1911

Quinlans Announce Artists for 1911-1912.

The Quinlan International Musical Agency has issued a circular with the names of the artists which the bureau will manage during the season of 1911-1912. Madame Schumann-Heink heads the list, and she will be available for concerts throughout the season. Vladimir de Pachmann, the pianist, is another who will be here for the entire season. This is advertised as "De Pachmann's farewell tour of America." Florence Hinkle, soprano, is available for the entire season. Wilhelm Bachaus, the pianist, comes in January, 1912, and he will remain until April. Evan Williams, the Welsh tenor, will be with the Quinlans the entire season. Fannie Bloomfield Zeisler, pianist, and Clarence Whitehill, baritone, are two more of the stars being booked for the season by this agency. Marie Narelle, the Irish ballad singer, will return and remain until the close of the season. Since the circular was issued the Quinlans have announced the coming of Elena Gerhardt, the lieder singer, who is to arrive in America about New Year's for her debut at Carnegie Hall, January 9, 1912.

Other artists on the Quinlan list for the season are Lucy Marsh, Marie Stoddart and Beatrice Bowman, sopranos; Margaret Keyes, Nevada Van der Veer and Rosalie Wirthlin, contraltos; Reed Miller, Frederick Gunster and Berrick von Norden, tenors; Reinald Werrenrath, Gwilym Miles and Frederick Weld, baritones. Among the instrumentalists are Sara Gurowitsch, cellist; Karl Klein and Jules Falk, violinists; Fritz and Lucie Bruch in novel programs for violin and cello.

By special arrangement with the Metropolitan Opera Company the Quinlans will have Alma Gluck for concerts during the months of October, 1911, and May and June, 1912. By special arrangement with Andreas Dippel and the Chicago Grand Opera Company the agency will have Maggie Teyte for concerts during November and December; John McCormack for concerts from February 10, 1912, to April, 1912, and Mario Sammarco for the entire season.

Sousa and his band, now making a tour of the world, are under the Quinlan arrangement.

From _____
Address DETROIT MICHIGAN
Date JUL 27 1911

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Today's Band Concerts.
Schmemann's Military band, Herman W. Schmemann director, renders the following program at Belle Isle this afternoon, and evening at 7:30: March, "Diplomat," Sousa; waltz, "Militaire," Waldteufel; overture, "Creme de la Creme," Tobani; patrol, "Blue and Gray," Dalbey; duet for Chimes, selected, Messers Mavity and La Rue; selection from "Wonderland," Herbert; Potpourri, "A Night in Berlin," Hartmann; Star Spangled Banner. Frank Rose, baritone, will sing at the evening concert.

From UNION ADVERTISER
 Address ROCHESTER, N. Y.
 Date AUG 2 - 1911

**SOUSA HAPPY WITH
 FINGER ON TRIGGER**

Establ

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If there is anything John Philip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get into his hunting clothes, and set out upon the trail of whatever game happens to be in season. He is fond, too, of shooting clay pigeons, and has participated in many tournaments

From VARIETY
 Address NEW YORK CITY
JUL 29 1911

SOUSA COMING BACK.

John Philip Sousa and his band return home by the way of Vancouver, B. C. during September, completing a world's tour by playing a series of concerts in this country and traveling east by slow stages.

Ralph Edmunds will most likely join the troupe in Canada and pilot the tour of the bandmaster back to New York.

rk, 1884

From THE NEW YORK TIMES
 Address _____
 Date JUL 22 1911

JOHN PHILIP SOUSA

How He Wrote the "Washington Post" March

In a brief article printed quite recently in a London newspaper, John Philip Sousa, the "March King," who, together with his famous band, is advertised to appear at the Sydney Town Hall today, gives the following interesting account of how he wrote the popular march, the "Washington Post": ..

"Altogether I have some 200 compositions to my credit, and it is now more years than I care to remember since I took my first composition to a publisher's. I paid 25 dols. for its publication, but it was a bad investment, for nobody took the slightest interest in Sousa's initial effort. I had another try, and this time took two compositions to a publishing firm in Philadelphia, who said they were willing to use them and pay for them. They would give me a hundred copies of each piece. Considering that the journey had cost me 15 dols., it did not seem that I should make a fortune very rapidly at this rate. Nevertheless, I accepted, but I do not remember hearing that the publishers became millionaires after publishing my two pieces.

"And then came the 'Washington Post' March, which brought me exactly £5 in cash, and a small fortune in reputation. This march is not, as is generally supposed, named after a mail coach plying to and from Washington. It is named after one of the leading newspapers in the United States capital, whose proprietors, many years ago, promoted a competition amongst school children for the best essay, which caught on to such an extent that the National Museum grounds at Washington were needed for the distribution of the prizes.

"I was there with the Marine Band, of which I was then conductor, and played for the first time in public a march specially composed for the occasion, which, by common consent, was called after the enterprising newspaper, the 'Washington Post.' Although it attracted some attention, the publishers to whom I offered it told me that they could only assume the risk and financial expense of publishing the "Washington Post" provided I would assign my exclusive rights for £5. I knew the firm were enterprising, and would push whatever they published and I consented. But, of course, I had no idea that the 'Washington Post' would become so popular in every quarter of the globe. However, although it only brought me, as I say, £5 in cash, it brought me into such prominence that I was quickly inundated with requests for more marches.

"By the way, in common with others possessing commodities valuable enough to filch, I have been persistently pestered by music pirates. Hence the following little story: Some time after the 'Washington Post' had become widely popular, my wife and I were spending a holiday in Italy. One day we were in St. Mark's Square, Venice, when the municipal band appeared to give its daily concert. Naturally interested, I listened to the performance, and was much gratified when, after playing several numbers, the orchestra struck up the 'Washington Post.' While they were playing, I noticed a music shop in the square, which I entered, and, with becoming gravity, asked the shopkeeper the name of the piece the band was playing. 'That,' said the music-seller, after listening a moment, 'is the "Washington Post" march.' I then asked for a copy. After searching his shelves, the shopman found he had run out, but volunteered to supply one within an hour. On returning after the lapse of time, I was presented with an Italian edition of the piece by Giovanni Filippo Sousa. Taking the copy, I went to the piano and played through the first few bars. 'Yes, that's it,' I said to the shopkeeper. 'But this Giovanni Filippo Sousa, who is he?' The music vendor volubly explained that he was a celebrated Italian composer. 'Indeed!' I remarked, 'and is he as famous as Verdi?' 'Well, no, signor,' replied the Venetian; 'but then he is only young yet.' 'Have you ever seen him?' I enquired. 'Not that I remember,' was the reply.

"Then, with your permission, I should like to present you to his wife, the Signora Giovanni Filippo Sousa.' When the Italian had done bowing, Mrs. Sousa interposed. 'Permit me to introduce my husband, Signor Giovanni Filippo Sousa, from Washington, U. S. A., the composer of the "Washington Post.'" The Venetian was so overcome that he insisted on retailing the pirated

copy of the march at cost price, and the respect with which he bowed us out of the shop would have done honor to an emperor."—Evening News, Sydney, Australia.

From *MUSICAL AMERICA*

Address *New York*

Date *MAY 27 1911*

AROUND THE WORLD WITH JOHN PHILIP SOUSA AND HIS BAND

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Sousa's Bandmen in a Tug-of-War on Their Way to South Africa. From the Lower Right-Hand Corner, Up the Rope: Paul Senno, Athol Garing, Ralph Corey, Emil Mix, Walter Collins and Arthur Griswold. The right-hand picture shows the march of triumph following the tug of war. In the center Mr. Sousa is seen playing cricket.

(Special Correspondence to Musical America)

CAPETOWN, South Africa, March 26.—After finishing the tour of the United Kingdom, Sousa and his band embarked at Plymouth on the *Tainui* for South Africa. Virginia Root, the soprano soloist with the band, was joined by her mother and J. C. Simmons, representing the Quinlan International Musical Agency, also accompanied the organization.

The voyage lasted twenty days, with most favorable weather and clear moonlight nights excepting a two days' storm at the end of the run. The usual games were played, including base ball and cricket, into which Mr. Sousa entered with a great deal of enthusiasm. One afternoon the band tug-of-war team pulled successfully against a team picked from the other passengers. Some spent the time reading, while others could be found on deck cleaning up their instruments or making reeds, while all appreciated the rest after the past two months of touring. In the evening impromptu concerts and dancing on the deck were in order. Mr. Sousa called several morning rehearsals which were held on deck.

After the *Tainui* was about four days out from Plymouth, Teneriffe, one of the Canary Islands, was sighted, and all spent the next day ashore at Santa Cruz, the capital of the island. The cathedral, the bull ring, the lace shops and fruit market were all visited, and as the boat steamed out of the harbor the band played Spanish, British and American national airs.

A few days later the ship's officers put on white uniforms, awnings were stretched over the decks and we were ready for the warm weather, many sleeping on deck for a few nights.

During the evening that the *Tainui* crossed the "line" King Neptune, his herald and his musicians appeared on board and initiated Mr. Sousa and Captain Moffat into the watery kingdom, after which a flashlight picture was taken. On Saint Patrick's night the band contributed an appropriate selection to an Irish concert and a few evenings later assisted at an informal Masonic smoker.

During the voyage Mr. Sousa composed a grand march in honor of the approaching coronation of King George and Queen Mary, which the band will play for the first time on Coronation Day, when they will be in Australia. The last evening on board a farewell dinner was served and *Tainui* entered Capetown harbor by night. First the harbor light appeared and then one by one the many lights of the city welcomed the incoming ship.

Next morning the entire organization disembarked and were driven to the city



Mr. Sousa and His Party Leaving Plymouth. Left to Right, Top Row: Mr. Sousa, Thomas Quinlan, Head of the Quinlan International Musical Agency; Mrs. Quinlan. Lower Row: Herbert Clarke, Edwin Clarke, Virginia Root, Helen Sousa, Priscilla Sousa, Mr. Gravestock, Nicoline Zedeler and Mrs. Sousa



"Crossing the Line"—A View of the Celebration Aboard the Ship as the Equator Was Crossed. From the Left: Helen Sousa (Holding Glass), Captain Moffatt, E. A. Wall (as "King Neptune"), Mrs. Sousa, Mr. Sousa, B. H. Cunningham (as the "Herald")

hall in open carriages. Here the first concerts were given before large and enthusiastic audiences, which included Lord Gladstone, the governor-general of the

Union of South Africa, and Lady Gladstone. The band is leaving this morning for a three weeks' tour of the principal South African cities. C. J. R.

A TEN MINUTES' IMPRESSION OF SOUSA

BY HEDLEY A. CHILVERS

A story is told of a tall policeman who, in the course of a chat with four comrades equally tall, espied a small sergeant next to him, and said, "Sorry, sir, but you are so small that you unfortunately escaped our notice."

"Yes," replied the sergeant, "I am, as it were, a sixpence among five coppers, and I'm worth more than the lot of you."

With humble apologies to John Philip Sousa, I venture to apply that little anecdote to him and to suggest that his stature is no measure of his worth. For he, through special gifts, and a Crichton-like versatility, is as well known in Johannesburg as perchance in Adelaide and Singapore, or Madrid and Stockholm, and his few cubits have proved no handicap to fame.

In the course of a talk yesterday with this remarkable man—author, composer of comic operas and marches, and conversationalist and observer—I gathered some interesting views. I am not sure whether Sousa said he had traveled 60,000 or 600,000 miles in the course of his musical voyagings, but anyhow it was an appallingly long way, and to perpetrate the expressive phrase of the omniscient street man, it seemed to me that Sousa would probably "know a thing or two."

Seated, therefore, opposite the quizzically self contained musician, I endeavored to pluck the fruits of his philosophy for the benefit of all and sundry, and here set out as accurately as possible is the record of my efforts. Thus I began:

"What, in your opinion, is the great difference between American orchestras and British orchestras, as represented by those of London and Manchester?"

The little man regarded me with a smile. He was evidently saying to himself: "I wonder if this fellow knows anything; or is he a bankrupt ostrich farmer?" Aloud he said: "I don't altogether understand the question; a good orchestra, of course, is a reflex of its conductor."

"What I mean," I added, "is this: is there any nationalism in the work of the American orchestras which distinguishes their renditions, say, of the prelude of the third act of 'Lohengrin,' from British renditions of the same work?"

Sousa commenced to talk like a book. The ostrich stigma had not been entirely effaced, but the subject of nationalism in music was evidently to his taste, and he determined to talk thereon, and to proffer the fruits of his philosophy, in the hope, the remote hope, that the suspected sojourner in darkness might grow into understanding.

"I do not believe in nationalism in music," he said. "I have written a good deal on the subject, and I feel that you can never have any real national distinction between the music of one country and another. A genius comes along, says something new, and then is supposed to become national. That is why they say that Wagner is German."

"Well," I replied, "I understand that the music of Sibelius, of Finland, is considered to be very national indeed, in fact, that the iterated triplet figure which is so much used by him on the same note is altogether characteristic of the folk songs of Finland."

Sousa's reply was to the effect that such usages are a matter of local custom, and that they cannot be held to make the music of a country distinctively national.

"And yet," I returned, "when the Finlandia Symphonic poem, which, of course, is identified with Russian oppression of the Finns, was played in Finland, it nearly created a revolution. To that extent was it considered national."

"Popular sympathy with the man and his work," rejoined the ever smiling Sousa.

Hereabouts I thought to myself that if Grieg were not distinctly Norwegian, and the bagpipes distinctly Scotch, then black must either be green, or green must be some other color. But I gave up the line of discussion. The foe was too strongly entrenched. The Sousa smile was too disconcerting.

"What do you think of the music of Strauss?" I next asked, determined to contradict whatever answer was returned and to carry the redoubt.

Sousa's face reflected enthusiasm. "Ah!" he exclaimed, "Strauss is a master of technique. In some ways he is an iconoclast, but he is a master—a master."

"Well, now that's strange," I ventured, "because I was only reading recently an essay by one of the most eminent English critics, Arthur Symons, who stated that Strauss has nothing new to say, that he is a master of technique and nothing more."

"I am told," Sousa replied, "although I haven't heard his last opera, that it is full of melody, and if this is so it would surprise me very much, for Strauss has hitherto been chiefly a striver after original effects, and his knowl-

edge of the orchestra is wonderful. By the way, we play several of his works, 'Till Eulenspiegel' among them. When we played this in London, the Russian composer Safonoff came twice to hear it."

Sousa, simply would not be convinced of anything derogatory to Strauss, so finally I fell back on the statement: "Well, anyhow, he is not a conductor."

"Ah," was Sousa's reply, "there your judgment is as good as mine."

I was much pleased at this, and was just about to thank him for his charming compliment when he added: "You see, I haven't seen him conduct."

This, in the words of Giacomo in "Fra Diavolo," "was a settler." Debussy was my last act. If I could not score with Debussy, a crestfallen exit must necessarily follow. So I said, "Well, then, Mr. Sousa, what about Debussy? Is he a new star in the musical firmament or not? Has he anything fresh to say?"

"Every man," replied Sousa, "has something new to say; the only point is, can he say it?"

"But about Debussy?"

"Well, Debussy is certainly clever, very clever, especially in his use of the diatonic scale. The only point to my mind is whether he can extend that particular cleverness to his other compositions."

There is nothing to argue about in this statement, much to my sorrow, so I "tangetted," as it were, on to opera, and hazarded the remark—supporting it by a quotation from Filson Young in the "English Review"—that opera would never be popular.

Reply was made to the effect that opera is increasing in popularity all over the world, and that in such a glorious department of art, where the voice, and the orchestra, and the stage, are at their best, it is inconceivable that it could be dropped by the people.

"Beecham in London seems dissatisfied," I said, "and one of your great American impresarios recently announced that he had finished with opera in America and was going to London."

"In regard to the first instance," replied Sousa, "a man out of one trade does not necessarily prosper in another; and in regard to the second"—here Sousa suggested that, perhaps, the dissatisfied one's profits, although existent, were not quite equal to anticipations. Anyhow, he (Sousa) believed in the future of opera, and in the great power for popularization of operatic music by unattached orchestras.

My little chat with Sousa concluded with some pleasant references to his journalistic work. He has written two novels, and he informed me that he had got well into the seventh chapter of a third. In his novel "Pipetown Sandy" the dialect used is exactly that of Washington, and in all ways studying his dialects closely, Mr. Sousa has followed the plan of Bret Harte and Mark Twain. His "Fifth String" is a beautiful and serious literary effort, published I remember, some years ago in The Windsor Magazine.

Altogether, "the March King" is as versatile as he is charming, and when I left him yesterday I felt that he was a worthy son of that America which produced Edward MacDowell and assisted Godowsky to fame. May he and his men enjoy a prosperous world tour.—Rand Daily Mail, Johannesburg, S. F.

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From **MUSICIAN**

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Date **JUN 1 0 1911**

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MUSICIAN
New York.
MAY 27 1911

CONN INSTRUMENTS IN SOUTH AFRICA



The Above Photograph Was Sent to The American Musician by Mr. Sousa. It Shows the Complete Band, Soloists and Managers

From MORN. TELEGRAPH

Address New York City

Date

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Photo by White.



JOHN PHILIP SOUSA and WALTER C. KELLY and Admiring Natives at Cinderella Gold Mine, Transvaal, South Africa

Cincinnati, O. JUL 25

From ...
Address New York
Date ...

OUR BRASS BANDS AND EUROPE'S: A COMPARISON

Established

PROPOS of bands and band concerts, Prof. Henry T. Fleck of Normal College, New York, has been induced to say a word in general, on bands. He is of the opinion that our bands might be more efficient; that, in fact, New York is behind European countries in this respect. He says in the New York Post:

"No country in the world can boast of finer musical organizations than our Boston Symphony, New York Philharmonic, New York Symphony, and Chicago Symphony Orchestras. In the matter of military bands, however, we are much behind the most insignificant of European nations. Even in brass bands we cannot compare with England, where they seem to have reached a high degree of perfection.

"This deplorable condition of brass bands, at least in New York city, is no doubt due to the connection of our bands with the parks and military service, by which simple utility is placed in the front rank, while the place of art is relegated to the rear. Since Gilmore's famous Twenty-second Regiment Band, this country has not had a high-class band of national or international reputation, with the exception of Sousa's splendid organization. At present the city is overrun with brass bands, and each individual member of each individual band is a leader.

"Ninety per cent. of the leaders are alto horn players. No form of musical activity demands as little knowledge and technical skill as an alto horn player in a brass band. With this accommodating instrument any one may become a member of the union. Of course, there are excellent violin players who play the alto horn as a side issue. Your alto horn specialist, however, always gets out his card as a leader, and thereby insures himself double pay. What he lacks in musical qualifications he makes up for as a business man. He is always a hustler, and has an extraordinary knowledge of political conditions.

"The brass band in Germany, France, Italy, and other countries is used chiefly in cavalry regiments on account of the ease with which brass instruments may be played on horseback. It has not the variety, quality, nor richness of tone possessed by the full reed band. On account of the greater facility with which brass instruments are learned ('brass instruments' meaning the cornet, trombone, alto horn, etc.), as compared with clarinets, and other reed instruments, a brass band is much more easy to establish and maintain in efficiency than a full military band. Almost any person can learn to play a 'brass' instrument, but a clarinet or an oboe in the

hands of an amateur is a menace to the peace of the nations. Looked upon from the point of high art culture, brass bands are of no account. But viewed as a popular agent they are of some importance.

"The comparative ease with which a brass instrument may be learned, the similarity of execution upon them all—which promotes a feeling of equality and gives no technical advantage to any player—and the imposing effect which any brass band is capable of producing—these circumstances

offer attractions which no other form of music can offer. In England nearly all the brass bands are non-professional, and at the National Brass Band contests at the Crystal Palace, Sydenham, sometimes there are over two hundred bands entered as competitors.

"Of course, the English military bands are made up of professional players, some of them ranking as artists. Probably no man has done as much for bands and band music as Wicprecht of Germany, who in 1838, was director of the Prussian Life Guards. He combined many bands for a monster performance at a fête given at Berlin on May 13, 1838, to the Emperor Nicolas of Russia, who was on a visit to

the King of Prussia. The band consisted of 1,000 performers, besides 200 side drummers. In Europe each country has its own instrumentation fixed by the government, although since the reorganization of the French military bands the difference is hardly perceptible.

"Strange as it may seem, however, few bands in Europe equaled and none has excelled Gilmore's famous Twenty-second Regiment Band. Although this band had a great reputation, its performances surpassed the expectations of even the most fastidious critics. Gilmore's Band was capable of rendering the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise.

"As it is now the monotony of the brass band is almost unbearable. Between the aims and effects of writing for the orchestra, and writing for military bands, there is the same difference as between a carefully executed painting, where the slightest details are rendered with minute fidelity, and a large fresco, painted with bold strokes and bright colors. The variety of tone color, the broad contrasts possible in a really artistic interpretation, and the brilliant effects obtainable by a full and complete military band of artistic performers are too palpable to remain neglected forever. When this great material is placed on a better basis, and the attention of the ever-varying fashion brings it before the cultivated world as something new, then perhaps the composer will arise, who, with broad brush, will lay on the colors of tone picture of a new order which at present are still hidden in the near future."

Speaking of foreign bands, a man who returned from the centennial celebration in Mexico last October said:

"While we breakfasted in the dining-car we watched a barracks band unlimber on the station platform. All that Mexican bands need to be the finest in the world is to borrow John Philip Sousa for a year or two. Sousa would tell them how to weave the trombone into what they play. This Guanajuato military band was a fair sample of the other ones, all save the magnificent police band in the City, which is in a class by itself. There was a dignified, gray-mustached leader, beating time in the center of a group of industrious musicians from whose sleeves and lapels dangled the little yellow thingumbobs, like acorns on a string, that, in the States, we always associate with window curtains. And, although this serenade was only for a carful of gringos it was conscientiously done."

SYDNEY, N. S. W.

J. C. Williamson sailed on yesterday for Vancouver and thence on to New York to confer with some of his agents in regard to several new productions that are to be produced on this side of the water. He goes on to London, and will eventually join his family at Baden.

Mr. Williamson was in the city a couple of weeks ago. He is looking much better than he has for a number of years, and like Mr. Harry Rickards of this city, seems to have discovered the fountain of youth.

His late partner, S. Ramaciotto, was given a send off here, some few weeks ago, and is now in Europe, where he will no doubt witness the Coronation festivities, and at the same time take a well-earned rest from the active life of a theatrical manager.

Hugh J. Ward, also a native of the States, has now assumed the reins of management. He will be very much missed from the stage, of which both as manager and actor he stood at the very front rank in his chosen profession. He is now the managing director of the Premier Firm of entrepreneurs on this side of the water, a firm that commands not only all the money it needs, but a firm that is known throughout the length and breadth of the whole world. Mr. Ward is wished a happy and prosperous augury for the future of this firm, for he not only brings the vigor of youth and the wisdom of age to bear on the whole of the various departments of such a huge establishment as the firm of J. D. Williamson Limited is. But he is known as a strict manager in the smallest details of his profession.

At her Majesty's Theatre, the pantomime of Jack and the Bean Stalk, is the piece de resistance, and has been running for some time. It will continue to be an attraction in this city for some time to come, as there seems to be no diminution of the crowds that are seen both coming and going from the theatre daily.

Our Miss Gibbs has broken all attractions in Australia.

The Williamsons Pantos, while costing a large sum to produce and need to do a very large business, seems to be the long-looked-for productions yearly.

The great John Philip Sousa and his band have been playing in this city for the last three weeks to an enormous business. They left June 4 for Melbourne where they will star for three weeks upon their return they will be with us another week, prior to sailing for New Zealand, thence to Vancouver. During the stay here Mr. Sousa and his band of 75 members were treated like royalty.

Mrs. Sousa and daughters are traveling with him. They have had picnics, at homes and all sorts of entertainments given them, and the crowd that welcomed them numbered fully fifty thousand people. Mr. Sousa was received by the people in a manner most befitting. He was seated in a drag, drawn by four horses and with outriders and also postillions, while the crack band of this city played one of his own marches. The boys of the band were seated in large four-horse drags. The Lord Mayor of this city gave them a grand reception at the town hall, while the city organist played selections on the largest and most expensive organ in the world. The supporting artists, Mr. Herbert L. Clarke, Miss Virginia Root and Miss Nioline Zedeler all have become lasting and firm favorites here, and will get another royal welcome on their return.

Out of twenty-four concerts that have been given here, ten were given during the last week.

H. B. Irving and his charming wife, Dorothy Reid, have sailed from England and will be with us within the next three weeks. They will open in Melbourne. While Mr. Irving's engagements here will be of great interest, the advance in prices is likely to put the damper on some of the theatres. All know that Irving is a great artist and his wife, a most talented woman, but already there has been much comment created about the advance prices. 'Tis true that Mme. Melba gets her prices, but then one has to consider that Melba is a singer; heathen—an Australian. Mr. Irving opens at Her Majesty's Theatre, and his opening will be hailed with great delight.

At the Theatre Royal, The Dollar Princess holds the boards at the present, but as I have not seen it I cannot say anything about it, but this I do know that those that have seen it say that to mention it alongside of Our Miss Gibbs is simply treason to the cause of good productions. On Saturday, July 10, The Balkan Princess replaced it.

At the Criterion Theatre the Gay Gordons are playing to capacity audiences nightly.

Everybody is getting out the old opera scores to brush up their memory—musically. The coming Melba Grand Opera tour is going to be one of the biggest events in the musical history of this continent. Mme. Melba will have a corps of the best operatic stars and the productions will be staged in a most magnificent manner. J. C. Williamson, who is now on his way to Europe, will meet Mme. Melba, perhaps in Paris, and there all arrangements will be made for the starting of the tour.

Miss Grace Palotta, the popular leading lady with the Hugh J. Ward Comedy Company, will soon make her departure for Vienna, where she is to visit her mother, whom she has not seen in several years. Miss Palotta has received word that her mother was in ill health and that she would not live very long. She will not return to Australia unless her mother gets entirely well. Then she will bring her with her. It is hoped that she will not be able to stay in Europe very long, as she is one of the most favorite actresses here.

The marvelous Wirths left yesterday for the United States to see what engagements they can secure. Little May has no equal as a bareback rider and it will take some doing to match her and her work.

Mr. Leon Phillips and several of the Sydney staff left for Melbourne on Friday. They will also remain for the opening of the Melba and then have the first work on the Columbia and Chrystal Palace started and turn back to Sydney. Herman Phillips is looking after the Melbourne branch of the company, while Leon Phillips is the treasurer and one of the heavy share holders.

Messrs. Wests Pictures Ltd. have bought and taken over the Bijou Theatre. They have made extensive alterations, and rechristened it as the New Princess Theatre. They have just bought land in Perth and Freemantle in West Australia, and will build two up-to-date theatres there. The New Broadway Theatre will be opened in the course of a couple of weeks in this city and that will make no less than nine continuous shows.

The Tivoli and the National are both doing very large business, and as I am so pressed for time that I can not do them justice today, I will reserve my remarks for the next letter.

Mr. J. D. Williams went to Melbourne last week to open the New Melba Theatre which will be absolutely the finest theatre, devoted to the photo-play on this side of the line. It will be opened to the public on the 8th of this month by the Lord Mayor of that city. They have bought land immediately adjoining this, on the same street, and will build the second theatre and Chrystal Palace.

Mr. J. D. Williams has appointed Mr. C. Post Mason as manager for the two Colonial Theatres, and he has been at his work for some weeks, and I guess he will do something before he finishes with them.

From ENQUIRER,
Address Cincinnati, O.
Date MAY 29 1911

ANOTHER DIVORCE.

SPECIAL DISPATCH TO THE ENQUIRER.
Reno, Nev., May 28.—Ed Williams, well known as a soloist with Sousa's Band and other musical organizations, and also as a publisher of music in Boston, has been granted a divorce here.

1884

that Texas has come rapidly to the front during the past few years. Mr. Gressitt was here four years ago with "Madame Butterfly," the largest grand opera that had ever come to Texas.

"Although our tour this season will begin, as usual, in the east," said Mr. Gressitt, "it may be of some interest to the San Antonio people to know that I am 'firing my first gun' in their city. I am starting here and shall work backwards, as it were. In the west there has come to be great rivalry among the musical comedy companies, for it is in this section of the country that the largest receipts for such attractions are to be obtained."

Indicates Industrial Growth.
Texas, he said, can not be left out of the reckoning. The fact that more and more attention is being paid by the theatrical companies to this state is taken as evidence of its wonderful industrial growth. The pioneer days in theatrical life are over for Texas, and with the opening of this season's shows she will be listed among the most important territories outside of New York.

"Much expense has been entailed by the extensive and elaborate preparations that Mr. Savage has made for the production of this grand opera," stated Mr. Gressitt. "The total number of characters in the company will be 150, and there will be an orchestra of fifty-five persons."

Sousa Coming Here.
Mr. Edmunds has made arrangements for a concert by Mr. Sousa during the early part of the season.

"At present," said Mr. Edmunds, "the noted musician is in New Zealand. The tour will begin at Victoria, British Columbia, will proceed down the Pacific coast to El Paso, and then San Antonio will be the next stop. The last engagement will be in New York city, where Mr. Sousa will complete his tour of the world."

From _____
Address _____
Date _____

NEWS ITEMS FROM HERBERT L. CLARKE

Herbert L. Clarke, solo cornetist of Sousa's Band, writes from Sydney, Australia, as follows: "Have been here three weeks playing at the town hall, Sydney, to immense business. Had a fine trip of 6,000 miles from Cape Town, South Africa, to Hobart, Tasmania. Then to Melbourne, where we only changed from steamer to train for Sydney, 583 miles. We finished here last night to a crowded house; many hundreds turned away and leave in sleepers for Melbourne, where we play three weeks at a time. All are well, and Mrs. Clarke is enjoying this world's tour every moment with me. We play Australia until July 24, then go to New Zealand for a month, sailing from Auckland for Vancouver, August 30. Will write again from Melbourne."

From _____
Address _____
Date _____

contain the sketch of score, or both.

The latest German opera success "Themidore," recently performed for the first time in Munich under the direction of Max Reinhardt, the famous Berlin manager, has been obtained for America and England by Jay Witmark, the New York music publisher.

The name of the operetta, which was composed by an Englishman, "Digby La Touche," will be changed to "La Comtesse Denise."

Mr. Witmark spent last week in Berlin, looking into the possibilities of placing American compositions, operatic and otherwise, in Europe. He has opened negotiations with a view of introducing in Germany Victor Herbert's "Babes in Toyland," and the same composer's earlier production, "The Wizard of the Nile."

"American tunes strike the ear everywhere in Europe," said Mr. Witmark. "The Kaiser's bands have a passion for Sousa marches, and orchestras everywhere are playing 'Every Little Movement Has a Meaning of Its Own,' from the Americanized edition of 'Madame Sherry.'"

"I find that Europe is just a little tired of the eternal Viennese operetta waltz themes, and the time seems ripe for the introduction of American ideas on a scale which has hitherto seemed impossible."

From _____
Address _____
Date _____

John Philip Sousa lived in Washington for years and has many friends there. When there with his band a few years ago he had a musician named Franz Hell.

"Curious name that fellow has," said Frank Bennett, of the Arlington Hotel, to Sousa.

"Yes," said Sousa, "I am trying to get him to name his children 'What-the' and 'Go-to.'"

From _____
Address _____
Date _____

The stage in Australia is being filled with many attractions that have not been in this country and, also, by many that have, but, nevertheless, news from there shows no signs of "closing on account of heat," as was the case with so many theaters in New York and Chicago recently. John Phillip Sousa has just finished an engagement in Sydney and is now conducting his famous band in Melbourne, but will return to Sydney later this month. "The Dollar Princess" finished last week in Sydney and is followed this week by "The Balkan Princess." "The Gay Gordons" and "Driving a Girl to Destruction" are among the new plays there. "Under Two Flags," with Ethel Buckley as Cigarette, is doing tremendous business. Besides there are a number of vaudeville houses running, to say nothing of picture shows, concerts and skating rinks.

From _____
Address _____
Date _____

BIG SEASON FOR LANDERS IS ASSURED

Established

Manager Olendorf Returns From New York With Year's Bookings.

SOUSA'S BAND WILL BE FINE ATTRACTION

Many Other Strong Offerings Are Secured, Including Some of Latest Successes.

That Springfield will this season see the greatest number of first class theatrical attractions ever produced in this city is assured through the visit to the New York booking agencies of George F. Olendorf, manager of the Landers theater, during his recent trip East. While there he perfected arrangements for most of the seasons' attractions, among which are a number of high class shows which have never before been in this city. Manager Olendorf returned home Friday.

Although no definite date has been decided on for the opening of Springfield's popular playhouse, it is not improbable that it will occur the first week of October. At that time, some big musical comedy will grace the boards for the season's starter. Which of the many fine musical shows will introduce the season's attraction has not as yet been definitely decided, although any one of the many booked, it is felt, would prove a sufficient attraction for even the most critical audience.

Among the bookings which have been contracted for by Manager Olendorf are Dockstader's Minstrels, Al G. Field's Minstrels, "Madame Sherry," Richard Carle, probably America's foremost composing comedian, who will appear here in "Jumping Jupiter;" "Get Rich Quick Wallingford," "The Round Up," "Alma, Where Dost Thou Live?" Tim Murphy, "The Gambler," "Seven Days," "The Country Boy," Sousa's Band and many others.

From _____
Address _____
Date _____

Sousa and his band will be in San Francisco October 1. Pryor's Band is packing the Arcade at Asbury Park. Bert Brown's cornet solos are a big feature.

From _____
Address _____
Date _____

To his numerous other accomplishments Clarence J. Russell, who is on a world-tour as a member of Sousa's band, might add that of a bartender. I say "might" for he had a chance recently—and this is how it came about:— One night after the concert in a town in South Africa, the members of the band went out to have a wee sup. Mr. Russell, as is his custom, ordered ginger ale or some equally "soft stuff." The next morning, bright and early, the proprietor of the place called upon Mr. Russell at his hotel. "I will give you \$200 a month to work for me." Mr. Russell courteously "turned down" the offer, which had come to him because he did not use intoxicating liquors.

10
ENQUIRER

OAKLAND, CAL.

Two Sousa Band Concerts Are Scheduled in October



MISS VIRGINIA ROOT,
Soprano with Sousa's Band.



NICOLINE
Violinist with

March King Will Appear at Greek Theater Fifth of Next Month---Program to Be Exceptionally Good

THE magnificent programs to be given by Sousa and his band at the Greek Theater of the University of California have been definitely arranged and the offerings for the two concerts on Thursday afternoon and night of October 5 will certainly tempt all who love the best in music whether it be the strictly classical or the more popular variety.

Sousa is an adept at program making, which is by no means an easy art, and every one will find many things to his taste at any Sousa concert.

With a band of sixty men, every one of whom is an artist, and assisted by brilliant soloists both vocal and instrumental, it is no wonder that the "March King" can attract audiences where others fail.

The principal features at the afternoon concert, which will commence at 8:15, will be Littolf's stirring "Robespierre" descriptive of scenes during the French Revolution, a Sousa Suite, "Looking Upward," Edward German's characteristic dances from his musical setting to "Henry VIII." and a "Fantasia" on Wagner's "Siegfried," in

which the beautiful "Siegfried Call" will be played as in the opera by the French horn, with Herr Hermann Hand as the soloist. Miss Virginia Root will sing Hawley's "Because I Love You, Dear," and Miss Nicoline Zedler, violinist, will play Wieniawski's "Tarantelle."

At the evening concert scheduled for 8:15, Sousa's latest Suite, "The Dwellers in the Western World," Tschalkowsky's "1812" Overture, the "Prologue" to Sir Arthur Sullivan's masterpiece, "The Golden Legend," and the Fantastic Episode, "The Band Came Back," will be the appealing numbers, although a number of delightful shorter works will be given at both the concerts.

Seats will be on sale on and after next Thursday at Sherman Clay and Co.'s in San Francisco and Oakland and at the usual places in Berkeley.

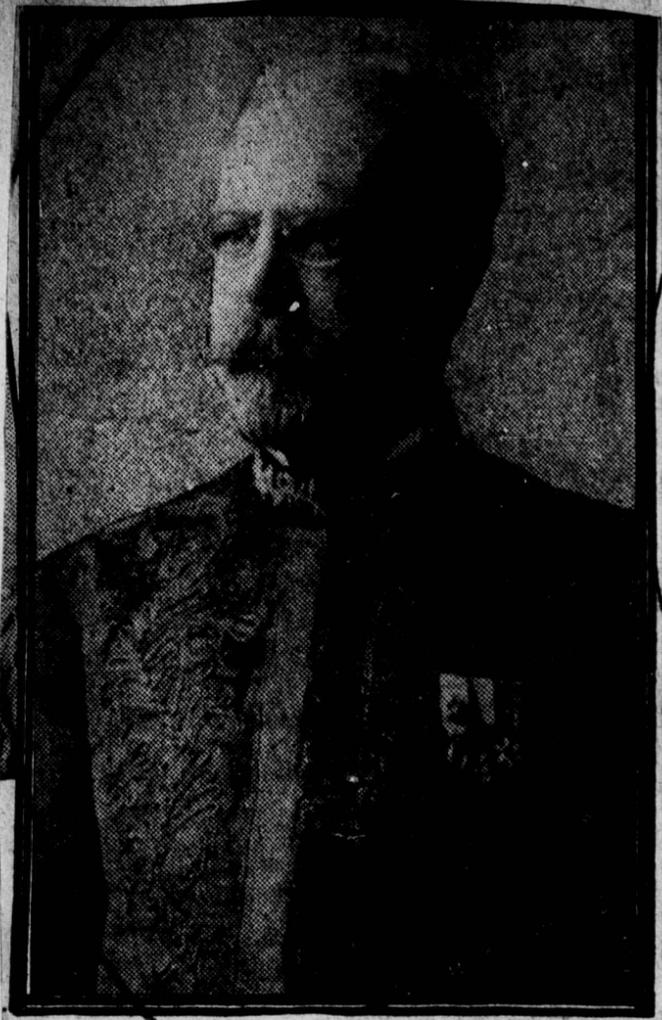
Should the weather be plentiful there is no doubt but that a record-breaking crowd will be in attendance to give a hearty welcome to the man who composed "The Stars and Stripes Forever."

From _____
Address _____
Date _____

SOUSA HAPPY WITH FINGER ON TRIGGER



If there is anything John Philip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get into his hunting clothes, and set out upon the trail of whatever game happens to be in season. He is fond, too, of shooting clay pigeons, and has participated in many tournaments.



JOHN PHILIP SOUSA AT THE BAKER



JOHN PHILIP SOUSA AND HIS BAND AT THE BAKER

ESS

SOUSA'S BAND TO FILL ENGAGEMENT IN PORTLAND SEPTEMBER 27.



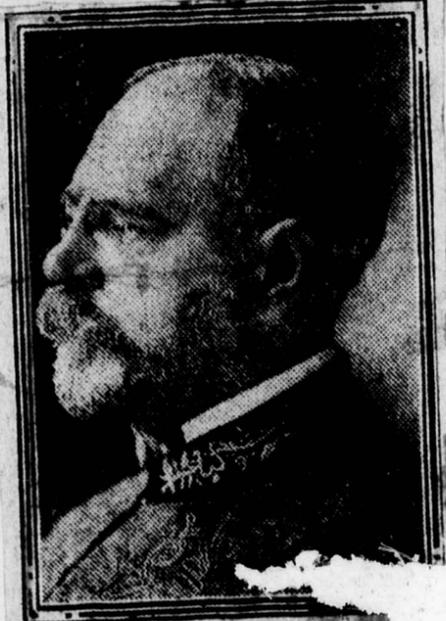
1884

Sousa and His Band.

Sousa and his band will arrive in Vancouver, B. C., from New Zealand next Tuesday, September 19, to begin the last lap of their tour around the world. This tour, which is unique in the annals of military bands, started in New York last November, and included various parts of America and Canada.

The day before Christmas the band sailed for England and played their first engagement in London, January 2. Sousa and his men then embarked for South Africa and, after giving 50 concerts there, proceeded to Australia and New Zealand. Before returning to New York, where they are due at the end of the year, Sousa's Band will fill engagements on the Pacific Coast and in the South and Southwest.

Sousa has composed a new march, which will be included in the new programmes he has prepared for his return to America. Arrangements have been made for his appearance here at the Baker Theater Wednesday afternoon and night, September 27.



JOHN PHILIP SOUSA - Seattle

Newspaper Clipping Bureau in the World

From

Address

Sousa's Band Plays Here

Sousa's band will play in Grand Rapids Tuesday, Nov. 28. That much is certain, although the place where the programs will be given has not yet been decided. Sousa's band has just completed a successful tour through South Africa, and is now touring through Tasmania, Australia and New Zealand. Since last December John Philip Sousa has taken his band around the world on one of the most triumphal tours it has ever known and not until late in September will the band return to the United States. Grand Rapids has been fortunate in securing one of the first engagements of the band after the return trip, and the date is just two days later than last year's program, played at Powers' theater.

The band has been in existence for 18 years and is composed of musicians from all parts of the country. Mr. Sousa is a famous band leader, and his simple, yet effective, manner of conducting has won him an unique place in musical history. His band plays popular and classical music equally well, and in consequence pleases all kinds of audiences. Sousa is generous with his encores, and in the past few years has clearly demonstrated that a brass band can successfully compete with a string orchestra in expressing the various kinds of music.

The soloists with the band for the coming year are not yet announced.

From

Address

Date

PHILADELPHIA, PA.
1911

We have received a large number of newspapers from South Africa in which we have been delighted to read of the success of John Philip Sousa. The genial "March King" seems to wield a magic wand when he takes up the baton, for the good fairies of all the world seem to be anxious to shower blessings upon him.

ESTABLISHED: LOBDOUGH, 1881; NEW YORK, 1884

From

Address

Date

WINNIPEG, MANITOBA

JUN 10 1911

From

Address

Date

Vancouver, B. C.

John Philip Sousa has composed a grand march in compliment to the approaching coronation of King George. His musicians will play it for the first time on Coronation Day, when they will be filling an engagement in Australia.

1884

Vancouver, B. C.

SEP 21 1911

of saving her life.

Sousa's Band Tonight.

Sousa and his famous band will be heard at the Vancouver Opera House tonight—one of the band's first concerts since its return from Australia.

The great success of the march king and his great organization is principally due to the high degree of efficiency which the famous leader exacts from his men. The band is composed of the best musicians available and each man can be a soloist on occasion. Under Sousa's baton they play with an accuracy and with a decision that is exhilarating to a degree. Sousa himself is most interesting as a conductor—quiet, yet full of energy, quick, dexterous in control, and with consummate generalship, whipping sudden flares of sound and astonishing crescendos out of his willing men.

Rhythm rules Sousa, and Sousa lives on rhythm. His marches swing to the beat of many feet; his selections from other works are happy in contrasted rhythm; his is the instinct of the barbaric crowd, and that he voices; when the crisis comes in any of his favorites, his two arms swing to and fro in unison, and out tear the torrents of pulsing harmony.

From _____
 Address Swinefield, Ohio
 Date SFP 5 1911

When the Circus Comes Here Next Monday

Established:



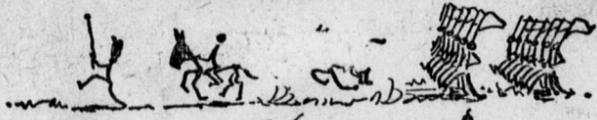
"SOUSA AND HIS BAND!!"



YOU ARE, MY DEAR!!
 WHO'S THE BOSS?!



GRAND ENTRY SHOWING THE GORGEOUS COSTUMES!



CHARLES THE FIRST



ONE OF THE LAMAR TROUPE

Peanuts and pink lemonade will soon be ripe. Also, the odor of new mown sawdust will soon permeate the air. The giddiest, gladdest, gayest, grandest, gyrating, glamorous and glittering galaxy of the whole, wide, wonderful world is trekking this way. If the reader doesn't infer from this that reference is being made to the Barnum and Bailey Greatest Show on Earth the publicity man regards the case as hopeless. Of course all this isn't news to the kiddies for every blessed one of them has kept tab upon the lurid bill boards and already the leading topic of conversation in the average home is the coming of the circus with all its concomitants of youthful ecstasy.

It's a hopeless task to try and enu-

merate all the features the circus promises to present for there's material enough to make a half-dozen circuses of the old school. When one says that the familiar acts in riding, aerial performances etc., presented by the most skillful living exponents will be seen, he has little more than started on the list, for the determination of the management to produce a bigger and a greater show, with innumerable novelties has been carried through.

There is Jupiter, the equine aviator, who standing upon a narrow platform attached to a balloon bag ascends to the top of the tent. When at the top a pyrotechnic display breaks out on all sides of the handsome stallion and

his fair rider. One number on the program is given over to the trained seals who jugg objects while perched upon the backs of running ponies and to Charles the First, an intelligent chimpanzee who does about everything but talk. At another time the three rings are used by the elephants in a marvelous exposition of trained animal possibilities. Berzac's ponies and unridable mules are a scream and one of the hits of the show while in New York, La Belle Victoria in a high wire performance will cause people to talk. There is incessant activity and humor is supplied by fifty clowns who are sprinkled all over the place.

There will be a street parade upon the morning of show day, September 11, and it is promised to be a hummer.

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

COURT

From INTER-OCEAN,
 Address Chicago, Ill.
 Date JUN 4 1911

From _____
 Address WATERLOO, IA.
 Date 28 1911

Summer Park Notes.

RIVERVIEW has been fortunate in the selection of its bands this year, the first of the eminent ones to appear today—that of Arthur Pryor, who earned the title of "trombone king" when he played that instrument with John Philip Sousa. It was while playing with Sousa during a European tour that Pryor first became conspicuous as a conductor. Sousa, the "march king," had been stricken with illness and forced to leave his band. Pryor stepped into the director's stand and conducted the band during the remainder of the foreign tour. Pryor has also attained considerable of a reputation as a composer and he is better known to the owners of phonographs than any other bandmaster in the world on account of the demand for his records. Mr. Pryor's band will give concerts twice daily during the three weeks of his stay at River-view. Undaunted by the failure of the Western

SOUSA AND HIS BAND—COMING.
 The complete understanding that exists between the conductor and the players is not the least charm of the performances given by Sousa and his band. This is due largely to the wonderful magic exercised by Sousa's baton. In fact, all the interest of the audience at a Sousa concert centers on the magnetic conductor. Nimble and graceful in his movements, he makes his point without ever showing a trace of excitement and his beat is short and precise. His left arm, hand and fingers stroke, cajole, pat and fondle the tone which seems to mould itself under this caressing treatment. Sousa's band will give a concert here soon at the Waterloo theatre.

From POST-INTELLIGENCER
 Address _____
 Date _____

Sousa at the Seattle Theater

Sousa has made a world-wide reputation for himself and his band by his march music. A Sousa march proclaims its own originality; its characteristic qualities—the reflex of the individuality of the man himself—are unmistakable. There is a rollicking rhythm and a blood-scusaesque. Sousa will arrive in the city early tomorrow morning for his engagement at the Seattle theater tomorrow afternoon and evening.

Philip Sousa Chats On National Music

Westminster Gazette.

I do not believe there is any such thing as nationalism in music. Music is a universal thing, and what is usually termed nationalism in music is really but an enviroic suggestion. Supposing Wagner had been born in New York, is there any reason to suppose that he would not have written just the same music as he did? And he would have had as many imitators in America as he has had in Germany, and his music would have come to be regarded as a thing native to the American soil, just as it is in Germany; but this is a wrong idea; music is not a growth of the soil. The fact is when a great musical genius bursts upon the world he always has scores of imitators, who take up the master's ideas and do less with them than he did, but they spread and popularize these ideas, and they come to be regarded as something native to the soil of the master's birth, which, of course, they are not; they are simply the ideas of one musical genius.

I remember when I was playing the violin in Washington John Strauss paid a visit to America, and there was a tremendous amount of enthusiasm over the Waltz King.

His waltzes were called Viennese not at all because they were typical of Vienna, but simply because he came from that city. Now mark what happened. Strauss had a number of followers and imitators in America, and when he left a waltz was published called "The Strauss Autograph." It achieved a great vogue, and what was termed the Viennese style was recognized in it and warmly praised.

But, as a matter of fact, it was not Strauss who wrote the "Autograph," but a young American named Warren, who had picked up the style and spirit of the music of the Viennese school, and his work was accepted as typical of it, but it might just as well have been accepted as typical of America.

Again, look at the negro melodies of America. They certainly are regarded as native to the soil and the national product of the South, but are they? The foremost composer of these melodies, and the man who originated that particular style of composition, was a Northerner, by name Stephen Foster, who lived in the North. He wrote for negro minstrel performances in New York, and wrote of the South, for the

South in all countries is the land of romance, and the rare charm with which he invested his music came to be regarded as typical of the South; but you see it was not really so.

In discussing the subject of national music, however, there is one factor that must not be overlooked. Some countries have a musical instrument that is peculiar to them, and such countries always show the effect of that instrument in the music of the masses.

You hear the faux-bourdon of the harpy-gurly in much of French music; the guitar is met with in Spanish music; the bagpipe in Scotch, and violins double-stopping in Hungarian.

I should say the characteristics of the instruments show in the composition just as baseball slang makes a "dent" in the daily talk of an American. I believe that talent for music is universal, and that it is not confined to any nation. Environment may make a little difference; for example, if you go to Sheffield, the people there may be able to tell you more about the making of cutlery perhaps than a person in, say, Norwich, simply because in Sheffield the manufacture of cutlery is so general. In the same way, if you go to Germany the people there can "talk" music better than the people can in America or England, not really because they have a keen brain for it, but because they live in an atmosphere where the cultivation of music is so very general; but music is universal, like mathematics. Two notes of melody sounded just the same at the beginning of the world and appealed to the same feelings and sentiments as now.

Two and two added together made four at the beginning, as they do now.

There is, by the way, a striking peculiarity about national airs; the great countries have short and the lesser countries long ones. England's national anthem is fourteen measures, America's contains twenty-four, the Russian hymn sixteen, Siam, on the other hand, has a national hymn which contains seventy-six measures; whilst San Marino has the longest national hymn in the world.

NEW SOUSA MARCH NAMED "THE FEDERAL"



John Philip Sousa, who will produce concert at Baker.

Sousa has composed a new march, and it will occupy a prominent place in the program he has prepared for his concert at the Baker theatre, Wednesday afternoon and night, September 27. For the first time in his career Sousa allowed another person to select the title of his new composition and it came about in a peculiar way. The march was written to commemorate his first visit to Australia and it is dedicated to that commonwealth. It had been Sousa's idea to call it "The Land of the Golden Fleece," but when he played it in London to Sir George Reid, the latter, who is the high commissioner for Australia, suggested that the title be changed to "The Federal." Sousa deferred to his wish, and it is under that name that the march will be played on his tour of the Pacific coast and the southward.

Newspaper Clipping **STARS**

PHILADELPHIA

JUN 3 - 1911

KRYL A SCULPTOR

Bandmaster Now at Woodside Abandoned Promising Career for Music

When the late General Lew Wallace had written "Ben Hur" and found that he had created a masterpiece, there came a demand that his features be preserved to the future generations in enduring marble. General Wallace consented, and a search was made for the man best fitted to do the work. Choice fell on a young Bohemian, Bohumir Kryl, then engaged on the great battle monument in Indianapolis. Kryl

about the last piece of sculpture that Kryl did.

At the suggestion of John Philip Sousa, Kryl laid down the chisel forever and adopted the cornet as his future instrument of artistic expression. Thereby the world lost a fine sculptor but gained the greatest cornetist it had ever known. Director Kryl may be heard daily in the beautiful Woodside music pavilion.

From _____
Address _____
Date _____

SOUSA AND HIS BAND HERE TOMORROW NIGHT

1884

John Philip Sousa composed a new march during the tour of his band in Australia and he dedicated it to the commonwealth. It was named by the premier of Australia and it will be one of the features of his tour of the Pacific coast and the Southwest when he and his band arrive in Vancouver on their return from a tour of the world. Mr. Sousa is frequently asked which is his favorite composition and his reply is invariably the same. "I like all of them," he declares with quiet decision. "A man's compositions, if he really believes in himself as a composer, are regarded by him very much as a mother regards her children. A family might not all have equal beauty, but let the mother place her children one by one in a corner and she would find that each had some feature, or features, of beauty that compensated for the absence of certain beauty the others possessed. If I were asked which of my compositions the public liked best I would say 'The Stars and Stripes.' Of the great number of compositions I have written, this march, I think, leads all the rest. 'The Washington Post' was also very popular." Sousa and his band will be heard here on Friday evening at the Beck theater.

From

Address

New York.

THE MAN WITH THE BAND

Sousa's Arrival in Sydney

Rat-a-tat-tat, rat-a-tat-tat. It was a true bandsman's welcome. Drums were beating, crowds were cheering, and the Central railway station was besieged. Hardly had John Philip Sousa, the world famed conductor, and his band arrived on the railway platform yesterday morning than the party was surrounded, and eager hands outstretched to bid it welcome. No time, however, was wasted at the station. A public welcome had been arranged, and within a few moments of the train's arrival the visitors were driven in drags to the Town Hall, head-

Mr. Beeby, Minister for Public Instruction, welcomed Mr. Sousa and his band on behalf of the State Government. The recent visit of the American warships had given a clear idea of the community of interest which existed between all branches of the Anglo-Saxon race. Now we had an American band in our midst. He hoped that Mr. Sousa and his band would carry away with them recollections of their stay in Australia, just as the Australians would similarly carry away recollections of the very excellent musical treats which they believed the band was going to give them. (Cheers.)

In the afternoon Mr. Sousa and the members of his band were welcomed by the professional musicians of Sydney. A large number gathered in a flag bedecked club-



THE LARGE CROWD OF MUSIC LOVING PEOPLE WHICH GATHERED AT THE SYDNEY, AUSTRALIA, RAILWAY TO WELCOME JOHN PHILIP SOUSA. PROCESSION IS HEADED BY THE LOCAL BAND

ed by a band recruited from nearly every musical organization in the city. George street, during the procession from the station to the Town Hall, was practically blocked. Thousands of people followed it right to the big civic gates, and even into the hall itself, and as Mr. Sousa made his appearance at the entrance to the hall, the Professional Musicians' Band, under Mr. A. O'Brein, struck up the inspiring "Stars and Stripes" march, one of the veteran conductor's most popular airs.

Major Rennie presided at the official welcoming ceremony, and in introducing Mr. Sousa to the public referred to him as one of the most celebrated conductors in the world, "whose music had gladdened our hearts and made innumerable homes happy."

Mr. Sousa, in reply, said that it was not every fellow who traveled 22,000 miles to a strange country that was met on his arrival by a brass band and escorted to the Town Hall. Nor was that all—he had been received on his arrival at the Town Hall by another band, playing his own compositions in a manner perhaps better than he could himself. But he was hardly surprised at the warmth of Sydney's reception. The American fleet had been over here, and he could safely say that there was not one Jack Tar in that fleet, from the admiral down to the merest midshipmite, who would not insist on the greatness and kindness of the Australian people. "If," he added, "you treat me one-half as well as you treated them, I will go home with a swelled head. (Laughter.)

room, and loudly cheered the veteran bandmaster as he was escorted to the platform.

In reply to the welcome, Mr. Sousa said that Australia had greatly impressed him. No country in the world was more talked about, and none was more worthy of such recognition, especially in a musical sense. And in this connection he might say that his band had come to Australia to entertain, and not to instruct. As a record of his coming to this young country he had written a special march. It had been a labor of love, and had been played throughout Great Britain. His own country had not yet heard it, but if it got the Commonwealth's endorsement it would certainly be played in America. From what he had already seen, Australia was fortunately blessed with the best of musical talent, and he was only waiting for the time when she would send forth a world touring band. (Hear, hear.) Australian musicians were endeavoring to raise the standard of music. Already the art had been lifted from a mere fraction to one of the greatest factors in the world today. Its exponents were better favored than the exponents of, perhaps, any other profession. The doctor and the soldier had to face death on occasion, and the lawyer, too, when conducting music cases; but the musician had a sphere peculiarly his own, for he never spread anything through his art but joy and solace to thousands. (Cheers.)

During the afternoon selections were rendered by the Symphony Orchestra.—Sydney (Aust.) Morning Herald.



MR. SOUSA'S SMILE WHILE SEATED IN THE CARRIAGE VIEWING THE ENORMOUS CROWD THAT HAD GATHERED TO WELCOME HIM TO SYDNEY

From _____
Address _____

A CHAT FROM AUSTRALASIA.

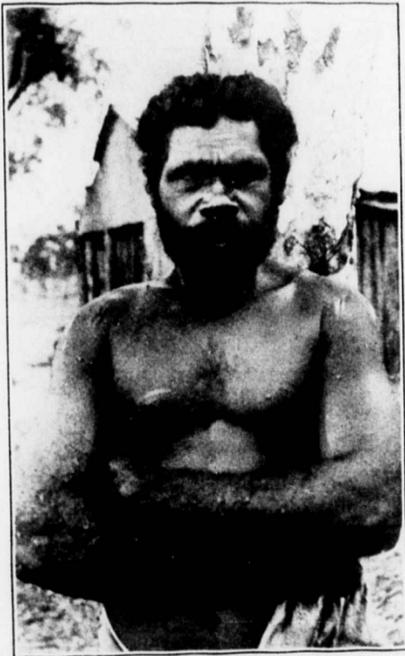
BY MRS. JOHN PHILIP SOUSA.

TOOWOOMBA, Queensland, July 30, 1911.

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FERN TRACK, GEMBROOK.

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From _____
Address _____ New York
Date _____ JUN 24 1911

MUMMING MATTERS

John Philip Sousa is not the robust, military looking person his photos suggest. And travel has so diluted his American accent that he might be taken for an Englishman who has just blown through the States and contracted a weak U. S. A. drawl. In build Sousa is slight and erect, and every feature bears the stamp of the artist. Like the sixty-odd members of his band, "J. P. S." never gets out of his uniform except to wear pajamas or take a bath. He is bright eyed and alert, and time has dealt very gently with him. He told the Observer at the Carlton that South African press men were hustlers. "Why," said he, "I was asked by wireless when off Capetown what my impressions of South Africa were. I calculate that just about beats the band." Sousa said that Kimberley reminded him irresistibly of Colorado; the atmosphere, coloring and surroundings of the places were alike. And Johannesburg recalled Nevada. In his time the "March King" has traveled scores of thousands of miles by rail, and on two occasions he has been mixed up in train accidents. "But," he added, "I always make a point never to go out looking for railway smashes. That don't pay."—The Observer, Johannesburg.

From

Address New York.

Date 8 1912

Sousa and His Men Find Surprising Musical Interests in South Africa

American Band, Now Touring the World, Cordially Received in Transvaal and Other Provinces—Soloists Lauded by Critics—Australia the Next Stopping Place

[Special Correspondence to MUSICAL AMERICA.]

CAPETOWN, April 22.—Sousa and his band have just finished a most interesting and successful month's tour of South Africa. Major Ward, who is the South African representative of the Quinlan Musical Agency, had charge of the local arrangements, while E. G. Clarke continued to look after Mr. Sousa's interests.

After leaving Capetown the band visited Kimberley, the diamond center of the world, Johannesburg, with its gold mines, and Pretoria, the home of the late Oom Paul Kruger, both in the Transvaal, Pietermaritzburg and Durban, in the Natal province, King Williams's Town, where the Cape Volunteers were holding their annual encampment, and Port Elizabeth, the center of the ostrich feather trade.

It was a tour of long railway trips over high mountains. From the car windows could be seen Anglo-Boer battlefields and English blockhouses, grapes, Kaffir (native) corn, cacti, century plants, goats, sheep, ostriches, Kaffir villages and naked Kaffir boys, while at every station very fine fruit was on sale at most reasonable prices. And the stops were rather numerous too; in fact one member of the band remarked, "Every little while the engineer stops the train, goes back and coaxes the conductor to let him run ahead a little farther."

The organization met with the most cordial reception throughout the tour. At several cities our train pulled into the station to hear the local band playing a Sousa march or waiting to escort us to the concert hall. Very often our concerts were given out of doors, as we experienced some very warm weather and, in order to make one boat connection, we gave a one o'clock matinee which drew out a large noontime audience. The audiences were all very enthusiastic, especially so when a Sousa program was played.

The South African press was a unit in according the highest praise to Mr. Sousa, the soloists and the band individually and collectively. While expressing great admiration for all of Mr. Sousa's compositions, his "Dwellers in the Western World" and his many marches evoked the most favorable criticism. His repose in conducting, together with his dominating personality in the performances of the band, were especially noted.

Miss Root has received many fine notices for her singing, and Miss Zedeler, the violinist, continued to captivate her audiences by her splendid musicianship and sincerity of purpose.

Mr. Clarke was everywhere acknowledged

to be the finest cornetist yet heard in South Africa.

The critics said that the playing of the band defied criticism, and spoke especially of their fine accompaniment work.

The tour was filled with enjoyable ex-

tended to the members of the band by the Legion of Frontiersmen at Capetown and by the Union Club and the Irish Club of Johannesburg. Also at Johannesburg all members of the party were presented with the insignia of the Transvaal Wanderers Club.

At Johannesburg, too, the local baseball team defeated the Sousa band team, captained by Walter Schaeffer, by a score of 11 to 8. By the way, it was very noticeable that every South African city had a fine athletic field with all equipment for cricket, baseball, football and track events.

Also fine town halls with pipe organs and adequate seating arrangements for orchestra and chorus were met with in all the



Members of Sousa's Band Inspecting an English Block-House Used During the South African War

cursions and social events. At Kimberley the band was escorted through the De Beers Consolidated Diamond Mines and an official of the company carefully explained each step in the mining process. While the band was playing at Johannesburg, Walter C. Kelly, the vaudeville headliner, who is at present playing in South Africa, invited the band to see a Kaffir war dance at the compound of the Cinderella Deep Gold Mine in Boksburg.

At Durban the ladies of the party enjoyed a moonlight ricksha ride about the city, and, although hardly a social event, landing far from a one night's boat trip at East London, we all had the novel experience of being conveyed in baskets from the *Saxon* to a tender which took us ashore.

At Johannesburg some of the party attended an American dance and a dance at the Carlton Hotel; at Pretoria Mr. Sousa and the soloists were tendered a reception by the Savage Club (the name is misleading), and at King William's Town Mr. Sousa dined with the officers of the Volunteer encampment club. Privileges were ex-

larger cities and the press gave evidence of pretentious choral concerts, chamber music concerts and various recitals throughout the country.

After the final concert at Capetown "Auld Lane Syne" was played with genuine fervor and to-day we are embarking on the White Star liner *Ionic* for Australia. C. J. R.

From

Address New York.

Date MAY 21 1911

Concertmaster Anton Witek, of the Boston Symphony Orchestra, and Vita Witek send "herzliche Grüsse," in the consequent enthusiasm those imply, have followed in glittering array during the past week. Opening June 12 with the First Corps Cadet, veterans' night, American composers' night followed, with the names of Ethel Barnes, Annie D. Carmichael, MacDowell, Foote, Gilbert, Chadwick and Sousa represented on the program, and Mr. Marshall presiding at the organ as soloist and accompanist. Wednesday brought the Boston and Chicago merchants' night, and Thursday Boston College night, with Boston's own singing mayor doing the "Sweet Aedeline" stunt once again to the great admiration of the assembled audience. Williams College night came in due turn on Friday, and Monday brought a brilliant Wagner night, with Boston's German contingent out in full array, and the ever present Culmbacher and pretzels forming a harmonious liquid accompaniment to the excellent playing of the orchestra.

EVENING POST.

San Francisco, Cal.

PRETTY SOLOIST WHO WILL BE HEARD AT SOUSA BAND CONCERTS



* Miss Virginia Root, soprano soloist with Sousa's Band. *

From AMERICAN ASSOCIATION

Address 23 1911

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Established

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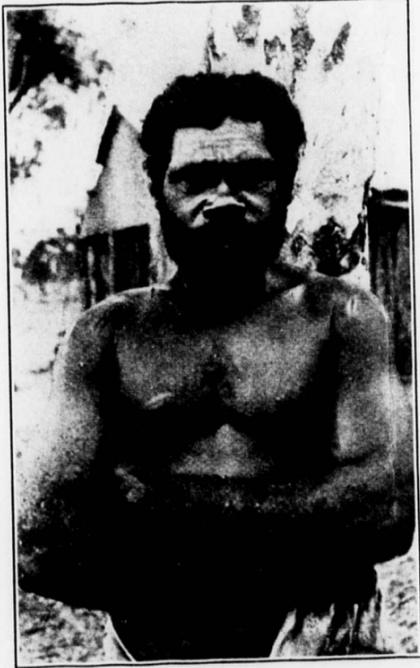
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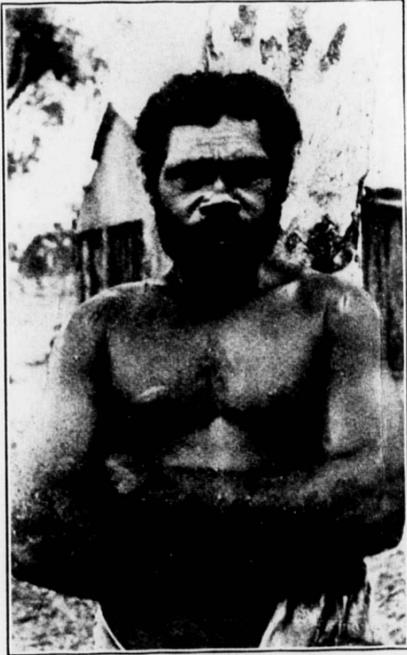
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the piano. The third and fourth measures suggest Grieg's "Morgensstimmung," but that does not militate against the composition, for most of the music in this age is suggestive. The trio is very pretty, with a charming melody. Unfortunately there are two typographical errors in the second and third measures of the trio.

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(Where I first met you)
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A. J. STASTNY MUSIC CO.,
Cleveland, Ohio

ADDRESS, TELL TAYLOR, GRAND OPERA HOUSE,
this one. Beautiful melody. Beautiful story. If you ever sang "Silver Threads," you'll sing
CHICAGO, ILL.

Publication and Review

Material for this column will be given an unbiased review and criticism irrespective of the relations existing between this paper and the publishers or authors.

THE VANDERSLOOT MUSIC PUBLISHING COMPANY, WILLIAMSPORT, PA.

"Ringgold" march two step, by Charles C. Sweeley, dedicated to the Ringgold Band, Reading, Pa. Mr. Sweeley's march which is evident from some very fine music, and his posthumous compositions song as the text. While alive Mr. Ingraham published Sunday morning with a discourse, using the title of this

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"IN MY DREAMS THAT THE MOON BRINGS OF"
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"PLAY THAT LOVIN' SLIDE TROMBONE," Character Song, Great Dance Number.
"I WILL KEEP MY PROMISE DEAR," A Catchy March Song.
"WHEN I'M AWAY," Novelty Rag Ballad, Great Selling
"MONKEY RAG," Great Novelty Sensation.
THOMPSON & CO. HITS



JOHN PHILIP SOUSA

From _____
Address _____



Who Is This?

"The Kipling of Music" is the invention of the Melbourne (Australia) Everylady's Journal, from which the illustration is reproduced by THE MUSICAL COURIER.

Address _____

Date _____

Why Is Sousa?

[From the Adelaide, Australia, Advertiser.]

John Philip Sousa is one of the outstanding figures of the musical world today. His marches and his band are alike world famous. Opportunity was taken of his presence in Adelaide by a representative of the Advertiser to obtain from him some account of the formation of his band, and the reasons for its peculiar construction, for it is like no other musical combination in existence. Mr. Sousa proved quite ready to talk of the genesis of his "band orchestra," as he calls it. He said:

"I learned very early in life that if musicians depended upon musicians for their support, there would be no musicians. The support of all art depends entirely upon those who love art for art's sake, and as music is universal it becomes necessary to heed the wishes of the masses if one hopes to succeed. The dramatic world shows the leaning of the masses in the fact that there must be a proportion of at least fifty to one when romance and comedy are opposed to tragedy. The fact is that the drama has depended almost since its inception upon the will of the people, as opposed to the hothouse form of subsidized art, artificially heated, antiseptically watered, and aesthetically cultivated by long, lily white hands.

"In the early days of the Sousa Band, the question was often asked why, with my training as a violinist and leader of string bands, I did not organize a symphony orchestra rather than a wind combination. It is perhaps an exemplification of the old adage that man proposes and the Almighty does the rest. Up to my twenty-fifth year it never occurred to me that I would ever be associated with a military band. My training and profession from my eleventh year had been entirely in string orchestral work, and up to my seventeenth year I was either a violinist in a large orchestra or leading a small string band with violin or baton. About my twenty-fifth year I attracted the attention of the Government authorities at Washington, and was tendered the conductorship of the United States Marine Band, the national band of America. I considered the offer one of great honor, especially to a man as young as myself, and immediately accepted it. The first rehearsal with the band marked my initial bow as a bandmaster. I had never led a military band before. The Marine Band is formed on the lines of the vast majority of the German and English military institutions, for it was a 'double handed' band. That is, one day it played as a string orchestra, the next as a brass and reed combination, and, like all outfits of that character, it was vague in its instrumentation and elastic as to numbers. Duplication of the commoner instruments was oftener found than characteristic tone coloring, and the desideratum seemed principally to confine the thematic material to three leading instruments—the clarinet, the cornet and the euphonium, in their reed band work. As the work of bands of the character of the Marine Band depended very largely on climatic conditions, that is, in the winter months it played usually as a string band indoors, and in the summer months as a military band outdoors, and as it also performed the duties of a regimental band to the Marine Corps, there was no great opportunity to depart from the traditional instrumentation of the military band. As I grew in popularity as a composer of marches, there was a demand on the part of the American public to hear the band I conducted, and to see the man whose name was spreading throughout the country as the conductor of the national band and a successful composer. Therefore President Harrison permitted me to make two tours of the United States with the band, and it was during the second one that a group of capitalists of New York and Chicago made me a flattering offer to resign the Government position and organize a band or orchestra on lines of my own selection. That led to the formation of what is known today as Sousa and his band. These people guaranteed my salary for five years, and gave me carte blanche in organizing.

"I had before me four distinct bodies, comprising the instrumental combinations, to select from. First, the purely brass band, of which there are several excellent examples, notably the Black Dykes, the Besses o' th' Barn, the Halifax Brass Band and a few others in Great Britain, France, Canada and the United States. Secondly, the so-called military band differing in its composition in every country, the best examples of which are found amongst such bands as the Royal Artillery of England, the Grenadiers and Coldstreams. Thirdly, the beer hall or casino string band, large or small, according to its environment. Among the best known as the Strauss, the Ziehrer, the Komzak, of Vienna; the Parlow, of Germany; the Casino, of Monte Carlo, and the Bial, of America; and fourthly, the symphony orchestra, containing the essentials for a perfect performance of the classic writers, such as Beethoven, Mozart, Bach, etc. Among the finest examples were the Boston Symphony, Theodore Thomas, the Philharmonic, of Berlin; Halle, of Manchester, conducted by Dr. Richter, etc. The field lay before me and the roads were very clearly defined, to the extent that I realized that each of these musical bodies was hemmed in by hide-bound tradition and certain laws as unchanging as those of the Medes

and Persians. I carefully weighed the conditions surrounding these musical bodies and their governing influences and concluded to form a fresh combination in which I would be untrammelled by tradition and in a position to cater for the million rather than the few, and the outcome, after considerable experimenting, is the combination I have the honor at present to conduct. In building up the organization I looked first for balance of tone, secondly for multiplicity of quartets, thirdly for virtuosity in execution, and fourthly for the absolutely eclectic in program. I realized in the beginning that those composers known as the classicists would not lend themselves at all times to my scheme or orchestration. Therefore, very little is heard at my concerts of Beethoven, Haydn, or Mozart. Progress in complexity of orchestration and harmonic device is being supplied by the big writers of today, such as Wagner, Richard Strauss, Elgar, Dvorák, Tchaikowsky and others, and it is in compositions of this class that the combination of instruments, such as constitute my organization, find fullest scope and are most effective. The tone coloring of those composers is so lavish, and goes so deeply into the instrumental body, that unless you have perfect balance the full effect and intention of the composer is lost. And my own claim is that my organization stands unique in its composition as a sound complement, being world reaching rather than class confined in the scope of its programs. It is not incongruous to me to see a comedy scene immediately follow a tragic scene in Shakespeare or any other of the master dramatists, or laughter follow tears in the romantic drama. Therefore, as I have nature and the best examples of men as my champions, I have no hesitation in combining in my program clever comedy with symphonic tragedy, rhythmic march or waltz with sentimental tone pictures."

Newspaper Clipping Bureau in the World

From _____

Address _____

New York.

Date _____

SOSA CONJURER OF SWEET SOUNDS

I have listened to the famous bands of every European country, but until Wednesday last it had never been my fortune to hear the most famous in the world. To say that it is almost an impertinence to criticise Sousa's Band is to give some idea of the position which it has attained among musical combinations. It is a collaboration in which each member is the master of his instrument and its great leader the master of all. Between conductor and each of his human instruments there is an intimate connection with results which at once become obvious. That conjuring hand, light and graceful, hovers here, indicates there, and as if at the instance of some magician the melodies of harmony which compose the whole are marshaled. There is no wild manual invocation, and the perfection of training and discipline, the absolute entente as between leader and band show there is no need for it. I heard "Tannhäuser" played as never before; the "Bells of Moscow" rang infinitely true, and "Dwellers in the Western World" is portraiture in music. "The Federal March" and the "Valkyries' Wild Ride" were no less delightfully given, and encores were generously conceded. Seldom have expectations aroused by promise been so happily realized by performance. Virginia Root has a voice of enviable quality and at once became popular, while Miss Zedeler's violin playing is a revelation in delicacy of touch and perfection of tone. When I say that Herbert Clarke is a great cornet player I say everything, for they are so few.—Transvaal (Johannesburg) Critic.

From _____
 Address _____
 Date **SEP 25 1911**

Famous Bandmaster Here

Established _____



Sousa to appear at Tacoma theater tonight with his band

Newspaper Clipping Bureau

From _____
 Address _____
 Date _____

SOUSA HAPPY WITH FINGER ON TRIGGER

Es _____



If there is anything John Philip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get into his hunting clothes, and set out upon the trail of whatever game happens to be in season. He is fond, too, of shooting clay pigeons, and has participated in many tournaments.

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

ESS _____

JUL 28 1911

DR. COOK IS COMING

Sousa's Band Is Also an Amusement Booking for Coming Season.

Dr. Frederick Cook, the Arctic explorer whose claim to have discovered the north pole caused an immense sensation two years ago and provoked a world-wide discussion that didn't round altogether to his credit, is coming to Grand Rapids to lecture. He will

be here in October, it is announced. He will give his side of the north pole controversy. His lecture will be illustrated by stereopticon views.

Another interesting booking is Sousa and his band. They will be at Powers' theater on Tuesday, Nov. 28. Sousa will be accompanied by the same soloists who were with him last season, Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert Clarke, cornetist.

From _____
 Address _____
 Date _____

Sousa and His Band Sunday Afternoon

Established: I _____



The complete understanding that exists between the conductor and the players is not the least charm of the performances given by Sousa and his band. This is due largely to the wonderful magic exercised by Sousa's baton. In fact, all the interest of the audience at a Sousa concert centers on the magnetic conductor. Nimble and graceful in his movements, he makes his point without ever showing a trace of excitement and his beat is short and precise. As a rule, he gets his effects by coaxing. His left arm, hand and fingers stroke, caress, pat and fondle the tone, which seems to mould itself under this caressing treatment. Sousa's band will give concerts on Sunday afternoon and Monday night at the Tacoma theater.

From _____
 Address _____
 Date **SEP 25 1911**

Famous Bandmaster Here

Established _____



Sousa, the March King, at the Tacoma theater tonight with his Land

From _____
 Address _____
 Date **SEP 28 1911**

SOUSA HAPPY WITH FINGER ON TRIGGER

Es: _____



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

From **GRAND RAPIDS PRESS**
 Date **JUL 28 1911**

DR. COOK IS COMING

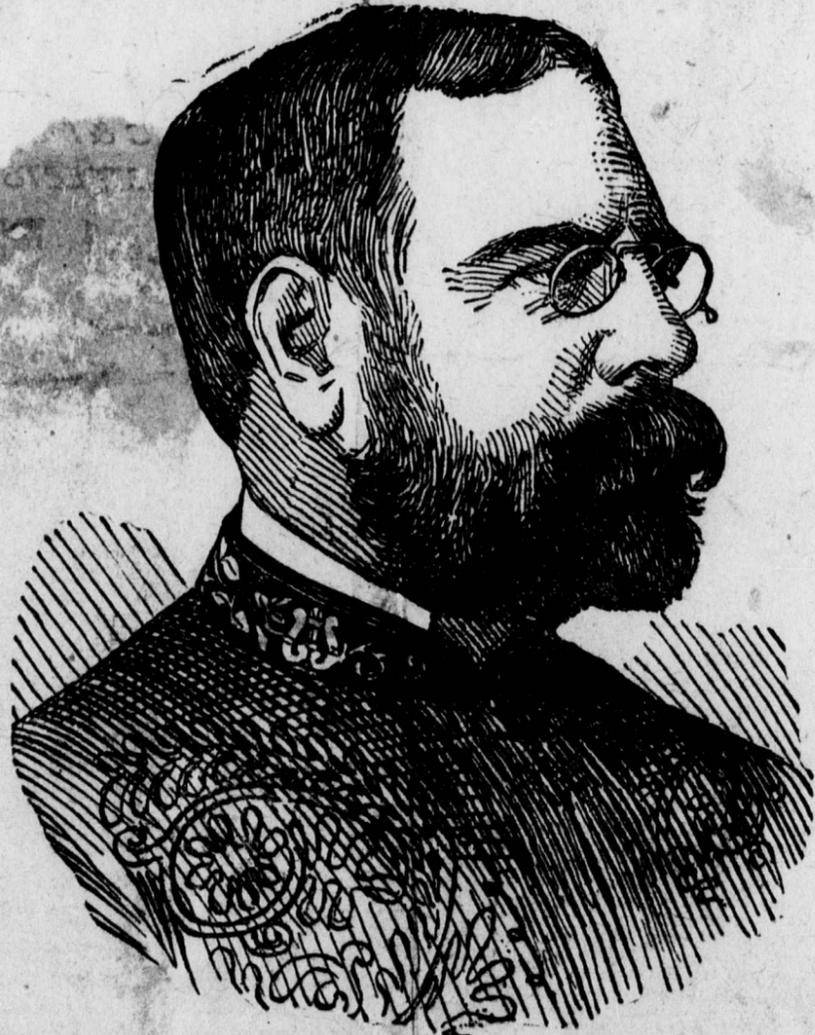
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From _____
 Address _____
 Date _____

[Special to The Times-Dispatch.]
 Washington, July 15.—All is quiet along the Potomac, and doubtless will remain so until the arrival of Admiral Togo, naval hero of the Russo-Japanese War, who is returning to Japan by way of the United States from Great Britain, where he represented the Imperial Japanese Navy in the coronation festivities. His visit here will enliven the coming weeks, not only in Washington, but in many of the larger cities, and wherever there is a navy yard to be inspected. Among his most cordial hosts will be Assistant Secretary of State and Mrs. Huntington Wilson, who were at one time connected with the American legation in Tokio.

Establ

Speaking of the Wilsons reminds one of that other one of the name attached to the diplomatic service of Uncle Sam, the American ambassador to Mexico, about whom such absurd stories are being told in connection with his refusal to stand when the Mexican band played "America" during a recent Fourth of July celebration in the Mexican capital. The strangest point about the whole affair is the developed fact that many people honestly believe when they sing "My country, 'tis of thee, sweet land of liberty," they are indulging in a patriotic act. Whereas, as a matter of history, it is recalled that the official collection of patriotic songs of all nations compiled by John Philip Sousa, under the direction of the Secretary of the Navy, does not even include the music of the hymn "America" in the pages devoted to the United States. This omission was official recognition of England's adoption of the original words and music as long ago as 1740, and that the use of the melody in this country, with verse changed to suit conditions, was a case of "borrowing without leave."

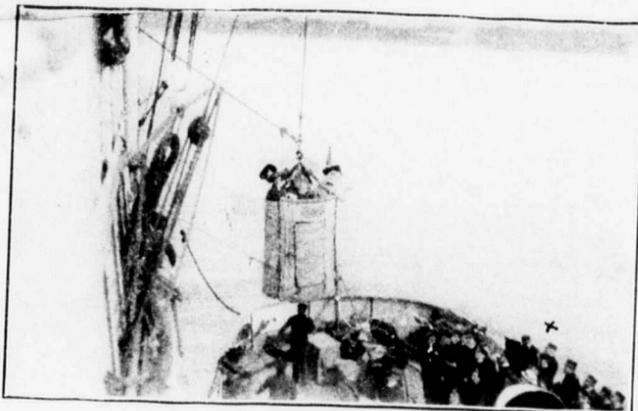
Our own particular anthem is "The Star Spangled Banner," written by Francis Scott Key when the British bombarded Fort McHenry, in Baltimore Harbor, in 1814. The beautiful flag which inspired its writing is now in the loan exhibition of the National Museum in this city, and is viewed by thousands of visitors annually. The house in which Key lived in West Washington is still in a good state of preservation, thanks to the National Society of the D. A. R., into whose hands it passed a few years ago, after being paid for by popular subscription. "America," then, with its alien music, beautiful though it is, is not worthy the reverence which we pay to the stirring song which begins with a note of triumph and ends with a glorious prophecy—"The Star Spangled Banner in triumph shall wave, over the land of the free, and the home of the brave"—and Ambassador Wilson need not be so severely criticized after all.

Apropos to the Wilson incident is the recent speech of Senator John D. Works, of California, since the delivery of which, all hats are off to the speaker, who, though supposedly controlled by the precedence of silence for new Senators, told his colleagues on a recent warm day all about his belief in Christian Science and how the different members of his family had been cured by its use. Undaunted by the heat of the day, a large number of people went to the Senate galleries to hear the speech, which was in intent, an opposition to the creation of a national board of health—a measure designed to establish a "doctors' trust." Among the specially interested listeners were Mrs. Stephenson, wife of the senior Senator from Wisconsin, and Senator Clapp, of Minnesota, believers in Christian Science, so-called, and a host of orthodox church people who, following the lead of Dr. Worcester, of Emmanuel Episcopal Church, Boston, and Dr. Winbigler, of the First Baptist Church of Washington, believe that Christ, being the "same yesterday, to-day and forever," heals His children now as when He walked the shores of Gallilee, if they pray with a faith of but a grain of mustard seed.

From _____
 Address _____

Sousa Party in South Africa.

This remarkable snapshot shows the unique method of disembarkation employed for steamship passengers at East London, South Africa. In the descending basket are Mrs. John Philip Sousa, her two daughters and several other ladies, while on the tender below are seen members of the



SOUSA PARTY IN SOUTH AFRICA.

Sousa Band. Mr. Sousa is leaning against the boat rail at the point marked with a cross.

From _____
 Address _____ New York.
 Date _____

CHAUTAQUA CONCERTS

"American Composers' Night" and a Performance by Junior Choir

Establ CHAUTAQUA, July 31.—On Monday evening the Chautauqua Band, chorus and soloists for July, presented an interesting program on what was styled American Composers' Night. The program was very good and was carried out in an artistic manner. The numbers were by Sousa, MacDowell, Hawley, Woodman, Elsenheimer, Grieg-Marcosson, Drake and Herbert.

Edmund A. John, basso of the July quartet, has left to take up his work at the Maine Festival.

The Junior Choir, with the orchestra and soloists, were heard in a most delightful and well-presented program on Wednesday afternoon. This was the first concert work of these young singers, and under Director Hallam's baton they did some remarkable work. The soloists for July, with Messrs. Hutcheson and Marcosson, lent their aid to the afternoon's work and altogether the program was one of the most delightful so far this season. A large audience was in attendance.

On Tuesday afternoon H. B. Wheeldon, organist of the Metropolitan Church of Ontario, Canada, gave a very interesting organ recital in the amphitheater to a large audience.

Messrs. Croxton and Washburn, of the Vocal Department, gave a recital of interest at Higgins Hall, Thursday afternoon, the program consisting of many songs of a light and popular nature. F. B. D.

From PRESS.
 Address _____ New York City.
 JUL 30 1914

HOW MUSIC PAYS.

John Philip Sousa recently told a friend that when he wrote "The Washington Post March," his first successful musical composition, he sold it to the Washington Post for \$30. The next opus which he prepared for his band was "The Stars and Stripes Forever," and at the time of narration his royalties on this second composition had amounted to more than \$30,000. Aspiring young musicians need not despair.

From _____
 Address _____
 Date _____

Sousa at Baker Tomorrow.

John Phillip Sousa, the world-famous bandmaster, and his band of 55 musicians, will give two concerts at the Baker Theater, Eleventh and Morrison streets, tomorrow. The first concert will be given in the afternoon at 2:30 o'clock and the second in the evening at 8:30. There are three specially engaged soloists with this magnificent organization, Miss Nicoline Zedler, violinist; Miss Virginia Root, soprano; and Herbert Clarke, cornetist.

Establ

From _____
 Address _____
 Date _____

AROUND THE WORLD WITH SOUSA

Australia and New Zealand Cordial in Receiving Famous American Band—Many Public Functions—Mr. Sousa as a Speech-Maker

Establi.

[Special Correspondence to MUSICAL AMERICA]

HOBART, Tasmania, July 28.—Sousa and his band have just completed a most successful tour of Australia and Tasmania a part of the epoch-making world tour they are at present undertaking. Three weeks were spent at both Sydney and Melbourne, one at Adelaide and one at Brisbane, all capital cities of their respective States, and shorter stays at Toowoomba, Newcastle in the Australian coal regions; Ballarat and Bendigo, in the gold fields, and Launceston and Hobart, in Tasmania.

The reception in each city was one of extreme cordiality. The band was invariably met at the station by the massed bands of the vicinity, escorted to the town hall and officially welcomed by the Mayor. At one of the smaller cities two young women were noticed in the local band, proudly wearing "adapted" band uniforms and puffing into alto horns. Record audiences and unusual enthusiasm greeted the Americans at every concert. The Governor and suite heard them in each State and the railroad had made every provision for suburban concert-goers. At many of the concerts people were unable to gain admission. Mr. Sousa's new march, "The Federal," which he had dedicated to the people of Australia, was everywhere a big "hit," while the performance of "The Stars and Stripes" evoked acclamation. Mr. Sousa's humoresque, "The Band Came Back," was a special favorite, and when not on the program was generally requested as an extra.

Recognizing the value of these concerts from an educational point of view, the school

authorities in Sydney made arrangements to have all the public school pupils hear them.

At the close of the Melbourne engagement Mr. Sousa offered to play a request program, and the following choice serves to show the taste of an Australian audience:

Overture, "1812," Tchaikowsky; cornet solo, "Showers of Gold," Clarke; "Till Eulenspiegel's Merry Pranks," Strauss; soprano solo, "April Morn'g," Batten; "Peer Gynt" suite, Grieg; Humoresque, "The Band Came Back," Sousa; (a) "Ronde d'Amour," Westerhout; (b) "The Federal" march, Sousa; violin solo, "Zigeunerweisen," Sarasate; "Ride of the Valkyries," Wagner.

The Australian press devoted much space and superlative adjectives to the criticism of the concerts. They noted Mr. Sousa's unostentatious methods of conducting, his dominating personality in all the performances, his skill as a program maker, and while admiring all his compositions one paper said: "His compositions have proved themselves the best things of the kind that human wit has yet achieved. Sousa will live as the March King."

They all spoke of the intelligent use Virginia Root made of her clear, well trained voice and noted especially her distinct enunciation. Nicolene Zedeler, the violin soloist, captivated all with her brilliant technic, sweet tone, true intonation and sympathetic interpretations. As usual Herbert Clarke's cornet playing was a revelation to all who heard him. Other soloists from the band who were frequently heard and aroused much enthusiasm included Paul Senno, piccolo; Julius Spindler, flute; Joseph Norrite, clarinet; Ralph Corey, trombone; John Perfetto, eupho-



In South Africa Tents Were Pressed into Service—Nicolene Zedeler, Violinist, and Mr. Sousa and Virginia Root, Soprano

onium, and Ross Millhouse, cornet, who appeared in duets with Mr. Clarke.

In speaking of the work of the band the newspapers said its playing defied criticism. They spoke especially of the rich orchestral coloring in all the performances and of the many novel effects produced.

One evening a wealthy violin connoisseur asked Miss Zedeler to play one of his instruments. She gladly consented and at the close of the concert was surprised and delighted to learn that henceforth the violin belonged to her. It is a fine old Lupot and her pleasure in its possession can be fully realized only by enthusiastic violinists.

The Sousa party passed the Sheffield Choir, who are making practically the same tour, only traveling toward the West. Also one Joseph Makulec, from New York, his breast resplendent with many and varied medals, dropped in to call on the band at a morning rehearsal and informed the members that he was walking round the world, also toward the West.

On the evening of the Fourth of July the band found the stage decorated with the Stars and Stripes, together with the flag of the Australian Commonwealth and the Union Jack, while many in the audience wore small American flags.

At the last Sydney concert the audience remained seated after the final number on the program and clamored for a speech from Mr. Sousa. He hesitatingly came to the front of the stage and asked, "Can everybody hear me? Yes, yes," came from several parts of the hall. "Well, then, good night!" and he had disappeared before they fully realized that the speech was over.

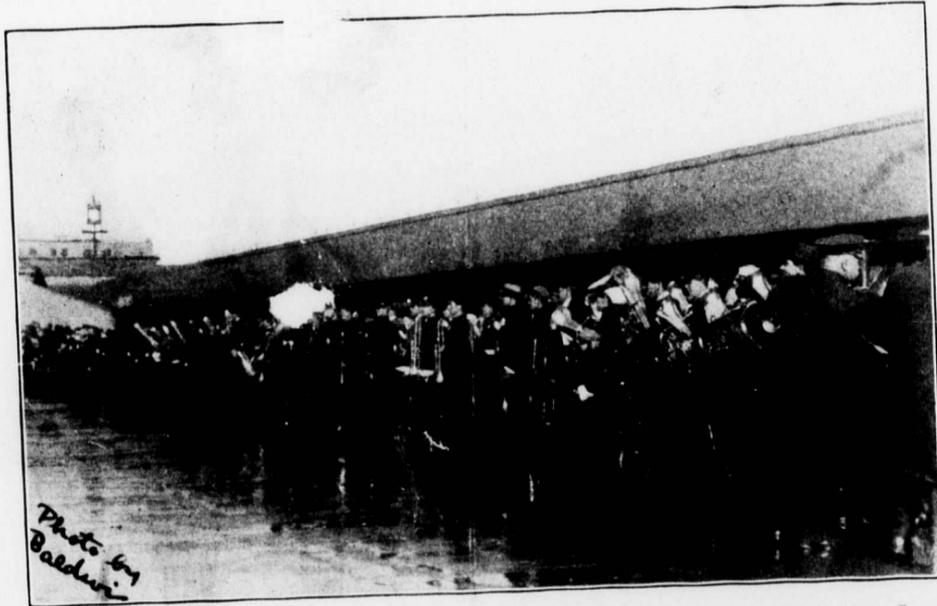
Mr. Sousa was the recipient of many gifts while in Australia, including an illuminated address from the State Military Band of New South Wales, a handsome bâton from a personal friend, a Maori greenstone from Alfred Hill, an Austral-

asian composer who has in his study of the old Maori (lander) music, and several of the military and naval New South Wales tender at which he responded to the "Visitors." Mrs. Sousa, the Lord Mayor of Melbourne and the women of the party enjoyed the party and teas.

Throughout Australia town halls with good pipe organs and recitals during the city organists, notably there is one of the largest in the world, with five manuals and 127 speaking stops.

Each large city has its own orchestra, generally semi-professional, flourishing choral societies, music concerts, vocal recitals, and amateur music abound, and choral and annual events. Melbourne has made an effort to raise a fund for an orchestra, and Melba at the opera company is advancing the future. But one must not be deceived in Australia is a young man one evening enjoyed the Sousa concert "it was all right, but not better." The several Australian cities also have the same collections.

Throughout the entire tour the natural cordiality and the friendly feeling toward the Americans were at all times the band is carrying away the most pleasant memories of the Ulimaroa for New



Massed Bands of Melbourne Waiting at the Railroad Station to Welcome Sousa and His Band

FIGARO
 26, Rue Drouot
 18 FEVRIER 1911
 17 MARSEILLE DE FRANCE

Maestro!

Sanglé dans un correct habit noir, culotté de satin, la cravate blanche au col, le monocle dans l'œil, il évoque très exactement le type du *maestro* de grande allure que l'Italie, parfois, nous envoya. Ce petit bonhomme, — haut comme ça! — monta, hier soir, au pupitre, dans *la Revue des Folies-Bergère*, nuança, avec un sentiment incomparable, les « pizzicati » de *Sylvia*, mit une énergie inattendue dans *les Cadets*, de Souza, et un entrain endiablé dans notre *Caroline* nationale.

Ce petit prodige, Willy Ferreros, que M. Clément Bannel découvrit, l'autre semaine sur la Côte d'Azur, témoigne d'un tempérament musical invraisemblable.

Newspaper Clipping Bureau in the World

EXAMINER
 SAN FRANCISCO, CALIF.
 JUL 30

ork.
 Sousa's Band in October.
 As a sort of preliminary musical offering, Mr. Greenbaum has arranged to present John Philip Sousa and his band for a limited number of concerts in early October. Sousa is completing the last lap of his trip around the world and will arrive here from Australia.
 The Wild West in Italy.

Newspaper Clipping Bureau in the World

TELEGRAM
 From _____
 Address _____
 Date SEP 25 1911

Seats Selling for Sousa.

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Mr. Sousa was the recipient of many gifts while in Australia, including an illuminated address from the State Military Band of New South Wales, a handsome baton from a personal friend, a Maori greenstone from Alfred Hill, an Austral-

asian composer who has made an exhaustive study of the old Maori (native New Zealander) music, and several laurel wreaths. The military and naval bandmasters of New South Wales tendered him a banquet at which he responded to the toast, "Our Visitors." Mrs. Sousa gave a dinner for the Lord Mayor of Melbourne and the women of the party enjoyed many auto trips and teas.

Throughout Australia were found fine town halls with good pipe organs and free organ recitals during the noon hour by the city organists, notably at Sydney, where there is one of the largest organs in the world, with five manuals, fourteen couplers and 127 speaking stops.

Each large city has its symphony orchestra, generally semi-professional, and a flourishing choral society, while chamber music concerts, vocal and instrumental recitals, and amateur opera productions abound, and choral and band concerts are annual events. Melbourne is making an effort to raise a fund for a permanent orchestra, and Melba at the head of a grand opera company is advertised for the near future. But one must not think that everybody in Australia is a music lover. I asked a young man one evening how he had enjoyed the Sousa concert. "Oh," said he, "it was all right, but I like rowdy music better." The several art galleries in Australia also have the nuclei for good collections.

Throughout the entire Australian tour the natural cordiality of the people and the friendly feeling toward America and Americans were at all times evident and the band is carrying away from the country most pleasant memories. It sails to-day on the *Ulmaroa* for New Zealand. C. J. R.



Bands of Melbourne Waiting at the Railroad Station to Welcome Sousa and His Band

Newspaper Clipping Bureau in the World

EXAMINER
 SAN FRANCISCO, CALIF.
 JUL 30

Newspaper Clipping Bureau in the World

TELEGRAM

From

Address

Date

SEP 25 1917

ork.

Sousa's Band in October.

As a sort of preliminary musical offering, Mr. Greenbaum has arranged to present John Philip Sousa and his band for a limited number of concerts in early October. Sousa is completing the last lap of his trip around the world and will arrive here from Australia.

The Wild West in Italy.

Seats Selling for Sousa.

Seats are selling for Sousa and his band. This world-famous organization of 55 musicians will be heard in two concerts at the Baker Theater, Eleventh and Morrison streets, next Wednesday afternoon at 2:30 o'clock and in the evening at 8:30. The soloists with the band are Miss Nicoline Zedeler, violinist; Miss Virginia Root, soprano, and Herbert Clarke, cornetist.

correct habit noir, a cravate blanche au ans l'œil, il évoque très du maestro de grande parfois, nous envoya. e, — haut comme ça! ir, au pupitre, dans Bergère, nuança, avec mparable, les « pizzit nit une énergie inat dets, de Souza, et un ns notre Caroline na-

Willy Ferreros, que el découvert, l'autre te d'Azur, témoigne musical invraisem-

From CALL,

San Francisco, Cal.



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JOHN PHILIP SOUSA

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New Symphony Auditorium to Be Scene of Numerous Important Musical Attractions

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It appears that what New York lacks this season by way of a concert hall, Newark is being supplied with. Newark will therefore have all of the leading concert attractions going this season. Mr. Leschziner promises such a galaxy of stars to "Greater Newark" that it will unquestionably be the means of detracting from the New York concert audiences. Some of the artists and attractions booked are as follows: Mesdames Galski, Louise Homer, Emmy Destinn, Eleanor De Cisneros, Schumann-Heink, Tetrizzini, Dorothy Temple, Adele Laeis Baldwin, Messrs. Slézak, Amato, Bonci, McCormack, Bispham, De Pachmann, Kubelik, Macmillen, Gruppe, Mme. Maria Cuellar, the Spanish pianist with the Volpe Symphony Orchestra; the New York Philharmonic Orchestra, the New York Metropolitan Opera House Orchestra, with its change of conductors; the New York Symphony Orchestra, Sousa and his band, the New York Trio, and Harriet Ware, the composer-pianist with Brabazon Lowther, the famous Irish baritone, in a recital of Ware compositions. By way of dancers the auditorium is to have Pavlowa and Mordkin, with their own orchestra, and Miss Michael Elliot, with Arthur Bergh's Symphony Orchestra.

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To any one save an optimist, Mr. Leschziner's plan of entertainment would appear to be attended with heavy financial results. He has the courage of his convictions, however, and is prepared to live up to his announcements.

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Director Santelmann and His Organization Cordially Received at Ocean Grove

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Overture—"Tannhäuser," Wagner; Reverie, Leybach; Cornet Solo—King Carnival, Kryll, Arthur S. Whitecomb; "Invitation to the Dance," Weber-Weingartner (transcribed for Military Band by W. H. Santelmann); Grand Scene—"Otello," Verdi; Contralto Solo—"Flower Song" from Faust, Gounod; Flora Haric; Clarinet Solo—"Dei Puritani," Bassi, Jacques L. Vanpoucke; Entrance of the Gods in Walhalla from the "Rheingold," Wagner; March—"Semper Fidelis," Sousa.

The band played the entire program in excellent fashion and received enthusiastic applause after each number. Arthur S. Whitecomb, cornetist, played his solo with brilliant effect, exhibiting a fine command of technic and a smooth tone. For an encore he gave Sullivan's "The Lost Chord," with Clarence Reynolds at the organ. It was a rising ocean of sound that thrilled the audience, and the applause that greeted him was enormous. He was compelled to add another extra.

Miss Hardie sang the "Flower Song" from "Faust" with much beauty of voice and good interpretation and was received with considerable enthusiasm. In the organ accompaniment, Mr. Reynolds showed his rare ability to use the organ in a purely orchestral way, supplying a perfect background for the voice. An encore was demanded and Miss Hardie gave "Annie Laurie" with fine expression and tone.

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A. W. K.

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San Francisco, Cal.

The "March King" is to open October propitiously. Sousa comes to San Francisco with new marches, new humorous music and his best of classic and popular band music, to appear at Dreamland rink eight times, beginning with the concert Sunday afternoon, October 1. He plays again that evening and thereafter gives afternoon and evening concerts October 2, 3 and 4. At each concert a different program will be played.

The program for next Sunday has an unusually attractive air about it. Strauss' (not the dancing Richard, but the symphonic tone poem, "Till Eulenspiegel's Merry Pranks," will be one of the "classics" of the program and another will be Paul Dukas' "The Sorcerer's Apprentice." The Strauss tone poem takes for its hero the well known irresponsible jokester of German folklore who plays so many pranks that he finally winds up the joke by dying on the scaffold as the humorous(!) end of an escapade. The Dukas number is equally fantastic, only it is French fantasy and not German. The apprentice to the sorcerer thinks he has learned all of his boss' art, and during the absence of the high sorcerer the youngster commands a broom stick in the corner of the room to pour forth water. The broomstick obeys, but the lad loses his nerve and forgets how to stop the flood. He finally breaks the stick in two, but is worse off than ever, for each half continues the deluge until the boy and civilization are threatened with the flood when the sorcerer appears and turns off the water with a dry incantation.

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A. W. K.

From

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MELBOURNE GREETSS SOUSA

Royal Welcome to Famous Bandmaster in Australia

Nothing could have excelled the heartiness of the reception that was given to Sousa and his band by the bandmen of Melbourne and citizens.

Had the weather been brighter probably there would have been a larger attendance of bandmen to greet the visitors when they landed from the Sydney express, but as it was several hundred paraded in the station-yard at Spencer street station.

When the band had landed, Mr. Sousa was introduced to the different bandmasters present, after which the massed bands played "Victoria March," under the conductorship of Captain Riley. The bands taking part included the South Melbourne Military, Vice-regal, Richmond City, Stender's, Heidegger, Richmond Citizens', South Melbourne Naval Brigade, Port Melbourne, Footscray, Colingwood, St. Kilda, Kew, Simm's Fitzroy, Brunswick, Essendon Town, and Williamstown Premier. Mr. Simms acted as deputy conductor, Mr. Phillips as senior drum major, and Mr. Brown as deputy drum major.

After the reception the bands formed in procession, and the visitors drove to the town hall, the bands playing "Invercargill March" on the way down Collins street and "Our Director" in Swanston street. The streets were thronged with thousands of holiday spectators, who heartily cheered the visitors and bands as they passed. At the town hall, where the doors were for some reason kept rigidly barred till several minutes after the party had arrived, a formal welcome was accorded.

Mr. Tudor, M.H.R., Minister for Customs, who presided, said that the hearty welcome of one whose name stood out prominently in the musical world showed public gratification at the visit of this band. He trusted their stay would be satisfactory to themselves and beneficial to bandmen and other musical people here.

Mr. Edgar, M.L.C., Hon. State Minister, joined in the welcome.

Mr. Sousa opened a brief reply in a very low tone of voice, which led some one at the back of the hall to call out, "Speak up." "I am not talking to you, sir," said the bandmaster, adding with a smile, "besides, you really have the advantage if you do not hear me." As the laugh which followed this sally subsided he proceeded to say that he had been in Australia nearly a month, and when he was in America he was told that was the time this tour was to take. An Australian who had met him in New York had told him what a great country this was in terms that he had doubted, but now, after a month's experience, he endorsed all that Australian had said, and believed him to be one of the most modest men he had ever met.

Nearly twenty years ago John Philip Sousa retired from the leadership of the band of the United States Marine Corps in order to organize an orchestra of his own, and now "Sousa's Band" is probably the best known body of players in the world. After a brilliant season in Sydney, Sousa and his band arrived in Melbourne yesterday, and were received with a demonstration of public enthusiasm of a remarkable character; and the large hall of the Glaciarium was occupied by immense audiences at the concerts given yesterday afternoon and evening.

The orchestra was placed in the middle of the west side of the building, and could be heard in every part of it. The platform was decorated with the Stars and Stripes and the Union Jack, and made a brilliant patch of color. The hall was comfortably warmed, while its lofty roof and good ventilation kept the air fresh and wholesome.

The personality of the composer counts for much in the success of his concerts. An alert, wiry-looking man, with grizzled hair and beard, not in the least like the rather truculent-looking individual with fierce mustachios, who has been figuring on the posters for the last fortnight, Sousa steps to his desk in a brisk, business-like fashion, turns for a moment to bow, with a good-humored smile, to the cheering crowd, and then, without an instant of delay, raises his baton and proceeds with the first number on the program. There is a similar promptitude about his encores; there is no preliminary bowing and going away, and bowing again, and all the rest of the familiar procedure. Five seconds of applause is enough to indicate that more is wanted, and, with a slight gesture of assent, he steps back to the desk, and the encore number is on its way before most of the audience have realized what is going on. Thus there is no waste of time, as will be obvious from the fact that yesterday afternoon twenty-two numbers were played within a couple of hours, thirteen of them being encores. His style of conducting is quiet, but every movement is expressive. He does a great deal with his left hand, and often indicates the time by merely opening and closing his fingers; while he has a number of curious little wavings and twistings of hand and fingers, each of which has its meaning for his men. For a *sforzando* he often brings his baton sharply across, as if he were beating a drum; but usually the right hand movements are slight, and the quiver of the tip of the baton

is all that can be seen. This is in the softer passages. When the full force of the band is wanted, especially in the marches, both hands swing right back at the third beat of the bar, and then rise for the fourth to come down with crisp decision on the first. During the solo numbers Sousa usually stands on the floor behind the desk and facing the audience. He is evidently thoroughly enjoying himself, and that fact has an immediate sympathetic effect on his audience, with whom he is *en rapport* from the very first moment. He has no affectations; he is just there to do his work and to enjoy it, and he does it in the most natural and effective way without any sort of posing.

Many have been asking what the difference is between Sousa's Band and the Besses o' th' Barn. That can be best realized by a glance at the band platform. On the conductor's right are the brass instruments—cornets, horns, baritones, euphoniums, trombones and brass tubas. The Besses' Band was entirely made up of these instruments. But on the left hand is an equal number of players, equipped with clarinets, oboes, bassoons, double bassoon, flutes and piccolos; and these, which form half of Sousa's Band, were not represented at all in the Besses'. In other words Sousa's is a full military band, while the Besses' was purely brass. Hence Sousa's has just twice as great possibilities in the way of orchestral coloring. The tone of the individual instruments is beautiful. The oboe tone in particular was a revelation of what that particular timbre ought to be, and it is long since anything like it has been heard here. The huge contra-fagotto or double bassoon and the giant double tuba or bombardon are special features; while in one number was a quartet for bass tubas, perfectly played. Hence the foundation of the tone was deep and strong enough to bear all the brilliant superstructure without seeming top-heavy. A striking feature was the great number and variety of percussion instruments employed. Besides the ordinary drums there were tambourine, clappers, bones, hammer and anvil, glockenspiel, a chime of tubular bells, a harp, and what sounded like a pair of sandpaper rubbers; so that there was never any mistake about the rhythm. It is hardly necessary to say of such an organization that in balance and precision and ensemble and swift sympathy with the conductor it left nothing to be desired; and the gradation of tone from pianissimo to fortissimo was as perfect as could be imagined.

Three soloists, all of excellent quality, took part in the program—Virginia Root, a pleasant soprano; Nicoline Zedeler, a violinist, with a sweet tone and specially clever technique; and Herbert L. Clarke, a cornetist of quite the first rank. Space will not allow of any detailed account at this time of the programs that were performed yesterday. Classical music was represented by the "Tannhäuser" overture, a potpourri of "Lohengrin" and the "Valkyrien-Ritt"; German's Welsh rhapsody, Rachmaninoff's prelude, and Tschaiakowsky's "1812" overture may also come under the same heading. Many of Sousa's own marches were heard, of which there will be further opportunities of speaking in more detail. The humorous possibilities of the band were illustrated, to the huge delight of the audience, by such burlesques as "Has Anybody Here Seen Kelly?" and "Nigger in the Wood Pile." A special march, "The Federal," dedicated to the Commonwealth, was enthusiastically received. "Stars and Stripes" was vehemently applauded.—Melbourne Argus.

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**SOUSA HAPPY WITH
FINGER ON TRIGGER**

Established



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Date SEP 6 1911

From JOURNAL
Address CORNLAND, ORE
Date SEP 26 1911

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Address CORNLAND, ORE
Date SEP 24 1911

HAS ORIGINATED
A "MARCH STYLE"



John Philip Sousa.

As a composer, John Philip Sousa has originated a "march style" that is recognized the world over. His latest composition in that form is called "The Federal March," and it will be included in the program for his appearance here at the Baker theatre tomorrow. Sousa has also written a number of suites and symphonic poems, as well as a long list of songs and miscellaneous compositions, and the following comic operas, "The Smugglers," "Desiree," "Queen of Hearts," "El Capitan," "The Bride-Elect," "The Charlatan," "Chris and His Wonderful Lamp," and "The Free Lance." He is also the author of two novels, "The Fifth String" and "Pipetown Sandy," and he has recently completed another comic opera, entitled "The Glass Blowers." A number of Sousa's compositions will be included in the program he has arranged for his concert here.

MARCH KING
IS COMING



John Philip Sousa.

John Philip Sousa, who organized and conducts the remarkable band of 60 musicians that will be heard here at the Baker Theater tomorrow, afternoon and night, began his musical career at the age of 11, when he made his debut as a violinist. At 15 he was teaching harmony, and in 1876 he was one of the first violins in the orchestra conducted by Offenbach, when the latter visited America. Later, he conducted for various theatrical and operatic compositions and in 1880 he was appointed conductor of the band of the United States Marine Corps. He served in that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison, until August, 1892, when he resigned to organize the Sousa band.

Sousa at Baker Theatre Wednesday. Sousa and his band of 55 musicians will be heard in two concerts at the Baker theatre next Wednesday, September 27. The afternoon concert will be given at 2:30 o'clock, and the evening at 8:30. Popular prices will prevail at the afternoon concert. Following are the soloists and the programs to be presented: Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste; Herbert L. Clarke, cornetist. Afternoon program: Fantasia, "Coppella" (Delibes); cornet solo, "Showers of Gold" (Clarke); Herbert L. Clarke; suite, "Peer Gynt" (Greig) (a) "In the Morning" (Pastorale), (b) "Death of Ase" (c) "Anitra's Dance," (d) "In the Hall of the Mountain King;" soprano solo, "April Morn" (Batten), Miss Virginia Root; Siegfried's Death, from "Gotterdammerung" (Wagner). Intermission. Suite, "The Creole" (Broekhoven); (a) "The Little Bells," from "The Wand of Youth" (Elgar); (b) march, "The Fairest of the Fair" (Sousa); violin solo, "Ziguenerweisen" (Sarasate), Miss Nicoline Zedeler; caprice, "Folie Bergere" (new) (Fletcher). Evening program: Overture, Solonelle, "1812" (Tschikowsky); cornet solo, "From the Shores of the Mighty Pacific" (Clarke), by Herbert L. Clarke; character studies, "The Dwellers in the Western World" (new) (Sousa); soprano solo, "The Maid of the Meadow" (Sousa), Miss Virginia Root; prologue, "The Golden Legend" (new), (Sullivan). Intermission. Fantasia Episode, "The Band Came Back" (Sousa); (a) Praeludium (Jahnfelt); (b) march, "The Federal" (new) (Sousa); violin solo, "Souvenir de Moscow" (Wieniawski), Miss Nicoline Zedeler; grand tarantelle, "Neapolitan" (Julien). Seats go on sale tomorrow morning at box office Baker theatre.

From JOURNAL
Address SAN FRANCISCO, CALIF
Date AUG 27 1911

SOUSA COLORS AS
SEEN IN SYDNEY

Est. March King Will Bring New 884
Compositions in October

An eminent music critic of Sydney describes Sousa's band as follows: "Everything went like 'greased lightning.' The band was arranged with the brass on the right and the woodwind on the left of the conductor; a harp stood in the center, and at the back were the basses, headed by an enormous tuba, which had literally to be hung around the player's neck. It is the presence of the woodwind which makes the difference between this and such a one as 'The Besses of the Barn,' which is all brass. To use an optical analogy, the color of the orchestra is composed of three primary rays: The red is the brass, the green the wood-wind and the violet the strings. In a full symphony orchestra all these elements are present, and a full palette can be used by the composer; whereas in the 'Besses' (typical brass band) we have only the red and orange, and in Sousa's the red, orange, green and blue. Hence it has less color than a full orchestra but twice as much as the ordinary band.

"Sousa invests his work with both the sympathetic and the humorous, and a more, thoroughly enjoyable evening than one spent with Sousa and his band can scarcely be imagined."

Manager Greenbaum announces four afternoon and four evening concerts by the Sousa organization, commencing Sunday afternoon, October 1st. Several new works will be heard here for the first time. Among these is a new Sousa Suite: "(a) The Red Man; (b) The White Man; (c) The Black Man," and a new march called "The Federal March," dedicated to our friends the Australians.

Professor William Dallam Ames, the energetic chairman of the music committee at the University of California, has arranged for an afternoon and evening with Sousa at the Hearst Greek Theatre, Thursday, October 5th. On the night of October 6th the band will appear at Stanford University.

The Sousa soloists are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste; and Herbert Clarke, cornet virtuoso.



MISS ROOT, SOPRANO
WITH SOUSA BAND AT THE BAKER
THEATRE, TONIGHT AND NIGHT

From JOURNAL
Address PORTLAND, OREGON
Date SEP 24 1911

PROGRAM MARVEL
OF CONSTRUCTION



John Philip Sousa.

Ernest Newman, one of the greatest musical authorities in England, declared recently that it was worth hearing Sousa and his band to realize how effectively music written for strings can be performed when competent woodwind takes their place. With the exception of Beethoven and Haydn, Sousa includes the symphonies of all the classical composers in his repertory. To replace the lack of strings he has a reed band that consists of eight first clarinets, four second and four third; a quartet of flutes, two oboes, two bassoons and other instruments that would require 60 strings to obtain a proper balance. It is by his sound musicianship and his thorough knowledge of dynamics that Sousa has placed his band on a level that is second only to the finest symphonic orchestras. As a military band, it has no equal. His programs are marvels of construction and they alternate between the grave and they gay in a manner that is altogether disconcerting. Arrangements have been completed for the appearance of Sousa and his band at the Baker theatre next Wednesday afternoon and night, September 27.

ARGONAUT

Sousa and His Band.

John Philip Sousa, the best known American in the world of music, the man who has done more to educate the great masses of the American continent to a liking of the best in music, and the most original and gifted band conductor living, will arrive here with his organization of sixty artists after a tour of the world and give eight splendid programmes at Dreamland Rink on the afternoons and evenings of October 1, 2, 3, and 4. On the Sousa programmes there are always half a dozen important compositions, and these are so skillfully interspersed with the jolly and popular that he holds his audiences until the very last encore and then they clamor for more.

The sale of seats will open next Wednesday morning at Sherman, Clay & Co.'s, and Kohler & Chase's, and mail orders may be addressed to Will L. Greenbaum. Special attention will be paid to out-of-town mail. Complete programme books may be secured at all the leading music stores.

From PITTSFIELD, MASS.
Address
Date JUN 2 1911

AROUND THE WORLD
WITH SOUSA'S BAND

C. J. Russell Writes of Stay
in South-Africa.

A recent edition of Musical America contains some interesting pictures of the members of the Sousa band as well as members of the Sousa family now on a trip around the world. Clarence J. Russell of this city is a member of the band and contributes some interesting articles to Musical America on the doings of the great musical organization.

Mr. Russell in a recent issue writes:—

CAPETOWN, SOUTH AFRICA, MARCH 26.—After finishing the tour of the United Kingdom, Sousa and his band embarked at Plymouth on the Tainui for South Africa. Virginia Root, the soprano soloist with the band, was joined by her mother and J. C. Simmons, representing the Quinlan International Musical agency, also accompanied the organization.

The voyage lasted 20 days with most favorable weather and clear moonlight nights excepting a two days' storm at the end of the run. The usual games were played, including baseball and cricket, into which Mr. Sousa entered with a great deal of enthusiasm. One afternoon the band tug-of-war team pulled successfully against a team picked from the other passengers. Some spent the time reading, while others could be found on deck cleaning up their instruments or making reeds, while all appreciated the rest after the past two months of touring. In the evening impromptu concerts and dancing on the deck were in order. Mr. Sousa called several morning rehearsals which were held on deck.

After the Tainui was about four days out from Plymouth, Teneriffe, one of the Canary islands was sighted, and all spent the next day ashore at Santa Cruz, the capital of the island. The cathedral, the bull ring, the lace shops and as the boat steamed out of the harbor the band played Spanish, British and American national airs.

A few days later the ships officers put on white uniforms, awnings were stretched over the decks and we were ready for the warm weather, many sleeping on deck for a few nights.

During the evening that the Tainui crossed the "line" King Neptune, his herald and his musicians appeared on board and initiated Mr. Sousa and Captain Moffatt into the watery kingdom, after which a flashlight picture was taken. On Saint Patrick's night the band contributed an appropriate selection to an Irish concert and a few evenings later assisted at an informal Masonic smoker.

During the voyage Mr. Sousa composed a grand march in honor of the approaching coronation of King George and Queen Mary, which the band will play for the first time on Coronation Day, when they will be in Australia. The last evening on board a farewell dinner was served and Tainui entered Capetown harbor by night. First the harbor light appeared and then one by one the many lights of the city welcomed the incoming ship.

Next morning the entire organization disembarked and were driven to the city hall in open carriages. Here the first concerts were given before large and enthusiastic audiences which included Lord Gladstone, the governor general of the Union of South Africa, and Lady Gladstone. The band is leaving this morning for a three weeks' tour of the principal South African cities.

C. J. R.

From NEWS
Address GRAND RAPIDS, MICH
Date MAY 25 1911

SOUSA QUOTES STATISTICS.

John Philip Sousa is the new musical Joan of Arc. He has started a crusade against the hackneyed themes and names utilized by composers. In order to show proof to be used in his reform movement, he has quoted statistics which are now made public for the first time. According to his records there are:

Songs about spring, 1,263,842; about love, 954,626; about bygone days, 823,437; about flowers (pansies, roses, hyacinths, daisies, forget-me-nots, and lilies), 749,211; about romanzas, 672,843; cradle songs, 547,738; nocturnes, 531,266; reveries, 479,143; song with violin obligato, 422,001; serenades; 366,242; aeolian murmurs, 133,009; rippling cascades, 102,112; variations on "Tankoe Doodle," 96,434.

From OREGONIAN
Address
Date SEP 27 1911

SOUSA IS HEARD TODAY

2 INTERESTING PROGRAMMES
ARRANGED BY BAND.

Portland Music-Lovers to Get Rare
Treat at Baker Theater When
Famous Baton Starts Things.

The world-famous Sousa and his band will be heard in two concerts at the Baker Theater today. There are 55 musicians in this big organization, together with the following well-known soloists: Miss Nicoline Zedeler, violinist; Miss Virginia Root, soprano, and Herbert Clarke, cornetist.

The first concert will be given at 2:30 o'clock and the other at 8:20 o'clock. Portland music-lovers will



John Philip Sousa, Famous Band
Master, to Be Seen at Baker
Theater Twice Today.

be given a delightful treat, tonight's programme including Sousa's latest march, which he dedicated to Australia, and is called "The Federal."

The band arrived in Vancouver, B. C., last Wednesday from Australia, having encircled the globe, leaving New York City last December. Following are the programmes:

AFTERNOON.

- Fantasia, "Coppelia"Delibes
- Cornet solo, "Showers of Gold"Clarke
Herbert L. Clarke.
- Suite, "Peer Gynt"Grieg
- (a) "In the Morning" (pastorale).
- (b) "Death of Ase."
- (c) "Anitra's Dance."
- (d) "In the Hall of the Mountain King."
- Soprano solo, "April Morn'"Batten
Miss Virginia Root.
- Siegfried's Death, from "Gottterdammerung"Wagner
- Suite, "The Creole"Brookhoven
- (a) "The Little Bells," from "The Wand of Youth"Sousa
- (b) March, "The Fairest of the Fair"Sousa
- Violin solo, "Zigenerweiser"Sarasate
Miss Nicoline Zedeler.
- Caprice, "Follie Bergere" (new)....Fletcher

EVENING.

- Overture, Solonelle "1812"....Tschalkowsky
- Cornet solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
- Character studies, "The Dwellers in the Western World" (new).....Sousa
- Soprano solo, "The Maid of the Meadow"Sousa
Miss Virginia Root.
- Prologue, "The Golden Legend" (new)Sullivan
- Fantastic episode, "The Band Came Back"Sousa
- (a) PræludiumJohnfelt
- (b) March, "The Federal" (new)....Sousa
- Violin solo, "Souvenir de Moscow"Wieniawski
Miss Nicoline Zedeler.
- Grand tarantelle, "Neapolitan".....Julien

Newspaper Clipping

From ST. PAUL, MINN
Address
Date

SOUSA'S BAND BOOKED.

Opera Dates Not Yet Decided on by Deipple.

The Sousa band was booked today by Mrs. F. H. Snyder for a concert at the Auditorium Nov. 20.

Mrs. Snyder is daily expecting a cablegram from Charles Deipple, manager Chicago Grand Opera Co., in Vienna, announcing the St. Paul dates of the opera.

1884

From SEATTLE
Address
Date

John Philip Sousa first played here at the old armory in 1892, and has since then made a number of visits with his band.

Established: London, 1881; New York, 1884

From _____
Address _____
Date _____

MARCH KING STIRS SEATTLE CROWDS

1911

John Philip Sousa and His Band Repeatedly Encored by Large Audiences

"EL CAPITAN" DELIGHTS SWINGING MELODIES SET EVERY FOOT TAPPING—PROGRAM EXTENDED TO TWENTY-ONE NUMBERS

John Philip Sousa, America's own "march king," the man who caught successfully the vibrant spirit of his country and sent it out broadcast in some of the most stirring marches ever heard, yesterday came into his own. Every desirable seat was occupied at the Seattle theater yesterday afternoon when the first program was rendered, and the enthusiasm mounted with every number until the climax was reached with the ever popular "Stars and Stripes," which took the audience with the grip of an old friend.

"El Capitan" Delights Audience

It is some years since Sousa and his band marched they way through England to the strains of the Sousa march, leaving in their wake a vivid interpretation of the vitality of a new nation. The Sousa march is the essence of Americanism set to music and as such it took America more directly home to European hearts than anything else. From gramophone to concert program the Sousa march lifted its way with stirring melody. And yesterday, after eighteen years of service, every foot started to tap as "El Capitan" burst out to a delighted house.

Sousa is a conductor absolutely individual, and he still possesses that wonderful mastery of the minute details of musicianly excellence which has helped to make his fame.

Many Encores Are Given

The program was well selected and contained music of the best, but it would not have been an American audience if it had not instantaneously responded to the mysterious but unmistakable note of kinship in the stirring Sousa march. The program contained nine numbers, but the audience demanded and received twenty-one and wanted more.

One of the best numbers on the program was a typical Elgar composition from the "Wand of Youth." It is a delicate piece and the motif requires a careful touch, which the Sousa band adequately supplied. This was followed by "The Fairest of the Fair," the only Sousa march on the program, the others being demanded as encores.

Old Marches Welcome

Among the encore numbers, in addition to those mentioned, were "King Cotton," the "Yankee Shuffle," "Stars and Stripes," "Manhattan Beach," all of which were vociferously welcomed. Also on one occasion the band endeavored to locate the evasive "Kelly" in a strange medley of variations and with the assistance of cornet, trombone and diverse instruments singly and collectively.

Herbert L. Clarke, the cornetist, deserves special praise for his first-class work in "Showers of Gold." His control was complete and effective. "Every Little Movement" was given as an encore.

Miss Nicoline Zedeler played Sarasate's expressive "Ziguerweisen" with feeling and ability. The audience demanded her return twice and she gave "The Swan" and a "Gavotte," both with the harp accompaniment.

Views City in Auto Ride

A soprano solo by Miss Virginia Root, "April Morn," by Batten, was well received. Miss Root has good quality and range, but lacks color. She gave as encore "Annie Laurie."

Last night a capacity audience which penetrated from gallery top to the orchestra chairs under the footlights applauded vigorously a program rich throughout in color and full of pictorial features.

Opening with Tschalkowsky's overture, "1812," the audience was treated to one of the most striking descriptive compositions ever produced. The climax of the chimes of the Russian churches, mingling with the hymn in the hour of victory, was an artistic triumph and the organization deserves great credit for the able presentation.

Races Musically Portrayed

Another pretentious number was Sullivan's "Golden Legend," a composition rarely heard, and possessing all the sweet harmony and impressive grandeur of the composer at his best.

Chief place must be accorded Sousa's "Character Studies," entitled, "Dwellers in the Western World," in which he portrayed the red man, the white man and the black man. The compositions are tuneful and typical, simply constructed, but with appreciative touch. They have been successful everywhere.

Another new composition of the bandmaster, "The Federal," was an instantaneous success, but the climax, as in the afternoon, was reached in the inspiring "Stars and Stripes."

Miss Root sang "The Maid and the Meadow" (Sousa), with good enunciation; Sousa's melody was well suited to her voice. She was twice encored, giving "Annie Laurie" and "Goose Girl."

Cornet Solos Please

Herbert L. Clarke scored added success with one of his cornet solos and as an encore the audience was delighted with the sextet from "Lucia." Miss Zedeler added to her triumph as a violinist with Wienlawski "Souvenir de Moscow."

After twelve encore pieces had been added to the program, including "El Capitan," "Free Lance," "Diplomat," "Temptation," "High School Cadets" and the "Blue Danube Waltz," the pro-

MR. SOUSA IN LONDON.

ATHLETIC ENERGY OF HIS NEW DRUMMERS.

Mr. Sousa's band, with its celebrated conductor, made its reappearance yesterday afternoon at the Queen's Hall at the beginning of a farewell visit. It has lost nothing of its peculiarly forcible tonal power after its long absence from our shores, and perhaps the most notable feature of yesterday's performance was the remarkable energy of the drummers.

These, besides attacking the skin with singular vigour, have a multitude of other duties to perform. After banging the drum with all the enthusiasm required, the athlete lays down his drumstick (in time to the music) and plays a tambourine, rubs two sheets of sand-paper together, or plays upon tubular bells or castanets. On special occasions, we believe, he also sings. One member of the orchestra wields an instrument of the brass persuasion which coils around his body after the manner of a bean-constrictor, and from this he extracts a bass note which should satisfy the composer of "Elektra" and "Salome."

Mr. Sousa himself did not seem to find the conductorship a particular hardship yesterday. We had, of course, all his familiar mannerisms—the forward thrust of the baton to emphasise an explosive drum note, and the backward draw to mark each diminuendo. Perhaps it was all a little toned down, but when we had a familiar Sousa march as an encore it was abundantly clear that the "March King" still has a large following here.

An American composition entitled "The Dwellers in the Western World" was perhaps one of the most amazing numbers on the programme, consisting of three movements descriptive of the Red Man, the White Man, and the Black Man. In the last-named section the drummers played every conceivable percussion instrument, and the effect was that of a wonderfully busy steel factory. Miss Virginia Root was the vocalist, and sang "Mr. Batten's" song "April Morn" with polished technique.

From EVENING POST,
Address New York City, 1911
Date _____

After a successful tour of the world, Sousa and his band will reach American soil again late in the autumn via Hawaii. A concert is to be given at the New York Hippodrome on October 10.

Established: London, 1881; New York, 1884

SOUSA AND HIS BAND.

Mr. T. P. Sousa and his band started their farewell tour in the United Kingdom yesterday afternoon at the Queen's Hall. They will return to London on 19 Jan. and 22 Feb. to play for the Sunday League. This renowned and accomplished body of some fifty players of wind instruments, with harpist and drummers attached, play with fine zest and precision, and their ensemble time is smooth and agreeable, and often brilliant, while apparently—each member being thoroughly at home in his part—everything comes easy to them. Mr. Sousa does not allow them much breathing-time, nor his hearers much time for reflection. Piece upon piece is given with undiminished sangfroid, the applause between being merely a stimulus to start another. The extra numbers, whose titles are shown up in variety theatre fashion by an attendant behind the band, are really the tit-bits of the orchestral menu. Quick marches, although tuneful and buoyant and fantastically named, perhaps pall on the musical listener after a while. The sketch "Kelly" is very clever and humorous, the humor being both tonal and rhythmical. In some of the pieces, as in Sousa's Character Studies of the red, white, and black man in the so-called (not by Sousa) Wild West, weird and picturesque realistic effects are introduced by means of wooden or other instruments. There is plenty of variety in this unique musical entertainment. It began with Liszt's Symphonic Poem "Les Préludes." Miss Root and Miss Zedeler contributed songs and violin solos, and the star cornet player of the band, Mr. Herbert L. Clarke, shone as brilliantly as any prima donna in runs and shakes, crescendos on high notes, and cantabile playing in his own "Showers of Gold" and encores. Mr. Sousa conducted in his own sportive and graceful way, and there was a considerable and much satisfied audience.

C. K.

WUENKAM

SOUSA AT BAKER.

Famous Band Will Give Two Concerts Next Wednesday.

Following are the two programmes to be played by John Philip Sousa and his band of 55 musicians at the afternoon and evening concerts, to be given at The Baker Theater next Wednesday afternoon at 2:30 and the evening at 8:30. Sousa and his band arrived in Vancouver, B. C., last Wednesday from a trip around the world and the Pacific Coast is the first to hear his famous new march, "The Federal," dedicated to Australia. The following soloists are with the band: Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist.

AFTERNOON PROGRAMME.

- Fantasia—"Coppella" Delibes
- Cornet solo—"Showers of Gold"..... Clarke
Herbert L. Clarke.
- Suite—"Peer Gynt" Grieg
- (a) "In the morning" (pastorale).
- (b) "Death of Ase."
- (c) "Anitra's Dance."
- (d) "In the Hall of the Mountain King."
- Soprano solo—"April Morn" Batten
Miss Virginia Root.
- Siegfried's Death, from "Gotterdammerung" Wagner
(Intermission.)
- Suite—"The Creole" Broekhoven
- (a) "The Little Bells," from "The Wand of Youth" Elgar
- (b) March—"The Fairest of the Fair" Sousa
- Violin solo—"Ziguerweisen" Sarasate
Miss Nicoline Zedeler.
- Caprice—"Folle Bergere" (new)..... Fletcher

EVENING PROGRAMME.

- Overture—Solonelle, "1812"..... Tschalkowsky
- Cornet solo—"From the Shores of the Mighty Pacific" Clarke
Herbert L. Clarke.
- Character studies—"The Dwellers in the Western World" (new)..... Sousa
- Soprano solo—"The Maid of the Meadow" Sousa
Miss Virginia Root.
- Prologue—"The Golden Legend" (new) Sullivan
(Intermission.)
- Fantastic episode—"The Band Came Back" Sousa
- (a) Præludium Jahnfelt
- (b) March—"The Federal" (new)..... Sousa
- Violin solo—"Souvenir de Moscow"..... Wienlawski
Miss Nicoline Zedeler.
- Grand tarantelle—"Neapolitan" Julien

for the first edition of two hundred copies.

The class of publishers who conduct business in this way keep on hand an assortment of showy title covers with blank spaces in which they can mortise in the name of any song and also, if desired, the picture of its writer. The plates for printing sheet music now average a cost of less than \$1.50 per page. So that for ten or twelve dollars a four-page song could be published with reasonable profit to the publishers. But publishers of this class are not satisfied with a moderate or reasonable profit. The author is induced to sign a contract agreeing to pay several times the cost of publication to put his song upon the market, generally in the belief that it will make him famous. The United States postal authorities have had occasion to close up a number of these advertised song publication houses and the Music Publishers' Association of America is actively supporting the government in this particular.

While reputable publishers will hesitate to put their names upon a composition that does not possess a certain musical merit, there are many who will undertake the publication at the expense of the author with the stipulation that the author assume all responsibilities as to its advertising and sales. This serves to protect their name although it does not hinder the publication of inferior music. At the meeting now in session the possibility of requiring a uniform standard of musical excellence for each new publication will receive attention.

American Opera

The growth and development of musical literature in America has been unprecedented during the past year. The award made last month of the \$10,000 prize by the Metropolitan Opera Company of New York, for the best American opera is generally conceded to be the most important musical event in the history of the country. The prize winner was Horatio W. Parker, professor of music at Yale University, who has already received much commendation as a musical composer. The prize opera, which is called "Mona," represents the time and people of ancient Britain. It will be produced next year in New York. The libretto, which is in Eng-

(Continued on Page Ten)

HASKIN LETTER

(Continued from Page Six)

lish, was written by Brian Hooker, professor of rhetoric at Yale University. Twenty-five operas were submitted in this contest and it is stated that several other contestants submitted meritorious manuscripts and that at least two are likely to be published and produced.

Another American opera entitled "Twilight," by Arthur Nevin, is announced for production next season by the Metropolitan Opera Company. Mr. Nevin declares that a good libretto for an opera in English is harder to secure than good music, but he is convinced that the American school of composition has a great future. A number of other competitive prizes to encourage American music have been awarded this spring. The National Federation of Music awarded two prizes of \$100 each to Miss Mabel Daniels, of Boston, one for the best tenor solo and the other for a trio for women's voices. Both of these will rank among the noteworthy American music publications for the year. While the market at times appears to be flooded with trash which for a brief period is popular, there is no question as to the increasing value of new American music. The great interest in classical music as a part of public education is already bearing fruit in the improvement of popular taste.

Disgusting Songs

There are still among the newer productions songs which are positively disgusting as to words and music. A music publisher recently speaking before a women's convention expressed his surprise that refined girls would look at, much less sing and play, some of the songs published during the year. Partly as a result of his address, the club women of the country are now giving their attention to this matter. In every community an attempt will be made to create a taste for the best class of American music by debarring the objectionable productions from all musical and social gatherings.

Modern music teachers in America are doing more to encourage original composition by their pupils than ever before. In Chicago recent recital composed entirely of original compositions by musical pupils of that city received favorable comment from the critics. The young musicians displayed an originality and versatility of theme as well as a degree of harmony which evidenced a coming future for American music composers.

The great number of Germans in the United States have always kept German music in popular favor, but lately the German-Americans of this country are encouraging the production of American music. At the National Saengerfest of the Nord-Amerikanischer Saengerbund, to be held in Milwaukee the latter part of June, several original American compositions will be presented. This Saengerfest will be one of the largest musical gatherings ever held in America. There will be over 6,000 singers. More than half will come from outside of Milwaukee.

Tomorrow—FLAG DAY.

If it fails to cure
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heets, worth 55c... ..**43c**
heets, Salem, each... ..**67c**
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Linen Damask at... ..**\$1.19**

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ady-to-Wear Department con-
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of Skirts and Rain Coats.
cost and below.

reet of the
jured. Many of their friends were
looking at them when the accident
occurred. They saw a flash of fire
and saw the boys fall into the water,
some thinking that they merely be-
came dizzy and fell from the narrow
walk, and would rise to the top of
the water and would be rescued. But
in a few minutes the truth of the sit-
uation was realized and a diver went
down into the water, which is only
eight or ten feet deep, and recovered
the bodies.

Barney Smith's hat had a large
hole knocked through it, there also be-
ing a hole knocked through his
skull, one shoe was torn off and his
foot badly torn up. Baskin Davis
was not mangled up quite so bad,
but both were terribly burned. Cor-
oner N. Carco, of Crystal River, was
summoned to hold an inquest, and af-
ter an investigation a verdict was
rendered that the boys came to their
death accidentally. The bodies of
the young men were carried to their
homes at Le Canto and were laid
away in the family burying ground
yesterday at eleven o'clock, hundreds
of sorrowing friends witnessing the
last sad rites, which were performed
by the pastor of the Methodist church
at Le Canto.

The young men were only about
seventeen years of age. Barney
Smith was the son of J. Ben Smith,
and Baskin Davis was the son of J.
T. Davis, both prominent farmers of
the Le Canto section.

Camp's Dam is located on the With-
lacoochee river about twelve miles
south of Dinnellon. The dam has
only recently been completed and put
into operation. It is quite an engi-
neering feat, as it is claimed that
18,000 horsepower is developed there. It
was built by the Camps, wealthy citi-
zens of Ocala, for the purpose of de-
veloping power to run their phosphate
mines and to furnish power to the
neighboring towns, it being their in-
tention to furnish Ocala with electric
power in the near future. The sad
accident there on Saturday is greatly
regretted by the company.

Little Miss Viola Miley, daughter of
Mr. and Mrs. D. J. Miley, died sad-
denly at the Miley home yesterday af-
ternoon. The little girl is nine or
ten years of age. She ate her break-
fast yesterday morning as usual, but
soon afterwards complained. A phy-
sician, Dr. Davidson, was summoned,
treatment administered, and the doc-
tor returned home believing the child
was not so seriously ill, but she sud-
denly gave way and breathed her last.
She was a sweet little girl, the pride
of her parents. She attended the
public school here the last two terms.
Mr. and Mrs. Miley are greatly griev-
ed over their loss and many friends
sympathize with them. The little body
will be laid away in the family bu-
rying ground here today.

CAPT. JONES' ARM BROKEN

Cranking his auto, Captain J. S.
Jones, of the Police Department, sus-
tained a broke narm yesterday when

Newspaper Clipping Bureau in the World
From *Musicians' Guide*
Address *PHILADELPHIA, PA.*
Date *Aug - 1911*

CALL

San Francisco, Cal.

From

Saratoga Springs, N. Y.

Address

Date

APR 21 1911

SOME FAMOUS BANDS.

Estab

Although music itself dates back to a time before records were kept, the earliest known date of a brass band is April 19, 1766, the institution of which was contained in a French decree, but it was not until the end of the century that it was thoroughly established. The instrumentation at that time consisted of drums with one stick, fifes, flutes, trumpets, to which were added later violins and bag-pipes. In Italy, pandean pipes were also used. Individual band masters came to prominence about 1850. The most celebrated was connected with the United States Army, among whom may be mentioned P. S. Gilmore, D. W. Reeves, John Philip Sousa and Victor Herbert. In Europe, Neithardt, of the Kaiser Franz Grenadier Band, and Charles Godfrey, of the Coldstream Guards Band, were familiar and prominent names.

In the United States Army there are fifty-seven bands, one to each of the fifteen cavalry and thirty infantry regiments; ten in the artillery corps; one in the engineers, one at the Naval Academy, each band consisting of twenty-eight men who are regular enlisted soldiers. The buglers and trumpeters of each company join the band at military formations. Each regiment of the National Guard has its own band; some of the men being enlisted, some being hired.

Among the celebrated foreign bands may be mentioned the Royal Artillery, the Royal Marine and the Guards Band of England, the Kaiser Franz Grenadier Band of Germany, the Garde Republicaine Band of France; the Bersaglieri Band of Italy, the Imperial Guards Band of Austria, and the Czar's Guards Band of Russia.

When all has been written and said about American composers and American musicians known abroad the fact remains that John Philip Sousa is the only American musician whose name and work are known throughout the world. The armies of every civilized nation have marched to the stirring strains of his melodies, in the ball-rooms of the royal families and society everywhere thousands have swayed to Sousa's rhythmic cadences and every school child in America has lifted up its voice in the chorus of "The Stars and Stripes Forever."

As an educational factor Sousa and his band have played an important part in the development of musical art in this country. Many who could not attend a symphony or classical concert have become familiar with the masterpieces of Wagner, Grieg, Liszt and Strauss through the Sousa concerts. The clever director knows how to arrange a program so that it will attract the lover of the classics and the man who "just likes to hear a good tune."

With a band that is bigger and better than ever Sousa will give eight programs at Dreamland rink on the afternoons and evenings of Sunday, Monday, Tuesday and Wednesday, October 1, 2, 3 and 4.

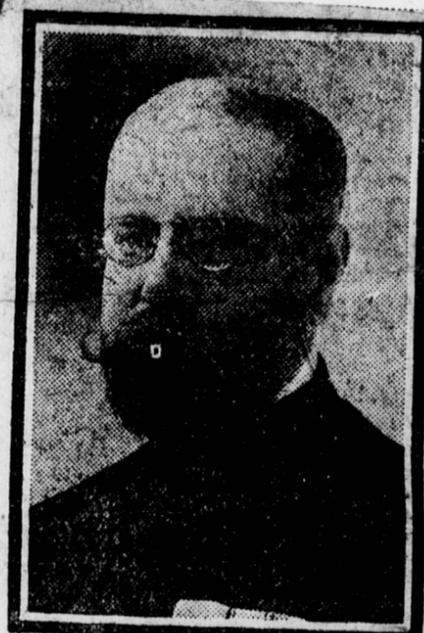
On Thursday afternoon and night, October 5, the organization has been invited to give the first professional concert of the season at the Greek theater at Berkeley and on Friday night, October 6, the students at Stanford and the residents of Palo Alto will have an opportunity to hear the band in the big assembly hall at Stanford university.

Greenbaum says that the programs are quite remarkable and include novelties by Paul Dukas, Tor Aulin, Richard Strauss, Elgar and other modern masters.

SOUSA'S BAND.

When Mr. Sousa retires, as is, unfortunately, soon to be the case, he will leave a gap in the world of music which no one can possibly fill. Others have tried to imitate his methods, but none have succeeded, and he and his famous band reign alone and unrivalled in the domain which they have made so peculiarly their own. The superior may scoff at their methods, but if it is not real art to raise an ideal, in many respects a very high one, and consistently to reach it, it is hard to say what is. Certainly his band is one of the most remarkable bodies of performers ever gathered together. From the brilliant clarinetists and cornettists to the artist on the dulcimer, the virtuoso on the sand-sticks, that remarkably versatile gentleman who seems equally at home on the side drum, chair seats, empty cokenut shells, and the floor, and that incomparable humorist who envelopes himself in his instrument and evokes such peals of laughter in Mr. Sousa's remarkable version of "Has anyone seen Kelly?" all are players of the very first rank, who, under Mr. Sousa's direction, have attained to an ensemble the like of which has never been known. We may have grown a little weary of "El Capitan," "Hands across the Sea," "The Washington Post," and "Hobomoko" as played by other bands, but the performances of them given by Mr. Sousa are as different from those given by others as is a new bank-note from blotting-paper. All of these old friends, together with many more, were included in the programme of the first of Mr. Sousa's farewell concerts, which took place at the Queen's Hall yesterday afternoon, and the astounding snap and crispness of the performances once more delighted very rightly, a large audience. The programme was pleasantly varied by the charming singing of Miss Virginia Root, by the violin solos of Miss Nicholine Zedeler, and by the playing of Mr. Herbert L. Clarke, a veritable Kubelik of the cornet, whose performance of his own "Showers of Gold" was one of the most remarkable feats that we have ever heard.

tabli



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JOHN PHILIP SOUSA,
Who Will Write the Coronation
March to be Used at the Coronation
of King George V.

From TIMES,

Address Washington, D. C.

JOHN PHILIP SOUSA HONORED ABROAD.

Washington's own John Philip Sousa, who played his way into the hearts of the people of the District when leader of the Marine Band, and whose genius as a bandmaster is now recognized wherever the blare of the cornet or the rumble of the drum is heard by man, has been receiving unusual honors in foreign lands. Last winter Mr. Sousa and his band started on a tour of the world, and they are now about half way round. Copies of newspapers published in South Africa and Australia, just received in Washington, tell the story of his triumphs.

The Sydney Telegraph, on May 16, treated the arrival and concert of Mr. Sousa in a fashion which must have been extremely gratifying to the composer of "The High School Cadets," and in a fashion, too, calculated to make any Washingtonian proud of Mr. Sousa and his band. The four columns in the middle of one page were devoted to a picture of the crowd which greeted Mr. Sousa, and it is no exaggeration to state that it looked like an inaugural crowd in Washington. Below this was a two-column portrait of Mr. Sousa, and in the same issue was published a column interview with the bandmaster and a column review of his concert.

Examination of the newspapers published along the route taken by Sousa's band reveals the fact that the tour has been a triumphal march. Everywhere knowledge of Mr. Sousa and his band had evidently preceded their arrival by several years, and everywhere large crowds turned out to hear their music. The financial success of the trip is already assured, but it will be equally as noteworthy as a musical event and as a recognition of Yankee genius and enterprise.

Newspaper Clipping Bureau in the World
From *TRIBUNE*
Address

JOHN PHILLIP SOUSA "PLACED" BY ETHIOPIAN

Bandmaster Looked Like He Wanted Drillroom, Not Grillroom

M. F. George, chief clerk at the Hayward hotel and formerly connected with the Spalding hotel of Duluth, Minn., is authority for this story:

Some years ago, John Phillip Sousa, the famous bandmaster, was engaged to give a concert in Duluth. He stopped at the Spalding. The concert was to be at 8 p. m., and Sousa arrived in Duluth early in the afternoon. The bandmaster, always prompt, was arrayed in his trim uniform long before the dinner hour, and when the clock struck six he came down to the corridor of the hotel and asked the colored porter where the grill-room was.

The darky led the bandmaster to the door and pointed toward a large building a few blocks down Superior street.

"Dar you is, boss," he announced. "That building? Why, that's an armory. I don't want a drillroom; I want a grillroom—place to eat."

The darky stepped back and surveyed the bandmaster in his natty uniform and looked disgusted.

"Lord, boss," he protested, "you don't want to eat. You look 'sif you wanted to drill."

Newspaper Clipping Bureau in the World
From *VARIETY*
Address *New York.*
Date *JUL 8 - 1911*

Sousa's Band has created much talk here. Business has been very fine, though skeptics have it that an organization such as the present one must establish box office records to cover expenses. A report is current that the tour is financed by Sol Green and Levien, two Australian bookmakers. Sousa's bandmen are conspicuous by their gentlemanly appearance a decided contrast to one or two foreign organizations recently here.

Established: London, 1881; New York, 1884

Newspaper Clipping Bureau in the World
From *EVENING NEWS.*
Address *Buffalo, N. Y.*
Date *AUG 19 1911*

John Philip Sousa will conclude his comprehensive world's tour with a transcontinental tour, featuring his latest march, the "Grand Festival," which was written for and dedicated to the musicians of the old world.

Established: London, 1881

From _____
Address _____
Date _____

Nordica's Early Career.

In the first of a series of articles describing the girlhood of great singers the "Woman's Home Companion" tells of Mme. Nordica's experience with Mme. Tietjens, the dramatic soprano. It was in Boston, where Lillian Norton (that being Nordica's real name) was then studying.

Mme. Tietjens, who had come to the city to sing in opera, sent a message to the conservatory asking to hear any student with unusual voice and talent. Nordica was sent in response, her mother going with her. The visit was made on a matinee day and the prima donna to spare herself deputed her sister to receive them.

Though regretting a lost opportunity the aspirant started to sing. Before she had got very far a door opened softly, then was thrown wide and Mme. Tietjens entered. In her enthusiasm she took the accompanist's place at the piano.

"Work ahead and you will be great," she said simply. Being warm hearted, she added, "When you come to London I will help you." That friendly offer was unfortunately never realized, for Mme. Tietjens died not long after.

"While they were taking a little old lady came in, a harpist at that time in the orchestra, Mme. Maretzek, widow of the impresario. She had been a prima donna. Her interest took a practical turn. 'Come to me on Staten Island next summer,' she generously offered, and I will coach you in your roles."

"That summer Nordica studied twenty roles. In the autumn she came out in concert in New York with Brignoli and in the early spring following was fairly launched on her career as soloist with Gilmore's Band, an organization ranking with Sousa's. The test was strenuous for one so young—often two concerts a day and arduous travel, for they toured the whole country."

"Gilmore, with his warm, Irish heart, recognizing her gifts as well as her pluck, once exclaimed, 'You will yet be crowned Queen of Song in your own country.' Years later Mme. Nordica recalled his words when a diamond tiara from American admirers was passed over the foot lights to her at the Metropolitan Opera House in New York."

CITIZEN,

Brooklyn, N. Y.

JUN 24 1911

MUSIC NOTES.

Letters from a half dozen far-off cities bring reports of the exceptional success scored by Nicoline Zedeler, the young violinist, who, equipped with the result of study under Theodore Spiering, now on a world tour with Sousa. In England and South Africa she was received with open arms and tales of her charming performances preceded the orchestra, resulting in unprecedented advance sales. She is now in Australia with the famous American bandmaster.

Miss Zedeler who is a native of Sweden, studied with Spiering—concert master of the Philharmonic under Mahler—both in Chicago and Berlin, and on the completion of her musical education appeared in concerts in Germany, Denmark and other countries. Before long she will be heard in the United States.

F. C. Whitner announces the farewell



NICOLINE ZEDELER

WINS FAME IN AUSTRALIA

Nicolene Zedeler, American Violinist, Is Soloist with Sousa's Band

Est Nicolene Zedeler, violin soloist with Sousa's Band, after much success in their South African tour, has been meeting with enthusiastic receptions in her playing in Sydney, Australia. In the two weeks which the band has spent in that city, before completing its Australian tour, Miss Zedeler has played at every concert.

The various criticisms speak of Miss Zedeler as the artistic success of the evening and commend highly her technical and musical powers. According to the many favorable notices her playing is noted for its elevation of style, purity of intonation, her skill in handling difficult double-stopping and harmonics, and breadth and power of tone. On each occasion she was heartily encored. Her numbers, which are rendered with the accompaniment of the band, have been Sarasate's "Zigeunerweisen," Wieniawski's "Souvenir de Moscow," Saint-Saens' and Handel's Largo.

From **CALL,**
Address **San Francisco, Cal.**
Date _____

On his present visit Sousa's soloists include Miss Virginia Root, soprano soloist, and Miss Nicoline Zedeler, a violinist. Both are American girls, who are returning from their globe circling tour with flattering notices.

Established: London, 1881; New York, 1884

From **New York City**
Address _____
Date **JUL 26 1911**

Nicoline Zedeler's Brilliant Success.

Nicoline Zedeler, the gifted young Swedish artist, who is appearing as solo violinist with Sousa's Band on its tour round the world, is meeting with brilliant success. And this success is the more remarkable from the fact that not alone the artistic and musical qualities of the young woman are called into account, but also unusual powers of endurance are required to be able to make daily appearances amid the constantly changing conditions and wear and tear of travel attendant upon such a tour. Miss Zedeler has proved herself in every respect equal to this test on this, her first extended tour since finishing her studies with Theodore Spiering in Berlin. The following press notices from Sydney, Australia, bear eloquent witness to her success:

Nicoline Zedeler was brilliantly successful in Saint-Saens' "Introduction and Rondo Capriccioso."—Sydney Sun, May 20, 1911.

Nicoline Zedeler played Saint-Saens' "Introduction and Rondo Capriccioso" with the utmost refinement of expression.—Sydney Morning Herald, May 20, 1911.

Chief among these was perhaps the violin playing of Nicoline Zedeler, whose interpretation of Hubay's "Hejre Kati" was characterized by a sympathy as keen as her technic was brilliant.—Sydney Morning Herald.

Nicoline Zedeler, the young violinist, possesses delightful temperamental and technical powers. Speaking from a strictly art point of view, her playing of Sarasate's "Zigeunerweisen" was the big circumstance of the evening. The young lady played with elevation of style and exquisite purity of tone.—The Sun, Sydney, May 16, 1911.

Sarasate's "Zigeunerweisen" was a capital exhibition of virtuosity.—Daily Telegraph, Sydney, May 16, 1911.

Nicoline Zedeler, the violinist, gave a brilliant rendition of Hubay's "Hejre Kati."—Sydney Evening News, May 19, 1911.

Nicoline Zedeler is the most sympathetic lady violinist heard here for some time.—Sydney Morning Herald, May 16, 1911.

From _____
Address **VICTORIA, B. C.**
Date _____

AMUSEMENTS

Sousa and His Band—The tour of the world which Sousa and his band began in August, 1910, will be almost completed when the distinguished leader and his admirable organization arrive at Victoria. The record made by the Sousa band during this tour is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of public taste, a catholicity of taste in matters musical, exceptional capacity as a disciplinarian and the other characteristics that go to make of John Phillip Sousa a successful man of affairs as well as an artist of unusual merit and distinction. Sousa and his band will be heard here at the Victoria theatre on Wednesday, September 20.

Crystal Theatre "The Great Secret"
From **EVENING POST,**

Address **Chicago, Ill.**

Date _____
Sousa and his band have arrived in San Francisco from Hawaii, and are now beginning there a series of concerts which will take them across the continent, completing their journey around the world.

Established: London, 1881; New York, 1884

From _____

Address _____

Date _____

Pupil of Theodore Spiering Wins Success in Australia.

Miss Nicoline Zedeler, pupil of Theodore Spiering, who has been making a tour with Sousa, has been most



Nicoline Zedeler.

Nicoline Zedeler.

enthusiastically received in Australia. Following are some press comments on her appearances:

Miss Nicoline Zedeler is the most sympathetic lady violinist heard here for some time; not especially strong in tone, but with the charm named above in alliance—as was shown in the double-stopping, high harmonies, descending chromatics and left-hand pizzicatos of the familiar Sarasate "Zigeunerweisen"—with the most unswerving accuracy of pitch and fluency. The fair-haired player, who was judiciously accompanied by the band, played Saint-Saens' "Le Cygne," as encore, affording another delightful moment.—"Sydney Morning Herald."

Miss Nicoline Zedeler, the violinist, gave a brilliant rendition of Hubay's "Hejre Kati."—"Sydney Evening News."

Miss Nicoline Zedeler, the young violinist, possesses delightful temperament and technical powers. Speaking from a strictly art point of view, her playing of Sarasate's "Zigeunerweisen" was the big circumstance of the evening. The young lady played with elevation of style and exquisite purity of tone.—"Sydney Sun."

Miss Nicoline Zedeler played Saint-Saens' Introduction and Rondo Capriccioso with the utmost refinement of expression.—"Sydney Morning Herald."

Chief among the many features of remarkable interest was perhaps the violin playing of Miss Nicoline Zedeler, whose interpretation of Hubay's "Hejre Kati" was characterized by a sympathy as keen as her technic was brilliant.—"Sydney Morning Herald."

Miss Nicoline Zedeler, the violinist, has an artistic style, and plays with decided temperament. Sarasate's "Zigeunerweisen" was a capital exhibition of virtuosity.—"Sydney Daily Telegraph."

Miss Nicoline Zedeler was brilliantly successful in Saint-Saens' Introduction and Rondo Capriccioso.—"Sydney Sun."

So much attention had been devoted to the band, that the clever playing of Miss Nicoline Zedeler, the violinist of the party, came as an agreeable surprise. Her first contribution was Sarasate's "Zigeunerweisen," in which the young lady revealed a pure tone and a sure technic, and there was a clear suggestion of temperament. The accuracy with which the double-stopping passages were treated exacted admiration.—"Sydney Evening News."

That Miss Zedeler is a violinist of much ability was testified by her treatment of Mendelssohn's Concerto, which affords scope for a wide range of playing. The encore number was a Bach Gavotte, and the audience would fain have had more, had its desires been accorded to.—"Launcester (Tasmania) Examiner."

Address _____

Date _____

Arrangements have been completed for the appearance here of Sousa and his band next Saturday afternoon and evening, when they will be heard at the Seattle Theatre for two concerts only. Sousa and his men will make a tour of the Pacific Coast and the Southwest. They arrive in Vancouver today on their trip around the world. They are due in New York at the end of this year, after an absence of fourteen months. During that period Sousa and his band will have circled the globe and will have given concerts in Great Britain, Ireland, South Africa, Australia and New Zealand. No such tour has been undertaken by any other large musical organization and it has been a series of triumphs for Sousa and his men. Despite the fatigue of this long journey, Sousa has found time to complete a new opera and compose a new march. The soloists who will be heard with the band this year are Virginia Root, soprano; Nicoline Zedeler, violinist; and Herbert L. Clarke, cornetist. The personnel of Sousa's band is of the highest and the distinguished conductor and composer prides himself on the fact that he spares neither expense nor labor to obtain the best musicians.

From _____

Address New York.

Date _____

MISS ZEDELER WINNING LAURELS IN AUSTRALIA

Violin Soloist with Sousa's Band Matching Her Previous Successes in South Africa

1884

CHRONICLE.

San Francisco, Cal.

Nicoline Zedeler, the artist pupil of Theodore Spiering, who is touring the world with Sousa's Band, is winning a great success in Australia at the present time. Her triumph, coming immediately after the successful South African tour, where Miss Zedeler was hailed by many as the best woman violinist who had ever visited the country, is noteworthy.

The various critics in commenting on Miss Zedeler's work, speak not only of her



Nicoline Zedeler, Who Is Touring the World with Sousa's Band

technic, which is adequate for the most difficult compositions, but also of the sympathetic qualities of her tone, her virtuosity and the brilliance of her playing. They mention that her elevation of style and purity of tone made her work a big musical feature of each concert.

Her solo numbers on this tour have included the Saint-Saens "Introduction and Rondo Capriccioso," the "Hejre Kati" of Hubay, the Wieniawski "Souvenir de Moscou," the Sarasate "Zigeunerweisen" and other brilliant numbers.

The band, after finishing the Australian tour, will sail for America and will make a trip entirely across the continent, with Miss Zedeler as soloist.

Address _____

Date _____

A NEW IMPRESARIO IN THE FIELD

The new Symphony Auditorium, in Newark, N. J., is nearing completion, and the owner and general manager, Siegfried Leschziner, will open it early in October with a banquet. It appears that what New York lacks this season in the way of a concert hall, Newark is to be supplied with. Artistically designed and decorated, and thoroughly up-to-date, the new building compares favorably with the finest auditoriums.

Among the artists and attractions promised Newark this year by Mr. Leschziner are: Mesdames Gadske, Louise Homer, Emmy Destinn, Eleonora De Cisneros, Schumann-Heink, Tetrizzini, Dorothy Temple, Adele Laeis Baldwin, Messrs. Slezak, Amato, Bonci, McCormack, Bispham, De Pachmann, Kubelik, Maemillen, Gruppe, Madame Marie Cuellar, the Spanish pianist with the Volpe Symphony Orchestra, the New York Philharmonic Orchestra, the New York Metropolitan Opera House Orchestra, the New York Symphony Orchestra, Sousa and his Band, the New York Trio, and Harriet Ware, the composer-pianist with Brabazon Lowther, the Irish baritone, in a recital of Ware compositions. By way of dancers, the auditorium is to have Pavlowa and Mordkin, with their own orchestra and Miss Michael Elliot with Arthur Bergh's Symphony Orchestra.

29

Sousa's band arrived in Vancouver from Honolulu last Monday, and is now journeying toward this city, where eight concerts will be given at Dreamland Rink, commencing next Sunday afternoon and night, and continuing afternoons and nights until Wednesday, October 4th, inclusive. Assisting the sixty players will be Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert Clarke, the cornet virtuoso, who will frequently appear as soloist.

Next Sunday afternoon's programme will contain two tone poems by modern masters, Richard Strauss representing the German school and Paul Dukas the French. Strauss' "Till Eulenspiegel's Merry Pranks" is a work that has created much discussion. It tells in music of the adventures of Eulenspiegel, a character famous in the folk lore of Germany for his many practical jokes, one of which resulted in his death on the gallows. All this Strauss describes by means of his clever orchestration and original ideas. Dukas' composition, called "The Sorcerer's Apprentice," is founded on an old French fairy tale. The sorcerer, being absent, his apprentice thinks he can perform the miracles that his master does, and orders a magic broomstick to fill up a tub with water in order that the apprentice might bathe. The broom obeys, but the lad does not know the formula for making it quit, and the house becomes flooded with water and the apprentice is at imminent risk of drowning. His cries for assistance reach the sorcerer as he is returning, and he at once commands the broom to desist and is obeyed.

Other interesting numbers will be Bizet's charming suite, "L'Arlesienne," part of which he uses again in his "Carmen" ballet music; Goldmark's overture, "In Spring"; Tschalkowsky's "Song Without Words," and the late Sousa march, "The Federal."

The Sunday evening programme will introduce Sousa's latest suite, "The Dwellers in the Western World" (a) "The Red Man" (b) "The White Man" (c) "The Black Man"; the "Prologue" to Sir Arthur Sullivan's masterpiece, "The Golden Legend," and Sousa's favorite episode, "The Band Came Back," in which each instrument is heard in solo work.

The band will appear in the Grand Theater, Berkeley, on the afternoon and night of October 5th, and at Stanford University on Friday night, October 6th. Sousa will not go to Oakland.

SOUSA AT QUEEN'S HALL

Sousa, the one and only, is re-appearing in London again, and the pleasure of his multitudinous admirers will be tempered only by regret that his present visit is announced as a farewell one. Let one and all take note of the fact, therefore, and act accordingly. Sousa remains with us only for the remainder of the week, and then embarks on a tour throughout the United Kingdom which will occupy him till the end of February, after which, one gathers, he will take farewell of us for ever. It is an affecting thought, but the audience yesterday did not allow it to depress them, and Mr. Sousa, in his turn, showed himself as full of spirit and go as ever. ~~Now and again, it seemed, his antics were not quite so entertaining as of yore, but, speaking generally, he fairly maintained his reputation in this regard, and his admirers had no occasion, therefore, to complain.~~ Innumerable pieces were performed, as usual, of which a certain number were named in the programme, though the others were far more numerous. It might be said, indeed, of Mr. Sousa's concerts that they consist mainly of encores. One item was given on the programme as "The Bells of Moscow," by Rachmaninoff, which turned out to be our old friend the C sharp minor prelude in a Sousaesque "derangement," with characteristic bell effects, which found much favour. Another number was Liszt's telling symphonic poem "Les Préludes," which used at one time to be done rather frequently at the Promenades, but which has not otherwise been heard in London for a long time. This was played very effectively by the Sousa instrumentalists, who can play quite serious music excellently when they choose. As before, the rich volume of tone which they produced, their fine sense of rhythm and machine-like ensemble were conspicuous, while "comic" effects, of one sort and another, were numerous as ever. The gentleman in charge of the "extras" has no sinecure, indeed. One moment he was playing a tambourine, then he was knocking on the floor with a piece of wood; next he was shaking a large piece of sheet-iron, then ringing bells, anon rubbing sheets of sandpaper; yes, he is certainly quite the most important functionary in this remarkable band. Various soloists contributed also to the programme—Mr. Herbert L. Clarke, who performed on the cornet; Miss Virginia Root, who sang pleasantly; and Miss Nicholine Zedler, who gave a violin solo.

From _____

Address _____

Date _____

Sousa and Popular Music

"Tannhauser" Overture, He Says, Leads the List, and Wagner, the Composers.

"Wagner is the most popular composer; without question, the most popular, and the Tannhauser overture is the most popular piece of music in the world."

This is the way John Philip Sousa, the March King, summed up popularity in music when asked what was the popular idea, recently. The distinction between what has been called classical music and what is known as popular music, he said, was gradually becoming obliterated. By this is not meant that Sousa regards rag-time as classical, but he does regard some of the master works of the great composers as popular in the best sense. He expressed his faith in the future for music in America.

"Music does not become popular unless it originates in an inspiration," he said. "Writing notes is an ordinary accomplishment, but all of it is not music, any more than the mere writing of words is literature. Music is the universal language, and what is popular here will be popular in England, or in Europe generally. On the other hand, a piece of music that is popular in London will be popular here."

"In 16 countries I have given the same program I have given here. I have made four tours of Europe and I do not think it would be possible for me to live if this universality I speak of were not present. My concerts were just as successful abroad as they are here."

Asked if he believed the musical taste was advancing in this country, he replied:

"Let us take baseball. The more one sees of fine ball playing the better one will be a judge of fine play. It is the same with music; the more fine music is heard the better judge one will be of what is good. This is true of every one. Of course, a person who never has heard music will not be a judge of what is good or bad in music."

"Now, although I said that what is popular in Europe in music is popular here, this applies only to music. As to the drama it is very different. A play might appeal to a London audience because of an appeal which to an American audience would have no weight. With music, however, the appeal is universal. Every one understands it. Its vibratory qualities appeal to the physical senses and the spiritual to the soul. There is a glamour about good music as about nothing else."

"We are reaching in America a very peculiar point, where people go and see clever people in vaudeville and enjoy what they hear for the moment. After they leave they forget all about what they have heard, but that was what they wanted at the time, and they enjoyed it."

"I have had to raise my standard. Fifteen years ago two-thirds of the program was what I call entertainment, and now I would not dare to give it. The intellect has to be appealed to. The people want interpretations. Whether it is a jig or a symphony, they want an interpretation. They do not want their judgment outraged, and a popular piece must be well played."

"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a program, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a program in which were the names of nine great masters—Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as 'popular hits of the classic masters.' Of course the concert was an immense success."

"That is a horribly misused word, 'popular,'" continued the March King. "It does not mean this."

From _____

Address _____

Date _____

MUSIC.

An excellent article in the current Ainslie's is devoted to the summer concerts in Germany and the pleasure given these people who listen in the open air in parties of friends and families:

On such evenings at the Lowenbrau it was my good luck to be in company with university graduates and students, due in Munich for a summer meeting of their several corps. To them the band was an old friend; so was the frau bearing pretzels, tied invitingly in bunches; so was her companion, with a huge dish piled with radishes; a third, known to them immemorably by nickname as "the kaiserin," carried dripping stone mugs in marvelous number. She, once spying among us a lawyer known the breadth of Germany, exclaimed, "Gruss Gott, Max! I haven't seen you for fifteen years. How are you?" To her he remained still a boy.

American music finds place in those concerts, for every German band program contains a Sousa march, often by another man, wherever a march is played. John Philip Sousa has revolutionized the march music of the world. Years ago, when his band played one of his own suites in Berlin, a local critic wrote that the first movement was The Washington Post March, played allegro; the second, The Washington Post March, played andante; and the third The Washington Past March, played prestissimo. But Berliners straightway began to imitate the Sousa style, and have not stopped since.

In Paris cafes, Sousa melodies are stolen bodily to make French songs; in Vienna, the march a la Sousa is as high in favor as their own waltz; in England, they take a nip at his swing and rhythm as a mouse at cheese, delicately, leaving small impression, but an improvement upon the time when the best march that they had to fight to was the one which Sullivan wrote as setting to a hymn. Sousa's originality has been strong enough and fresh enough to color both the popular and march product of all Europe.

The fact that he is spoken at the Lowenbrau by a German does not lessen enthusiasm, for, if the imitation is apt, it invariably helps bring abandon. Conductor and musicians reap their share of reward in it, and the picture card vender is overwhelmed with business, for at many tables one will write a card and all will sign it, Munich fashion, that absent ones may know next morning that they have been missed.

Another strata of the musical life of Munich in summer gardens, and in cafes in winter, is made up of the peasant player from the Bavarian Highlands or

the Lowlands bordering on the Danube. Musical he is, and in his way a humorist for there are inimitable comedians among them; and he has, too, a gayety in facing audiences that always wins a smile, even though behind it the routine may bore him.

From _____

Address _____

Date _____

The depressing effects of an Alfred Austin coronation ode may be offset in a measure by the life and charm of the coronation march, to be composed by John Philip Sousa.

Estab _____

Guida Sherman has a refined singing and dancing specialty that appeals to many of the quieter ones in the audience. It is said to be extremely pretty and artistic. A third performer on the programme will be Bud Farnum in what he calls a musical specialty. Farnum plays on all sorts of musical instruments in a way entirely original with himself.

The naval spectacle of the battle between the Monitor and the Merrimac, which is a free attraction on the lake, is proving so pleasing that it will continue until further notice.

The clubhouse restaurant is taking reservations for tables for parties in the club for the summer. The splendid cooking and the beautiful view from the clubhouse porches.

Queen City Beach.

All conditions at the bathing beach are still most favorable for this buoyant outdoor sport. Usually the beach does not look for big business until about the third week in June, but this season, owing no doubt to the warm May weather, the bathers started in last Sunday with a rush and have kept it up every day since.

That river bathing is not a fad is demonstrated through the fact that those who frequent the beach are mostly

Some play intermittently, others at regular intervals, such as Old Faithful, motion pictures of which will be shown by Mr. Earl. There are spots in the park where the top of the earth is a thin crust of hard, brittle substance. Underneath there is an appalling sea of boiling water.

Over such places as these no one is allowed to pass. Guides direct the tourists where they may step. The pictures which Prof. Earl will show will also include all of the scenic beauties of wonderland, the pictures being described in a lecture. Sunday, Tuesday, Thursday and Saturday the comic pictures will be changed. The Yellowstone lecture will continue through the week. Tom Emmons and Percy Reed will continue as the

Concerts at the Zoo.

Music at the Zoological garden by the Cincinnati Summer orchestra for the week beginning today will range from the strictly popular to the classical numbers on Friday night. The Sunday music will be popular and will include even such thoroughly modern selections as are included in "The Sweetest Girl in Paris" and from "The Red Mill." Tonight will be light and gay in character.

The instrumental soloists with the orchestra will be brought forward during the week by Conductor Carl Bernthaler. Tonight Fred Weiss will play a cornet solo, Tuesday night there will be played a trio for violin, cello and harp by Messrs. Schulz, Schwab and Lotto. Wednesday night Titl's serenade for flute and French horn, with orchestral accompaniment, will be played by Messrs. Rodemann and Albrecht. Friday night Max Schulz will play Ernst's solo for violin, the "Othello" fantasia.

Friday will be classical night, as usual, and the numbers will include selections by Lachner, Doppler, Ernst, Massenet, Wagner, Rubinstein, Delibes and Strauss. The Delibes number will be the suite, "La Source." It is believed the new band stand will be ready Friday night. Mr. Bernthaler is making his orchestra more popular at each concert and has learned the mood of the community.

This week the Zoo's permanent chicken show, which is always replenished at this time of the year, will be ready for inspection. No additional fee is charged. Some of the rarest breeds of poultry in the country will be on exhibition.

THOUGHTS ON RELIGION AND LIFE FROM PLAY

Augustus Thomas is a thinker. He has beliefs and is eloquent in propounding his theories. Here are some convincing lines from his latest drama, "As a Man Thinks."

The Jew's Deathless Inheritance.

Dr. Seelig (a rich and philanthropic Jew)—I'm not a religionist, Mr. Burrill, but—it has been wisely written, "Of all factors that make races and individuals what they are the most potent is religion." It would be a very sorry world without it.

James Burrill (a young American sculptor)—There can be more than one religion, however, can't there?

Seelig—There should be. Even to grind corn there must be two millstones.

THE COMEDY DUEL IS THE BEST "PROP" EVER

"Because they are laughing successes—and perhaps always will be—I fight a duel as often as the librettos of my plays permit," says Sam Bernard. "The public loves a comic stage duel. And the reason, I believe, is that they contain always a large element of the dramatic, or possibly the pathetic. Comedy duels must be played seriously. It can scarcely be said that I am ever taken seriously, but it is a fact that I am as serious as Lear raving at the elements when I act my duels."

The element of suspense the success of the act lies. The comedy points should puncture the dramatic fiber. The comedy points are reliefs—the serious acting the necessary foundation. If you try to enact the converse the scene will not succeed. "The Merchant of Venice" is a comedy with tragic reliefs; the comedy duel is serious with lighter strokes. I have tried the duel scene from every angle; I have failed and succeeded, and now it is both a mathematical and a psychological calculation with me.

"I should love to play Bob Acres. Don't laugh! I don't want to out-riquet it, although "The Rivals" would make a splendid burlesque, but I think I could play it straight and succeed. The Bob Acres duel is impressively funny, because it has an underlying motive of pathos, and the finer effects cannot be obtained by overemphasizing the grotesque. At least that is my idea.

"My best duel scenes occurred in "The Rollicking Girl," "Under the Red Globe," (the Weberfieldian burlesque of "Under the Red Robe"), "The Belle of Bohemia" and the present "He Came From Milwaukee." Comic pistol duels are not successes, and I have discarded all weapons but the reliable sword. It always repeats."

MRS. FISKE.

Mrs. Fiske's highly successful engagement in Harry James Smith's comedy, "Mrs. Bumpstead-Leigh," concluded at the Lyceum theater, New York, on May 27. Mrs. Fiske, after a week's holiday at Big Moose, in the Adirondacks, on June 5 will begin a summer tour to the Pacific coast and the Northwest, to cover a period of nine weeks. "Mrs. Bumpstead-Leigh" will be the offering. The itinerary includes Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Ore., Seattle, and other points en route. Mrs. Fiske's characterization of the delightful social climber from Missionary Loop, Ind., has enjoyed remarkable favor with the New York public, and the audiences at the Lyceum have been the largest and the most representative of the season. The comedy, which is original, brilliant and irresistibly funny, has been the medium of exhibiting a wholly new phase of Mrs. Fiske's versatility.

"little hole in the wall" and have a bite with me?"

"No, thank you," came the quick reply. "If you want to discharge me, do it right here. I've heard of that dinner game before."

"Nothing of the kind, Willie. I only wanted to offer you that leading comedy part."

D'ANNUNZIO.

It now appears that Gabriele D'Annunzio, who disappeared from Paris following his return from South America last summer, has been discovered living quietly in a villa between the sea and the forest at Atcachon, on the shores of the Bay of Biscay. D'Annunzio has become something of a hermit, as is his custom when he is engaged on some great work. Just what he is doing at present, however, has not been determined.

ACTORS ENJOY LIFE ON A HOUSEBOAT

Stella Mayhew, Mile. Dazie, Al Jolson, Barney Bernard, Harry Fisher, Dorothy Jardon, Paul Nicholson, Yvette, Signor Bonfiglio, Arthur Cunningham, Hess Sisters, Grace Washburn, Melisse Ten Eyke, Grace Studdiford and the other leading principals of the Winter Garden company have formed a little private company in which they all have equal shares, and have purchased a houseboat for their common use during the summer months. As it has been definitely decided that the Winter Garden shall remain open to the public all summer, and as all these players will positively remain in the regular company, it occurred to several of them that they ought to find some method of getting away from the heat of the city on hot nights, the more especially as the Sunday night concerts make it impossible for the players even to leave the city for a week end. The houseboat which they have bought is an especially large one with all the most elaborate equipment, and will be anchored in the Hudson off the shore at Mott Haven. All of the principals who are to share in the accommodations of the houseboat have their own automobiles, and will use them to go from the boat to the Winter

ACTRESS SAYS AMERICANS ARE BAD-MANNERED

Miss Emmy Wehlen, as a result of a month's observation, is of the opinion that Chicago men have better public manners than New York City men, and that Chicago women dress with greater modesty.

"But the men who make money in public places are bad-mannered in all the American cities I have seen—Washington, Pittsburg, New York, Detroit and Chicago," she adds. "My management, when I reached here, made a contract with a taxicab company to take me to and from the theater every performance for so much per trip—eighty cents, to be exact. Remember, this is a contract with the company that owns the taxicabs. Now, seldom does the same chauffeur take me in either direction, but every chauffeur tells me at the end of the trip, as I step out and the maid closes the door: 'I lost money that trip!' I spoke to the clerk in the hotel, who explained that the chauffeur expected to be tipped. The next night, returning from the theater, the chauffeur, a new one, said nothing about losing money; so I told the maid to give him fifty cents. He refused to take it, saying that the drive was not worth so big a tip. I asked next evening that I have the same chauffeur, giving his number. When the clerk returned from looking for him he explained: 'That fellow was discharged today.' I asked him why. 'Bad driver!' said the clerk. But he was the only chauffeur with good manners I have yet met!"

MOVING PICTURE SHOWS NOT DRAWING IN EAST

Business at moving picture theaters in New York, it is said, has fallen off most alarmingly, especially at the big playhouses that A. L. Erlanger has turned over to the shadowgraph managers, such as the New York, the Dewey and the Gotham. Business at the New York theater has declined almost to the vanishing point. As little as \$50 has been the

in the family association, opposed the Hart matrimonial venture.

The new Mrs. Tony Hart was an actress of no particular value or reputation by the name of Gertie Granville. She was gifted with unusual beauty, and was not without brains. Being mentally Hart's superior, from the moment of their first meeting she dominated his life.

The Harrigans and the Brahm's violently opposed the marriage. Hart, however, persisted, though the understanding was had that the prospective

the family meetings or the business councils of the firm.

This promise, of course, was never to be fulfilled. Miss Granville was ambitious as well as contriving, and it was among the things that she had contemplated to give Tony greater prominence in all the Harrigan and Hart ventures, announcements and successes. In other words, she was going to make the Hart name just what that of Harrigan had been. And so the row was on.

Not many weeks or even days had gone by before Mrs. Hart presented herself magnificently arrayed in seal-skin, satin, laces and diamonds, at one of the rehearsals. She even did more—she demanded a part in this, a new play, and was so insistent, and so well backed up in her desires, so imperiously urged by the well-subjugated Tony, that Harrigan yielded, though Brahm and Mrs. Harrigan demurred most strenuously.

And still the unpleasantness grew, and trouble ambled apace. It being the belief of the former Miss Granville that Hart, and not Harrigan, was the real life of the partnership and the more potent factor in the success that had been so comfortably and profitably mantled about them, she determined to have Tony withdraw from all further connection with Harrigan and the Harrigan and Hart establishment.

Here, indeed, was a surprise. In fact, it was a body blow for all concerned in this war of jealousy and ambition.

Hart, accordingly, resigned from the cast of the play then under way and the partnership of Harrigan and Hart was at once dissolved.

Then arose a duo of stars new to the world of the theater, Mr. and Mrs. Tony Hart.

The old story, one might say, of the belly and its members. Harrigan continued for a while, his popularity sustaining the patronage of the house, but, al-

though Hart had been as putty for his molding, somehow they were never quite able to fill his position in any of the Harrigan plays.

Mr. and Mrs. Tony Hart were sure they held the title, clear and undisputed, to continued prosperity, and in a play obtained after considerable research they started out upon their career of conquest.

There was another factor, and a most important one, in this peculiarly ill-advised undertaking that they had entirely overlooked—and that the public.

The query confronted them before they had journeyed a half hundred miles from New York, "Who are Mr. and Mrs. Tony Hart?"

Everyone knew Harrigan and Hart, but Mr. and Mrs. Tony Hart were strangers.

They carried letters of good indorsement, and appeals to critics, but playgoers would have none of them, and here in Cincinnati at the old, and at that time most prosperous, Havlin's theater, their gross receipts for the week totaled only \$700.

Everywhere it was the same. Empty benches confronted them night after night.

It was the experience of Julia Marlowe repeated. After her marriage to the late Robert Taber, they attempted an itinerary under the firm name of Mr. and Mrs. Robert Taber. The public asked for Julia Marlowe, but the only answer was, Mrs. Taber.

So the public remained comfortably at home, just as they did in the case of Mr. and Mrs. Tony Hart.

One fearless and enterprising manager, Frank Howe, of Philadelphia, stopped by court proceedings the Mr. and Mrs. Robert Taber announcements in time to save the reputation of the brilliant Miss Marlowe; but Tony Hart, unfortunately, found no such savior, and before the tour had been half completed he returned to New York broken in spirit, humiliated in pride and ruined financially. Shortly afterward he was taken to a sanitarium and there died.

Harrigan, of course, survived, in a manner, this destruction of the Harrigan and Hart trade mark, but little by little the crowds fell away; Brahm died, and the Harrigan prestige was not sufficient to weather all these storms.

He retired after a while, but necessity drove him to acting again, and season before last he played here at the Lyric theater the low comedy part of the colored valet in Nat Goodwin's support in Booth Tarkington and Harry Leon

Wilson's poetic comedy of Southern life, "Cameo Kirby."

"I see a very sick man," was the constant refrain of this lazy old dorky, the best acted character in the entire play.

But no one observed the supreme excellence of the Harrigan characterization and Goodwin's failure as the Mississippi gambler, Cameo Kirby, dragged the piece to an early death, and Harrigan passed out of the public eye with its temporary sheen.

Harrigan's inactivity for the past few years should not lessen the appreciation of his wonderful powers, nor the good work accomplished by him for the theater. His death will not create any very great stir in the rushing, pushing, busy world, but the influence of his genius has been indelibly stamped on our stage. It will not be entirely obliterated within the present age of the playhouse, and perhaps never, so potent, peculiar but effective was its force in the early formation of our native drama.

monologues and witty anecdotes. He was an improvisator whose efforts, though applauded at first only by the lowly, soon found their natural outlet, the stage.

Like many of his companions of that day, he practically came to recognition through the Bowery.

In Tony Hart, another brilliant eccentric, a street Arab with talent nurtured by the atmosphere of the lowest Bohemia, he found a partner, a brother in arms in the struggle, not for fame, but against long denying opportunity. Together they battled through the slums of inglorious art to a stellar prominence that illumined the stage, universally, of their day.

There had not been coined the word vaudeville, or rather, there had been no transplanting of this woefully misunderstood descriptive from the French in that unpretentious era of our stage. Everything was plain "variety," a simple but easily comprehended definition for any and all things apart from the legitimate drama, so called.

In the small, but in their way important, variety theaters of the Bowery, Harrington and Hart found the first opportunity for the expression of their talents. They were virtually "song and dance artists." They sang well and danced with marvelous grace and nimbleness. They were applauded by the multitude, the gods of the gallery shouting boisterously their delight.

Growing in fame they made a trip to the West. They reached the Pacific coast, a tremendous journey back in the '70s and '80s, and San Francisco proclaimed them vociferously. They returned in triumph to New York, their salary having reached the then startling figure of \$350 a week.

Harrigan was original. He shaped the small acts, mostly song and dance sketches, with a bit of interlinking witty dialogue, such as our English cousins call "patter."

Five-cent vaudeville now designates

of their own distinctive genre, come from every quarter of the land.

Gotham had never known anything like this Harrigan and Hart popularity, and this closely bound little family, Harrigan, Hart, Brahm, Hanley et al., seemed destined to go on forever.

Then came the apple of discord, and most unexpectedly, into their midst, Harrigan was the master mind; Hart was only a clever lay figure, a spineless, unsubstantial helper, doing, however well, only the bidding of his better-gifted and brainier partner.

Harrigan, as has been explained, wrote the plays, penned the lyrics, selected the actors and staged the pieces that had secured such a firm grip upon the appreciation of all varieties of playgoers.

Sam Ryan, old Mrs. Yeamans, her daughters, Jennie and Lydia, and a score of others famous for their gifts, had become living parts of the Harrigan and Hart company.

Jennie Yeamans was the child, the spoiled darling of this little player family, and Mrs. Yeamans its mainstay as the impersonator of eccentric comedy women.

Hart was a splendid dancer, a well-loved favorite of all patrons, as a good-looking, rosy-cheeked young fellow of sprightly disposition, sweet voice and graceful demeanor. However, he alone was ignorant of the fact that without Harrigan he would never have risen to any considerable prominence, and that it was Harrigan's industry, invention and general cleverness that brought all the fame and prosperity then so rich upon their house.

Hart married.

That was not so surprising a procedure, but it brought ruin upon him, and eventually upon Harrigan and his partner.

Brahm, Harrigan's father-in-law and invaluable helper in his plays; Harrigan's wife, in fact, all of those intimate

From *Musicians' Guide*

Address PHILADELPHIA, PA.

Date *October 1911*

How Composers Are Robbed

Establish

In all parts of the world and in all lines of business, you will find persons who are toiling from morn 'till night and oftentimes from early morning 'till late at night trying to make their mark in the business world, and yet they never get far, especially true with music composers. Many composers have worked day in and day out, week in and week out in getting a composition ready for publishing, and yet if it was possible for you to meet one of these industrious composers they would probably tell you that they had never realized anything worth while from any of their works. What is the trouble? Who is making the money if the composer is not?

H. P. Danks' famous ballad, "Silver Threads Among the Gold," which is still popular throughout the country, was written in 1858, and sold to a music publisher for \$200. The publisher made a fortune, Danks died in an apartment house in Philadelphia a few years ago, practically friendless and without money enough to pay his funeral expenses. John Philip Sousa sold his first march for \$25, and if he had depended on money realized from compositions instead of being a great bandmaster God alone knows where he would have been to-day.

The sum of \$200 may seem small to you for a composition like "Silver Threads Among the Gold," and \$25 may seem very small for a march written by John Philip Sousa, but both are larger amounts than the majority of composers receive for their compositions nowadays. In those days music publishers bought compositions outright, and made thousands of dollars on them, but now it seems as though they can't live if they have to pay \$200 for a composition on which they can make five or ten thousand dollars; therefore they have brought new methods into use, which are something like this: The composer works for weeks and perhaps months getting a composition ready; after this is done sends it to the publisher for examination; in a few days the publisher (if he sees he can make a few thousand dollars on it) writes back to the composer saying that the work is fairly good, and that they will proceed at once to publish same providing you (the one who has done all the work) sends them \$25 on return mail. Just think of it; work for weeks getting a composition ready, send it to a publisher to publish, and give him \$25 to take it. This is just the way that nine publishers out of every ten all over the world to-day are being robbed.

We are glad to say, however, that all publishers are not alike. There are some honest ones, but for every honest one you find there are twenty-

four dishonest. We are not speaking from hearsay, but can prove just what we are saying. We have contracts in our possession that have been sent to us by our readers (those who have had experience in being robbed). Contracts that are signed by both the composer and the publisher, contracts that are so charming to read that they make the imagination of the holder run so high that he or she oftentimes feel as if they owned half of the Standard Oil Company, or in a few days would be worth more than the whole United States would bring if sold at auction sale.

As it is our desire to protect our readers from being robbed in such a manner as this, we will say be careful. If you have ever had any of your compositions published and have found an honest publisher, hold on to him. If you have a composition ready to be published and are looking for an honest composer, THE MUSICALIAN'S GUIDE (information bureau) is in a position to help you, and will always be glad to give you such aid. Many promising music composers have been discouraged and given up all hopes of ever being successful by coming in contact with just such publishers.

"Many a flower is born to blush unseen,
And lose its perfume to the desert air."

READY MADE MUSIC.

Two renowned men—John Philip Sousa, of musical, and Senator Smoot, of marital fame—joined in a discussion on the perils of the human voice when Mr. Sousa appeared before the Committee on Patents to protest against the piratical use of his compositions in talking machines all over the country. Mr. Sousa believes that people have given up singing, and will give it up more, because of the use of the phonograph. Senator Smoot, however, thinks the reason people do not sing so much as formerly is that they do not live "so close to nature."

Mr. Sousa will agree that the phonograph gets away from nature, and whether it is the cause or effect of the loss of taste for singing Mr. Sousa's contention is the tangible one. Laying aside, as undoubtedly does the composer of the pirated marches and dance music, the mere personal question, what is important to decide is whether the human voice is really becoming neglected and the human songster extinct.

By analogy it may be seen that people still walk, in spite of automobiles; the wind still blows, in spite of electric fans; the egg is still hatch-

ed, in spite of the incubator. Mechanical music may be more destructive of simple, old-fashioned ways than the automobile, the electric fan or the incubator. The wisdom of Sousa plus Smoot may be above analogy and superior to the consideration of the plain man. But even if there is a tinge of error in the idea that the songster is silenced by the "gitt" revolutions of a phonographic record, we are willing to sit by a Mr. Sousa struggle like Samson with the Philistine reproductions, be they dance music or march, of the manufacturers of ready-made song.—Chicago Post.

While many music composers and publishers may oftentimes feel that they are being injured, financially, by the talking machines, we think it is more imagination than anything else. Look at it in the right light. It is true that every talking machine you hear is playing (excuse me, I mean trying to play) some musical selection that has been taken or stolen, which ever you think best to term it, from the publisher without the payment of any amount whatever. This is the light that the publisher looks through. Now, look at it in another light. How many professional musicians have a talking machine in their home? How many persons who are musically gifted, outside of the professionals, have a talking machine in their home? If you have never thought of this before, take notice and you won't find one person out of one hundred who are interested in music who has or would have a talking machine. Why? Because a talking machine is only an abbreviation for good music. One musician says they put him in mind of a singer nailed up in a barrel trying to sing, while another says no matter what record you put on the machine they all sound alike to him.

As we believe in giving credit where credit is due, we will say that we think the talking machine is very nice as a pastime for those who have no knowledge of music, but as for a musician, they are out of the question.

EVENING POST.

From San Francisco, Cal.

Address

Date SEP 25 1911

SEAT SALE STARTS FOR SOUSA'S EIGHT CONCERTS

Tomorrow morning at 9 o'clock the seat sale for the coming concerts by John Philip Sousa and his band will start at the two box offices which Manager Will L. Greenbaum will maintain during this season. Good tickets can at all times be had at either Sherman, Clay & Co.'s or Kohler & Chase's, and whichever of these music centers is the most convenient can supply good places for any Greenbaum concert.

Sousa appears here for eight concerts in splendid programs, starting next Sunday afternoon at Dreamland. In all four afternoons and four evenings will be devoted to his music festival. He gives two special concerts at the Greek Theater in Berkeley on Thursday afternoon and night, October 5.

From *ITEM.*

Address PHILADELPHIA, PA.

Date OCT 29 1911

Franz Helle, the fluegel horn soloist with the Ohlmeyer Band, which opened the season at Willow Grove Park yesterday afternoon, is one of the few musicians who has made the fluegel horn his specialty, and is reputed to be the peer of them all. He was imported into the United States from Vienna by the late Fritz Scheel, for years the director of the Philadelphia Orchestra. After several seasons with Mr. Scheel Mr. Helle became soloist in the Sousa Band, remaining with that organization for nine years, and accompanying it upon one of its most successful European tours. He has been associated with the Ohlmeyer Band for the past six seasons, and will be heard frequently in solos at both afternoon and evening concerts throughout the engagement of this organization at Willow Grove Park.

Establish

From *COURIER-JOURNAL*

Address LOUISVILLE, KY.

Date

The Hopkins Bill.

By way of providing a musical pousee cafe for such folk as may object to taking Wagnerian "straight." Vilmos Westony, the Hungarian pianist who headlines the current bill at Hopkins Theater, follows his rendition of "The Evening Star" from Tannhaeuser, and certain martial passages from "Die Walkurie" with a skilful compounding of four national anthems played simultaneously.

Then, lest there still be those of a vaudeville audience who look askance at any musician who defies vaudeville tradition by eliminating "humor," usually introduced with an engaging flourish of the slap-stick, Westony, in a delicious mingling of French and English, prefaces his next number by stating that he "will play herein every little movement had its ownest meaning as it might have composed by John Philip Sousa."

Establish

COLUMBIA

MAY 27 1911

JACK HOWARD AT OLENTANGY.

The manager of Olentangy is gratified at securing for the coming week Mr. Jack Howard, who is called the golden-voiced singer. He was engaged by John Philip Sousa as soloist for his band immediately after the famous band leader heard him sing. Mr. Howard will appear at the park Sunday afternoon and will sing every afternoon.

1884

Times,
New York City.
JUL 30 1911

WITMARK GETS NEW OPERA.

Munich Success, "Themidore," to be Given Here Under Another Name.

Special Cable to THE NEW YORK TIMES.
BERLIN, July 29.—The latest German opera success, "Themidore," recently performed for the first time in Munich under the direction of Max Reinhardt, the famous Berlin manager, was obtained to-day for America and England by Jay Witmark, the New York music publisher. The name of the operetta, which was composed by an Englishman, Digby La Touche, will be changed to "La Comtesse Denise."

Mr. Witmark spent the week in Berlin, looking into the possibilities of placing American compositions, operatic and otherwise, in Europe. He has opened negotiations with a view of introducing in Germany Victor Herbert's "Babes in Toyland," and the same composer's earlier production, "The Wizard of the Nile."

"American tunes strike the ear everywhere in Europe," said Mr. Witmark to THE NEW YORK TIMES correspondent. "The Kaiser's bands have a passion for Sousa marches, and orchestras everywhere are playing 'Every Little Movement Has a Meaning of Its Own,' from the Americanized edition of 'Madame Sherry.'"

"I find that Europe is just a little tired of the eternal Viennese operetta waltz themes, and the time seems ripe for the introduction of American ideas on a scale which has hitherto seemed impossible."

Wilton Lackaye, who has arrived for a week's stay in Berlin, says the Kaiser's capital is, beyond all doubt, the great and original "wide-open" town, where sleeplessness is cultivated as a virtue.

THE SOUSA BAND.

A "farewell tour" of Great Britain and Ireland was begun yesterday afternoon in the Queen's Hall by Mr. J. P. Sousa and his band, who are playing here twice a day for a week. The programme of each afternoon is to be repeated exactly at the evening concert.

More prominence is being given this time to arrangements or transcriptions from works for orchestra; and one of them began the first programme, the work being Liszt's *Les Preludes*. The adaptation of music which depends on its use of orchestral "colouring" to the requirements of a "military band" is a little like making theatrical scenery out of some delicate water-colour; and such things as modern symphonic poems cannot but suffer from the change, though as two encores were ready and were duly given after the piece referred to, it is to be supposed that the transcriptions have succeeded so well in other places that they are to be regarded as a main attraction of the British tour. In the "El Capitan" and other old favourites the band and conductor were obviously more completely in their element; and that wonderful "snap" which impresses the public almost as much as the deafening volume of tone is as effective as it was five years ago. Mr. Sousa was represented as something more than a march-composer in his "Dwellers in the Western World," three "character studies" of considerable merit in their way. The first, "The Red Man," repeats some of the usual traits of primitive music; in the second, "The White Man," the discoverers of America encounter a very noisy storm and sing a hymn in the style that was preferred about three centuries after their date; and "The Black Man" has several of the more obvious characteristics of negro music of the Americanized kind. The thing is very effective and was doubly encoored, "Hands across the Sea" and "Kelly" being given after it, to the delight of a fairly large audience.

As this second encore was itself encoored, and "The Washington Post" played, it may be guessed that the programme took some time to get through. It included the clever violin playing of Miss Nicholine Zedeler, and cornet solos by Mr. H. L. Clarke, as well as a vocal waltz sung by Miss Virginia Root, whose light soprano voice could not of course sound very sonorous in comparison with all the clangour that preceded and followed the song. The singer could not avoid a compliment paid to all the rest of the programme: she sang a ballad of which the words were only partially audible. The plan of exhibiting placards with the names of the encores is open to the objection that it takes away all feeling of spontaneity, but on this occasion it was practical, for the audience was told that the song was called "The Faithless Knight." The piece which followed at the end of the first part, and was called "The Bells of Moscow," proved to be the familiar piano-forte Prelude in C sharp minor by Rachmaninov.

From **EVENING NEWS,**
Address **Buffalo, N. Y.**
Date **SEP 3-1911**

Homeward-bound from a round-the-world tour, Sousa and his band sailed last Saturday from Australia on the steamship Makura. The bandmen will spend one day at Honolulu, where they are to give two concerts on September 12, and they are due to arrive in Vancouver a week later. From the West they will leisurely take the overland route to New York. On December 10 Sousa will give a home-coming concert in the Hippodrome.

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

MUSIC SOON WILL MAKE US TINGLE

Concerts Planned at Dreamland Rink in Afternoons and Evenings

By **WALTER ANTHONY**

Mr. John Phillip Sousa, Mrs. John Phillip Sousa and the two heiresses of the house of Sousa, together with John Phillip Sousa's band of 60 instrumentalists, are due to arrive in Vancouver some time tomorrow, after a tour of the world which Sousa has again awakened with the strains of his martial music. Sousa is coming home. After a visit that extended from "the crowned heads of Europe" to the antipodes, Sousa is returning with more money in his purse and more fame for American music. We have our writers of opera and our designers of chamber music; we have our song makers and our musical comedy tinkers, but we have only one Sousa, and he is back here to prove it. If necessary, he will play "The Stars and Stripes Forever," and drown in a sea of brass all opposition, all cavilling and carping.

I am glad to chronicle the return of Sousa, gladder yet to announce the fact that he will come to San Francisco at once, and only regretful to state that the date of his first concert in this city is no sooner than Sunday afternoon, October 1. Once here, however, Sousa will give us plenty of opportunity to refresh ourselves at the fountain of his ever rippling and sometimes stirring muse. He will play eight concerts at Dreamland rink, where Greenbaum says he has made arrangements for the accommodation of 2,000 listeners at every recital, who shall pay from 50 cents up for the delectable privilege. The afternoon concerts will be given at 3 o'clock and the evening affairs will take place at 8. At each event an entirely new program will be presented.

Two special concerts are to be played by the band at the Greek theater, under the auspices of the music and dramatic committee of the University of California. On the night of October 6 Sousa will take his band to Stanford university.

It was Major David Blakely, millionaire printer and publisher and for many years the "backer" of Patrick Gilmore's great band, who induced Sousa to quit the service of Uncle Sam, for who he worked as leader of the famous Marine band, and organize his own musical organization.

With the liberty the funds afforded offered him, Sousa built up his band on somewhat unusual lines, following the development of the orchestra as Wagner heard it, in groups or "choirs" of instruments. He had horn quartets, saxophone "choirs," he multiplied his trumpets and trombones and supplied a plethora of charinets to furnish a tone analogous to the violin tone of a symphony orchestra. With such an aggregation Sousa was able to approximate the color of the orchestra, and though he wisely leaves the more severe classics of Beethoven, Mozart and Schumann alone, he does not hesitate to arrange the turgid music of Tschaiikowsky for band and he finds Wagner and Strauss (the symphonist) congenial spirits for band treatment—the luxury of their "tone color" being friendly to band arrangements such as Sousa is able, with his genius for arranging and the instrumentation of his band, to provide.

Sousa, in short, is welcome, and we expect to thrill once again to his marches. More than any other composer, in getting the spirit of martial into his marches. Not Gounod with his "Soldiers' Chorus," nor Verdi with his soldiers' chorus from "Trovatore," has matched the fighting spirit that Sousa lets loose when he turns his band of instrumentalists at 11 o'clock in the measures of his marches.

From **U.S. MARINER**
Address **SAN FRANCISCO, CAL.**
Date

SOUSA'S GREAT AMERICAN BAND

When John Phillip Sousa left the United States Marine Band at the request of a party of Chicago capitalists headed by Major David Blakely, the backer of Gilmore's Band, he was offered free reign in organizing a body of musicians along any lines he desired. There was a choice of four kinds open to him, as the brass band, the mixed reed and brass band, the cafe or summer garden orchestra as used in Germany by such popular conductors as Bilse, Komzak and Strauss, and the straight symphonic organization.

After considerable thought Mr. Sousa determined that to reach the masses it would be necessary to have a band, but he resolved to organize one entirely along new lines using a multiplicity of quartettes which, reinforced by an ample body of clarinets, just as is done with the violins in an orchestra, and which would make it possible for him to adequately transcribe the masterpieces of orchestral compositions as well as play the usual popular music and martial strains which reach the hearts of the humblest and least educated laborer as well as those of the better educated. The result is that works like the "Tannhauser Overture," Grieg's "Peer Gynt," etc., have become popular through Sousa's efforts.

At his coming concerts in this city to be given at Dreamland Rink commencing Sunday afternoon, October 1st, Sousa will offer eight programmes, every one of which is extremely interesting and calculated to attract all classes of music lovers.

Mr. Sousa has programmes to offer this time that will contain many important numbers which we have not had the opportunity of hearing. Among these is "The Sorcerer's Apprentice," by Paul Dukas, one of the foremost of the modern French writers, and whose works are now being discussed as much as are those of Debussy, Richard Strauss and Max Reger. This work is said to be especially attractive and novel. Another work of importance will be "Entree Triomphale des Boyards" by Halvorsen. Richard Strauss' "Till Eulenspiegel's Jolly Pranks" will attract many.

Other interesting numbers will be the "Suite Alestienne" by Bizet, "Rhapsody Slavonic" by Friedman, Massenet's Suite, "Les Erynnies," Rachmaninoff's "The Bells of Moscow," from "Caucasian Sketches" by Ippolitow-Ivanow, and a number of new Sousa works. Wagnerian selections will figure on many of the programmes.

The soloists who have traveled all around the world with Sousa are two American girls, Miss Virginia Root, soprano, and Miss Nicholine Zedeler, violinist. Both have been received with great enthusiasm.

Miss Zedeler is said to possess an exceptionally fine and broad tone and it is prophesied that she will have a big future as a violin virtuosa.

Manager Greenbaum will soon issue complete programme books with explanatory notes covering the eight Sousa concerts.

The box office will open at Sherman Day and Company's and at Kohler and Chase's commencing Wednesday, September 27th.

The concerts in the Hearst Greek theatre at the University in Berkeley are to be given Thursday afternoon and night, October 5th, and the Stanford University concert will be given Friday night, October 6th.

From **CALL,**
Address **San Francisco, Cal.**
Date **SEP 27 1911**

TICKETS FOR SOUSA'S CONCERT NOW ON SALE

The advance sale of tickets for the concerts to be given in Dreamland rink by March King Sousa's band will open this morning. Sousa and his musicians will be at Dreamland rink Sunday, Monday, Tuesday and Wednesday, both afternoon and evening. Thursday afternoon and evening the band will give a concert in the Greek theater.

From LEADER
 Address Pittsburg, Pa.
 Date

**SOUSA ON WORLD TOUR;
 WILL NOT BE AT EXPO**

Estab After 14 years of continuous appearance at the annual Exposition of the Western Pennsylvania Exposition society in Pittsburg, John Phillip Sousa and his band this year will be absent from the musical program, and his great organization will be missed by thousands. The reason for this was made apparent at the end of the season last year. Sousa used Pittsburg at that time as the starting point for one of the greatest world tours ever undertaken by any musical organization. That friends of the educational development of Pittsburg are this year taking a greater interest than ever in the annual exhibit at the Exposition is demonstrated by the increasing number of educational displays. It was announced this week that a new display this year will be that of the Western Pennsylvania Institute for the Blind. The display of the public school system, the vacation schools, the blind school, and then that of the state forestry department, form a group of instructive exhibits that have seldom been gathered at one time in Pittsburg. Ultimately it is hoped to have a complete exhibit of the educational development in Pittsburg, from the kindergarten schools to the universities.

1884

From EXAMINER
 Address SAN FRANCISCO, CAL.
 Date

SOUSA'S BAND IS BOOKED

Est Famous Organization to Give Two Concerts in Hearst Greek Theatre. John Phillip Sousa, premier bandmaster of the United States, and his big professional organization will be the first Hearst Greek Theatre attraction at the coming season. According to an announcement made yesterday by Professor William Dallara, chairman of the musical and drama committee of the University of California, Sousa and his band of fifty players will be heard in two concerts in the classic theatre on the afternoon and evening of Thursday, October 11th. Sousa was booked through the efforts of Professor Armes, who provided such stars and attractions as Maud Adams, Margaret Anglin, Sothorn and Marlowe and the Russian Symphony Orchestra for Greek Theatre patrons.

From
 Address
 Date

John Phillip Sousa and his band re- turn home by the way of Vancouver, B. C., during September, completing a world's tour by playing a series of concerts and travelling east by slow stages. Ralph Edmunds will most likely join the troupe in Canada and pilot the tour of the bandmaster back to New York.

1884

EVENING NEWS,

From
 Address Buffalo, N. Y.
 Date

John Phillip Sousa will conclude his comprehensive world's tour with a transcontinental tour, featuring his latest march, the "Grand Festival," which was written for and dedicated to the musicians of the old world.

established: London, 1881; New York, 1884

From
 Address
 Date

Sousa Comes October 1st.
 John Phillip Sousa and his band of fifty-five players is breaking all records for concert or theatre attendance in Australia and the neighboring colonies. The band will arrive in this country about the middle of September and will appear in this city October 1st. The faculty committee of the University of California and the music committee of Stanford University have invited Sousa to appear at these institutions of learning.

1884

From
 Address
 Date

IDIOSYNCRASIES OF FAMOUS PERSONS

Est CAESAR was very fond of eating when he was hungry.
 Napoleon always closed his eyes while sleeping.
 Plutarch never wore his sandals anywhere but on his feet.
 Shakespeare hated taxicabs.
 Milton, before swallowing food, invariably put it in his mouth.
 Lincoln practiced the queer trait of drying himself after coming out of the bath-tub.
 Goethe's intimates say that he never was known to ride in an elevator.
 Charles II, although fond of music, never mentioned the name of John Phillip Sousa.
 Catherine the Great had not a single hobble skirt in her wardrobe.
 Socrates, wise man that he was, never raised more than thrice on a four-flush.
 Ibsen, after he had finished his first play, wrote some more.
 Cræsus, although he had the means, kept no motor car and did not spend a single Winter at Palm Beach.
 King Edward would not eat apple sauce with his fingers.
 Queen Victoria took her pills "in cider."
 The Historian.

From
 Address
 Date

SOUSA DUE BACK.

San Francisco, Sept. 6.
 John Phillip Sousa and his band of fifty will arrive here from Australia Sept. 15.
 Sousa will play concerts around here, commencing the last of September.
 The band and its leader have toured the world.

1884

From
 Address
 Date

**FORMER LOCAL MAN
 GREETES SOUSAS BAND**

Est The Sydney Evening News published at Sydney, Australia on May 15 contains an account of the arrival of Sousa's band of which Clarence J. Russell of this city is a member. Among those to greet the band on its arrival was Major Z. C. Rennie a former local resident but now of Sydney. The News says— Thousands of persons thronged the platforms at the Sydney Railway station this morning to welcome Sousa, the "March King," and his band. The bands men had arrived early in the morning, and had been for a walk around the city but it was arranged they should form on the assembly platform at 10.30 a. m., and then drive to the town hall, where an official welcome by the Sydney musicians was to be given them. Punctually the clock chimed the half-hour, Sousa, together with Major Rennie, stepped into a carriage to the accompaniment of cheers from the crowd. Sousa rose to his feet, bowed and raised his cap. The members of his band then took their places in four other drags, and the party, headed by a band representing the Rockdale, Sydney, Irish St. George's City, Manley, and Naval forces, marched off down George street to the tune of the "Invercargill March" the procession attracting great interest, and a popular demonstration of welcome. Inspector Trenchard, assisted by Inspector Gould and Sub-Inspector Brooks, had a large force of police present to control the crowd and keep the thoroughfare clear, and everything passed off without a hitch. The arrival was photographed by a cinematographic camera.

SOUSA COMING.
 Sousa has composed a new march and it will occupy a prominent place in the program he has prepared for his concert at Powers' theater, November 28.

From
 Address
 Date

DE WOLF HOPPER'S FIRST OFFENCE.

De Wolf Hopper's first professional appearance in opera was at the old Bijou Theatre, in Boston, in 1885. He took the part of a comedy merchant in "Desiree," John Phillip Sousa's second attempt at operatic composition. Mr. Hopper's first success in opera was scored in "The Beggar Student," in New York shortly after his Boston debut.

1884

From
 Address



John Phillips Sousa

From
 Address

At the close of the recent Melbourne engagement Mr. Sousa offered to play a request programme, and the following choice serves to show the taste of an Australian audience: Overture, "1812," (Tschalkowsky); cornet solo, "Showers of Gold," (Clarke); "Till Eulenspiegel's Merry Pranks," (Strauss); soprano solo, "April Morn," (Batten);

"Peer Gynt" suite, (Grieg); Humoresque, "The Band Came Back" (Sousa); (a) "Ronde d'Amour," (Westerhout); (b) "The Federal" march, (Sousa); violin solo, "Zigeunerweisen," (Sarasate); "Ride of the Valkyries," (Wagner).

1884

PRESS,

From Philadelphia, Pa.

Date JUN 4 1911

SCULPTOR-CORNETIST AT PARK

Established

When the late General Lew Wallace had written "Ben Hur" and it was found that he had created a masterpiece, there came a demand that his features be preserved to future generations in marble. General Wallace consented and a search was made for the man best fitted to do the work. Choice fell on a young Bohemian, Bohumir Kryl, then engaged on the great battle monument in Indianapolis, whose carving had attracted wide attention. Kryl went to Crawfordsville, Ind., and the world knows with what success the task was carried out. It was about the last piece of sculpture that Kryl did and the best.

Immediately thereafter, at the suggestion of John Philip Sousa, Kryl laid down the chisel forever and adopted the cornet as his future instrument of artistic expression. Thereby the world lost a fine sculptor but gained the greatest cornetist it had ever known—and who shall say that the world is not the richer for the exchange? For sculpture is for the very few and the very rich, but the divine notes of Kryl's golden cornet have charmed millions and have been as free as the air that flates them.

Director Kryl is heard daily in the beautiful Woodside Music Pavilion. His programs fulfill all the promises made before his advent to Philadelphia. His music is of the rarest sort and his au-

diences fill the music pavilion completely and overflow into the surrounding avenues on the sides.

PROY, N. 1

JUN 20 1911

WOMAN'S WORLD

Various Matters of Special Interest to Feminine Readers.

The Woman's Home Companion is starting a series of articles describing "The Girlhood of Great Singers." The first article is the story of the girlhood of Lillian Nordica. Following is an extract:

"Madame Tietjens, the dramatic soprano, came to Boston to sing in opera. She sent a message to the conservatory asking to hear any unusual talent that they might have there. Lillian Norton (Nordica's name) was sent in response, her mother accompanying her. The visit was made on a matinee day, and the prima donna, to spare herself, deputed her sister to receive them. Though regretting a lost opportunity, the aspirant started to sing. Before she had got very far a door opened softly, then was thrown wide, and Madame Tietjens entered. In her enthusiasm she took the accompanist's place at the piano. 'Work ahead, and you will be great,' she said simply. 'When you come to London, I will help you.' That friendly offer was, unfortunately, never realized, for Madame Tietjens died not long after.

"While they were talking, a little old lady came in, a harpist at that time in the orchestra, Madame Maretzek, widow of the impresario. She had been a prima donna. Her interest took a practical turn. 'Come to me on Staten Island next summer,' she generously offered, 'and I will coach you in your roles.' 'That summer she studied twenty roles. In the autumn she came out in

concert in New York with Brignoli, and in the early spring following was fairly launched on her career as soloist with Gilmore's Band, an organization ranking with Sousa's. The test was strenuous for one so young; often two concerts a day, and arduous travel, for they toured the whole country.

"Gilmore, with his warm, Irish heart, recognizing her gifts as well as her pluck, once exclaimed: 'You will yet be crowned Queen of Song in your own country.'

"Years later, Madame Nordica recalled his words, when a diamond tiara from American admirers was passed over the footlights to her at the Metropolitan Opera House in New York."

From MORNING TELEGRAPH,

Address New York City.

Date SEP 1 1911

MANHATTAN BEACH HOTEL IS TO GO

Famous Hostelry to Be Torn Down at Once to Make Room for Building Lots.

RACING'S END HURT BUSINESS

Guests of the Manhattan Beach Hotel were surprised when it was announced by the management last night that the famous hostelry, which was built by the late Austin Corbin in 1877, and ever since that time has been one of the famous amusement resorts of the world, would be torn down at once.

Before snow falls it is expected that not a vestige of the hotel, which covers three acres of ground, will remain. The ground now occupied by the hotel, as well as the spacious lawns between it and the ocean and at either end, are to be cut at once into building lots for cottages and bungalows. Next Summer it is expected that in place of the broad verandas, where as many as 10,000 people used to dine in a single day, there will be a neat community of seaside homes.

The closing of the racetracks by recent legislation is given as one of the chief reasons for tearing down the hotel. Many of the permanent and transient patrons were frequenters of the three tracks. A big race day in the heyday of racing meant that many thousands of people would crowd the verandas and grounds, either to celebrate their winnings or to ponder over their losses. In addition the racing season at the three tracks meant hundreds of permanent guests, who wished to live near enough to the stables to supervise morning workouts and to be present at time trials. At one time the Coney Island Jockey Club had permanent quarters at the hotel, and August Belmont was so steady a patron that a special suite was known as the "Belmont Suite."

Mr. Joseph P. Greaves, who has been manager of the Manhattan Beach for the past twenty years, and is also manager of the Oriental, in speaking of the forthcoming demolition said: "The public will no doubt be sorry to see the grand old building go, but it had to be. People in the theatrical profession will always remember how we have made a specialty of good music and theatricals for the amusement of our guests. Such bands as Cappa's, Gilmore's, Sousa's and Victor Herbert's either made or added materially to their metropolitan reputation by their daily concerts at this resort. Even many of the comic opera successes continued their Winter runs. Some of these were 'Evangeline,' 'Robin Hood,' 'The Serenade,' 'Wang,' 'Florodora,' 'Silver Slipper,' 'Sleeping Beauty' and many other Rialto hits.

"Such players as De Wolf Hopper, Jefferson De Angelis, Frank Daniels, Weber & Fields, Primrose, Dockstader, The Bostonians, Eugene Cowles, Jessie Bartlett and Wallace Hopper entertained huge audiences nightly. The latest amusement we have had here was Pain's Fireworks, but the space occupied by their show has since been turned into building lots."

A search through the dusty old registers of bygone days revealed the names of many well-known men about town, politicians and racing men who made the hotel their headquarters. Year after year such men as August Belmont, Col. Cornelius Follows, the Dwyers, Mike and Phil; William A. and Robert Pinkerton, Patrick H. McCarren, Pierre Lorillard, Henry Patterson, Jack Follansby, R. T. Wilson, T. Henry French, John E. Madden, Foxhall Keene, Andrew Miller, Algernon Daingerfield and hosts of others were regular guests.

MUSIC PUBLISHERS

By FREDERIC J. HASKIN

The annual meeting of the Music Publishers' Association, opening today in New York, will give consideration to the question of raising the standard of American music and the possibility of lessening the number of poor compositions with which the markets are flooded. Despite the criticisms as to the quality of much of the newer music put out by American publishers, the enormous increase in the music publication business has now made it an important industry in the country.

The Music Publishers' Association of America is an outgrowth of the old Board of Music Trade which for half a century dominated the publication of American music. It was organized in 1895 and at first included only sixteen music publishers. It has now multiplied its membership several times and has become active in the development of everything pertaining to the music industry.

The association first took up the question of an international music copyright law which would protect American music from the encroachments of foreign trade. Shortly after the publication of the Sousa marches in New York, a firm in the City of Mexico advertised them widely in the American papers at the rate of five cents per copy, at a time when their copyright price in America was forty cents. Several publishers in Montreal did the same thing with other American productions, causing great loss both to the authors and publishers. At first the music publishers invoked the aid of the postoffice authorities in the enforcement of a law which confiscated music copyrighted in America that was sent into this country under violation of the law. This process was a tedious one however. It did not solve the problem and the American music publishers constantly suffered loss by the dishonesty of foreigners.

Protection

The new copyright law which has lately been put into effect gives full protection from this piratical competition. The application for a copyright on sheet music at the Congressional Library in Washington is duplicated in Montreal and Mexico, and in Europe if desired. The date and the hour are stated so that a copyright which becomes effective on a certain day at 11 o'clock in the morning at Washington is also in force in the other countries at the same date and hour. It is believed that there will be no extensive violations of this law.

In music, as in literature, publishers must cater to the popular taste. However much a conscientious publisher may wish to supply only good music to the public, the exigencies of trade compel him to consider what is submitted. The publishers are rather unjustly blamed for the great amount of bad music put forth in America. It is easier for any author to have music published now than a quarter of a century ago because modern mechanical methods have greatly reduced the expense. Then there were only a dozen music publishers available, a composition must have possessed some merit to warrant the cost of its production which was usually at the expense of the publisher. Now it is as easy for a musician to rush into print as it is for a writer. If a first class publisher does not buy the music or at least publish it upon its merits, giving the composer a royalty, there are plenty of other publishers who are willing to put any kind of a composition on the market at the author's expense, and it requires much less money to do this than it did a few years ago.

Misleading Ads

The last ten years have developed a number of music publishers who increase their trade by misleading advertisements. They collect many musical manuscripts for publication at prices which give them an extortionate profit. They also collect songs which they employ low grade musicians to set to music. Such advertisements as "There may be a fortune in a song. Send us your manuscript. If it is meritorious we will supply the music and publish it for you at low rates," have become well known throughout the country. The ambitious song writer sends in his manuscripts and is promptly informed that his work is very meritorious.

to 500 employees. Dining at the hotel became so popular that sometimes a rich chap paid as much as \$20 for a seat.

Those who went to Manhattan Beach years ago remember particularly the hotel's music. At one time or another there were daily concerts by such bands as Cappa's, Gilmore's, Sousa's and Victor Herbert's. At first the musicians were stationed in a shell band stand in the open, which later gave way to an enclosure with a canvas roof. One night a storm that came zipping out of the sea whipped off the canvas while Gilmore was leading his men in an overture. The frightened audience hopped up as one man and seemed ready for a first class panic. Gilmore gave a signal and the band shifted in an instant into the popular air, "Oh, Dear, What Can the Matter Be?" The crowd grinned and the scare was over.

In those days Gilmore got lots of fun out of interpolating noisy asides in some of his pieces. "The Anvil Chorus," for instance, he used to punctuate with the firing of guns. One summer there came to Brighton Beach with an orchestra Anton Seidl, conductor of German operas at the Metropolitan Opera House.

"Pat," said a friend of both the band leader and the orchestra conductor to Gilmore, "how about this? How do you suppose Seidl can do anything with his orchestra over at Brighton while you are making so much noise at Manhattan?"

"Don't be afraid," was Gilmore's reply. "I have entirely too much respect for Seidl's music ever to do anything to disturb it. There will be no shooting in my band while the orchestra is playing—except on my annual jubilee day. That day I reserve to make as noisy as I please."

Gilmore kept his word, both as to his regular concerts and his jubilee day.

When E. R. Reynolds became general manager of the hotel the place where the bands had played was turned into a theatre devoted to light opera. New York winter successes moved for the summer to Manhattan Beach. Some of them were "Robin Hood," "Evangeline," "The Serenade," "Wang," "Florodora," "The Sleeping Beauty" and "The Silver Slipper." Among the singers and comedians who performed were De Wolf Hopper, Jefferson De Angelis, Frank Daniels, Weber and Fields, Primrose and Dockstader, the Bostonians, Eugene

are, no doubt, impossible. When the broken it cannot be merry. But the representations of the Christian faith which are given in the New Testament, we find that though it may be a religion for the sorrowful it is not a sorrowful religion. To those oppressed with guilt it offers the Divine pardon; to those who dread the Divine displeasure it reveals God's infinite love; to those who are tormented with the consciousness of moral evil, and penetrated with shame and self-contempt by the habitual failure of every purpose and endeavor to live a pure and perfect life, it offers the inspiration of the Divine Spirit. If it relies on the purifying power of penitence, it also teaches that the "joy of God is our strength." As for the troubles and calamities that annoy and distress mankind, it possesses the only secret which can make them felt less keenly, and borne without that bitterness of spirit which poisons grief. It tells the anxious to cast all their care upon God; the poor that they may be heirs of the glory of heaven; those who have had losses, of riches which never take to themselves wings, and treasures of which they never can be robbed. It reveals to the sick of life of immortal health, and to those whose hopes are wrecked in this world, a world beyond death. Nor is it silent when those we love pass from us and are laid in the dust. It was not Christ who brought death into the world; nor by rejecting Christ can we or our friends become immortal. The brain burned with the fires of fever, the limbs were struck with paralysis, the movements of the heart were troubled with fatal disease, before Christ came, and these evils would continue in the world if all memory of the Christian faith perished. But to the dying and those who mourn for the dead, Christ reveals glory and immortality as the certain destiny of all who love and fear God. The minor key of life is harmonized into sweetness, and dies away into the immortal music of the songs of heaven.

spaces in which they can mortise in the name of any song and also, if desired, the picture of its writer. The plates for printing sheet music now average a cost of less than \$1.50 per page. So that for \$10 or \$12 a four-page song could be published with reasonable profit to the publishers. But publishers of this class are not satisfied with a moderate or reasonable profit. The author is induced to sign a contract agreeing to pay several times the cost of publication to put his song upon the market, generally in the belief that it will make him famous. The United States postal authorities have had occasion to close up a number of these advertised song publication houses and the Music Publishers' Association of America is actively supporting the Government in this particular.

While reputable publishers will hesitate to put their names upon a composition that does not possess a certain musical merit, there are many who will undertake the publication at the expense of the author with the stipulation that the author assume all responsibilities as to its advertising and sales. This serves to protect their name, although it does not hinder the publication of inferior music. At the meeting now in session the possibility of requiring a uniform standard of musical excellence for each new publication will receive attention.

Opera Contest.

The growth and development of musical literature in America has been unprecedented during the last year. The award made last month of the \$10,000 prize by the Metropolitan Opera company of New York for the best American opera is generally conceded to be the most important musical event in the history of the country. The prize winner was Horatio W. Parker, professor of music at Yale university, who has already received much commendation as a musical composer. This prize opera, which is called "Mona," represents the time and people of ancient Britain. It will be produced next year in New York. The libretto, which is in English, was written by Brian Hooker, professor of rhetoric at Yale university. Twenty-five operas were submitted in this contest and it is stated that several other contestants submitted meritorious manuscripts and that at least two are likely to be published and produced.

Another American opera entitled "Twilight," by Arthur Nevin, is announced for production next season by the Metropolitan Opera company. Mr. Nevin declares that a good libretto for an opera in English is harder to secure than good music, but he is convinced that the American school of composition has a great future. A number of other competitive prizes to encourage American music have been awarded this spring. The National Federation of Music awarded two prizes of \$100 each to Miss Mabel Daniels of Boston, one for the best tenor solo and the other for a trio for women's voices. Both of these will rank among the noteworthy American music publications for the year. While the market at times appears to be flooded with trash which for a brief period is popular, there is no question as to the increasing value of new American music. The great interest in classical music as a part of public education is

literature us a greater... Hall Caine a greater... Shakespeare. We may not know... good picture from a bad one. In each case, just in proportion as we want to form a true judgment, we try to cultivate our taste by the help of those who are better qualified to speak on such subjects than we are; we are ready to correct our judgment by theirs. We make, in fact, the venture of faith, in the expectation that a wider knowledge and a deeper experience will enable us to make their judgment our own.

It seems legitimate to apply this principle in the religious, as in every other sphere. For there are those who have a special genius, a special aptitude for religion, as others have for art, or literature, or music. We may call it the devotional or religious faculty. There are spiritual geniuses in the region in which we

holds communion with the Divine. And just as we train our perceptions in the case of music or art by the help of the great musicians and the great artists, so we must train our religious perceptions and cultivate our spiritual sense by communing with those mighty men of God whose record we find in the Scriptures.

RUSSIA NAVY BUILDING.

gets out in the open and through all the motions of fight... a strong opponent. They lose... exhibition. Their eyes stick out... altogether they look like applicants for an insane asylum.

"I don't think much of Johannesburg, although it is the Metropolis of South Africa. It is very dusty (just like Newburgh), and is widely scattered about. Cape Town is a fine compact little city.

Reception at Johannesburg.

"When we arrived in Johannesburg we were met by a big band and accorded a fine reception. At a place called Krugerdorf we were also received by the town band. It was evening and light was furnished by torches. We formed in line and with Sousa and the women in carriages at the rear of the column, we gave the natives an imitation of a minstrel parade in the States.

Most of our concerts are played in parks or cricket grounds. In very few town halls or in the few theatres they have and we are obliged to play in the open. Sometimes there are hotel accommodations and sleep on the train. It is a very interesting but certainly an interesting life. Living is very high in South Africa. In Cape Town the hotels are reasonable but in other places they are sky-high.

Traveling Through Africa.

"On Tuesday, April 11, we were in Natal. Up to that time we had traveled through Cape Colony, Orange River Colony and the Transvaal. On April 10 we saw Majuba Hill—the scene of a fight with the Boers. The following night we passed through Ladysmith. The country is full of battlefields. The railroads are lined with trenches, stone breastworks and block houses that were built in the war. We have seen hundreds of soldiers' graves out in the desert lands and on the grassy

ocean, with Tasmania as the first stop. It takes, under the best of conditions 20 days to make the trip, and as Mr. Collins says, it "becomes trying and tiresome." Especially must this be the case in such enervating climate as he was passing through. However, to make the trip on this occasion some of the terrific heat was avoided by making a wide circle to the south, and the ship had encountered cold and disagreeable storms. One of his experiences of the stormy weather was the novel manner in which food was handed out. Mr. Collins says: "Day before yesterday we were in the storm belt. The ship rolled like one of the little canoes we used to have on the Hudson River when the big Day Boat had passed. The sensation is anything but a pleasant one. Especially when you realize that you are hundreds of miles from land, and liable at any time to get upset, although they have very few wrecks in these waters. In the dining room dishes were thrown from the tables, and we could hear the sound of things thrown to and fro all over the boat, but it wasn't safe to go looking after things to ascertain what the trouble was. Once during the storm I climbed up on the after bridge, but it was a risky thing to do, and the sensation is not of the most pleasant. The motion of the boat was a terrible thing to watch, as you hung on while the boat apparently went over to an angle of about 45 degrees, to be straightened up a minute or two later and slung into an opposite angle of almost equal danger. The waves washed over the main decks and every one was warned to keep below the danger line. With a see-saw action of the boat it is a wonder to me that she ever gets back to an even keel. But they do. The storm dies down as suddenly as it comes up, and the ship sails along in a sea that is comparatively calm and quiet. We did not escape the last storm without accidents, for when things were quieted down we found a half dozen people had not followed

during the big day before yesterday a new plan was devised. On the table, at each point where food supplies were furnished a box like covering was placed, with a small opening at the bottom. At each plate at the table was a similar one, only much smaller. You reached under the big covering, got what you wanted, transferred it to your plate under the little shack, and then fished for it as you wanted it, taking it somewhat after the chance plan of whether you got one thing or another. You were as likely to get meat as potatoes, and vice versa. It was all the same in the long run, but one didn't always care about getting a half dozen portions of potatoes, following each other and other viands were equally as undesirable to follow in the same way.

A Monotonous Trip.

"This has been a monotonous trip. We have been out of touch even of the wireless, and to kill time we read such literature as we chance to have, and travel about the boat when we have opportunity. And the boat is not a very large one, either. During our entire trip up to this time since the first day out we have not seen land or even another ship. It has been just a big expanse of water reaching as far as the eye would reach when we went to bed at night, and it was identically the same scene when we awoke next morning. So far as appearances were concerned the boat had simply rested while we slept. But we knew better than that. I am simply telling you how things seemed.

Sousa's New March.

"Our orders are that on arriving at Tasmania we are to cross country by rail, then by water to Melbourne, where we are to play our first concert. Sousa has done no writing on this trip. He is a tireless worker, and the only wonder is that he has not given the world a composition during the long wait between concerts. We are not idle, however, for practice is kept up all the time. When we left England, Sousa had been asked to write something in the way of a Cor-

alto horn specialist, however, always gets out his card as a leader, and thereby insures himself double pay. What he lacks in musical qualifications, he makes up for as a business man. He is always a hustler, and has an extraordinary knowledge of political conditions. He knows all the district and ward politicians, and keeps in touch with organizations of every character and description. His band plays as well with him as without him.

WORD "LEADER" A MISNOMER.

"The word leader applied to the conductor of a military band or orchestra is a misnomer. A leader is a performer who receives the time and style of the several movements from the conductor and communicates them to the rest of the band. Of all the leaders in an orchestra, the principal one is the concertmeister, who, after the conductor, holds the most important station in the orchestra. In the New York Philharmonic, Mr. Spiering is the leader or concertmeister, but Gustav Mahler was the conductor. The man who takes the baton in hand is a conductor, whether it be of an orchestra or a military band. In every well regulated orchestra or military band, there is a leader in each of the various departments. For instance, in the Philharmonic orchestra, the concertmeister is the leader of the first violins, while Mr. Leo Schulz is the leader of the 'cellos.

"The brass band in Germany, France, Italy, and other countries is used chiefly in cavalry regiments on account of the ease with which brass instruments may be played on horseback. It has not the variety, quality, nor richness of tone possessed by the full reed band. On account of the greater facility with which brass instruments are learned, ("brass instruments" meaning the cornet, trombone, alto horn, etc.), as compared with clarinets, and other reed instruments, a brass band is much more easy to establish and maintain in efficiency than a full military band. Almost any person can learn to play a 'brass' instrument, but a clarinet or an oboe in the hands of an

riety of tone possible in a reed and the brilliant full and complete performers are neglected forever. It is placed on a better basis, and the attention of the ever varying fashion brings it before the cultivated world as something new, then perhaps the composer will arise, who, with broad brush, will lay on the colors of tone pictures of a new order which at present are still hidden in the near future."

Gillmore's Band was composed as follows:

- | | |
|---------------------------|----------------------|
| 2 Piccolos | 1 Bass Saxophone |
| 2 Flutes | 2 Bassoons |
| 2 Oboes | 1 Contrabass |
| 1 A flat Piccolo Clarinet | 1 E flat Cornetto |
| 8 1st B flat Clarinets | 2 1st B flat Cornets |
| 4 2nd B flat Clarinets | 2 2nd B flat Cornets |
| 4 3rd B flat Clarinets | 2 Trumpets |
| 1 Alto Clarinet | 4 French horns |
| 1 Bass Clarinet | 2 Euphoniums |
| 1 Soprano Saxophone | 3 Trombones |
| 1 Alto Saxophone | 5 Bombardines |
| 1 Tenor Saxophone | 3 Drums and Cymbals |

Instrumentation for a French military band is:

- | | |
|------------------------|-----------------------|
| 2 Piccolos in E flat | 1 Contra Bassoon |
| 2 Flutes in D | 2 Cornets in B flat |
| 2 Oboes | 2 Bugles in B flat |
| 1 E flat Clarinet | French Horn in E flat |
| 4 1st B flat Clarinets | 2 Trumpets in E flat |
| 4 2nd B flat Clarinets | 2 Baritone in B flat |
| 4 3rd B flat Clarinets | 3 Trombones |
| 1 Saxophone Soprano | 1 Euphonium in B flat |
| 1 Saxophone Alto | Contrabass in E flat |
| 1 Saxophone Tenor | Contrabass in B flat |
| 1 Saxophone Baritone | Drums and Cymbals |
| 2 Bassoons | |

Instrumentation for German and Spanish bands is:

- | | |
|----------------------|-----------------------|
| 1 Piccolo | 4 Cornets B flat |
| 2 Flutes | 8 Trumpets E flat |
| 1 E flat Clarinet | 4 French Horns |
| 1 B flat Clarinet | 4 Tenor Trombones |
| 2 Saxophones Soprano | 1 Bass Trombone |
| 2 Saxophones Alto | 2 Euphoniums |
| 2 Saxophones Tenor | 2 Bombardines |
| 2 Saxophones Bass | 2 Contrabasses B flat |
| 2 Flugelhorns B flat | 2 Drums and Cymbals |

Countries that have State bands are:

State:	Bands:	No. of Musicians:
1 Austria. 73d Regiment.....	76.	Zimmermann
2 Prussia. Prussian Life Guards.....	87.	Wieprecht
3 Bavaria 1st Infantry Reg't.....	51.	Siebenkitts
4 Baden. Grenadier Regiment.....	54.	Burg
5 Belgium Grenadier Regiment.....	59.	Bender
6 Holland. Grenadier Regiment.....	56.	Dunkler
7 France. (a.) Grenadier Reg't.....	62.	Cressonais
8 Spain. 1st Engineer Corps.....	64.	Paulus
9 Russia. Russian Guards.....	71.	Dorfeld

Speaking of bands, a man who returned (Continued from Page One.)

from the centennial celebration in Mexico last October said:

"While we breakfasted in the dining-car we watched a barracks band unlimber on the station platform. All that Mexican bands need to be the finest in the world is to borrow John Philip Sousa for a year or two. Sousa would tell them how to weave the trombone into what they play. This Guanajuato military band was a fair sample of the other ones, all save the magnificent police band in the City, which is in a class by itself. There was a dignified, gray-moustached leader, beating time in the centre of a group of industrious musicians from whose sleeves and lapels dangled the little yellow thingumbobs, like acorns on a string, that, in the States, we always associate with window curtains. And, although this serenade was only for a carful of gringos, it was conscientiously done.

"It seemed like an unearthly hour to rout out a barracks band, but then Diaz's soldiers seem to need little sleep. There is always a clarion blaring somewhere in daylight or dark. The bugle is really the hardest worked thing in the republic, the burro excepted. If an infantry detail marches at midnight—it often does—the man with the trumpet is not allowed to stay behind, rolled in his blankets. He is out in front, shattering the blackness with his struggle against the drum.

"History does not reveal the name of the musical Benedict Arnold who first crossed the Rio Grande, pack train staggering under a ton or two of criminally arranged American airs. But his serpent trail reaches unto the Guatemalan border and across the Terre Caliente Isthmus even unto two oceans.

When you listen to "The Old Kentucky Home" in Mexico, you grow tearful performance, even if you have never heard of Col. Watterson. How can a strong man remain unmoved upon hearing this chant of the blue-grass regions slowly strangled, to three-quarter time? And the rocket's red glare is as naught compared to the anguished gaze of an Insurgent Congressman as he looms above unlauded Oaxaca serapes, to mark the garrotting of "The Star Spangled Banner." But it isn't the fault of the band; it is an unidentified sower of musical tares who has done the deed.

"Wait until we get to the city," counsels the Mexican Herald man, our long-suffering clerone. So we waited; it was worth while. But how we learned to love the wall of the "diana Mexico" is for after a while. It is better to bring the diana home with you than the best jade amulet looted from the excavations at San Juan Teotihuacan, or the one unflawed opal chattered for and wrested from thieving Indians at Queretaro.

"You can't tuck the diana into an Empire cabinet or wear it as a scarf pin, but you can hum or whistle it, and, with the rapidity of that most satisfactory Arabian Nights monoplane, the magic carpet, be transported back to the Avenida San Francisco while the machine guns rumble past the blue-tiled Jockey Club and top hats in the balconies are being dotted to puff gold-laced staff officers inching by in motors below. One does not need to sip of the Blessed Spring of Guadalupe to inherit the lure of Mexico. Some day Insurgent Congressman, Duke, Country Editor, Syndicate Letter Man, Colonel Bill, who loves his Prescott—the whole of 'El Tren Editorial' will go trekking back to Eagle Pass; not together, alas!—that would be laying too much upon the knees of Aztec gods. And it will be a haunting artillery bugle call that summons them."

published now... century ago be... mechanical methods have... reduced the expense. When there were only a dozen music publishers available, a composition must have possessed some merit to warrant the cost if its production which was usually at the expense of the publisher.

Now it is as easy for a musician to rush into print as it is for a writer. If a first class publisher does not buy the music or at least publish it upon its merits, giving the composer a royalty, there are plenty of other publishers who are willing to put any kind of a composition on the market at the author's expense, and it requires much less money to do this than it did a few years ago.

Misleading Advertisements Used.

The last ten years have developed a number of music publishers who increase their trade by misleading advertisements. They collect many musical manuscripts for publication at prices which give them an extortionate profit. They also collect songs which they employ low grade musicians to set to music. Such advertisements as "There may be a fortune in a song. Send us your manuscript. If it is meritorious we will supply the music and publish it for you at low rates," have become well known throughout the country. The ambitious song writer sends in his manuscripts and is promptly informed that it is very meritorious. Then follows the offer to publish it for a price which may range from \$25 to \$250 for the first edition of two hundred copies.

Title Covers Kept on Hand.

The class of publishers who conduct business in this way keep on hand an assortment of showy title covers with blank spaces in which

MUSIC PUBLISHERS TO LIFT STANDARD

(Continued From First Page.)

they can mortise in the name of any song and also, if desired, the picture of its writer.

The plates for printing sheet music now average a cost of less than \$1.50 per page. So that for ten or twelve dollars a four-page song could be published with reasonable profit to the publishers. But publishers of this class are not satisfied with a moderate or reasonable profit. The author is induced to sign a contract agreeing to pay several times the cost of publication to put his song upon the market, generally in the belief that it will make him famous.

The United States postal authorities have had occasion to close up a number of these advertised song publication houses and the Music Publishers' Association of America is actively supporting the government in this particular.

Uniform Standard Considered.

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Yale Professor Prize Winner.

The prize winner was Horatio W. Parker, professor of music at Yale University, who has already received much commendation as a musical composer. This prize opera, which is called "Lena" represents the time and people of ancient Britain. It will be produced next year in New York. The libretto, which is in English, was written by Brian Hooker, professor of rhetoric at Yale University. Twenty-five operas were submitted in this contest and it is stated that several other contestants submitted meritorious manuscripts and that at least two are likely to be published and produced.

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Woman Wins Two Prizes.

The National Federation of Music awarded two prizes of \$100 to Miss Mebal Daniels of Boston, one of the best tenor solo and the other for a trio of women's voices. Both of these will rank among the noteworthy American music publications for the year. While the market at times appears to be flooded with trash which for a brief period is popular, there is no question as to the increasing value of new American music. The

great interest in classical music as a part of public education is already bearing fruit in the improvement of popular taste.

There are still among the newer productions songs which are positively disgusting as to words and music. A music publisher recently speaking before a women's convention expressed his surprise that refined girls would look at, much less sing and play, some of the songs published during the year. Partly as a result of his address, the club women of the country are now giving their attention to this matter. In every community an attempt will be made to create a taste for the best class of American music by debarring the objectionable productions from all musical and social gatherings.

Teachers Urge Originality.

Modern music teachers in America are doing more to encourage original composition by their pupils than ever before. In Chicago recently a recital composed entirely of original compositions by musical pupils of that city, received favorable comment from the critics. The young musicians displayed an originality and versatility of theme as well as a degree of harmony which evidenced a coming future for American music composers.

The great number of Germans in the United States have always kept German music in popular favor, but lately the German-Americans of this country are encouraging the production of American music. At the National Sangerfest of the Nord-Amerikanischen Saengerbund, to be held in Milwaukee the latter part of June, several original American compositions will be presented. This Saengerfest will be one of the largest musical gatherings ever held in America. There will be over 6,000 singers. More than half of them will come from outside of Milwaukee.

on & Stl Co.	29%	29%	29%	29%
l & Steel pfd.	94%	94%	94%	94%
Rock Island	31%	31%	31%	31%
Rock Island pfd.	64%	63%	63	63
St L & S Fran 2d	47%	47%	47%	47%
St L Southw 2d pf.	70	69%	69%	69%
Southern Pacific	122%	122%	121%	121%
Southern Rwy	32%	32	31%	31%
Southern Rwy pfd.	73	73	72%	72%
Texas & Pacific	28%	28%	28	28
Tenn Copper Co.	40%	40%	40%	40%
Tol, St L & W pfd.	47%	47%	47%	47%
Union Pacific	189%	189%	188%	188%
Union Pacific pfd.	94%	94%	94%	94%
U S Rubber	40%	40%	40%	40%
U S Rubber 1st pf.	113%	113%	113%	113%
U S Steel	79%	79%	79	79%
U S Steel pfd.	120	118%	118	118
U S Cast Iron Pipe	15%	15%	15%	15%
Utah Copper Co.	49%	49%	49%	49%
Va-Caro Ch Co.	58%	58%	58	58%
Va-Cara Ch pfd.	123	123	123	123
Wabash	15%	15%	15%	15%
Wabash pfd.	34%	34	33%	33%
Western Maryland	61%	62	61%	62
Western Md pfd.	8%	8%	8%	8%
Western Union	79%	79%	79%	79%
Westgh Elect Co.	72%	73	73	73

Sales to 2 o'clock, 103,400 shares.
*Ex dividend.

NEW YORK CURB MARKET

Prices Of Securities Handled By Broad Street Brokers.

New York, Aug. 1.—The market opened irregular and later became quiet. The quotations were as follows:

American Tobacco	390	391
British Col Cop.	4%	5
Butte Coalition	18	19
Con Arizona	4	4
Chicago Subway	3	4
Greene Cananea	7 1/2	7 1/2
Giroux Copper	6	6 1/2
Houston	9 1/2	9 1/2
Houston pfd.	77	79
Inspir Con Cop.	3 1/2	3 1/2
Kerr Lake	5	5 1/2
La Rose	4	4 1/2
Manhattan Transit	3 1/2	3 1/2
Nipissing M Co.	8 1/2	8 1/2
Nevada Hills	3 1/2	4
Ohio Copper	1 1/2	1 1/2
Ray Central	1 1/2	2 1/2
Rubber	22 1/2	23 1/2
Standard Oil	65 1/2	65
Studebaker pfd.	106	107
U S L & Heat pfd.	8%	8%

Philadelphia Stock Market.

Philadelphia, Aug. 1.—The following quotations ruled on securities dealt in on the local exchange.

Ann Milling	1 1/2	1 1/2
Ann Rwy's	44	44 1/2
Cam Iron	43 1/2	44
Cam Steel	46	46 1/2
Lake Superior	26 1/2	27 1/2
Electric Co.	12	12 1/2
Lehigh Valley	88	88 1/2
Lehigh Navigation	93	93
Philadelphia Co.	54	55
Philadelphia Co pfd.	44	44 1/2
Philadelphia Electric	17 1/2	17 1/2
Rapid Transit	23 1/2	24
Spanish-American 6s.	101 1/2	102
Tonopah	5 1/2	5 3/4
Belmont	6 1/2	6 1/2
Storage Battery	55	56
Union Traction	52 1/2	52 1/2
Gas	87 1/2	88 1/2
Warwick	10	10 1/2
W J Sea	54	55

DIVIDEND ANNOUNCEMENTS

The Pennsylvania Railroad Company has declared a regular quarterly dividend of 1 1/2 per cent., payable August 21 as registered August 5.

The Seaboard Company has declared a semi-annual dividend of 2 1/2 per cent. on its preferred stock, payable August 15. Books close August 10 and reopen August 16.

From COMMERCIAL-TRIBUNE,

Address Cincinnati, O.

Date JUN 11 1911

Establish

PEOPLE OF THE STAGE

Death of Edward Harrigan, One of the Most Original and Gifted of Native Playwrights, Actors and Writers of Songs—The Once Great Fame of Harrigan and Hart, the First of the Exponents of Variety To Successfully Invade the Legitimate Theater—The Separation of Harrigan and Hart and the Serious Consequences for All Concerned.

BY MONTGOMERY PHISTER.

"Ned" Harrigan is dead. It is a simple announcement, and to the rank and file means but little. Yet Harrigan was a great actor, an author of extended reputation, one who had placed to his credit scores of plays of a generic and almost inimitable kind.

A generation ago, then at the height of his popularity, Harrigan's name was a household word and his achievements applauded throughout the length and breadth of the land. Had misfortune befallen him or death overtaken him, it would have been viewed as a calamity to the stage and the theater. The death of George Cohan, today, would not be more of a shock to the community of the playhouse. In fact, George Cohan, the talented and vari-gifted, might be described as the Harrigan of this day.

Harrigan is dead. He was a genius. Cohan is alive and still active. Therefore, he may be patronized and the hint gently given, only, that his virtues as playwright, actor, dancer, composer of songs and the maker of musical comedy scores closely approach those of the chosen of the gods.

There will be resentment, of course, at this, but this modern Admirable Crichton of the theater excels Harrigan in this, that he not only acts the characters created in his own plays as Harrigan did, but writes the music for his own lyrics, composes the tuneful accompaniments to his, at times, brilliant musical comedies, is a musician of remarkable ability, plays several instruments with virtuosity, is able to direct his own orchestra, is competent to write serious plays, a feat never accomplished by Harrigan, and has compelled praise for a certain sort of literary excellence, however rare may be its manifestation.

Yet Harrington was great as an actor, author and generic poet, though it was Dave Brahm, his orchestral leader, who put music to his songs and furnished the incidental melody for his plays.

Harrigan was unique in his day, industrious, prolific, able and his name will hold a pleasant place in the memory of the theater goers of a generation ago. Cohan's fame has surpassed that of Harrigan, but it may not carry any greater respect for those who view carefully the annals of the stage.

Harrigan was a far better actor than his present-day disciple, and, although his achievements are not to be counted as thoroughly equal, he is to be credited as the pioneer who blazed the way for both the brilliantly versatile young actor, author, composer and manager, and that other gifted and sarcastically witty maker of odd, yet delightful plays, Charles A. Hoyt.

Edward Harrigan was a natural, though paradoxically, eccentric growth of a peculiar day in our theater. He was a native product, an air-plant that gathered sustenance by absorption, a strange life that obeyed no previous rule.

A poor boy, he was a hanger-on about the playhouse. He was ever in the shadow of the stage door. He sang songs in the alley ways; he dreamed his dreams of hope in an attic; he danced in the lamplight at the street corners; he was the companion of the newsboys and boot-blacks given to actor worship, and attracted attention to himself while still

uch performances as singing, dancing and talking acts. But the singing and dancing of Harrigan and Hart were astonishingly superior. Harrigan's ingenious little skits were unrivaled and absolutely new; their distinction, therefore, was not long in finding general recognition, and Tony Pastor and other managers of ambition and discernment eagerly sought their services.

"Ned" Harrigan, however, possessed a shrewd business sense. He rented and afterward built a theater of his own. He had married a daughter of Dave Brahm, the then greatest and most original of orchestra leaders and composers for the variety stage. Harrigan wrote the verses and Brahm set these somewhat crude poems to music. "The Mulligan Guards" series was the result, and no Sousa merch or George Cohan "Yankee Doodle" song ever found broader acceptance. Their melodies were inspiring, their words cheerful and filled with the spirit and character of the times. All instruments played them; every lip that could turn a melody whistled their infectious tunes.

The Harrigan plays, "Leather Patch," and others, especially those of his earliest production, the "Mulligan Guards," packed theaters.

He borrowed from no one, although there was an occasional suggestion or resemblance to the Dion Boucicault style or treatment of scenes and characters.

His personages were taken from the slums of New York, from the streets, the cellars and the smothering lofts. There was the old astronomer of the corners with his rickety telescope, the hot corn peddler, the vender of cream and cheap lemonade, the cobbler, the truck driver, the boy of the gang, his best girl, her anxious mother, the professional beggar, none caricatured, but all set up before the spectators in a most natural way and amidst the most natural surroundings.

The Harrigan plays, in fact, were a new, a unique and striking blending of negro minstrelsy (in which he and Hart had had much experience), Irish humor and German comedy. Jews, Italians, every and all nationalities in cosmopolitan New York were employed in those loosely put together comedy-melodramatic pieces whose romance, never neglected, reflected a life known only to the inhabitants of a great and overcrowded city.

London, Paris, Dublin, Berlin, Moscow, Naples, Rome, indeed all of the centers of civilization were reflected in some manner in this composite, wabbling yet irresistibly appealing drama. Still it was the transplanted life, the brought-from-across-the-ocean romance only that moved through or found place in their stories, scenes and incidents. There was the original and unmistakable touch of Harrigan, a genius however peculiar, through them all that established and secured their vogue.

The late Mart Hanley, the best of good fellows, was their manager and thrift so followed all of their undertakings that wealth, popularity and a certain indescribable sort of fame seemed to actually crowd upon them. The Harrigan plays each established runs almost unprecedented in the metropolis. The Brahm songs, the Brahm melodies ran riot through the land and Harrigan and Hart's theater was the Mecca for all

From TIME

Address LOS ANGELES

Date

After a week of Hebrew comedy handed out with success by Joe Welch, who will close his engagement tonight, the Empress stage will this week offer as the principal feature an equally attractive bit of "burnt cork" fun dispensed by Lew Hawkins, well known throughout the show world as the Chesterfield of minstrelsy.

Everything, whether serious or otherwise, looks like fun to Lew Hawkins, and he is one of vaudeville's perennials. As a maker of blackface fun he has few equals and it would be difficult to find his superior. Hawkins is possessed of a ragtime philosophy that is both highly amusing and encouraging and he looks at current events from a slant that makes him a good bit of a mirthful missionary. The second feature of the new bill is a decided novelty. This is Barnard's Manikins, European aggregation of lifelike mechanical actors, presenting a picaresque pastime, "The Coon's Revelry." Apply to the marionette of a score of years ago every modern electrical apparatus and mechanical idea and you have the Barnard Manikins of today.

Pearl Young, a pretty young woman who came into both fame and fortune as the soprano soloist of John Phillip Sousa's Band, has taken her voice and personality into vaudeville. She has combined her singing with some clever work at the piano and the result is a pianologue arrangement that is distinctly a hit.

Paul Case and his company should also prove one of the fun hits of the new bill in his recent laughing success, "Fresh From College." Caron and Herbert will be seen in an entertaining combination of athletics and fun, while Bliss and Ross will contribute a lot of the liveliest kind of dancing. Complicating the bill will be the comedy matinee features.

EVE. POST & GLOBE

San Francisco, Cal.

SEP 27 1911

Sousa's Coast Tour Starts Here Sunday

Arrangements for the forthcoming visit of John Phillip Sousa and his band are now completed, and Will Greenbaum will present the big organization for four afternoons and four nights on Sunday, Monday, Tuesday and Wednesday, October 1, 2, 3 and 4, at Dreamland, and on the afternoon and night of Thursday, October 5, at the Greek Theater in Berkeley, and again on Friday night, October 6, at Assembly Hall, Stanford University.

Sousa and his band then undertake their coast tour, which will bring them into New York City by the end of the year, which will be an absence of just fourteen months since the inauguration of their tour of the world. During that time concerts have been given in Great Britain, Ireland, South Africa, Asia, Australia and New Zealand.

Despite the fatigue of the long journey, Sousa found time to compose several new suites in his new march, "The Federal," all of which will be given during his coming stay, and a new comic opera, which will be produced on his arrival at New York.

No other musical organization has given pleasure to so many millions of music lovers at home and abroad and surely no other composer has so large and enthusiastic a following. It may also be added that no one has done more for the elevation of musical taste than John Phillip Sousa, by the clever intermixing of music of real artistic merit with the popular music

Newspaper Clipping Bureau

From TIME

Address CINCINNATI

Date OCT 22 1911

Sinton Park Concert

The programme for the Sinton Park concerts Wednesday is: March, "Semper Fidelis," Sousa; grand waltzes, "Beaux Yeaux," Johnson; overture, "Poet and Peasant," Suppe; "Salut D'Amour," ("Love's Greeting"), Elgar; selections from the operetta "Madame Sherry," Hoschna; gems from the musical comedy "Old Town," Luders; "Alexander's Ragtime Band," Berlin; cornet solo, Charles Joseph; medley selection of popular songs, Stern; finale, "Hostrauers," Chambers.

1884

Philadelphia, Pa.

- 8 1911

JUL 23 1911

AT B. K. KEITH'S.

The biggest and most expensive show of the entire summer has been booked by B. F. Keith's for the coming week. Every act on the bill is one of established reputation. To begin with there will be as headliner, "The Great Henri French, the world renowned artist and entertainer. This wonderful performer will be recalled by many of the B. F. Keith patrons as one of the big features, in fact the headliner of winter bills on which he has appeared here in the past. By every right and title that can belong to a vaudeville artist, Henri French is entitled to the appellation, "great." This young man fairly radiates with a versatility of the kind that wins. His act is nothing short of amazing. He is an artist to his finger tips and everything he does from his dexterous juggling, feats in magic, roller skating, unicycle riding, down to his startling impersonations of Jekyll and Hyde, and our own Sousa, is done with a perfection that stamps him as a great genius. His engagement will indeed be a treat to vaudeville lovers,



BERTHA BAUMLIN,

Who sings "The Belle of the Stage," with the Hart stock company at the Princess next week.

and his appearance here during the coming week is positively his first as a number on a Dime vaudeville bill. As a special extra feature of the bill our own popular baritone, Mr. Jack Richards, has been engaged. Every one in this city knows Jack and it is an established fact that a sketer voiced vocalist is seldom to be heard. Jack made his first success in the local B. F. Keith house, three years ago, when as the foremost singer of the summer show, he proved the most popular hit that has been known here for many a day. For the past two years he has been the star singer of the Al G. Field's minstrels with which famous organization he will again appear next season. It is quite likely that the thousands of friends and admirers of this young man will flock to the Keith house during the week coming.

Last week, The Hamlets, The Medley Man and The Maid in Brown, were to have appeared as one of the bright lights of the bill, but a change in route cancelled them. They have been replaced and will appear during the week in their clever offering of singing and dancing. This pair have an established reputation for ability, ranking among the foremost. Theirs is a light and airy sort of offering, just the thing for the heated term, and they are so popular here that it is a safe prediction that they will score the greatest sort of hit.

THE NEW YORK POINT OF VIEW

Music Teachers and Those Aspiring Young Things With Swollen Heads.

BEAUTY AND MILLIONS

With Other Midsummer Subjects of Passing Concern to the Gothamites.

Special Correspondence of "The Record."

New York, July 22, 1911.

THE suit of the railroad president against a teacher of music for \$7200, or a matter like that, because that teacher did not make a grand opera star of a railroad president's daughter, has occasioned no surprise among us hardened sinners; we expected it. We have rather wondered why it didn't happen before, and in many another case.

A former (or reformed) teacher of music was explaining to me only the other day how it happens that so many of the present and successful, and even prominent, teachers of music reason out the phenomenon of the country girl with a voice and the talented guide, counselor and friend who does not hesitate to separate her from considerable of papa's money. Ambitious young singers flock here. They are ambitious to shine in opera. Local teachers—or local Sunday school superintendents, for aught I know—have told them that they could do it, and they might as well. They look for teachers. Shall the teacher thus confronted drive the business away, and perhaps break a tender young heart, or a number of them, by telling all these young things that they cannot possibly succeed in grand opera, and it is useless for them to try?

The teachers reason that somebody would take the young lady's money and perhaps wouldn't teach her the rudiments of singing as well as he himself; in short, the girls are bound to find teachers, and to keep on trying to shine in opera, and some one is bound to teach them; and why shouldn't it be the first teacher as well as the last?

There are hundreds of teachers of vocal music in New York who make large money, many of them averaging \$100 a day, showing these aspiring young people how to sing a little. Naturally, an important discovery is made now and then. In numerous instances pretty good church singers are developed. But in nine cases out of ten, in all probability, the ambitious girl with the rich papa who doesn't mind it, or the self-sacrificing relatives who do mind it but rather like it just the same, is doomed to certain disappointment.

This is not quite so acute in the case of the aspiring young composer. She—or he—merely submits a manuscript, and the resulting discomfiture is not so public; in fact, it isn't public at all. The volume of these things, like the volume of the ambitious young songstress, is almost terrifying. For 20 years a friend of mine, himself a gifted composer, has edited the compositions of young and old, who really expect to eclipse the fame of Richard Wagner, or at least to score—no pun, no pun—as great a success as John Philip Sousa.

The Grand Ingu...

OREGONIAN

From Address Date

The pictures on this music page of Miss Nicoine Zedeler, violinist, and Miss Virginia Root, soprano, will be viewed with interest. Misses Zedeler and Root are solo artists who appear with Sousa's band, at the Baker Theater, Wednesday afternoon and night.

Estimate: 2000, 1884, NEW YORK, 1884

From Address Date

male role, while Olive van will sing the principal woman's role.

Sousa's Band in Australia.

All good things in music come to Sydney in the course of time—though there are long arid intervals, which for people who love music are far too frequent—and Sousa's band has at last put in an appearance and has amply justified the fortissimo welcome that was given it. To a very considerable number of people the word band calls up recollections that are anything but agreeable, for, like "the grand old name of gentleman," it is a word that is unhappily "soiled with all ignoble use." But Mr. Sousa's brilliant organization of experts, who respond infallibly to the master's lightest mood, and appear to derive inspiration from the curve of his arm, or the lift of his shoulder, can no more be compared with the ordinary band of commerce than Hyperion can be likened to a satyr.—Sydney (N. S. W.) Daily Telegraph.

Sane Fourth Hymn Launched.

Newspaper Clipping Bureau in the World

SOUSA COMING TO BAKER SOON

Great Bandmaster and His Famous Organization Due September 26.

It has been said that the music is not the only remarkable feature of the success of Sousa and his band.

Estab 1884

A great deal of this success is due to the conductor himself, who is most interesting in his style. He begins quietly enough, though his direct, almost abrupt, methods, and total absence of fuss, attract from the very first. But as he proceeds he assumes as many gesticulations with his hands and arms as a graceful ballet-dancer.

His left hand in itself tells a story. At one time he is describing a circle with it high in the air; at another, when encouraging a series of chords from the basses, he resolutely pulls it back with each chord, as if drawing an organ stop. When he wants a crescendo, he works both arms vigorously at his sides as if managing a pump, and thus helps the big sound along tremendously. A favorite attitude of his is to incline his body sideways, and sweep his baton around much after the fashion of a man who is mowing thistles with a walking stick. Another is to hold the baton forward at a low angle, and raise it with each note of an ascending scale until it is high above his head.

It is good to see him thoroughly warmed to his work, conducting one of his famous marches, as he swings both arms around in a big half circle with the steady sweep. Sousa and his band will be heard here on Tuesday afternoon and night, September 26 at the Baker Theater.

From POST

Address Washington, D. C.

Date Paris Steals From Sousa.

William Armstrong, in Ainslee's. In Paris cafes Sousa melodies are stolen bodily to make French songs; in Vienna, the march a la Sousa is as high in favor as their own waltz; in England, they take a nip at his swing and rhythm as a mouse at cheese, delicately, leaving small impression, but an improvement upon the time when the best march that they had to fight to was the one which Sullivan wrote as setting to a hymn. Sousa's originality has been strong enough and fresh enough to color both the popular and march product of all Europe.

The fact that he is spoken at the Lowenbrau by a German does not lessen enthusiasm, for, if the imitation is apt, it invariably helps bring abandon. Conductor and musicians reap their share of reward in it, and the picture-card vender is overwhelmed with business, for at many tables one will write a card, and all will sign it, Munich fashion, that absent ones may know next morning that they have been missed.

rk, 1884

From _____
Address _____
Date _____

ROCHESTER'S FOURTH ANNUAL EXPOSITION TO END TONIGHT IN BURST OF PYROTECHNICS

Established: I.

Double Programme of Fireworks, Two Bands of Music and Military and Fraternal Parade Postponed From Last Night. Exhibits Will All Remain in Place This Afternoon and Tonight. Farewell Night.

TODAY AT EXPOSITION PARK

Fraternal Bodies and Military Night.
Gates open from 10 a. m. to 11 p. m.
Art and Exhibit Buildings open day and evening.
Midway open day and evening.
1:15 p. m.—Concert by Rochester City Band at Peristyle.
1:30 p. m.—Concert by the famous Kilties Band.
2:30 p. m.—Free platform acts, Ab Hamid's Troupe of Arabs.
Lowanda's Bijou Comedy Circus, the Freeman's tight wire act.
3:30 p. m.—Concert by Rochester City Band.
3:30 p. m.—Second concert by Kilties Band.

EVENING.
7:00 p. m.—Concert at Peristyle by Rochester City Band.
7:30 p. m.—Concert by Kilties Band.
8:15 p. m.—Free platform acts (same as in afternoon).
Military and fraternal organizations meet at corner Lake Avenue and Lorimer Street ready to start parade to Exposition at 8:30 p. m. sharp.
Review of uniformed organizations on lawn of Exposition Park upon arrival of parade.
Massed bands, including the Kilties, will play following the review.
9:30 p. m.—Concert by Kilties Band.
10:30 p. m.—Grand display of fireworks.
Note—In case of rain, concerts will be given in Assembly Hall at the Peristyle.

With a dazzling pyrotechnical display the fourth Rochester Industrial Exposition will close tonight. The fireworks programme will be a double bill, excelling all previous displays. The feature is to be the magnificent set piece, "Niagara Falls," which will send a hissing, roaring sheet of flame, vividly recalling the great cataract, across the entire width of the esplanade. As the glare lights up the entire grounds a flash light picture is to be taken, showing the park, buildings and the immense crowd which may be expected on the final night.

The parade of the military and fraternal organizations, which was postponed last night owing to the inclement weather, is to be held tonight with all the pomp and glitter of military uniforms, and the full regalia of the orders. Some hint of the beauty of the spectacle was given yesterday evening, when in spite of the threatening weather three companies of the Knights of Malta, together with one each from the Sons of St. George and Woodmen of the World, gave a short drill.

March to Exposition.
As previously announced, the parade will form at the corner of Lake Avenue and Lorimer Streets, marching from this point to the Exposition grounds where it is to be reviewed by Colonel Wilson and staff. Marshal Couchman expects fully 2,000 men in line.

The four trunk lines entering Rochester again gave special exhibition rates from all points within a hundred mile radius; so that the railroads have contributed their share toward a large out-of-town attendance.

Over 80 children from the Rochester Deaf Mute Institute were the guests of the management yesterday. They took in eagerly all the shows and sights, Professor Zenas Westervelt interpreting everything to them.

Another special party was formed by the art class of the Mechanics Institute, who devoted several hours to a critical inspection of the pictures and drawings under the leadership of Mrs. Anna Page Scott.

From other municipalities is coming the report that the success of the Rochester Industrial Exposition has reached them and they are seeking information on the general plan of it. It has also been noticed that this week there have been many more visitors from out of town than there were last

TO-DAY'S CONCERTS BY KILTIES' BAND

Afternoon.
March—The Diplomat John Philip Sousa
Bagpipe Solo Piper James Clark
Overture—Barber of Seville, Rossini
Scotch Reel The Kilties Dancers.
Part Song The Kilties Choir.
Selection—Gems of Scotland..... Ch. Baetens
(Intermission.)
Hungarian Fantasia Theo. Moses Tobani
Sword Dance Dancer Tommy Bowle.
a—In a Clock Store (descriptive)
b—Wee MacGregor Patrol, Amers
Tenor Solo Selected J. Coats Lockhart.
Irish Jig The Kilties Dancers.
Finale—William Tell Rossini
Star Spangled Banner.

Evening.
March—Nibelungen..... R. Wagner
Bagpipe Solo Piper James Clark
Overture—1812 Tschalkowsky
Scotch Reel The Kilties Dancers.
Part Song The Kilties Choir.
Grand Scottish Selection..... Bonnisseau
(Intermission.)
Second Hungarian Rhapsody... F. Liszt
Sword Dance Dances Tommy Bowle.
a—Adagio (from the "Sonata Pathetique") Beethoven
b—Tarantelle Heller
Tenor Solo—The Trumpeter .. J. Coats Lockhart.
Irish Jig The Kilties Dancers.
Finale—Lohengrin..... R. Wagner
Auld Lang Syne.
Star Spangled Banner.

Even Register, were the New Haven boys. Both were astonished at the progress made. They declared that they had not expected to see such beautiful buildings and such a variety of exhibits to say nothing of the entertaining features. Viewing the exposition as a whole the careful observer cannot fail to be impressed by the way in which the entertainment features have been combined with those of more lasting value. Every visitor to the park has enjoyed himself to the utmost.

From _____
Address _____
Date _____

LAST PARK BAND CONCERT LABOR DAY 1884

Program by Gargiulo's Band Will Be Given Every Evening Until That Date.

The band concert season at City park will close with the concerts of Labor day, September 4. A program will be given by Gargiulo's band every evening until that date and on Saturday and Sunday afternoons.

The program for this evening and for the Sunday afternoon and evening concerts follow:

TONIGHT.
March, "Fairest of the Fair," Sousa; overture, "Light Cavalry," Suppe; duet, "Miserere," from opera "Il Trovatore," Verdi; Mazurka, "Ecosaise," "La Gipsy," Ganne; waltz, "Marguerite," from opera "Faust," Gounod. Motion pictures. Overture, "Poet and Peasant," Suppe; "Pas des Fleurs," from ballet "Naila," Delibes; selections from opera "Ernani," Verdi; "Spanish Dances," Moszkowsky; march, "The Man Behind the Gun," Sousa.

SUNDAY AFTERNOON, AUGUST 27.
"Huldigungsmarsch" (homage march); Wagner; overture, "Oberon," Weber; "Chant Sans Paroles," Tschalkowsky; grand selection from opera "Cavalleria Rusticana," Mascagni; "Serenata Espagnole," Metra. Motion pictures. "Largo," Handel; "Minuet," Bossherini; phrase, "How Fair Thou Art," Nesvader; selections from "The Chocolate Soldier" (by request), Strauss; "The Sunny South," Lampe.

SUNDAY EVENING, AUGUST 27.
"March Tartare," Ganne; overture, "Raymond," Thomas; "Voice of the Chimes," Luigini; sextet from opera "Lucia," Donizetti; Signori Jacoe, Bach, Jacoe, Greco, Porter, Cline; waltz, "The Robins' Farewell," Gargiulo. Motion pictures. Overture, "Die Fledermaus," Strauss; "Spring Song," Signor Bello. Mendelssohn; overture, "William Tell" (by request), Rossini; descriptive fantasia, "A Vision of Salome," Strauss; march, "Hail to the Spirit of Liberty," Sousa.

Newspaper Clipping Bureau
NEWS
JUN 27 1911

At the Pantages.
The Pantages this week has a show of features. From top to bottom the bill is excellent, with two unusually good acts. Willie Zimmerman, the mimic, is specializing in bandmasters, his delineation of John Philip Sousa causing a great amount of applause. His makeups are especially good and he has evidently spent many months patiently practicing the idiosyncrasies of his different characters. Besides his excellent mimics he works in more or less comedy, which takes well. His closing number is an attempt to imitate a whole mob himself. This is an utterly foolish stunt which caused great merriment last night.

The Rappo sisters, billed as direct from the Imperial Opera house of St. Petersburg, present characteristic Siberian and Russian dances and dress in becoming costumes, representing people of Russia.

The four Cook sisters are good singers. After the curtain rang down last night the audience insisted on still another appearance of the quartet.

Rostow is an equilibrist who does some new balancing.

Sweeney & Rooney dance cleverly, one of their new steps being a hike to time up a flight of stairs to raised platforms.

The playlet, "A Burglar's Nerve," takes very well. It deals with the story of a smooth crook attempting to blackmail a woman and the appearance of a burglar who arrives on the scene at the

right moment. Cliff Dean, as the burglar, and Marjorie Dean as the lady, are assisted by Jay O. Collins.

Newspaper Clipping Bureau in the West
JUL 29 1911

TOURING WITH SOUSA

Interesting Letter from Walter Collins of this City, a member of the Famous Sousa Concert Band

Traveling through European countries as a member of Sousa's famous band, Walter D. Collins, a brother of John T. and Isaac D. Collins, well known local musicians, writes interesting letters to his relatives here regarding his trip abroad. Through the courtesy of Mr. John T. Collins, The Journal is able to publish the contents of a letter written by Mr. Walter Collins while he was in Johannesburg, South Africa. Mr. Walter Collins is an expert clarinet player. He is a graduate of Syracuse University. His experience and observations abroad will be read with interest.

Residents of this country, especially those who occupy space in New York State and who endured the hot spell which just ended, will doubtless be interested in the fact that the intense heat did not skip other countries. "We had a good trip from England to Cape Town," says Mr. Collins in his letter, "it took just twenty days but we had one week of terrific heat in the vicinity of the Equator. On the night we crossed the Equator an Englishman on board our vessel was driven insane by the heat and jumped overboard. So you may judge for yourself how hot it was," remarks Mr. Collins in his letter. No one will question Mr. Collins' statement regarding the heat, especially since the hot spell here.

Cape Town.

"Cape Town is a wonderful place," says Mr. Collins. "All nations under the sun are represented here. At Kimberly we were shown through the great De Beers diamond mine. The diamonds representing one day's work covered a table one foot square; they looked like pieces of dirty glass. The largest was about half an inch in diameter.

"We played in Pretorie which proved to be a quiet place. I saw Oom Paul Kruger's home there, also his grave. They have a fine zoo in Pretorie. One of our boys got into a cage with a giant 'hippo' to get his picture. The 'hippo' charged and our camera-fiend barely escaped. I stood directly in front of the cage when the brute hit the bars and I thought my time had come. He was certainly a terrible-looking beast in his cage.

Dance of Zulus.

"In Johannesburg and its environs we played about eight days. One day we went out about ten miles to a gold mine. The Kaffirs employed in the mines gave a dance for our benefit. There were about 1,200 of them. The different tribes gave their dances and then the Zulus marched out. They dance slowly, slapping their bare feet on the ground with tremendous force and chanting a tune with about three notes in it, constantly. One of their musical instruments is a crude kind of a xylophone made out of thick red wood. Its scale seems to have about five notes and they bang away at it with no apparent regard for time or rhythm. Once during the dance they charged down on us like Indians but did no damage except to scare our piccolo player almost out of his wits. The individual stunts were wonderful.



WALTER D. COLLINS

Boers Are Stingy.

"The Boers I have met are a peculiar lot,—quiet and very crafty. In some towns they drove off in the field and heard the concert from the outside. In Kimberly I met one who drove forty miles to hear us (from the outside) and he was mad as a hornet because we played in a hall and he could not attend the concert without paying. The Boers have plenty of money but they wouldn't pay two shillings to see an earthquake."

Storm at Sea.

In a letter dated on board the Royal Mail Ship, Ionic, on May 1, 1914, Mr. Collins gives some idea of the pleasures of a trip on board a vessel traveling from the land of darkness to one in which gold and wealth are everywhere visible—from Africa to Australia. At the time of writing his letter the steamer was in the In-

the captain's advice to either remain in their own room or else station themselves where they could be safe from danger. There were no casualties, and the injuries sustained were not of a dangerous type, but the bruised ones found it wise to get in charge of the ship's doctor at once. It was amusing to see the people eat during the stormy weather. Usually, when a storm is brewing preparation is made for its arrival by the steward pouring water on the table cover to make the dishes hold in place. The dishes stick, but you ought to see the contents of the dishes go on voyages of discovery. When the boat gives an extra turn to the larboard or the starboard, as the old sailors say, a chunk of meat or a half peck of potatoes from their respective dishes go flying through the air as though shot from a gun. That is ordinary

onation march in honor of King George. Long before we reached Africa he had the commission filled, and it is really a good composition. It is in the Grand March style, of course, and creditable to the man whose name will eventually be on its title page as author, as well as that of the man in whose honor it was written and to whom it was dedicated. Coronation music is common enough but a great deal of it is poor stuff. That by Sousa will stand in the front line, and when it is printed ought to have a good sale in the States as well as in the British Provinces.

Pianos on Steamer.

"We have pianos on board. They were not introduced for our special benefit, but are a part of the ship's belongings, just as the tables and the bunks. Do you ask how we can play them, and how they are prevented from being knocked to pieces during the awful storms? Well, you

about? It is easy to solve that, for they are fastened against the partitions in various portions of the boat. They are not like an average piano, but they are kept in good condition, and small as they are it is quite a relief for the women passengers to have some manner in which to while their leisure hours. Mrs. Sousa and her two daughters are in our party, so is the mother of our vocalist, and three of the musicians have their wives with them.

Small-Pox on Board Ship.

"Small-pox broke out on the boat just before we took passage. Now do not get frightened and uneasy. There will be no real danger. The fact that you get this letter will be the best evidence in the world that there is no longer danger of any character. They don't do things by halves here, in the way of quarantining, and when the port warden and the health authorities say the vessel may land

its passengers you may wager there is no longer danger. They lose no time about it, either. Our steamer came into the harbor at Cape Town, Africa, about 3 o'clock in the morning. We were all asleep, when the orders were for every man and woman to present himself and herself for examination as to the health conditions and the boat itself was put through a most complete and thorough inspection. The examination of the books and the boat, as well as the passengers was kept up until all had been examined. Then the clean bill of health was given and we were permitted to go ashore if we wanted to, or any where else. Well, as I said, the small-pox was on this boat when we reached it. The health authorities had her under quarantine so far as going ashore was concerned, but those who wanted to were privileged to go aboard. If we went aboard we took chances of a bad siege of it; if we



THE SENSATION IS ANYTHING BUT PLEASANT

ONLY A DIME TO SEE A REAL EARTHQUAKE

THE BOERS ARE A PECULIAR LOT BUT WOULDN'T GIVE A DIME TO SEE AN EARTHQUAKE

ONCE DURING THE DANCE THEY CHARGED ON US LIKE INDIANS AND ALMOST SCARED OUR PICCOLO PLAYER ALMOST OUT OF HIS WITS

Sid Turner

didn't go it would mean a break in our itinerary that would sadly affect our program. It was up to the men and they took a chance under advice of Dr. Lowe, one of our players, that with precaution there would be no serious trouble and it would be stamped out in short order. The small-pox patients were in a section by themselves and the medical force gave them good attention. Two children died from the disease, and they were buried at sea. The disease as Dr. Lowe told us would be the case was quickly terminated, but it tested the physical strength of the doctors and nurses. The head doctor was on his job all the time. He finally succumbed and it was a question for a time if he would not himself become a victim of overwork and overtaxed nerves. But enough of this. My next letter to you will be from Melbourne, and in that I'll tell you something of our reception and the impressions I form of Australia.

Tour of Sousa's Band.

Sousa and his famous band are on a tour of the world under the management of the Quinlan International Musical Agency of London, England. On December 24th, 1910 Sousa and his band of accomplished instrumentalists, including Miss Virginia Root, soprano; Miss Nicoline Zedeler, violiniste and Mr. Herbert L. Clark, cornet soloist and assistant director, embarked on the steamship Baltic enroute for England opening in London on January 2nd, then appearing in the principal cities of England, Wales, Scotland and Ireland at the rate of two concerts each day until the end of the month when it started on its continental and oriental itinerary, which will cover a period of eighteen months to two years. The band will visit South Africa, Australia, New Zealand, Philippine Islands and the Hawaiian Islands before returning to the States by way of San Francisco. The tour will be one of triumph, both for this grand American organization and for American-made musical instruments. The band is equipped with a new outfit of American-made instruments which surpass, in every essential, anything that can be found in the British, Continental or Oriental countries which the band will visit.

The organization is made up of some sixty picked instrumentalists including many of the best soloists of the time. It is counted a great honor to be identified with this band. Scrupulous cleanliness of clothing, personal appearance, etc. are strictly insisted upon. The band were outfitted with expensive uniforms and overcoats before starting on this tour, and will present a dignified and distinguished appearance at all times, befitting a representative organization of this character. Mr. Sousa widely known as the "March King" through the large number of marches composed by him was formerly leader of the famed Marine Band at Washington, now led by Lieutenant Santelman. Mr. Sousa is wealthy, having made large sums by the publications, etc.

From _____
Address New York
Date _____

From NEW YORK
Address _____ 39
Date _____

AN ENCYCLOPEDIA THAT RIVALS GROVE

University Society's New Work in Ten Volumes, as Comprehensive as the Older Work, but Constructed Along Different Lines—Individuality of Its Famous Contributors Carefully Preserved by the Editors—A Work of Vital Interest to Every Music Lover

THE University Musical Encyclopedia,* which has just been issued by the University Society of New York, may legitimately and without any tension on the elasticity of the imagination be classified as something new under the sun. Now the musical encyclopedia is essentially a modern institution, but it has, in a comparatively short time developed into one of the most urgent necessities of a musical life. Best known of them all, of course, has been that of Grove, which is in the library of every musician or writer on music and upon the support of which he leans with almost implicit confidence. But the work under present consideration, though constructed along lines radically different, is without the vestige of a doubt destined to enjoy in the affections of amateurs and cognoscenti alike a degree of favor equal to Grove. And herein lies the most remarkable aspect of the case: the possession of both will not diminish the positive value of either, for the mere reason that the two are utterly dissimilar. Of what other two dictionaries and encyclopedias can this be said?

The University Encyclopedia of Music is a creation to which the sadly abused adjective "monumental" can be applied without a trace of exaggeration. Even a brief glance through each of its ten volumes impresses one with a sense of amazement at the vastness and comprehensiveness of its scope. One may even be inclined to question the appropriateness of the term "encyclopedia" as applied to such a work, for it contains many features totally foreign to the nature of the conventional encyclopedia. One seldom takes pleasure in perusing books of the latter classification for the mere enjoyment of the reading they afford. But there is scarcely a volume of this collection that will not be found as inviting from the mere standpoint of reading as a work of fiction. Take up one of them at random, ensconce yourself in some comfortable corner and a most delightful hour or two is assured.

This thought leads to another important fact in connection with this new publication. The popular idea of a dictionary or an encyclopedia is a large, unwieldy, ponderous affair, at least six hundred pages in length, troublesome to carry even the shortest distance and only too often printed in type that works havoc with the eyes. Such a conception is, even at this day, frequently justified. If it were only for its complete lack of conformity with this disagreeable tradition the University Encyclopedia would still be most deserving of honorable mention. Printed in large and clear type, each volume is but little more than three hundred pages in length and in size about five by eight inches. In consequence it can be carried about for hours without causing the slightest inconvenience.

Perhaps the most distinctive feature of the work is the fact that no attempt has been made to secure strict homogeneity of literary style, as is invariably the practice in the average encyclopedia. Nothing is lost by this and a great deal is gained. The sacrifice of the literary personality of the contributor, while inexplicably enough deemed essential in such works, has resulted in a treatment of some of the world's most vitally interesting topics in a cold, stale, dry, pedantic and academic manner. In the book under consideration no such foolish error has been made and each contributor is permitted to remain true to his literary self. If "unity" is thereby sacrificed the advantages reaped more than amply atone for the loss.

A complete catalogue of this list of distinguished contributors would probably fill a column of this journal, wherefore only a few can be mentioned at this point. The editor-in-chief is the eminent Boston critic, Louis C. Elson, whose dictionary of music is too well known to require more than mere mention. The other celebrities include Horatio Parker, Theodor Leschetizky, the late William H. Sherwood, Arthur Elson, William S. Rockstro, Henry T. Finck, Mrs. Henry T. Finck, Reginald de

*"THE UNIVERSITY MUSICAL ENCYCLOPEDIA." Cloth and leather, ten volumes. Published by the University Society, New York, 1911.

Koven, R. E. Streatfield, the late William Mason, Xaver Scharwenka, Lillian Nordica, Nellie Melba, Lilli Lehmann, Victor Maurel, Mark Hambourg, John Philip Sousa, Mathilde Marchesi, the Rev. David Breed, E. Markham Lee, R. Farquarson Sharpe, William Shakespeare, Benjamin J. Lang.

As each of the volumes contains material of such importance as to warrant it a separate review it is obviously impossible to undertake a complete survey of the encyclopedia in the present article. Others will, therefore, follow in the course of following issues. Volumes one and two are given over to the history of music beginning in the prehistoric days with the three original forms of musical instruments—drum, pipe and lyre. The first book gives the main outline of musical development down to the present day with the exception of music in America, which is treated in the following volume. This volume also contains special articles on "Learning to Listen to Music," "Composer, Performer and Listener," "Musical Education in the Home," "American Musical Taste," "Negro and Indian Music," and so on. The following two volumes contain a series of short biographies of famous composers from Palestrina down to Richard Strauss, while volume five is devoted to religious music from its earliest forms to the present day. Volume six is in three divisions, the first, "Vocal Art," being a series of articles on vocal music in its various phases the second, "Great Vocalists," a series of sketches of the lives of twenty-four famous artists from the beginnings of opera, and the third, "Famous Songs," dealing with the history and composition of favorite airs and having chapters on "Welsh Songs," "Irish Songs," "German Songs," etc. A history of opera occupies the seventh volume, which contains also an operatic guide, giving the plots of a great number of works. This part—like all the rest of the encyclopedia—is thoroughly up-to-date and contains accounts of such recent operas as "Königskinder," "Poia," "Pipe of Desire," "Salomé," "Natoma" and "Girl of the Golden West." The eighth volume is devoted in part to musical theory, treating in great detail of musical form, harmony, counterpoint and instrumentation. The latter part of the book is devoted to a number of articles on piano technic which should prove dear to the hearts of instructors the world over.

The last two volumes of the encyclopedia, a "dictionary of music and musicians," are a complete work in themselves. Definitions are given with rare succinctness and clarity and biographical material is given with much thoroughness in spite of the necessity of condensation. In the case of operas the entire plot and a mention of some of the most famous musical numbers in the score are given.

H. F. P.

* * *

From _____
Address _____
Date _____

Established _____
One of the most interesting of modern impersonators, Willy Zimmerman will be seen at the Majestic next in his famous act, which presents in the guise of celebrated composers and conductors, each one of whom directs the orchestra through some of his own work. Among the im-

sonations which he essays are Wagner, Liszt, Metra, Verdi, Sousa, Hammerstein, Franz Lehar and others.

REGAINS FIRST WIFE'S LOVE.

Rich Merchant Quickly Reconciles Himself to Second Wife's Divorce.

John S. Woodruff, a wealthy merchant in Atlantic Highlands, N. J., and a Yale alumnus, from whom his second wife recently obtained a divorce in Reno, has been successful in wooing his wife, Marion Woodruff. The couple, who have been apart many years, will be married in a few days in Squirrel Island, Portland harbor, Maine. The announcement was made yesterday in Portland, when Mrs. Woodruff No. 1 arrived there from this city. She met Woodruff here, and after discussing the situation carefully and receiving certain promises from him promised to become his wife again. The two were drawn together by their daughter, 14 years old, of whom both are intensely fond.

The home of the first Mrs. Woodruff is in Malden, Mass. She has passed her time chiefly in that place with her relatives since she got a divorce from Woodruff several years ago. He then married Reata Winfield, a violinist who traveled with Sousa's band. Before her marriage the violinist was the fifth wife of Lionel Lawrence, theatre manager. Woodruff's attentions to her led his first wife to get a divorce. Woodruff and Mrs. Winfield were married in 1907, but the marriage was kept secret until 1908.

Until Mrs. Woodruff No. 2 quietly departed for Reno, the couple lived in Atlantic Highlands. It is said she has received attentions from Alfred H. Magee, a widower of Atlantic Highlands, since she got her decree in Reno. Woodruff at first would not believe she was starting divorce proceeding, but when he saw the decree he immediately telegraphed his first wife to meet him in this city. Reconciliation followed.

Woodruff is wealthy. Mrs. Woodruff No. 1 is the daughter of _____

Address _____
SAN ANTONIO, TEXAS

THEATRICALY TEXAS IS NO BACK NUMBER

Manager for Henry W. Savage Says State Is Coming Forward In His Estimation.

SOUSA'S MANAGER AGREES

Are Here Arranging for the Appearance of "Girl of Golden West" and Band Master.

Declaring that "things are picking up" in Texas and in the south in general, Henri Gressitt, general manager of Henry W. Savage's grand opera company, New York, said that conditions in this state are now such as to warrant the expenditure of large sums of money by the great eastern theatrical companies in bringing to Texas the best shows in the country and in making arrangements for longer engagements than have ever before been secured by cities south of Baltimore.

Spending only one day in each city on this tour, Mr. Gressitt is in the city today arranging with the management of the Grand opera house the details for the production of Puccini's famous opera, "The Girl of the Golden West," which will appear at the Grand opera house on the night of December 30.

Texas Comes to the Front.

At the Gunter hotel this morning he met his old friend, Ralph Ed-

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From _____
 Address New York
 Date _____

AROUND THE WORLD WITH SOUSA

A Minstrel Show by the Band En Route from South Africa to Australia—Warm Welcome in Sydney

Established

(Special Correspondence of MUSICAL AMERICA)

SYDNEY, N. S. W., May 20.—After finishing the South African tour, Sousa and his band sailed from Capetown on the White Star liner *Ionic* for Australia. The voyage lasted nineteen days without sight of land. It was cold, as we sailed a southern course in order to take advantage of an easterly ocean current, so the library and smoking room were used more than the decks. During the trip we encountered some rough seas and the "fiddles" were called into use for the dining tables—the first time that the *Ionic* had used them in three years. In mid-ocean the ship's physician was taken seriously ill and Dr. William Lowe, our tympani player, took charge of him and all his patients very successfully until we landed.

The most interesting event of the voyage was a minstrel show given by members of the band under the general direction of Alfred Knecht, whose enthusiasm was very contagious. Of course no music could be purchased, so several favorite songs of the minstrel stage were scored from memory and new songs were composed for the occasion by members of the band. The ship's purser arranged an attractive stage setting and light effects on the saloon deck and the audience that assembled was so large that it caused the ship to list apart.

An old-time first part was put on with songs, choruses and good-natured roasts on all present. Miss Zedeler assisted in the minstrel orchestra, but she refused to black up. Said she was afraid it might not come off and wasn't going to take any chances. An olio followed, consisting of several stunts by the band members and an original song and dance by the Misses Sousa. For the finale Mr. Sousa contributed the following words which were sung to the music of "In Darkest Africa," from his suite, "Three Quotations":

"Oh Kafir girls,
 With kinky curls
 And teeth like pearls,
 We're off, tho' it may grieve you,
 For heaven knows,
 My dusky rose,
 You need more clothes,
 Therefore we've got to leave you."

The show was thoroughly enjoyed and a goodly sum was cleared for the Sailors' Widows' and Orphans' Fund.

We landed at Hobart, crossed Tasmania by train, boarded the SS. *Katamahana*, sailed up the Yarra river to Melbourne, then went by express to Sydney. Here a most cordial welcome awaited us. Mr. Sousa and the women in open carriages and the members of the band in drags were escorted from the station to the Town Hall by the massed bands of Sydney. At the Town Hall a public reception had been ar-

anged by the Professional Musicians' Association of New South Wales. Mr. Beeby, the Minister of Public Instruction, welcomed the band on behalf of the government of New South Wales, and Mr. Sousa responded for the band. In the afternoon the members of the band were pleasantly entertained at the Musicians' Club rooms. Later in the week the Sydney musicians chartered a small steamer and took the band for an afternoon's sail about Sydney harbor, which is considered one of the most beautiful harbors in the world.

Our opening concert in Sydney was the scene of unusual enthusiasm. The fine Town Hall was filled to overflowing and every number on the program was followed by an unmistakable demand for an encore. Miss Root and Miss Zedeler each received handsome bouquets. After playing a three weeks' engagement in Sydney the band will make a tour of the larger Australian cities.

C. J. R.

From _____
 Address ROCHESTER, N. Y.
 Date AUG 7 - 1911

NORDICA'S EARLY CAREER.

Gilmore Foretold Her Supremacy in Song in Her Early Days.

In the first of a series of articles describing the girlhood of great singers the "Woman's Home Companion" tells of Mme. Nordica's experience with Mme. Tietjens, the dramatic soprano. It was in Boston, where Lillian Norton (that being Nordica's real name) was then studying.

1884

Mme. Tietjens, who had come to the city to sing in opera, sent a message to the conservatory asking to hear any student with unusual voice and talent. Nordica was sent in response, her mother going with her. The visit was made for a matinee day, and the prima donna to spare herself deputed her sister to receive them.

Though regretting a lost opportunity the aspirant started to sing. Before she had got very far a door opened softly, then was thrown wide and Mme. Tietjens entered. In her enthusiasm she took the accompanist's place at the piano.

"Work ahead and you will be great," she said simply. Being warm hearted, she added: "When you come to London I will help you." That friendly offer was unfortunately never realized, for Mme. Tietjens died not long after.

While they were talking a little old lady came in, a harpist at that time in the orchestra, Mme. Maretzek, widow of the impressario. She had been a prima donna. Her interest took a practical turn. "Come to me on Staten Island next Summer," she generously offered, "and I will coach you in your roles."

That summer Nordica studied twenty roles. In the autumn she came out in concert in New York with Brignoli and in the early spring following was

fairly launched on her career as soloist with Gilmore's band, an organization ranking with Sousa's. The test was strenuous for one so young—often two concerts a day and arduous travel, for they toured the whole country.

Gilmore, with his warm, Irish heart, recognizing her gifts as well as her pluck, once exclaimed, "You will yet be crowned Queen of Song in your own country." Years later Mme. Nordica recalled his words when a diamond tiara from American admirers was passed over the footlights to her at the Metropolitan Opera house in New York.

From DRAMATIC NEWS
 Address New York
 Date JUL 15 1911

There is to be a big carnival week of 17 at 31st street and Cottage Grove avenue for which big preparations are being made. The Mazeppa Famous Shows will furnish the attractions. The free attractions comprise the Six Flying Moores in an aerial act and Mme. Anna Woodward, the well known singer, who accompanied Sousa's band on its tour of the world.

Established

From AMERICAN,
 Address Baltimore, Md.
 Date JUL 9 - 1911

Sousa and his band are making a tour of Australia.

In Old Kentucky will this year embark on its nineteenth season.

Established: London, 1881; New York, 1884

From PRESS.
Address New York City.
Date

MANHATTAN BEACH HOTEL TO BE TORN DOWN AT ONCE

Closing of Racetracks Said to Have
Caused Decision.

SITE TO BE SOLD FOR HOMES

Famous Resort Covering Three
Acres of Ground Will Be Gone
Before Winter.

The Manhattan Beach Hotel, built by Austin Corbin, now dead, in 1877, and ever since that time one of the famous amusement resorts of the world, is to be torn down at once. Before winter comes it is expected that not a vestige of the hotel, which covers three acres of ground, will remain. The ground now occupied by the hotel, as well as the large lawns between it and the ocean and at either end of the hotel, are to be cut into building lots for cottages and bungalows, and will be sold to individuals who wish to build all-year private homes on the property.

The decision to demolish this structure was reached in a recent meeting of the Board of Directors of the Manhattan Beach Estates. The closing up of the racetracks by recent legislation is given as one of the causes for tearing down the hotel. Many of its permanent and transient patrons were frequenters of the three tracks. A big race day in the heyday of racing meant that more than 10,000 people would crowd the verandas and walks of the hotel.

POST,

Washington, D. C.

SYDNEY WELCOMES SOUSA

Famous Bandmaster Tendered Reception
on Arrival in Australia.

On arriving at Sydney, Australia, May 15, John Philip Sousa, composer of "The Washington Post" and other marches, and his band received the greatest ovation ever accorded them, says the Daily Telegraph, of Sydney, a copy of which has just reached Washington. When their train pulled into Sydney Mr. Sousa and his musicians were met by a delegation of prominent citizens and several bands.

They were escorted to the town hall, where a reception was held, one of the main features being the playing of the "Stars and Stripes," one of Sousa's compositions, on his entrance. Those who spoke were Sir Francis Suttor, R. Beeby, minister for public instruction; the Rev. Sackville West, and Maj. S. Rennie. Mr. Sousa is accompanied by his wife and daughter.

Upon the arrival of Sousa at Sydney the Telegraph printed a deep four-column cut, showing the vast throng welcoming the famous bandmaster, and the caption under the cut read:

"The large crowd of music-loving people gathered at the Sydney railway station to welcome the composer of 'The Washington Post March.'"

Theodor Spiering, der bekannte Meister auf der Violine, bringt

mit seiner Familie und seinen amerikanischen Schülern seine Ferien in der Schweiz zu und wird Mitte August eine reizende Wohnung in Wilmsdorf, Berlin, No. 9 Helmstedter Straße, beziehen. Eine seiner Schülerinnen, Nicoline Zelder, wirkt augenblicklich als Solistin in der Sousa'schen Kapelle, und wie Zeitungen aus Australien berichten, erntet sie dort die schönsten Lorbeere. Sie wird als die „sympathischste Geigenspielerin“ gepriesen, „die man seit langer Zeit gehört habe“. Ihr Auftreten wird als „höchst erfolgreich“ bezeichnet, ihr Spiel als „edel im Styl und von außerordentlicher Reinheit im Ton“ und ihre „Auffassung so ansprechend, wie ihre Technik brillant“.

From OKLAHOMAN
Address OKLAHOMA CITY, OKLA.
Date

SOUSA'S BAND TO COME NEXT FALL

Alfred Price Quinn, formerly instructor in piano at Epworth university, and now connected with the faculty of the recently organized Musical Institute of Oklahoma City, has written to The Daily Oklahoman from New York City stating that he has contracted with Sousa's band for a concert in Oklahoma City next fall. The band will be returning to New York City after their tour of the world, which was started last year.

In addition, the racing season meant hundreds of permanent guests who wished to live near enough to the stables to supervise morning workouts and to be present at time trials. At one time the Coney Island Jockey Club had permanent quarters in the hotel, and August Belmont was so steady a patron that a special suite was known as the Belmont suite.

The work of tearing down the big hotel which covers three acres of ground, will be begun as soon as contracts can be let. Meanwhile, engineers will begin to lay streets, sidewalks, sewers, water and gas mains through the lawns to make the property ready for early cottage building. The huge seawall which is being built 125 feet beyond the present water line of the property will be pushed to completion, the land filled in and turned into streets and lots and a big water side esplanade constructed.

How long it will take to tear down the hotel the engineers of the company cannot estimate. The hotel itself is 600 feet long and has more than 103,000 square feet of floor space and three-fifths of a mile of broad corridors, exclusive of the great 30-foot verandas. The process of demolition will be slower than is usual with the average frame building, the engineers say, for the reason when Corbin built the hotel he used nothing but the finest of long-leaf pine. This wood, the architects say, is as good to-day as when it was put in, and therefore valuable as seasoned building material. It is probable, therefore, the hotel will be sold outright as lumber, and the contractor naturally will take great care in saving the timber and boards. Meanwhile the property under the hotel and around it and that to be made by the building of the sea wall will be sold by Joseph P. Day from surveyors' and engineers' maps. The Manhattan Beach Hotel was opened the year after the Centennial by Austin Corbin, Sr. Only the east end of the building was built at first. Soon after Corbin transported the Centennial Exhibition in Fairmount Park, Philadelphia, and installed it on the beach as the famous marine road. When the hotel was ready no hotel man could be found who would undertake to run such a big hotel on the coast. Finally Colonel Keefer and Mr. Burnap, the dry goods men, formed a partnership with Henry F. McKinney, a Mississippi steamboat captain, who became the first manager of the hotel. From the start the hotel did an immense business—so large that the four-story west wing was added at once and the hotel's length extended to 600 feet. At that time the hotel had a fine beach, as this was before the inlet was washed away between Manhattan and Brighton. In recent years, however, the property has ended in a big sea wall, which now is to be rebuilt 125 feet further out in the ocean. Subsequently the hotel was in charge of many famous hotel men, among whom were James Breslin, Charles S. Shelley, T. F. Silleck and Alfred S. Amer. The last manager of the hotel is Joseph P. Greaves, who is also manager of the Oriental, and who has been connected with the two properties for over twenty years.

From the beginning the owners of the

Newspaper Clipping Bureau in the World

Address VICTORIA, B. C.
Date
Sousa and His Band—Arrangements have been completed for the appearance of Sousa and his band tonight when

they will be heard at the Victoria Theatre. Sousa and his men will undertake a tour of the Pacific Coast and the southwest. They are due in New York at the end of this year, after an absence of fourteen months. During that period Sousa and his band will have circled the globe and will have given concerts in Great Britain, Ireland, South Africa, Australia, and New Zealand. No such tour has ever been undertaken by any large musical organization and it has been a series of triumphs for Sousa and his men. Despite the fatigue of this long journey, Sousa has found time to compose a new march and to complete a comic opera. The soloists who will be heard with the band this year are Virginia Root, soprano; Nicoline Zelder, violinist; and Herbert L. Clarke, cornetist.

hotel made a specialty of providing unusually fine popular music. Such bands as Cappa's, Gilmore's, Sousa's and Victor Herbert's either made or added materially to their metropolitan reputation by their daily concerts at this resort. At first these concerts were given in the open shell bandstand, and later they were given in an enclosure. With the beginning of the general managership of B. R. Reynolds the music platform was changed to one of the largest theatrical stages in the country and devoted to summer light opera. Here many of the famous comic opera successes continued their winter runs. Pain's fireworks, the enclosure for which was some time ago turned into building lots for Manhattan Beach Estates, also drew thousands of people to pass the evening at the hotel.

Among the patrons of the hotel whose names appear year after year on the registers were August Belmont, Colonel Cornelius Fellowes, the Dwyers, Mike and Phil; William A. and Robert Pinkerton; Patrick H. McCarren, Pierre Lorillard; Patrick Watterson, Jack Fallonsby, R. T. Henry, T. Henry French, John E. Maden, Foxhall Keene, Andrew Miller, Algernon Daingerfield and hosts of others.

The Oriental Hotel, according to Joseph P. Greaves, is not to be disturbed. It is to be improved and enlarged, especially for the purpose of taking care of automobile parties who may wish to use its facilities, and so that lifelong patrons of the Manhattan Beach Hotel will not suffer for lack of seashore accommodation. The bath-houses will not be altered at present, although plans are under consideration for tearing them down and erecting the finest and best appointed fireproof bathing establishment on the Eastern coast.

Business facts free. Write CHAS. F. ROLAND, Commissioner, Winnipeg, Canada.

ing and making it suitable for winter occupancy would have been prohibitive. "Finally, the growth in demand for seaside residences has so greatly increased the value of all waterfront property easily accessible to the city, and particularly the value of this seaside site right in the city, that a rambling frame hotel of this character is not a good investment for three acres of such valuable ground, quite aside from the large acreage necessary to supply it with lawns and approaches."

Newspaper Clipping Bureau in the World

BLADE

SEP 26 1911

The all star cast in Pinafore will be a novelty, and Sousa's Band will draw lovers of good music. The Chocolate Soldier will please everybody who likes good comic opera.

Published: London, 1881; New York, 1884

UNION
SPRINGFIELD, MASS.

Address

Date

Music Publishers

BY FREDERIC J. HASKIN.
[Special Correspondence of The Union]

Established

The annual meeting of the Music Publishers' association, opening today in New York, will give consideration to the question of raising the standard of American music and the possibility of lessening the number of poor compositions with which the markets are flooded. Despite the criticisms as to the quality of much of the newer music put out by American publishers, the enormous increase in the music publication business has now made it an important industry in the country.

The Music Publishers' Association of America is an outgrowth of the old Board of Music Trade which for half a century dominated the publication of American music. It was organized in 1895 and at first included only 16 music publishers. It has now multiplied its membership several times and has become active in the development of everything pertaining to the music industry.

The association first took up the question of an international music copyright law which would protect American music from the encroachments of foreign trade. Shortly after the publication of the Sousa marches in New York, a firm in the City of Mexico advertised them widely in the American papers at the rate of five cents per copy, at a time when their copyright price in America was 40 cents. Several publishers in Montreal did the same thing with other American productions, causing great loss both to the authors and publishers. At first the music publishers invoked the aid of the postoffice authorities in the enforcement of a law which confiscated music copyrighted in America that was sent into this country under violation of the law. This process was a tedious one, however. It did not solve the problem and the American music publishers constantly suffered loss by the dishonesty of foreigners.

The new copyright law which has lately been put into effect gives full protection from this piratical competition. The application for a copyright on sheet music at the Congressional library in Washington is duplicated in Montreal and Mexico, and in Europe if desired. The date and the hour are stated so that a copyright which becomes effective on a certain day at 11 o'clock in the morning at Washington is also in force in the other countries at the same date and hour. It is believed that there will be no extensive violations of this law.

Popular Taste.

In music, as in literature, publishers must cater to the popular taste. However much a conscientious publisher may wish to supply only good music to the public, the exigencies of trade compel him to consider what is submitted. The publishers are rather unjustly blamed for the great amount of bad music put forth in America. It is easier for any author to have music published now than a quarter of a century ago because modern mechanical methods have greatly reduced the expense. When there were only a dozen music publishers available, a composition must have possessed some merit to warrant the cost of its production which was usually at the expense of the publisher. Now it is as easy for a musician to rush into print as it is for a writer. If a first-class publisher does not buy the music, or at least publish it upon its merits, giving the composer a royalty, there are plenty of other publishers who are willing to put any kind of a composition on the market at the author's expense, and it requires much less money to do this than it did a few years ago.

The last 10 years have developed a number of music publishers who increase their trade by misleading advertisements. They collect many musical manuscripts for publication at prices which give them an extortionate profit. They also collect songs which they employ low grade musicians to set to music. Such advertisements as "There may be a fortune in a song. Send us your manuscript. If it is meritorious we will supply the music and publish it for you at low rates" have become well known throughout the country. The ambitious song writer sends in his manuscripts and is promptly informed that it is very meritorious. Then follows the offer to publish it for price which may range from \$25 to \$50 for the first edition of 200 copies.

Their Big Profits.

class of publishers who conduct as in this way keep on hand a

already bearing fruit in the improvement of popular taste.

There are still among the newer productions songs which are positively disgusting as to words and music. A music publisher recently speaking before a women's convention expressed his surprise that refined girls would look at, much less sing and play, some of the songs published during the year. Partly as a result of his address the club women of the country are now giving their attention to this matter. In every community an attempt will be made to create a taste for the best class of American music by debarring the objectionable productions from all musical and social gatherings.

Modern music teachers in America are doing more to encourage original composition by their pupils than ever before. In Chicago recently a recital composed entirely of original compositions by musical pupils of that city received favorable comment from the critics. The young musicians displayed an originality and versatility of theme as well as a degree of harmony which evidenced a coming future for American music composers.

The great number of Germans in the United States have always kept German music in popular favor, but lately the German-Americans of this country are encouraging the production of American music. At the National Saengerfest of the Nord-Amerikanischen Saengerbund, to be held in Milwaukee the latter part of June, several original American compositions will be presented. This Saengerfest will be one of the largest musical gatherings ever held in America. There will be over 6000 singers. More than half of them will come from outside of Milwaukee.

From

Address

Date

ALL GRAND OPERA STARS.

Program for Y. M. C. A. Roof Garden Entertainment Announced.

Arthur C. Mostraud, manager of the talking machine department of the Eberhardt-Hays Music company, says that it is his intention to give to the patrons of the Y. M. C. A. roof garden show tonight the highest class musical program ever given in Wichita. To bear out his statement, he presents a dazzling array of grand opera talent. Caruso, Sembrich, Schumann-Heink, Melba and Tetrazzini are a few of the musical lights who will help out with the program.

Following is the program which Mr. Mostraud has arranged:

- "Poet and Peasant" Overture.....
- Sousa's Band
- Quartette from "Rigoletto".....
- Caruso, Tetrazzini, Scotti, Journet
- Sextette from "Lucia".....
- Caruso, Melba, Schumann-Heink, Severina, Daddi.
- "Favorita"..... Evan Williams
- Miserere from "Il Trovatore".....
- Caruso, Melba, Scotti, Daddi
- "Caro Nome," from "Rigoletto".....
- Tetrazzini
- "La Forza del Destino"..... Caruso, Scotti
- Testi's "Good-Bye"..... Melba

If this program should seem to be too classic for the audience, Mr. Mostraud promises to intersperse a few popular selections for the sake of variety.

EXAMINER

Newspaper Clipping Bureau in the World

LOS ANGELES, CAL.

EXAMINER

SAN FRANCISCO, CAL.

MAY 22 1911

WILL SKATE ON ICE THOUGH MERCURY 90

Luna Park to Reopen Next Month With Coney Isl- and Attractions

A small army of men—artists, architects, engineers, painters, carpenters and laborers—are busily at work rehabilitating and renovating Luna Park, which is to be opened under new management in June. All the concession buildings, which for many a day have been eye-sores, are being razed, and in their place will be erected some of the finest out-door amusement devices known.

One of the features of the new Luna Park will be "Nemo's Trip to Slumberland," a scenic railroad, which, when completed, will be the largest in the world, costing \$75,000. The railroad will have a trackage of more than a mile and three-quarters and will be 104 feet at its highest point.

Contracts were signed Saturday for the construction of an open air ice skating rink to cost \$20,000. Another feature will be "Heaven and Hell," a weird "ride" somewhat similar to a scenic railroad but calculated for fun only.

The new management will offer numerous free attractions, among them a monkey circus for children and a vaudeville entertainment and concert for adults. During the summer traveling musical organizations, such as Sousa's and Pryor's bands and the Damrosch orchestra, will be presented.

The Thompson-Snow Amusement Company, the new owners of Luna Park, will expend close to \$150,000 to make this pleasure place one of the finest in the United States. In fact, Luna Park will be a second Coney Island according to present plans.

SOUSA SOLOIST DIVORCED

Both Ed Williams and Wife Willing Other Should Get Decree.

[Special Dispatch to "The Examiner."] RENO, May 28.—Ed Williams, well known as a soloist with Sousa's band and other musical organizations and also as a musical publisher in Boston, has been granted a divorce here. The action is unique in that both appeared willing that the other should be awarded the decree.

Newspaper Clipping Bureau in the World

SALT LAKE CITY, UTAH

Sousa and his band have finished their tour in Australia and sailed from Brisbane on Aug. 1 on the steamer Makura. En route, the band will spend one day at Honolulu where it is to give two concerts on Sept. 12 and is due to arrive in Vancouver Sept. 19, where it will open the transatlantic tour. A cable from John Philip Sousa tells of the continued good health of the entire organization and all are looking forward with pleasure to their return home.

From

Address

Date

PLAYER

Sousa's Band will reach home September 17, ending a year's tour, which extended around the world. His first engagement on native soil will be in San Francisco.

Established: London, 1881; New York, 1884

From Province Vancouver, B. C.

Address SEP 2 - 1911

Da THE MINOR KEY.

There are people who are so constituted that they are unwilling to admit that there are any minors in the scale of nature and of life. They affect to believe that in the great diapason there are no tones of sorrow, and they prefer a polka by Sousa to a wailing symphony by Tchaikovsky. Well-fed and well-clothed, with good digestion always waiting upon appetite, they are bent on having what they call "a good time." They resolutely shut their eyes to all that is disagreeable or that hinders their pursuit of pleasure. It is as if they imagined it possible for the world to wear one everlasting grin. And there is a period of life when universal joyousness seems to be the proper attitude. To the young, in the first fresh vigor of their natural forces, sorrow seems far away. Who would wish to cloud the careless joy of children? Who would for a moment stay the merry prattle, the ecstatic shouts of a school playground? Who would interfere with the hope and expectancy and passionate delight of lad and girl when they wake to the consciousness of young love? In all these cases joy is the proper note, and sunshine the appropriate accompaniment.

But with the passing of the years

comes the consciousness that there is another side of life altogether. Only the shallowest natures fail to recognize it. On the face of mature age, an everlasting grin is out of place. You may shut your eyes to the unpleasant and the sorrowful, and try to believe that life is all one musical comedy, but the effort is unsuccessful. Nothing is more unnatural and artificial than kittenish ways that are combined with wrinkles. Ecclesiastes says that the laughter of fools is as "the crackling of thorns under a pot."

The wise man recognizes therefore that sadness, and sorrow, and evil hap are the inevitable accompaniments of life. There is cloud as well as sunshine, indeed the deepest shadows seem to be associated with the brightest rays of gladness. For a time all may seem well, but death and disaster tread quickly on the heels of enjoyment. Nobody of any experience fails to know it. Business ventures turn out badly; the bright promise of the future, as it once appeared, is not kept. Dear ones die, and the light of the home is quenched. We have to read the funeral service over departed hopes. These things come in the most ordinary course of life. But if we look out into the world, we are confronted with dire calamities than we ourselves are subject to. Every newspaper has its record of trouble. And if we turn to the past we find that this is no new thing. Read the book of Job the greatest poem in the Hebrew language if not the greatest ever written. Itself an ancient book, it looks back to a still more ancient time. It deals with things as they were when the world was young. And among the many thoughts that a careful reading of that inimitable piece of literature can not fail to inspire, the idea that there is a minor key in life is chief and foremost. To the young, that book is comparatively unmeaning. We read it in childhood for the story of it; but as years go by we read it for the true transcript it gives of human experience. It is as Carlyle says, "our first, oldest statement of the never ending problem, man's destiny and God's ways with him here on this earth." Poets have sung of the bright days of the childhood of the world. But in this truer statement we are face to face with similar conditions to those that face mankind today.

The Greek Hedonists pursued pleasure as the chief

From PRESS

Address Pittsburg, Pa.

Date APR 23 1911

EVE, WORLD

New York City.

43

CHICAGO NEXT WITH BIG REAL ESTATE SHOW

Miniature Village Showing Architecture of the Tudor Days Will Be One of Features of Great Exposition

A village of the Tudor days, one of the most interesting periods in early English architecture, may be seen in the Coliseum April 27, when the first real estate show ever held in Chicago opens its doors to the public. President John R. Robertson, who has made a study of interesting types of old English buildings, is considering the proposition to erect a miniature Tudor village as one of the unique exhibits at the real estate exposition.

A feature of the Tudor style of house building was the presence of many windows, especially on the south exposure of the home. These were usually in the form of bays and made up of many small panes. The north side of the house was well protected by solid wood and mortar to shelter the inmates from the cold blasts in winter. The roofs were steep. The Tudors believed in many fireplaces on which massive logs burned cheerfully.

HOUSES STILL STANDING.

Many of these original houses are still occupied and can be seen in different parts of the British Isles, so well were they built and so faithfully kept in repair. The buildings are picturesque, being long, low and abrupt, with drooping gables and tall chimneys. Of the rooms, the large halls are an important feature, and the stairs with the rich panels are an especial object of decoration. Oak is almost invariably the material.

In Chicago the past two years have seen a slight revival of Tudor architecture. There are several types on the north shore, but the style is not generally in vogue.

The beginning of the Tudor period was marked by the accession to the throne of England by Henry VII., and it lasted 115 years.

Boston's first real estate exposition closed in Horticultural Hall, after a two weeks' record of success, creating a new record for attendance for shows in that place.

New York was the first city in this country to hold a real estate exposition. This was held last May in Madison Square Garden, and the success scored immediately resulted in the proposition being taken up in many other cities. Boston was the first to follow the lead, and, though it was second in the field, the Hub exposition has, it is said, gone far ahead of that of the metropolis in both attendance and actual results accomplished.

This year's exposition was given principally as an experiment to test the pulse of the general public as to the need of such a fair, but the interest which it has aroused has resulted in the decision that it shall become an annual event in Boston. Sousa's band will be engaged.

From

Address

Date

EP 25 1911

SOUSA'S BAND PLAYS TWICE ON WEDNESDAY

Music lovers will welcome the announcement of the appearance here of Sousa and his band. The famous leader and his 60 musicians will give two concerts at the Baker Theater next Wednesday afternoon and night. Sousa has an individuality which makes the music attractive. He is always interesting to watch, because he seems to embody in his conducting all the essential qualities of the music he is directing, its rhythm, color, melody and light and shade. Most of his characteristic movements have been caricatured and copied for nearly 20 years, but none of his imitators has ever succeeded in securing such precision of attack and such delicacy of treatment as Sousa obtains from the musicians under his baton.

WANTS TO RE-WED WIFE NO. 1 AFTER NO. 2 DIVORCES HIM

John S. Woodruff Learns of Decree and Wires at Once to First Spouse.

SECOND IS TO MARRY.

A Violinist, She Is Betrothed to A. H. Magee, Atlantic Highlands Cornet Player.

When John S. Woodruff, a Yale alumnus, who has a cottage at Atlantic Highlands, N. J., received from his second wife a copy of a divorce decree she had obtained in Reno he said that he would hurry to this city to see his first wife. She has been living in Maldon, Mass., but he hopes to begin a second courtship of her in the Hotel Belmont to-day.

About the time Woodruff told of his intention the engagement of Mrs. Woodruff No. 2 to Alfred H. Magee, a widower of Atlantic Highlands, was announced. Magee has bought a cottage which he, his two children, his bride and her adopted child will occupy.

Mrs. Woodruff, who was a violin soloist with Sousa's Band, returned from Europe last Saturday. She went to Woodruff's home and showed him the divorce decree. Woodruff had no idea she had carried the suit to a climax. He had followed her to Reno and induced her to leave the colony last January. Then she went abroad for her health.

FRIENDS OF BOTH THOUGHT TROUBLE WAS OVER.

Friends of Mr. and Mrs. Woodruff believed that the pair had settled their differences when they went to their cottage on her arrival. Less than two days ago, however, she rented a cottage on a hill overlooking the Lower Bay. Woodruff remained in his own home.

The second surprise came when Alfred H. Magee, Town Councilman and cornet player, admitted that his courtship had reached a successful close.

Mrs. Woodruff met Magee at church recitals. They were often heard in concerts the last two years. Three years ago Magee's wife died. Then he devoted his time to politics and became leader of the Republicans in the town.

Woodruff declines to make any statement. It was said he had agreed to take back his wife, but when he learned of her intention to become Mrs. Magee he telegraphed to Marion Woodruff, his former wife, that he would be in New York at 3 o'clock to-day to meet her.

Mrs. Woodruff number two before her marriage was the fifth wife of Lionel Lawrence, theatrical manager. She was known on the stage as Reata Winfield. Woodruff married her after he had followed her over much of Europe. His attentions to her had led his first wife to sue for divorce. It was said he allowed her \$50 a week alimony and settled \$20,000 on their child.

From _____
Address _____

Date _____

Da The Lombardi Grand Italian Opera Company opened its season Sunday, August 20, at Idora Park Opera House and met with instant approval. The house, both day and night, was packed to the doors, and all the stars were cordially welcomed. Impresario Mario Lombardi brought a company of real high-class singers this time, each principal being a star in their particular roles. The first week's repertoire included Cavalleria Rusticana, I Pagliacci, Rigoletto and Traviata, which served to introduce a company of singing actors that brought applause and bravos that almost lifted the roof. All the Frisco papers devoted columns praising the company and production, and especial mention is due Lidia Levy, who is heralded as "the little Tetrizzini," whose singing created such storms of applause as to interfere with the performance. Manuel Salazar, the South American tenor, also registered an immense hit. In fact, all the company is far above the average, and, judging from the attendance and reception accorded the past week and the immense amount of press work being done, the six weeks' engagement will be a record season. Ferullo's Italian Band continues to be a very strong outdoor attraction at Idora Park. Henry Ohlmeyer and his band is scheduled to follow, opening September 9. Sousa's Band of 50 players are booked to give two concerts at the Greek Theatre, Berkeley. This will be the first big professional attraction at the Greek Theatre this season. The two concerts will be given on the afternoon and evening of Thursday, October 5.
RUBE COHEN.

From _____
Address _____

Est **Sousa Nearing Home.**
SAN FRANCISCO, September 1.—Sousa's Band arrives in Vancouver, B. C., from Auckland, September 17 to begin the final lap of that organization tour of the world. Sousa has traveled around the globe to the inspiring strains of his own marches. A year ago he had ever organized to conquer the world. He has toured Europe, Asia, Africa and the antipodes and is now coming home. He will play a short season in this city at Dreamland Rink, his opening concert being set for Sunday afternoon, October 1.

From **EVENING TELEGRAPH,**
Address Philadelphia, Pa.
Date _____

LONG HAIR AND MUSICIANS

Kryl, Band Leader at Woodside Park Conforms to Tradition.

Why do most all successful musicians wear long hair? This question has been asked time and again, and it is going the rounds anew about the appearance here at Woodside Park of Kryl and his Band, for Kryl has a shock of blond hair beside which even the reddish mane of Paderewski pales. Kryl was asked this question many times, but he never ventured a reply, any more than did the great Pole. Most all musicians of the first rank are almost without exception long-haired. Sousa is not, but Sousa is bald and has a beard. Kubelik, Harold Bauer, Kocian any number of present-day leaders, and such noted geniuses of the past as Liszt, Beethoven, Wagner, and any number more, have been distinguished by the length of their locks. There is seemingly something in long-flowing hair that makes for music. It adds an artistic touch.

From **NEWS**
Address **GRAND RAPIDS, MICH.**
Date _____

At the precocious age of 11, John Philip Sousa, bandmaster, blossomed forth as a violin prodigy. At 15 he was teaching harmony which he now produces.

Established: London, 1881; New York, 1884

From **MONITOR**
Address _____
Date **SEP 23 1911**



Who Is This ?

From _____
Address **SEATTLE, WASH**
Date _____

Sousa Revisits Seattle After Eighteen Years

Famous Composer and Bandmaster Takes Auto Ride Up Second Avenue on Arrival.

Welcomed on his arrival in Seattle by Wagner's Band and a group of personal friends, John Philip Sousa, the famous composer and bandmaster, rode up Second Avenue this afternoon in a big automobile and got his first glimpse of Seattle in many years. He is accompanied by his band, which many regard as the finest in the United States. Sousa toured the country eighteen years ago near the close of his long service with the government at Washington, and at that time visited the Puget Sound country. He has not been here since up 'til today. This afternoon Sousa's band played to a big house at the Seattle Theatre and tonight a larger one will greet the popular American director and composer, whose marches have been played in every country and whose popularity seems to grow greater year by year.

From _____
Address _____
Date **JUL 7 - 1911**

"THE GIRL AND THE PIRATE."

In speaking of the productions of Matthew Ott, the originator of the petite musical show, printed effusions of dainty girls, scintillating music and kaleidoscopic effects would not be out of place. But occasionally cold facts affect the blase theatergoer with the strongest appeal. Here are a few facts concerning "The Girl and the Pirate" which comes to Contoocook River park for the week of July 10. This is a mirth provoking musical play, full of life and continuous action, presented by an exceptional company of all-round entertainers and a chorus of pretty girls. There are the Three Singing Jacks, the greatest singing trio in vaudeville; Miss Ogden, late soloist with Sousa's band; Mrs. McCollin, the talented character woman from "The Country Girl" that lately made such a decided success at the Tremont theater, Boston; Allen and Tenney in their acrobatic dancing novelty and Bob Ott and Carrie Engle, well known musical comedy.

Establi

AFTERNOON.

- March—The Diplomat
 John Philip Sousa
 Bagpipe solo
 Piper James Clark.
 Overture—Barber of Seville....
 Rossini
 Scotch Reel
 The Kilties' Dancers.
 Part Song
 The Kilties' Choir.
 Selection—Gems of Scotland..
 Ch. Baetens
 Intermission.
 Hungarian fantasia
 Theo. Moses Tobani
 Sword Dance
 Dancer Tommy Bowie.
 (a) In a Clock Score (descriptive)
 Orth
 (b) Wee MacGregor Patrol...
 Amers
 Tenor solo—Selected
 J. Coats Lockhart
 Irish Jig
 The Kilties' Dancers.
 Finale—Wilhelm Tell
 Star Spangled Banner. Rossini
EVENING.
 March—Nibelungen.....
 Richard Warner
 Bagpipe solo
 Piper James Clark.
 Overture—1812
 Tschalkowsky
 Scotch Reel
 The Kilties' Dancers.
 Part Song
 The Kilties' Choir.
 Grand Scottish Seletcion.....
 Bonnisseau
 Intermission.
 Second Hungarian Rhapsody.
 F. Liszt
 Sword Dance
 Dancer Tommy Bowie.
 (a) Adagio, from the "Sonata
 Pathetique"
 Beethoven
 (b) Tarantelle
 Heller
 Tenor solo—The Trumpeter...
 J. Coats Lockhart.
 Irish Jig
 The Kilties' Dancers.
 Finale—Lohengrin.....
 Richard Wagner
AULD LANG SYNE.
 Star Spangled Banner.

and the entertainment furnished as unique in municipal exposition annals.

Students See Art Exhibit.

A party of art students from the Mechanics Institute visited the exposition yesterday, accompanied by Mrs. Anna Page Scott. Naturally the students spent most of their time in the art building, where they made a careful study of the paintings on exhibition. Mrs. Scott's familiarity with the history of most of the pictures in the exhibition added greatly to the interest of the visit.

The exposition was visited also by about eighty students from the Western New York Institute for Deaf Mutes. Professor Zenas F. Westervelt had immediate charge of the excursion, but President Rogers, of the exposition association, conducted the party through the park. The students were the guests of the management and were likewise given free admittance by the proprietors of most of the Midway attractions.

Despite the fact that the persistent rain of yesterday made necessary a postponement of the spectacular features of Fraternal and Military Night, some of the organizations decided to come anyway, having made all of their preparations before they learned that the celebration had been declared off until to-night. A few companies of the First Fraternal Regiment, commanded by Marshal J. L. Pehrson, appeared at the meeting place in uniform and marched to the grounds accompanied by a band. Lincoln Conclave, Foresters of America; Cantons Rochester, Stebbins and Frankfort, Odd Fellows, Knights of Calvin, Woodmen of the World, Knights of Fythias and Knights of Malta were also represented on the grounds last evening. All of these organizations will turn out in force again to-night, and with the National Guard Companies, will carry out the programme planned for last night.

Everybody Well Satisfied.

With the close of the fourth annual Rochester Industrial Exposition at hand, everybody concerned in the big project is apparently more than satisfied at its success. President Rogers, Secretary Edwards and the others who have had the management in charge feel that they have received the co-operation and support of the public in their efforts to make the exposition live up to its reputation and even surpass the accomplishments of former years. The attendance has offered

attendants have been cautioned to have the park in the best of condition for the last day.

It is true that at some expositions and fairs the last day has not been what the others were, and that some of the exhibits have been taken down and prepared for removal. It is announced by the Rochester Industrial Exposition Association that it means to make the last day the same as any of the other days and possibly more entertaining.

The free performances on the open air platform will be given twice today, the full and complete programme. The Kilties Band will give concerts in the bandstand this afternoon and evening. The midway shows will all be in place, including

Newspaper Clipping Bureau
 From _____
 Address New York
 Date _____

A TEMPTING MENU FOR LOS ANGELES

Est. _____
**Musical Bill of Fare Should Rejoice
Hearts of Music-lovers
Next Season**

LOS ANGELES, July 24.—Two years ago, Shuberts, the theatrical managers, undertook to enter the local theatrical field by taking a lease of the Temple Auditorium, the most notable construction of its kind west of Chicago, and run this noble house as a cheap theater; but the attractions were cheaper, and even though they had L. E. Behymer, the best all-round manager in the West, they could not make it go. So they threw up the lease.

The result was that Mr. Behymer was selected by the stock company directorate, which owns the Auditorium, to conduct the house for the next three years. At this, the general public, and especially the musically inclined section of it, rejoiced; for Behymer controls all the musical attractions that come to the Southwest, and even Sousa's Band will have to play under Behymer this year, forsaking its beloved Fitzgerald.

This situation means something to the musical public, for prior to this time the Behymer artists have been taken to Simpson Auditorium, a house built for a Methodist church and now being transmogrified into a Christian Science temple. Frequently this place was uncomfortably crowded to hear the great artists and the acoustic properties of a good part of the hall were not any too good. While the Temple Auditorium has a "sound shadow" in the center of the first floor, the acoustics of the rest of the house are excellent, especially in the cheaper seats.

The menu of music which is promised for the coming season in Los Angeles makes the mouth of the music-lover water. It includes Eames and, of course, de Gogorza, David Bispham, Alexander Heinemann, Calvé, Schumann-Heink, Mme. Kirkby-Lunn, Bonci, Pasquale Amato, Kubelik, Zimbalist; new to the West, de Pachmann, Harold Bauer and Pepito Arriola.

So much for the imported soloists. In ensemble are, first—because most vital to Los Angeles music—our own symphony orchestra, under Harley Hamilton; then the Welsh Mountain Ash Choir, of London; Sousa's Band, opening the ball in October; the Russian Balalaika Orchestra; the Brahms Quintet, and, most important, the Flonzaley Quartet. The Misses Gluck and Ivimey also return.

Local artists who will be heard at this house include Mmes. Reed and Dorn, Dreyfuss and Plumb, and Messrs. Lott and Haroldi, with pianists, Mmes. Lott, Robinson, Ross, O'Donoghue and Arthur Alexander as organist.

In addition to the musical feast above outlined Mr. Behymer has arranged a series of lectures and display affairs, including Pavlova and Mordkin.

There is also held out a possibility of a season of grand opera. If the scheme outlined in recent New York dispatches is carried through the Behymer Auditorium will see a brilliant season. A company managed by Pierre Grazi, formerly dramatic director of the Lyric Theater, Paris, will tour from Mexico City to San Francisco and Denver, and it is assured that if any opera company of pretensions heads this way it will be captured by the indefatigable "Bee."
 W. F. G.

Newspaper Clipping
 From _____
 Address OAKLAND, CAL.
 Date _____
 Musical Artists

"Music Hath Charms" To Soothe the Savage Jurist

Caruso, Bonci, Melba and Sousa's band were the features of a concert held this morning in Judge Quinn's court. The concert was not held for the delectation of the judge, but to satisfy the stern requirements of the law, by proving that two attached phonographs were in good condition. The majesty of the law was soothed by the music, and incidentally, the condition of the machines and records offered as evidence in the case on trial.

The matter was brought up by Constable Morris Lane, who had attached two phonographs, with their records, bought from a local music house on the installment plan. These were seized and brought into the constable's office and before being returned to the dealers it was desired to make record of their condition. After hearing Caruso in the Ariosto from "Pagliacci," Bonci in Spirito Gentil from "La Favorita," and Sousa in the "Rag Time King," the judge was entirely satisfied as to the good condition of the evidence, and returned to the more prosaic work of the court, with his soul uplifted by canned melody.

ARTISTS FOR SAN FRANCISCO Manager Greenbaum Announces List of Celebrities for Season

SAN FRANCISCO, CAL., Sept. 1.—Manager Will Greenbaum promises a musical season that will eclipse any he has yet arranged. Last year it was thought he had reached the high water mark with a list that included Scotti, Bonci, Pasquali, Elman, De Gogorza, Gadske, Busoni, Heinemann, Mary Garden, the Russian Symphony Orchestra and the Imperial Russian ballet.

But this year he says will even eclipse the last. Just a few of the stars to appear are Pasquale Amato, called "the Caruso of the baritones"; Alessandro Bonci, who will return for a few concerts; John McCormack, the young Irish tenor, who is now with the Melba company in Australia; the ever welcome Schumann-Heink; Mme. Calvé and her new tenor husband, Galileo Gasparri, in scenes from operas in costume; Emma Eames and her new husband, Emilio de Gogorza, in recitals; Kubelik, de Pachmann, Harold Bauer, Efrem Zimbalist, the latest of the sensational violin virtuosi; the Flonzaley Quartet, Sousa and his band and half a dozen others not yet quite decided on.

From _____
 Address _____
 Date _____
 HERALD
 WORLD
 OMAHA, NEB.

Omaha Harpist Tells of Her New York Work

"New York is the first city in America to recognize talent, but the hardest to get a start in," remarked Miss Loretta Dellone, an accomplished harpist of New York, formerly of Omaha. Miss Dellone arrived several days ago to spend two weeks with her sister, Mrs. J. P. Finley. She has a large circle of friends in Omaha, as she was raised here and educated in the Sacred Heart convent. It was while attending the convent that Miss Dellone became interested in the harp.

Philip Sousa, Miss Dellone continued, was one of the first well-known musicians she came in touch with, and she had several interesting conversations with the great symphony leader. Sousa likened New York to a great pond whose bank had to be encircled innumerable times before an opening could be found.

From _____
 Address _____
 Date _____
 EXAMINER
 LOS ANGELES, CAL.
 MAY 31 1911

BRISTOL PIER OPENING High-Class Artists Engaged for Season at Popular-Cafe

The summer season at Bristol Pier Cafe, Ocean Park, will be opened tomorrow evening formally. A company of high-class artists has been assembled for the occasion, the special program to continue four days including Sunday matinee.

The new company, incorporated for the purpose of conducting this popular out-at-sea grill on a pretentious plan, has engaged a dozen notable singers and performers for the season. Improvements have been made in the pier, automobile stalls and cafe buildings.

Among the artists who will open the season tomorrow evening are: Edith Ford, woman tenor; Edna Grant, the well-known vaudeville dancer; Bohman Webb Johnson, the New York tenor; Lola Forrest, formerly soloist with the Damrosch orchestra, Sousa's band and Innes' band; Joe T. Egan, "man of a thousand songs," and Wane, the baritone-pianist.

Among artists to follow is Marjorie Lynbrooke, of national renown, credited with a most brilliant voice, now concluding her circuit tour with a Honolulu engagement. Ingenues, a baritone from the "Follies of 1910," dancers from vaudeville circuits and other high-class entertainers are under contract.

From DRAMATIC NEWS
Address New York
Date JUL 15 1911

Establis

THE THEATRES IN AUSTRALIA.

SYDNEY, June 4.—Sousa easily takes pride of place in that the town hall has been packed to the doors nightly and at the matinees. Yesterday being the last day of the season here there were two record audiences. When the last notes of the final number died away an ovation such as seldom is given to anyone was given to the famous conductor, and to the loud cries of speech, speech, Sousa contented himself with a modest "good night." Sousa proceeds to Melbourne to-night, but returns here for a short season in July.

At the Theatre Royal The Dollar Princess still draws big business, and will hold the boards until next Saturday, when The Balkan Princess will be produced with the following cast: Princess Stephanie of Balaria, Florence Young; Olga (lady in waiting to the Princess), Vie Parson; Magda (Royal "char-lady"), Lottie Sargent; Sofia, Olive Godwin; Duke Sergius of Balaria, Frank Greene; Prince Boris of Matalia, Langford Kirby; Blatz (his accomplice), W. S. Percy; Count Boethy (Prime Minister), Pat Bathurst; Capt. Radomir, Edmund Sherras; Lieut. Varna, Cecil Outtrim; Proprietor of Bohemian Restaurant, Chas. Albert; Henry (waiter at Bohemian Restaurant), Bert Gilbert; Herman (chucker-out), Arthur Bayne; Lounger, Redge Carey.

At Her Majesty's the pantomime, Jack and the Beanstalk, provides amusement to the thousands who flock to the theatre; indeed, the wonder is to see the theatres always so full, but the country is so prosperous that there seems plenty of money for amusements.

J. C. Williamson leaves Sydney to-morrow, and will no doubt be with you in New York when this letter reaches you. Hugh J. Ward is now installed as the managing director in this city.

The Criterion is also favored with great business for The Gay Gordons, and as yet there is no public mention of a successor.

Under Two Flags draws huge houses to the Adelphi, and the fortunes of Cigarette (Ethel Buckley) are eagerly followed and rapturously applauded.

The English play, Driving a Girl to Destruction, is in active preparation and will shortly see the footlights.

The Tivoli holds its own, and with nightly performances and a Saturday matinee the dollars are rolling in. The Australian Dertos head the bill. Fanny Powers is a new arrival and the others are the Columbia Comedy Trio, the Seven Perez-offs, the Kavanagh Boys, Blanche Charmey, Ray Jones, Ethel Preston, Ruby Tointon, the Marlowe Sisters, the Three Starrs, Eunice and Zena, Cadwall and Verne, Scot Gibson, Ted Kalman and Vaude and Verne.

The bill at the National is headed by Daisy Harcourt. "There Are Nice Girls Everywhere" and "You'll Have to Show it to Mother?" were her principal songs yesterday. The Four Musical Gardiners were successful as instrumentalists. In the playing of the "William Tell" overture the combination work was much admired. Schoolboys' Frolics served to introduce the Lenton Trio to the patrons of the National Amphitheatre. The Lentons are well-

known in Sydney as hat spinners and comedy acrobats. Their new turn was applauded last night by the crowded audience. Among the other contributors to the bill were HESSIE, the comic juggler; Mabelle, the dancer; Master Will Ferrier, the boy singer; Victor Myers, the midget comedian; Bella Perman, Olga Pennington, Walter Whyte, Tom Tepuni, Bert Desmond and the Sonia Sisters.

Sylvia Blackstone, a well-known contralto, leaves to-morrow for a concert tour on your side and will no doubt make good.

Picture shows, concerts, skating rinks and other forms of amusement are now in the full tide of winter success.

WALTER BENTLEY.

From DRAMATIC NEWS
Address LOS ANGELES, CALIF.
Date JUN 17 1911

Estal

Behymer's Coming Auditorium Features

L. E. Behymer has been selected by the Auditorium Association to act as the local manager for the next three seasons, which means that the coming year will be a busy one. Such big affairs as the Russian dancers, Pavlova and Mordkin, Sousa's Band, the Ben Greet Company, the Coburn Players, and all the large traveling attractions that require extensive seating capacities will be presented here. Mr. Behymer is planning an eastern trip, in order to consummate his arrangements for a season of grand opera provided by the Chicago and New York grand opera companies. He is also negotiating with the Paris Grand Opera Company to bring a large portion of that organization to Havana, New Orleans, City of Mexico and Los Angeles. The Ellis Club, the Orpheus Club, the Musical Festival Association and similar bodies will now have an opportunity of being heard in the Auditorium. The Philharmonic Course has been widened in its scope, by purchasing attractions

wholesale and taking on heavy guarantees, and more reasonable rates will be given clubs, lodges, schools and institutions of learning. The roster of special attractions represents the cream of the vocal and instrumental stars of America and Europe. The sopranos are headed by Madame Emma Eames and her talented company, and include Madame Emma Calve, Madame Lilly Dorn, and Mary Le Grand Reed. The contraltos number Madame Ernestine Schumann-Heink, Madame Kirby-Lunn, Estelle Heartt-Dreyfus and Esther Plumb. The tenor offering will be Alessandro Bonci, while among the baritones will be Pasquale Amato, who created the role of "The Sheriff" in "The Girl of the Golden West;" Emilio De Gorgorza, who will be heard in conjunction with Madame Eames; David Bispham will divide honors with Alexander Heinemann, and Harry Clifford Lott will not be the least notable in this galaxy of singers. The violinists include Efram Zimbalist, Jan Kubelik, Ignaz Haroldi and Margel Gluck. The pianists are headed by Vladimir de Pachman, Harold Bauer and Pepito Arriola, and accompanists include Gertrude Ross, Ella Ivimey, Mrs. Harry Clifford Lott, and Blanche H. Robinson. In ensemble organizations, the celebrated Welsh Mountain Ash Choir of London will be a novelty; Sousa's Band comes for a week in October, while the Russian Balalaika Orchestra will introduce a new style of music. For chamber music the Flonzaley Quartet returns, and divides honors with the Prahms Quintet. Lecturers are B. R. Baumgardt in illustrated travelogues; Bruce Gordon Kingsley, operatic music illustrated; Anna Shaw Faulkner, Wagnerian dramas; Frances M. Richardson, Alice Stebbins Wells, Kate Wisner McCluckey and Ellen Van Volkenberg. Of course, the Los Angeles Symphony Orchestra, the Woman's Orchestra and the music festival will not be the least important features. It is Mr. Behymer's ambition to show the world that Los Angeles is a musical center, and to make the Auditorium the civic center.

From _____
 Address _____
 Date _____

stabilia



Sousa, the March King, who will appear with his famous band at the Vancouver Opera House on September 21.

From _____
 Address _____
 Date _____

Establis

Willy Zimmerman is the bright particular star of the Pantages bill this week, and his coming recalls a funny incident connected with his last appearance here. While playing in San Francisco he received the usual num-

ber of letters heralding the advantages of this that and the next hotel in Los Angeles, and advising him that nowhere else could he find equal accommodations for his distinguished "company."

One enterprising hotel booster went the others one better and sent similar letters to the members of the "company," which included Giuseppe Verdi, John Philip Sousa, Ernesto Createore, Oliver Metra, Oscar Hammerstein and the rest of the dozen or more musical celebrities mimicked by Zimmerman in his act.

"Ach Gott!" exclaimed Zimmerman when all this advance matter reached him. "If I had to pay hotel bills for all the people I portray."

Other acts on the new bill are The Four Cook Sisters, Cliff Dean & Company, Rappo Sisters, Sweeney and Rooney and Rostow the Russian equillibrist.

From _____
 Address _____
 Date _____

SOUSA IN AUSTRALIA.

John Philip Sousa, the admired of all Americans who enjoy stirring band music played as no other band in the world plays it, must have been surprised when he reached the railroad station at Sydney, New South Wales, Australia. Mr. Sousa has been making a tour of the world, but Sydney evidently planned to outdo the world in the way of a reception. The best bands of the city assembled at the railroad station and formed the vanguard of a parade. Mr. Sousa was escorted to a coach and four with outriders. His men were placed in carriages and the procession started through the city streets, which were thronged with people as though awaiting a royal progress. The daily papers devoted column after column, including editorial columns, to the fine playing of this band, and Mr. Sousa must have an idea by this time that the seventh heaven is in Australia, if, indeed, he is not convinced that it is in America.

From _____
 Address _____
 Date _____

Music Publishers

BY FREDERIC J. HASKIN.

The annual meeting of the Music Publisher's association, opening today in New York, will give consideration to the question of raising the standard of American music and the possibility of lessening the number of poor compositions with which the markets are flooded. Despite the criticisms as to the quality of much of the newer music put out by American publishers, the enormous increase in the music publication business has now made it an important industry in the country.

The Music Publishers' association of America is an outgrowth of the old Board of Music Trade which for half a century deminated the publication of American music. It was organized in 1895 and at first included only sixteen music publishers. It has now multiplied its membership several times and has become active in the development of everything pertaining to the music industry.

The association first took up the question of an international music copyright law which would protect American music from the encroachments of foreign trade. Shortly after the publication of the Sousa marches in New York, a firm in the City of Mexico advertised them widely in the American papers at the rate of 5 cents per copy, at a time when their copyright price in America was 40 cents. Several publishers in Montreal did the same thing with other American productions, causing great loss both to the authors and publishers. At first the music publishers invoked the aid of the postoffice authorities in the enforcement of a law which confiscated music copyrighted in America that was sent into this country under violation of the law. This process was a tedious one however. It did not solve the problem and the American music publishers constantly suffered loss by the dishonesty of foreigners.

The new copyright law which has lately been put into effect gives full protection from this piratical competition. The application for a copyright on sheet music at the Congressional library in Washington is duplicated in Montreal and Mexico, and in Europe if desired. The date and the hour are stated so that a copyright which becomes effective on a certain day at 11 o'clock in the morning at Washington is also in force in the other countries at the same date and hour. It is believed that there will be no extensive violations of this law.

In music, as in literature, publishers must cater to the popular taste. However much a conscientious publisher may wish to supply only good music to the public, the exigencies of trade compel him to consider what is submitted. The publishers are rather unjustly blamed for the great amount of bad music put forth in America. It is easier for any author to have music published now than a quarter of a century ago because modern mechanical methods have greatly reduced the expense. When there were only a dozen music publishers available, a composition must have possessed some merit to warrant the cost of its production which was usually at the expense of the publisher. Now it is as easy for a musician to rush into print as it is for a writer. If a first-class publisher does not buy the music or at least publish it upon its merits, giving the composer a royalty, there are plenty of other publishers who are willing to put any kind of a composition on the market at the author's expense, and it requires much less money to do this than it did a few years ago.

The last ten years have developed a number of music publishers who increase their trade by misleading advertisements. They collect many musical manuscripts for publication at prices which give them an extortionate profit. They also collect songs which they employ low grade musicians to set to music. Such advertisements as "There may be a fortune in a song. Send us your manuscript. If it is meritorious we will supply the music and publish it for you at low rates," have become well known throughout the country. The ambitious song writer sends in his manuscripts and is promptly informed that it is very meritorious. Then follows the offer to publish it for a price which may range from \$25 to \$250 for the first edition of 200 copies.

The class of publishers who conduct business in this way keep on hand an assortment of showy title covers with blank spaces in which they can mortise in the name of any song and also, if desired, the picture of its writer. The plates for printing sheet music now average a cost of less than \$1.50 per page. So that for \$10 or \$12 a four-page song could be published with reasonable profit to the publishers. But publishers of this class are not satisfied with a moderate or reasonable profit. The author is induced to sign a contract agreeing to pay several times the cost of publication to put his song upon the market, generally in the belief that it will make him famous. The United States postal authorities have had occasion to close up a number of these advertised song publication houses and the Music Publishers' Association of America is actively supporting the government in this particular.

While reputable publishers will hesitate to put their names upon a composition that does not possess a certain musical merit, there are many who will undertake the publication at the expense

JOURNAL

Chicago, Ill.

JUN 3 - 1911

IN THE SUM

Arthur Pryor and his famous band will begin a three weeks' engagement at Riverview exposition tomorrow. Conductor Pryor is known in Europe and America as the "trombone king," a title he attained while playing with John Phillip Sousa. It was while with Sousa during a European tour that Pryor first became conspicuous as a conductor. Sousa had been stricken with illness and forced to leave his band. Pryor stepped into the director's stand and conducted during the remainder of the tour. Pryor has also attained considerable of a reputation as a composer, and he is perhaps better known to the owners of phonographs than any other bandmaster in the world on account of the demand for his records. Pryor's band will give concerts twice daily during the three weeks of his stay at Riverview. In the meantime, when the weather permitted, this big park has been drawing enormously big crowds, and it has been demonstrated by the attendance that the big spectacles "Monitor and Merrimac" and "Creation" have lost none of their former popularity. The new ride known as "The Blue Streak," which runs as fast as its name would suggest, promises to be as popular as "The Derby" and "Royal Gorge." Tomorrow the national festival day of the Danes will be celebrated in the Riverview picnic grove. Mayor Harrison will be the principal speaker.

SOUSA ARRIVES AS FERULLO DEPARTS

Two of World's Best Bands Heard Here Yesterday.

Five Thousand at Ferullo Farewell—America's March King Arouses Enthusiasm at Opening Matinee.

Lovers of music have no one but themselves to blame if they did not get their fill yesterday of some of the best band music to be heard anywhere in the world. Two bands, each with a world-wide reputation, gave concerts in Tacoma at the same time. Ferullo's Italian organization completed its eight-day series with a delightful concert at the Stadium to an applauding audience of 5,000 and Sousa, the march king of America, appeared with his band at the Tacoma theater. Sousa's concert yesterday was one of his first in America after a tour of over 60,000 miles.

The Children's band of the Des Moines Children's home was also on hand, but not for a concert. The aggregation were given seats in the theater for Sousa's matinee and listened with rapt attention. At the conclusion of the program the children were led behind the scenes for a hearty hand-shake with the leader. Sousa's band will give another concert at the Tacoma theater this evening. The concert yesterday was composed of selections of sufficient variance of theme to appeal to every person in the audience. From the famous "Peer Gynt" suite of Greig to Wagner's "Death of Siegfried," the band held its hearers and when the versatile director produced some of his own marches and quick-steps as encores, the audience roared its applause.

Solos Please.

The solos were of unusual worth. Herbert L. Clarke gave a cornet solo, "Showers of Gold," one of the most perfectly rendered pieces ever heard from a Tacoma stage. Miss Virginia Root rendered a soprano solo, "April Morn," and Miss Nicoline Zederler violin selections of "Ziguenerweisen" and "The Swan."

- The program tonight follows:
- Overture Solonelle, "1912".....
 - Tschaiakowsky
 - Cornet Solo—"From the Shores of the Mighty Pacific"..... Clarke
 - Herbert L. Clarke.
 - Character Studies—"The Dwellers in the Western World" (new)..... Sousa
 - (a) "The Red Man"
 - (b) The White Man
 - (c) The Black Man
 - Soprano Solo—"The Maid of the Meadow"..... Sousa
 - Miss Virginia Root.
 - Prologue—"The Golden Legend" (new)..... Sullivan
 - Fantastic Episode—"The Band Came Back"..... Sousa
 - (a) Praeludium..... Jahnfelt
 - (b) March—"The Federal" (new).....
 - Sousa
 - (Written for and dedicated to our friends, the Australians.)
 - Violin Solo—"Souvenir de Moscow"..... Wieniawski
 - Miss Nicoline Zedeler.
 - Grand Tarantelle, "Neapolitan"..... Julier

From _____

Address _____

Date _____

Sousa This Afternoon and Evening

Sousa and his band will be heard this afternoon and evening at the Seattle theater. The great success of Sousa and his band is principally due to the high degree of efficiency which the famous leader exacts from his men. The band is composed of the best musicians available and each man can be a soloist on occasion. Under Sousa's baton they play with an accuracy and with a decision that is exhilarating to a degree.

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A LOUER
GRAND PUBLI-CITÉ
e Verso et partie du Recto
s du COURRIER de la PRESSE

COMEDIA

Journal : 27, Boulevard Poissonnière

Adresse : 18 FEVRIER 1911

Date :

Signé : Le Masque de Vato

Directeur d'orchestra... C'est un tout petit bonhomme, pas plus haut que ça... Il porte déjà gaillardement l'habit noir, la culotte de satin, le gilet blanc et les souliers vernis. Le monocle à l'œil, la baguette en main, il dirige avec une netteté, une sûreté, une précision incomparables, un orchestre de quatre-vingts musiciens, attentif au moindre détail, soucieux des nuances, scrupuleux observateur du rythme...

L'autre jour, au hasard d'un voyage dans le Midi, M. Clément Bannel découvrit ce petit prodige, s'enthousiasma pour un tel instinct musical et ramena l'enfant à Paris, qu'il conquit dès hier soir. Au cours de la « Revue des Folies-Bergère », Willy Ferreros conduisit, avec les Cadets, de Souza, Sylvia, de Léo Delibes, puis notre nationale Caroline... Ce fut un succès éblouissant.

From **EVENING POST,**

Address **Chicago, Ill.**

Date **AUG 8 - 1911**

John Phillip Sousa will conclude his comprehensive world's tour with a transcontinental tour, featuring his latest march, the "Grand Festival," which was written for and dedicated to the musicians of the old world.

rk, 1884

From _____

Address _____

Date _____

Don Philippini, Famous Bandmaster, Will Play Here Throughout the Week

Established: 1910



Don Philippini, the famous Italian bandmaster, who has been touring the country with his excellent musicians and who has been alternating at the events in the city and at the Tri-State Fair, will be heard here in concerts for the balance of the week and twice on the Sabbath.

Don Philippini, like most great masters of music, is an Italian, and since com-

ing to this country has become as renowned as such famous bandmasters as Sousa, Fancieulli, Santelmann and Creature.

Last week he played an engagement at the State Fair at Nashville and prior to that time delighted the lovers of music at Louisville, Ky., and other points farther north. For several years he has been in demand in various cities throughout the country.

SUN, 49

New York City.

JUL 9

NORDICA'S EARLY CAREER.

Gilmore Told Her She Would Be Crowned Queen of Song.

In the first of a series of articles describing the girlhood of great singers the *Woman's Home Companion* tells of Mme. Nordica's experience with Mme. Tietjens, the dramatic soprano. It was in Boston, where Lillian Norton (that being Nordica's real name) was then studying.

Mme. Tietjens, who had come to the city to sing in opera, sent a message to the conservatory asking to hear any student with unusual voice and talent. Nordica was sent in response, her mother going with her. The visit was made on a matinee day and the prima donna to spare herself deputed her sister to receive them.

Though regretting a lost opportunity the aspirant started to sing. Before she had got very far a door opened softly, then was thrown wide and Mme. Tietjens entered. In her enthusiasm she took the accompanist's place at the piano.

"Work ahead and you will be great," she said simply. Being warm hearted, she added, "When you come to London I will help you." That friendly offer was unfortunately never realized, for Mme. Tietjens died not long after.

While they were talking a little old lady came in, a harpist at that time in the orchestra, Mme. Maretzek, widow of the impresario. She had been a prima donna. Her interest took a practical turn. "Come to me on Staten Island next summer," she generously offered, "and I will coach you in your rôles."

"That summer Nordica studied twenty rôles. In the autumn she came out in concert in New York with Brignoli and in the early spring following she fairly launched on her career as soloist with Gilmore's Band, an organization ranking with Sousa's. The test was strenuous for one so young—often two concerts a day and arduous travel, for they toured the whole country.

"Gilmore, with his warm, Irish heart, recognizing her gifts as well as her pluck, once exclaimed, 'You will yet be crowned Queen of Song in your own country.' Years later Mme. Nordica recalled his words when a diamond tiara from American admirers was passed over the footlights to her at the Metropolitan Opera House in New York."

From AMERICAN,

Address Baltimore, Md.

Date JUN 9 -

Paris Likes Sousa's Tunes

In Paris cafes Sousa melodies are stolen bodily to make French songs; Vienna, the march a la Sousa is as high in favor as their own waltz; in England, they take a nip at his swing and rhythm as a mouse at cheese, delicately, leaving small impression, but an improvement upon the time when the best march that they had to fight to was the one which

Especially they had to fight to was the one which k, 1884

Sullivan wrote as setting to a hymn. Sousa's originality has been strong enough and fresh enough to color both the popular and march product of all Europe.

The fact that he is spoken at the Lowenbrau by a German does not lessen enthusiasm, for, if the imitation is apt, it invariably helps bring abandon. Conductor and musicians reap their share of reward in it, and the picture-card vender is overwhelmed with business, for at many tables one will write a card, and all will sign it, Munich fashion, that absent ones may know next morning that they have been missed.—William Armstrong in Ainslee's.

From EXAMINER,

Address Chicago, Ill.

Date MAY 29 1911

SOUSA'S SOLOIST DIVORCED

RENO, Nev., May 28.—Ed Williams, well known as a soloist with Sousa's band and other musical organizations, and also as a musical publisher in Boston, has been granted a divorce here.

Established 884

From
Address
Date AUG 26 1911

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The first important attraction of the music season of the Greek Theater of the University of California will be the early appearances there of the marching king, John Philip Sousa, and his incomparable band. Sousa has played in the great amphitheater before, and has long since established his right to popular favoritism, as has always been evidenced from the vast throngs that crowded beneath the sheltering eucalyptus, in the big concrete structure. Sousa is just completing a world's tour which in magnitude has been the most important of his career. He comes to Berkeley and San Francisco fresh from having introduced the "Stars and Stripes Forever" to all the corners of the earth. While in Europe the noted bandmaster composed a new march and dedicated it to the musicians of the old world. He calls it the "Grand Festival" and will feature it on his present visit. As is always the case, the Sousa band is the best possible type of military organization, for Sousa is known to comb the earth for the most talented artists available. The remarkable ability he shows in the selection and arrangement of his programmes, perhaps more than anything else, has made the Sousa band the most popular organization of its kind. The date of the appearances at Berkeley will be October 5, afternoon and evening.

1884

From
Address
Date JUN 29

SUCCESSFUL TOUR OF ROCHESTER MUSICIAN

Joseph L. Marthage With Sousa's Band.

Joseph L. Marthage, formerly of Rochester and a well known musician, is at present with Sousa's Band and recently has had some very entertaining experiences in Sydney, Australia, where they are touring.

Mr. Marthage was the harpist with the Susan Tompkins orchestra of this city and left eight months ago to accept a position with Sousa.

The band has been traveling extensively, touching at many European points and recently giving concerts in South Africa. The different newspapers have given some flattering notices of the work of Mr. Marthage and his success as a harpist, and Australian papers picture the great reception given to Sousa's band on their arrival in Sydney. The members of the band were escorted by local bands through the city, and were met with carriages to carry them to their destination. The Streets were blind with crowds of people who came to do the bandmen honor.

Their concerts have been attended by great and enthusiastic audience and the people of Sydney have demonstrated the fact that they are both lovers and patrons of music.

New York.
JUL 1 - 1911

List of Attractions for Newark's New Symphony Auditorium

ARK, N. J., June 26.—Siegfried Iner, owner and manager of the new Symphony Auditorium at Broad and Hill has announced a partial list of his attractions for next season. The singers include Mary Garden, who will appear in the Auditorium Thursday night, October 26, and John McCormack, of the Chicago-Philadelphia Opera Company; Emmy Destinn, Luisa Tetrazzini, Johanna Gadski, Louise Homer, Pasquale Amato and Leo Slezak, of the Metropolitan Company; Corinne Rider-Kelsey, Mme de Pasquale, Mme. Longari, Alessandro Bonci, David Bispham and Emilio de Gogorza. Vladimir de Pachmann and Pepito Arriola, pianists; Jan Kubelik, Francis McMillen and Kathleen Parlow, violinists, and Paulo Gruppe, cellist, are also announced. Other offerings include the New York Philharmonic, the New York Symphony and the Metropolitan Opera Orchestras, the Russian Balalaika Orchestra, the Bostonia Ladies' Orchestra; Sousa's Band; the Adamowski Chamber Music Trio; and Kitty Cheatham and a Russian ballet led by Anna Pavlova and Michael Mordkin.

INQUIRER.

Philadelphia, Pa.

JUN 4 1911

Kryl Popular at Woodside

When General Lew Wallace had written "Ben Hur" and found that he had created a masterpiece, there came a demand that his features be preserved in marble. General Wallace consented and choice fell on a young Bohemian, Bohumir Kryl, then engaged on the battle monument in Indianapolis. It was about the last piece of sculpture that Kryl did, and the best. Immediately thereafter, at the suggestion of John Philip Sousa, Kryl laid down the chisel forever, and adopted the cornet as his future instrument of artistic expression. Thereby the world lost a fine sculptor, but gained the greatest cornetist in exchange? Director Kryl may be heard daily in the beautiful Woodside Music Pavilion. His programs have fulfilled all the promises made before his advent to Philadelphia.

rk, 1884

From
Address
Date

This Mr. Willie Zimmerman, at Pantages, is an excellent sort of a creature. Mr. Zimmerman is a mimic, an imitator of those who have gone before, at least a number of them have, while several of his models are still with us, and doing well.

Musical composers are Mr. Zimmerman's hobby. From Verdi down the line including Sousa, Oscar Hammerstein, and Strauss, Mr. Zimmerman takes in the list, making up as they appear, or did appear, in real life, and offering real entertainment.

Mr. Zimmerman not only acts well, but he is a not half bad singer. The Cook Sisters, and there are three of the young women, are singers. They were uproariously received and the audience was dissatisfied to let them go.

Russian dancers are represented by the Rappo Sisters. There are but two of Rappos. But their agility makes up for lack of numbers. If all Russian girls are as attractive as the Rappos the Czar is not such an unfortunate ruler after all.

Mr. Cliff Dean, appears in a sketch, "A Burglar's Nerve." The sketch is nothing out of the ordinary, and strictly speaking, is rather a poor bit of work, despite its revision by a Portland newspaperman.

Novelty dancing has its inning with Messrs. Rooney and Sweeney, or vice versa. Which is which no one knows and no one should care. The young men dance decidedly well, although both should be warned against song.

One is apt to pause and wonder what would happen were gloves suddenly to be taken off the market. Gloves have always been the standby of vaudevilleans—not villains—for what more easy than gracefully and nonchalantly to peel the gloves from one's fingers just before breaking into the fever of clog dancing.

For balancing, Rostow is really wonderful. He stands on his hands in any and all positions, or on anything, and with a lamp balanced upon the back of his athletic neck. Mr. Rostow is quite immense and has invested his act with an amount of care which should win him his reward.

From
Address
Date

SOUSA

Jack: Let's go through the world with a smile on our face, though we sorrow.
Duke: Something like this—?
Rose and Stumpy: Something like this—?
All: Come, cheer up!
Jack: Though we are convinced that each will be sadder tomorrow.
Duke: A smile and a kiss—
All: 'Twill cheer up!
Black is the night and dreary the day,
'Twill always be dark and dreary.
Rough is the road and weary the way,
'Twill always be rough and weary.
Then hail! to the maid who laughs away
Twice hail! to the maid who is ever gay.
Refrain: The sailor's happy on the seas,
The robin is happy among the leaves,
The bull pup's happy catching fleas,
So let us cheer up today.
—"The Glass-Blowers."

Estab

84

This is the "reading" for May 18 where by chance the book, "Through the Year with Sousa," opens. There are three hundred and sixty-four more "readings," more or less entertaining and edifying, culled from the Sousa tinsel opera scrap heap, from magazine articles, advertising interviews, novels and other sources which had just as well remained undisturbed in their dust gathering. To about the number of the first figure the "readings" are worth the reprinting. "Through the Year with Sousa," besides being devoid of any particular interest, in some-

thing over ninety-nine per cent of its pages is lacking of a fitting conclusion. One might suggest as a suitable finale: "Secure your tickets at the box office."

"Through the Year with Sousa," by John Philip Sousa; Thomas Y. Crowell & Company, New York.

From
Address
Date

From
Address
Date

A series of popular concerts by the Waterbury Orchestra of Waterbury, Conn., James M. Fulton, conductor, was begun on Sunday evening, June 4. The concerts are given at Poli's Theater in Waterbury and present a soloist at each concert. The program on Sunday evening, June 18, contained the March from "Tannhäuser," the Overture to "Orpheus" by Offenbach, Luigi's "Ballet Egyptian," Scenes from "The Arcadians" and compositions by Gillet, Sousa, Waldteufel, Strauss, Lincke and others. The soloist was Anna Notkins, soprano, who sang the aria "Suicidio" from "La Gioconda" and "Pace, pace, mio Dio," from "La Forza del Destino." She was received with great applause and added as an encore Horatio Parker's "The Lark Now leaves His Wat'ry Nest," for which she was again clamorously applauded.

Sousa and his band have finished their tour in Australia and sailed from Brisbane on August 1 on the steamer Makura. En route, the band will spend one day at Honolulu where it is to give two concerts on September 12 and is due to arrive in Vancouver September 19, where it will open the Transatlantic tour. A cable from John Philip Sousa tells of the continued good health of the entire organization and all are looking forward with pleasure to their return home. The band is due to arrive in New York on December 10, when it will give one concert in the Hippodrome.

ephemeral pieces which are heard for a year and then, if I should play them, they would throw cans at me, but 'Annie Laurie,' 'Suwanee River,' 'Stars and Stripes,' and the 'Washington Post,' are indorsed and wanted by the public."

"We have a glorious future for music in America," he remarked after a pause.

"Upon what do you base that opinion?" he was asked.

"On the tremendous commercial value of good music," he replied. "That is the best test. This is a young country; too young to go after art for art's sake, but it will go after art if it pays, and good music pays. Every town of any importance has its symphony orchestra, making the people familiar with the best there is in music. I hope to see the time when every big town will have its symphony orchestra. If they lose \$50,000 to \$75,000, they have at any rate laid a foundation for a new school of composers, they are educating the public, and they will be doing great good for the musicians."—Ex.

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Newspaper Clipping Bureau in the World

From DISENATOR
Address COLUMBO.

**EXPERT MARKSMEN
ARE TAKING PART
IN PRELIMINARIES**

Many Noted Shots Trying Out
at Columbus Gun
Club Range.

MAKING NEW RECORDS

Preliminary Handicap Will Be
the Big Event of Wednesday
Morning's Program.

The preliminaries to the 12th Grand American handicap opened, Tuesday morning, at the traps of the Columbus Gun club in Arlington.

The big event of Tuesday was the 20-bird sweepstakes with 100 targets completing the program. Instead of shooting straight through, the marksmen were divided into squads and had a rest of 15 minutes between each 20 birds.

About 350 shooters entered in the sweepstake event, and up until a late hour there was good promise of some excellent scores being made, if not a few records broken. Two shooters whose work was watched with great interest by marksmen and spectators alike, were Geo. Maxwell, a one-armed man from Hastings, Nebraska, and Mrs. Adolph Topperwein, of Texas. The latter is reputed as being one of the greatest woman trap-shooters in the world.

MAKES GOOD RECORD.

Mrs. Topperwein in the morning event shot at 40 targets. She shattered 39 of them to pieces.

Mr. Maxwell, in spite of being handicapped by being minus his left arm, can shoot considerably better than some men do with two. He shot at 40 targets in the morning event, without a miss.

A well-known figure is missing at this Grand American, in the person of John Phillip Sousa, the bandmaster, who took part in the big event in Columbus in 1907. He is at present touring Australia with his band.

Wednesday the preliminary handicap, a 100-bird event, will be shot off. The handicap in this event will be the same as was allotted to the amateurs and professionals in the Grand American which is shot off on Thursday.

New York City.

SEP 17 1911

+ NEW

A SEASIDE LANDMARK GOING

**MANHATTAN BEACH HOTEL
SOON TO BE TORN DOWN.**

Cottages and Streets Are to Occupy the Site—Memories of the Racetracks and Good Band and Orchestra Music—How the Hotel Came to Be Built.

Guests at the Manhattan Beach Hotel found on the office bulletin board on September 1 a notice which read, "This hotel will be closed after breakfast Tuesday morning, September 5." It was the regular season end formula. Even persons who had summered at the hotel for fifteen or twenty years did not suspect that the man who posted the warning might have added truthfully "and will never open again," for it was not announced until yesterday that the famous old building, on whose verandas as many as 10,000 diners used to gather in a single day, is to be torn down at once.

The site of the hotel with the lawns that surround it on three sides is to be cut into building lots for cottages and bungalows and sold to individuals. The sea wall that is being built 125 feet beyond the present water line will be completed and the filled in land will be turned into streets and lots and a waterside esplanade. So the directors of the Manhattan Beach Estates have decided.

Demolition will begin as soon as contracts are let. Meanwhile engineers will begin to lay streets, sidewalks, sewers and water and gas mains through the lawns in preparation for cottage building. How long it will take to tear down the hotel, which covers three acres, the engineers do not know, but they think every timber will have been removed when snow flies. They say the job will be a slow one because when the late Austin Corbin built the hotel in 1877 he used only the finest of long leaf pine. It is proposed to sell the hotel outright as lumber and wreckers therefore will be careful not to damage the timbers and boards.

The law that stopped betting at the racetracks is held partly responsible for the razing of the hotel. When the horses were running at Brighton Beach, Sheepshead Bay and Gravesend the gray old caravansary by the ocean was the headquarters of owners and big bettors. Or the eve or the night of a great race like the Brooklyn Handicap the verandas and walks of Manhattan Beach were crowded with big and little fry, and throughout the racing season the hotel had many permanent guests who wished to live near enough to the stables to supervise morning workouts and watch time trials. At one time the Coney Island Jockey Club had regular quarters there and August Belmont had a special suite.

In a way the present Austin Corbin is responsible for the building of the hotel. When he was a little chap he was very sick and his father, Austin Corbin, Sr., was told to take him to the seashore. A stay at Coney Island rapidly restored the boy's health, and right there the father decided that a big hotel for others who needed an ocean tonic would be a canny investment. The east end of the present structure was built first. From Philadelphia Mr. Corbin brought the miniature railroad that had been one of the sights of the Centennial Exposition the year before and set it up at the beach as the Marine Road.

Hotel men were shocked by Mr. Corbin's enterprise. They called it folly to stick a big hotel away off down the coast where nobody could get to it. When it was ready none of them would agree to run it. But eventually Mr. Corbin got Col. Keefer and Mr. Burnap, a dry goods man, to form a partnership, and Henry F. McKinney, a steamboat captain, quit his job on the Mississippi River to become manager. Guests packed the hotel from the start. Right away the building was extended until it was 600 feet long and a four story west wing was added. There were now 103,000 square feet of floor space and three-fifths of a mile of corridors, in addition to the 30 foot verandas. There were 250 rooms outside of parlors and pub-

Cowles, Jessie Bartlett Davis and Edna Wallace Hopper.

The little private buffet in the Manhattan Beach Hotel came to be known as the Gold Room. On a summer night one who peered through cigar smoke into this room could discern politicians, racing men, "sporting" brokers and others of the racetrack who's who. There were August Belmont, Col. Cornelius Fellowes, Mike and Phil Dwyer, the Pinkertons, William A. and Robert; Patrick H. McCarren, Pierre Lorillard, Col. Henry Watterson, Jack Fallonsby, R. T. Wilson, T. Henry French, John E. Madden, Andrew Miller, Foxhall Keene, Algernon Daingerfield and others. The Gold Room and the Horseshoe Bar came to be as well known as the hotel itself.

The hotel originally had a fine beach, most of which was destroyed when the sea washed away the stretch of sand between Manhattan and Brighton. One night in January more than a score of years ago a five days gale from the east kicked up a sea that cut through into Sheepshead Bay. When the water receded flying sand closed up the gap, all but a basin that was hollowed out near the beach at the north end of the hotel, and this remained for several years a pond, on which the youngsters belonging to guests of the hotel sailed their toy boats.

The sea wall which now terminates the property is to be extended 125 feet further into the ocean. The remnant of beach that is left will not be disturbed, nor will the bathhouses for the present, although in time a fireproof bathing establishment, the largest on the Atlantic coast, may be erected.

Unless one had a private carriage there used to be only two ways of getting into the hotel grounds. To get in at all one had to look like a respectable citizen and to be without a dog. Everybody who entered through narrow railed paths was scrutinized by detectives. Crooks who appeared were usually recognized by Pinkerton men and sent away. Dogs never got further than the gates. Mr. Corbin didn't hate dogs, but he thought a hotel was no place for them.

One day there came to the gates a well known agnostic with a dog asking that both be admitted. To him Mr. Corbin sent word, "Tell Mr. — politely that he may not believe in hell, but that he certainly will find there is one if he tries to bring his dog into this house." The embargo on dogs had to be lifted when the streets of Manhattan Beach Estates were opened into the grounds.

From MORNING TELEGRAPH,
 Address New York City.
 Date AUG 25 1914

REATA WINFIELD, VIOLINIST, WEDS JERSEY COUNCILMAN

Former Husband of Sousa's Solist, a Prominent Glass
 Manufacturer, Reunited to His First Wife, and All
 Happy Neighbors at Atlantic Highlands.

Reata Winfield, the violinist, a soloist with Sousa's Band for several seasons, is now married to Councilman Alfred H. Magee of Atlantic Highlands, N. J. The ceremony took place in a small town near Hartford, Ct.

Miss Winfield recently divorced her second husband, John S. Woodruff, a Yale alumnus. This happened at Reno. Miss Winfield promptly fell in love with a member of the meat firm of E. P. Magee & Son.

Alfred Magee, councilman and one of the most distinguished butchers in Atlantic Highlands, is a widower and has two children. His bride, the violinist, has an adopted child.

The Magees will live in a new house which the councilman bought recently at Atlantic Highlands.

The marriage was not a surprise to friends of the couple at the Highlands. Even while she was Mrs. Woodruff she was often seen in the company of Mr. Magee, who was recognized as a good friend.

She played the violin and he the cor-

net in the Methodist Church in the vil-
 lage.

Reata Winfield formerly starred in the A. H. Woods production of "Nellie, the Beautiful Cloak Model." At this time she was the wife of Mr. Woodruff, who had divorced his first love, Marion Parker Woodruff. Mr. Woodruff and Marion Parker were married again a week ago Wednesday in the same Connecticut town honored by the union of the violinist and the butcher.

Mr. Woodruff and his reclaimed wife have returned to his home in Highland Place, Atlantic Highlands, and their 14-year-old daughter adds a charming grace to the reunion.

Mr. Woodruff is a wealthy glass manufacturer who became entranced with Miss Winfield while she was on a tour of Europe with Sousa. At this time she was the fourth wife of Lionel Lawrence, removed by judicial order of her own seeking.

But Miss Winfield, the artist, and Mr. Woodruff, the glass man, were not happy for long. After she divorced him he sought his first wife, courted and married her at her home in Malden, Mass.

Newspaper Clipping Bureau in the World

Newspaper Clipping Bureau in the World

From TACOMA, WASH
 Address
 Date

"March King" Comes



John Phillip Sousa, who brings his band to the Tacoma theater Sunday afternoon and Monday night.

Newspaper Clipping Bureau in the World

From
 Address
 Date

SOUSA HOMEWARD BOUND

Band Will End World Tour on December 10, When It Reaches New York

Sousa and his band have finished their tour in Australia and sailed from Brisbane on August 19 on the steamer *Makura*. En route the band will spend one day at Honolulu, where it is to give two concerts on September 12 and is due to arrive on the 19th in Vancouver, where it will open its transatlantic tour.

A cable from Mr. Sousa announces the continued good health of the entire organization. All are looking forward with pleasure to their return home. The band is due to arrive in New York on December 10, when it will give one concert in the Hippodrome.

Low Hawkins Is Bell Headliner

The pre-eminent attraction at the Bell next week is a single act and the man is Low Hawkins, dean of minstrel men. As a maker of black-face fun, Hawkins is head and shoulders above all. He is possessed of a ragtime philosophy that is both amusing and encouraging and in his insight into current events, his viewpoint is most unusual, and where there was a smile perhaps, Hawkins creates laughter in gales.

Pearl Young, the sprightly songbird, will sing. She was formerly soloist with Sousa's band.

Barnard's manikins will be welcome to the youngsters and a great percentage of the older heads.

"Fresh from College" is one of Paul Cases's best and latest works, and he is here at the Bell and will be seen with his own company in his own production.

No vaudeville bill seems complete without a little dancing and in the appearance of Bliss and Ford that feature is to be taken care of in good shape. The pair are wonderfully fast and exceedingly graceful and will show some steps that are really new.

From EVENING SUN,
 Address Baltimore, Md.
 Date AUG 1 1914

THE FREE LANCE

FORTUNATELY enough, the Back Basin and the City Council are now in session together. Imagine them both radiating!

PORTRAIT of an American moralist who believes that all persons who are not absolute teetotalers beat their wives, rob their children's penny banks, never shave, bathe or have their hair cut, suffer from all known diseases of the liver, mind and arteries, and will die infallibly of delirium tremens, and in two places at once—to wit, in the gutter and in jail!



NEW novels that might be considerably worse than they are:
 "Thorpe's Way," by Morley Roberts.
 "A Big Horse to Ride," by Elizabeth Dewing.

THE thesaurus of American synonyms for intoxicated has gone to press, but still they come:
 Tinged Soshed
 Inundated Sloshed

THE following definitions of Prestonism pour in from the plain people:

The theory that the people know what they want and that they deserve to get it good and hard.

The antidote for government by newspaper.

A form of political hydrophobia.

A political system based on the grand old doctrine that the public is an ass.

Honesty, fidelity and courage.

Government by posturing, with music by John Phillip Sousa.

The application of common sense to the problems of municipal administration.

BY WHICH it appears that opinion is sadly divided. Further contributions will be made welcome.

THE Voice of the People, as the sweet zephyrs from the basin waft it in:

If Hanlon don't tura that trick, then nobody won't.

FROM rabble-rousers and chemical purists, from men who drink too much and men who are afraid to drink at all, from anti-vivisectionists and anti-suffragettes, from sciatica and the City Council—kind fates, deliver us!

SWAT the fly! Bathe the children! Watch the School Board! Send your money to the boomers!

MORE examples of the American language as she is spoke:

These hottish days always make we want to unloosen my collar.

Excuse me; I never seen you.

Them three nickels is for our fares—mine, hern and hisn.

HOW would you like to be the new superintendent of schools—with that posse of fair...

From _____

Address New York.

Date JUL 1 2 1911

HAWAII.

Establ

HONOLULU.—HAWAIIAN OPERA HOUSE (W. D. Adams): The Sheffield Choir on their round the world trip played to a crowded house. **Sousa's Band** is the next attraction. The Honolulu Amusement Co., Ltd., have got the South American countries back off the earth for changes of management, and the chameleon is put to shame. Sometimes the rising of the sun will find a new president in Venezuela, but out here the management changes between meals. Just at present writing Mr. Magoon is the manager, but perhaps before the ink is dry Mr. Congdon or Mr. Kubey will be in the chair only to be ousted in a few hours and replaced by Mr. Scully or our old friend, Joel Cohen. However, their houses are all doing well, and the talent that they are importing are given much satisfaction, and that is the main thing. The Bijou is running to capacity with the Melotte Twins and Clay Smith in classy sketches, Aldine and Cassidy's, and the Skatells. The Empire has a very sweet singer, Marjorie Lynbrooke (Shades of Biff Hall take note), and a dancing team, Ryan and Ryan (I think they're Irish), and Gilson and Tolan, and there are few empty seats. The Savoy features the Rag Time Trio, and have a team, Pastor and Merle, that have made a big hit. The Worth Family, a circus team of acrobats, have just arrived on the last steamer from Australia and open next week at the Empire. There is talk of Allen Doone stopping off on his way to Australia next month. The Aviator Masson flew in his monoplane from Lei Lehua to Kapiolani Park, a distance of twenty-two miles in nineteen minutes last Sunday, establishing the Hawaiian record for distance and time.

THE BOHEMIAN.

FAMOUS BAND ARRIVES

Sousa's Musicians Here for Two Engagements at Grand

John Philip Sousa and his band arrived in this city this afternoon in their private cars to fill an engagement of a matinee and night at the Grand theater.

Following is the program as announced for this evening:

- Overture Solonelle—"1812"
- Tschaiakowsky
- Cornet Solo—"From the Shores of the Mighty Pacific"
- Clarke
- Mr. Herbert L. Clarke
- Character Studies—"The Dwellers in the Western World" (new) ..
- Sousa
- Soprano Solo—"The Maid of the Meadow"
- Sousa
- Miss Virginia Root
- Prologue—"The Golden Legend" ..
- (new)
- Sullivan
- Intermission
- Fantastic Episode—"The Band Came Back"
- Sousa
- (a) Praeludium
- Jahnfelt
- (b) March—"The Federal" (new) ..
- Sousa
- Written for, and dedicated to our friends, the Australians
- Violin Solo—"Souvenir de Moscow" ..
- Wieniawski
- Miss Nicoline Zedeler
- Grand Tarantelle—"Neapolitan" ..
- Jullien

From Province

Address Vancouver, B. C.

Date _____

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USE OF THE SCRIPTURES.

The value of the various books of the Bible, for history, for ethics and for theology, are naturally determined by the application to them of what may be called a reverent reasonableness. There are still those who believe that every comma or other mark of punctuation in their copy of the Scriptures is inspired, but they are not the intelligent majority. But when the historian, the moral philosopher and the theologian have completed their task, important as that task is in helping us to understand the truth about the Bible with respect to those matters with which they are directly concerned, the real significance of the sacred volume still remains to be considered. They will not have explained to us, nor, unless they exceed the limits of their commission, can they explain, the influence of the Bible upon human life, its irresistible appeal to the heart and conscience, its unique power in guiding, controlling and uplifting the thoughts and words and deeds of men. Consequently, over and above all questions as to the relative value of the Bible for history, for ethics and for theology, here is the question as to the value of the Bible for religion.

It was not as a text book of history, nor as a code of morals, nor as a compendium of theological doctrines, though it was all this, that men read and loved the Bible. Rather they read it and loved it because it was a record of human life as regards religion. The critic can neither estimate this aspect of the Bible nor can he judge it. The value of the book for religion is a fact of individual experience, and so the question differs from those other questions in which the critic is interested and in which the testimony of experience cannot be cited as a valid criterion. We cannot, for example, "experience" the truth of the story of creation, but we can experience the religious value of the Bible. Our own experience is valid for ourselves, and side by side with it we can set the experience of men and women throughout the ages. The Bible teaches religion because it tells of those who had religion. As we read it we come in contact with real men, men of flesh and blood, men who possess our nature, our needs, our hopes, our fears. We find the story of their lives, we cannot but be affected by the outpourings of their souls. The development of their faith has power to quicken our own. We feel, as we read, that the problems of life were no easier to them than they are to us. "Why do the righteous suffer and the ungodly flourish like a green bay tree?" Does God care? "Is there knowledge with the Most High?" And yet there is only one instance in the Old Testament in which, the problem being raised, faith in the Divine government does not triumph.

In matters of faith, we are guided, consciously or unconsciously, by the experience of others whose knowledge is wider than our own. This appeal to authority is no invention of the theologian, nor does it conflict with the claims of reason. It is merely the recognition of the principle that the judgment of the expert is of more value than that of the untaught man. In the Bible we may find the lives and words of those who have, as it were, specialized in religion. On his own subject, on the subject, that is, for which he has unique capacities and gifts, the specialist has a unique knowledge and experience, and so can speak with a unique authority, and we must be ready to learn from him and to train our own perceptions by his help. The validity of this method is conceded in the case of

From *JOURNAL*
 Address *DETROIT MICH*
 Date *JUN 30 1911*

Established: London, 1

INDIANS WERE WON BY MUSIC

PRINCE RUPERT, B. C., June 30.—On May 24, "Empire day" all over the British empire, when the birthday of Queen Victoria is celebrated, seven Indian bands visited Prince Rupert. The bands were musical organizations, come to wrestle for the honor and distinction of being the best Indian band on the Pacific coast.

Instead of coming armed with tomahawks and bowie knives, as of yore, instead of coming decked out in lurid war paint, they came armed with nothing more serious than musical instruments of the most modern type and decked out in the most brilliant and well-fitting uniforms that any band could wish for.

They came not to the city in the old dugout canoes, peculiar to their forefathers, but in modern steamships.

The institution of music among the Indian tribes of the coast was the result of the foresight and effort of the Rev. John Duncan, an Anglican

missionary, who for years labored as a pioneer among the Indians all along the northern coast.

He labored faithfully, but with little results for a long time. Then he conceived the idea of organizing a band at Port Simpson, where he saw a woman slave burned on the beach by Indians at a native social gathering. He went to England and, in conversation with a manufacturer there, learned that the employees of the manufacturer did not take kindly to forming a band.

"I'll buy the instruments from you," said the reverend gentleman. "I'll give them to you if you will take them," said the manufacturer, when he was told the instruments were wanted for Indians in British Columbia.

On arrival at Vancouver, Mr. Duncan took his instruments to a band instructor and said: "I want you to teach me how to play these."

"All right," said the bandmaster. "When will you be prepared to commence your lessons?"

"Right now," said the missionary, "and I want to be taught how to play all the instruments by tomorrow noon as I leave for the north then."

For a day and a half Mr. Duncan did his best to master nearly a dozen different kinds of instruments. On his arrival at Port Simpson he distributed the instruments to the Indians and said: "Now get out into the woods and learn to play."

They went. Within a few weeks from that time they came back able to play tunes fairly creditably. Since then the Port Simpson band has jour-

neyed to Vancouver and won honors from the best bands along the coast and has also played at the exposition in Seattle. Today there are fully a dozen Indian bands along the coast north of Vancouver.

It is not mere ragtime music these bands play. They are born lovers of music and therefore fully appreciate something classical. The Skidegate band won the silver cup for playing Labelle's overture, "Bridal Rose," and a first prize for the march, "Fairest of the Fair," by Sousa.

The Kincolith band, from the Naas river, also won a prize for playing the march, "Trocadero," by Pryor. For an overture they played Wagner's "Stadella." The Metlakatla band gave Rossini's "William Tell"; the Ayansh band, from the Naas river, Gounod's "Faust"; the Port Simpson band gave "A Night in Berlin," by Hartman; the Kitkatia band gave "The Jolly Robbers," by Suppe; the Greenville band, from the Naas river, gave "Sounds From England," by Godfrey. Each band was conducted by an Indian leader.

A New York society woman says

Newspaper Clipping Bureau in the World

From *JOURNAL*
 Address *DETROIT MICH*
 Date *JUN 30 1911*

SOUSA HAPPY WITH FINGER ON TRIG.



If there is anything John Philip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get into his hunting clothes, and set out upon the trail of whatever game happens to be in season. He is fond, too, of shooting clay pigeons, and has participated in many tournaments.

DEMANDS A DIVORCE

Newspaper Clipping Bureau in the World

From *JOURNAL*
 Address *DETROIT MICH*
 Date *JUN 30 1911*

Notable Attractions For First Month

Manager Herald has made some aggressive plans for the season about to start at the Tacoma theater. He proposes to make it, for the number and quality of offerings, the best Tacoma has ever had.

Announcement of the bookings for the first month shows some interesting attractions. The engagement of Max Figman in three of his successes for a week is sure to be a popular move on the part of the management and the quality of other features coming early in the season gives promise of keen interest on the part of theatergoers.

Henry Miller, Sousa's band, Gertrude Hoffman, "Baby Mine" and Richard Carle are notable bookings.

Gertrude Hoffman has been the rage in New York with her Russian dances, and Sousa's band has just finished a world's tour. The September attractions are as follows:

- "Miss Nobody From Starland," one night opening attraction.
- Max Figman, one week.
- "The Flower of the Ranch," two nights.
- Henry Miller, one night.
- "The House Next Door," two nights.
- Sousa's band, one night.
- Gertrude Hoffman, two nights.
- "Sweetest Girl in Dixie," one night.
- "Baby Mine," two nights.
- Richard Carle, two nights.

From *EVE. TELEGRAM*
 Address *New York City.*
 Date *JUN 6 - 1911*

A farewell bachelor dinner was given last night by Mr. W. Herbert Adams, who is to marry Miss Gertrude Slocum, in the Church of St. Mary, Star of the Sea, Far Rockaway, L. I., on Saturday. Among those attending were Messrs. Thomas E. Adams, Jerome Alexander, George K. Denny, Langdon Geer, Robert Monks, Theodore E. Steinway, Peter B. Olney, Jr., Gustavus T. Kirby, William A. Flanigan, J. Roderic Buchanan, J. P. Sousa, Howland S. Davis, Louis W. Noel and S. Clarence Adams.

From *AMERICAN*
 Address *Chicago, Ill.*
 Date *MAY 29 1911*

SOUSA SOLOIST GETS DECREE.
 Reno, Nev., May 29.—Ed Williams, well known as a soloist with Sousa's Band, has been granted a divorce here.

Established: London, 1831; New York, 1884

DAY OF RAIN CAUSES FIRST POSTPONEMENT

Exposition's Feature Programme Held Over until To-day---Uniforms and Gold Lace To Come To-night.

For the first time in the course of the fourth Industrial Exposition, its managers yesterday found it necessary to announce a postponement of programme. Rain and cold formed such a combination that there was no other recourse, and the hitherto unbroken record could not be maintained. Only a handful of sightseers turned out, at least until darkness brought an end to the dreary drizzle of the day. The most exciting feature of the afternoon's happenings was the visit of a party of deaf mutes from the Western New York Institute for Deaf Mutes, whom President Rogers conducted on a tour of inspection through every part of the grounds.

The party, which consisted of nearly eighty members, was in charge of Professor Zenas F. Westervelt, and was divided into squads under command of a number of Sunday School teachers. With President Rogers as a willing guide, the mutes were taken through the exhibit halls, the art building and even the Midway shows, which threw open their doors to the management's guests.

Interpreted "Ballyhoo."

Joseph Ferari, proprietor of the wild animal show, and Captain Louis Sorcho, head of the divers' exhibition, enlisted the services of Professor Westervelt as interpreter, so that the "ballyhoo," which to many is the most interesting part of the performance, was not wasted on deaf ears. Professor Westervelt took his stand in front of the audience and "talked" with his fingers as fast as the lecturers could enunciate.

Another party of visitors was made up of art students from Mechanics Institute, under the leadership of Mrs. Anna Page Scott. The students confined their inspection to the art building, and spent several hours in a study of the famous paintings exhibited there. Mrs. Scott is familiar with the history of most of the more famous drawings, and delivered a brief lecture in front of each.

That the fame of Rochester's big municipal show ground is reaching to every corner of the country is daily evidenced by the host of letters which Secretary Edwards receives. So glowing have been the accounts of outsiders who have seen it that one city decided to send two representatives to report on the affair. C. M. Dobbs, chairman of the New Haven, Conn., Public Works Commission, and J. B. Kenney, a representative of the New Haven Register, came on Secretary Edwards yesterday afternoon and spent several hours in conference with him.

Out of Your Class."

"You are certainly away out of your class," said Mr. Dobbs last night; "not another of your size in the world can boast of such a plant as this. It is simply beyond belief that such a magnificent park could be built up in so short a time. It is making other cities wonder just where they stand in the matter of industrial betterment."

"But I think you owe a great deal of your success to the men you have put at the head of the affair. Secretary Edwards is evidently a man of wonderful personality, as well as executive skill, and I can see from my experience that the confidence he holds is one that is well deserved. The effort of the highest order that Edgerton could have lent nothing that would have made it more."

ing, after official announce-

Police Bulletin for Exposition

SATURDAY, SEPTEMBER 30.

Police Headquarters in tent, southwest corner of Building No. 5. Telephones--Home, 3296; Bell, Main 2574.

Attention--A willing and prompt obedience to the commands of our superiors will make our tasks easy of accomplishment.

General Information--General offices of the Exposition in Building No. 3, Edgar F. Edwards, executive secretary. Telephones--Home, 4802; Bell, Main 1015. Postoffice and parcel stand in Booth No. 65, northeast corner of Building No. 5.

PROGRAMME.

Fraternal Bodies and Military Night.

Gates open from 10.00 a. m. to 11.00 p. m.

Art and Exhibit Buildings open day and evening.

Midway open day and evening.

1.15 p. m.--Concert by Rochester City Band at Peristyle.

1.30 p. m.--Concert by the famous Kilties Band.

2.30 p. m.--Free platform acts: Ab Hamid's troupe of Arabs, Lowanda's Bijou Comedy Circus, the Freemans' tight wire act.

8.00 p. m.--Concert by Rochester City Band.

8.30 p. m.--Second concert by Kilties Band.

EVENING.

7.00 p. m.--Concert at Peristyle by Rochester City Band.

7.30 p. m.--Concert by Kilties Band.

8.15 p. m.--Free platform acts (same as afternoon).

Military and fraternal organizations meet at corner Lake Avenue and Lorimer Street, ready to start parade to Exposition Park at 8.30 p. m. sharp.

Parade will be lead by band and uniformed organizations.

Second division will comprise non-uniformed and civilian bodies.

At corner of Lake Avenue and Lorimer Street, a booth will be placed where tickets to Exposition Park will be purchased by members of non-uniformed organizations.

Review of uniformed organizations on lawn of Exposition Park upon arrival of parade.

Massed bands, including the Kilties, will play following the review.

9.30 p. m.--Concert by Kilties Band.

10.30 p. m.--Grand display of fireworks.

Note--In case of rain concerts will be given in Assembly Hall at the Peristyle.

J. M. QUIGLEY,
Chief of Police.

able that all attendance records will be broken.

Despite the fact that to-night will see the close of the first big show that Rochester has carried to a success, not one of the exhibitors has begun the work of despoliation that soon will transform the exhibit halls from things of beauty into great empty spaces of floor and ceiling. Every display is just as intact as it was when it was installed, and, even though they are forbidden by the management to remove any part of the exhibits, every space owner is too anxious to catch the late crowds to fold up his tent and depart.

Exhibitors Satisfied.

That the exhibitors, as a whole, are satisfied and even delighted with the success of their part in the big exposition, is evident from the words of one of the largest space-owners, Arthur McNall, an automobile dealer who has been using one of the big hundred-foot sections to display several big cars of domestic and foreign make.



PERFORMERS IN THE OUTDOOR SHOW.

point of results. What I say for myself I say for every exhibitor with whom I have talked, and I have talked with most of them."

Home Planners Interested.

Bickford Brothers, dealers in furniture and decorations, will close a successful exhibit of two weeks to-night. A booth filled with costly furniture and rugs, and draped with the tapestries and awnings that are the chief feature of the Bickford products, constitutes the exhibit, which is in a prominent position in Building 4. The display is tastefully arranged, and a group of young "home-planners" has been almost constantly in its immediate vicinity.

James Field Company, the firm that installed the general decorations in the hall, has an exhibit that is unique in its way. Two small tents, so tiny as to be almost models, are shown in prominent positions, with larger tents, awnings, blankets and various camping devices, hung or set up in the booth. Every conceivable "outdoor house" is represented.

"Hot Air" Range.

A range that uses air in a large measure for its fuel is the exhibit of the Coalecon Company, whose agents claim that it will save its cost in an incredibly brief time. Hundreds of householders have looked over this new product of modern economy, and the fact that not a few were satisfied is attested by the growing order book that is the barometer of the exhibit's profit and loss.

In Building 4, a big circular booth has been fitted up by the Woodcock Macaroni Company. A high pyramid that surmounts a revolving base is made up of hundreds of tiny packages of macaroni, while huge cases of peanut butter, another product of the Woodcock Company, adorn the counters and are ladled out for the refreshment of passersby. Orders have been taken for hundreds of cases of the articles displayed.

The Sill Stove Works and the Co-Operative Foundry Company are showing various makes of stoves and ranges, the actual good qualities of the differing types being brought home to sightseers by the spectacle of a white-capped baker turning out fifty loaves of bread, great pans of biscuit and dozens of other pastries every day. He works in full view of every spectator, and there is an eager rush to purchase the fruits of his labor as soon as laid out on the counters.

Beautiful Plume Display.

One of the most beautiful, as well as novel, exhibits in all three halls is that of the Rochester Ostrich Plume Company. A double section is devoted to the display of mammoth plumes of colors ranging through every shade of the spectrum, while a handsome model shows them to their greatest advantage in hats and plume neckpieces.

One section is fitted up elaborately as the home of the big birds which bear the plumes, a desert being represented by scores of wavy plumes strewn about the floor. Near a nest in which are three large eggs, stands a stuffed ostrich. Hats and unattached plumes make the display one of the most finished and beautiful to be seen by exposition visitors.

There are hundreds of other exhibits laid out on an elaborate and extensive scale, and when the doors are closed to-night it will mark the finish of the greatest collection of advertising displays that Rochester has ever seen. Every exhibitor is satisfied that the expense of the exhibit has been returned to him several times over in advertising and actual sales, and that is the one criterion by which advertisers of the future are going to judge the shows.

Scotch Reel The Kilties D
Part Song The Kilties
Selection--"Gems of Scotland" Ch. B

INTERMISSION.

..... Theo. Moses
Hungarian Fantasia
Sword Dance.... Dancer Tommy
(a) In a Clock Store (descri
tive)
(b) Wee MacGregor Patrol...

Tenor Solo--Selected
Irish Jig J. Coats Lee
Finale--"William Tell" The Kilties D

EVENING.

March--"Nibelungen" Richard W
Bagpipe Solo Piper James
Overture--"1812" Tschalko
Scotch Reel The Kilties D
Part Song The Kilties
Grand Scottish Selection..... Bonn

INTERMISSION.

Second Hungarian Rhapsody... F
Sword Dance.... Dancer Tommy
(a) Adagio (from the "Sonat
Pathetique) Beet
(b) Tarantelle
Tenor Solo--"The Trumpeter".....
Irish Jig J. Coats Lee
Finale--"Lohengrin" Richard W
"Auld Lang Syne."
The Star Spangled Banner.

From **NEWS**
 Address **TACOMA, WASH**
 Date

Sousa Here Tomorrow and Monday



The "March King" will give two concerts in the Tacoma theater—one tomorrow afternoon and the second Monday evening.

Established: 1

From **SUN,**
 Address **New York City.**
 Date

Marine Band to Tour Through the South.
 WASHINGTON, Aug. 3.—Authority was granted to-day by acting Secretary of the Navy Winthrop to Lieut. Santleman, leader of the United States Marine Band, to take that famous musical military organization on a concert tour through the South. The tour is made at the request of a number of Southern Congressmen in behalf of their constituents, who are anxious to hear the organization of which John Philip Sousa was formerly the conductor. The tour will begin on September 25 and continue for six weeks.

1884

Movements of Naval Vessels.
 WASHINGTON, Aug. 3.—The destroyers Hopkins, Hull, Truxtun, Paul Jones, Perry, Preble, Stewart and Rowan have arrived at Bremerton; the gunboat Wolverine at Cleveland, the cruiser Chester at Port-au-Prince, the destroyer Mayrant at Delaware Breakwater and the gunboat Nashville at Detroit.

Newspaper Clipping Bureau in the world

From
 Address
 Date

Nicodeni Zedeler, the young violinist now en tour with Sousa and his band, is everywhere meeting with the greatest success and enthusiasm. Recent reports to her teacher, Theodore Spiering, confirm the high opinion he always held of her ability. In Australia, where the band is at present appearing, the press has given her the most glowing of notices on her pure tone and matured style, and her authoritative manner of interpreting the classics.
 EVELYN KAESMANN.

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

Newspaper Clipping Bureau in the World
 From **Province**
 Address **Vancouver, B. C.**
 Date **SEP 18 1911**

STRICTLY speaking, the coming music season in San Francisco will be opened by the presentation of Pasquale Amato, the noted baritone of the Metropolitan forces, who will come here under the direction of Will L. Greenbaum. Amato has rapidly forged his way to the front rank of baritones and is the successor to Signor Antonio Scotti in the big Italian roles of the Metropolitan repertoire. His most notable achievement last season was his creation of the role of Jack Rance in the Puccini opera, "The Girl of the Golden West," which gained for him great praise. It is said that no voice so beautiful as Amato's has been developed among the baritones, and it will be but a short time until San Franciscans have an opportunity to judge for themselves. Amato will be assisted in his programme by Mme. Gilda Longari, a soprano of fame, also of the Metropolitan.
 As a preliminary to the music season Greenbaum will offer several concerts by John Philip Sousa and his band. This organization will stop here on the last lap of its world's tour and inaugurate the American season with concerts at Dreamland early in October.

Sousa's New March.
 Sousa has composed a new march and it will occupy a prominent place in the programme he has prepared for his concert at the Vancouver Opera House on Thursday, Sept. 21. For the first time in his career Sousa allowed another person to select the title of his new composition and it came about in a peculiar way. The march was written to commemorate his first visit to Australia and it is dedicated to that Commonwealth. It had been Sousa's idea to call it "The Land of the Golden Fleece," but when he played it in London to Sir George Reid, the latter, who is the high commissioner for Australia, suggested that the title be changed to "The Federal." Sousa deferred to his wish and it is under that name that the march is being played on his tour of the Pacific coast.

From
 Address **NEW YORK CITY**
 Date **JUL 29 1911**

Americans Studying Under Spiering
 Theodore Spiering, former concertmaster and director of the New York Phil-

harmonic Orchestra, is with his family and a number of his pupils, spending the Summer in Switzerland. Among the pupils are several Americans who give promise of brilliant futures. Of these, Marie Deutscher, a young Brooklyn girl, deserves special mention. In the early Fall, Mr. Spiering will return to Berlin, where he will resume his teaching which was somewhat interrupted by his two years' engagement in New York. Already many Americans, attracted by the success of Nicolene Zedeler, who is on tour with Sousa's Band on its trip around the world, and by the fine work of Mr.

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

John Philip Sousa and his big band arrived in Victoria, B. C., last Tuesday afternoon, and the bandmaster is now on the last lap of his tour round the

R ANTHONY
 world. He will open at Dreamland rink Sunday afternoon, October 1.

1884

ment had been made that the programme was to be postponed until to-day, only a fractional part of the normal crowd made its appearance. A few companies of the First Fraternal Regiment, commanded by Marshal J. L. Pehrson, decided to come anyway, as their members appeared at the meeting place in uniform and marched on the grounds with a band.

Fraternal Men Parade.

Lincoln Conclave, Foresters of America; Cantons Rochester, Stebbins and Frankfort, Odd Fellows; Knights of Calvin, Baldu Conpteri, Woodmen of the World, Knights of Pythias and Knights of Malta were represented. The fraternal men marched about the park in a parade and then dispersed to look over the many attractions. They will turn out again to-night in force, and, with the National Guard, will enjoy the programme that was intended for yesterday.

Everybody's Day will thus be merged into Fraternal and Military Day, and all of the features that were arranged yesterday will be carried out to-day. The Kilties, the Rochester City Band, the free show, the Midway and a big double fireworks display will be offered for the entertainment of the crowd. With weather permitting, it is prob-

"We are satisfied we have to be," said Mr. McNail. "Our exhibits have been one grand success, the orders secured have passed all previous bounds, and in ten years of exhibiting in Rochester and almost every other big city in the East, I can say truthfully that I never saw an exposition like the present one from

Following are the programmes which will be given to-day by the famous Canadian band, The Kilties:

- AFTERNOON.**
 March—"The Diplomat".....
 Bagpipe Solo..... John Philip Sousa
 Overture—"Barber of Seville"..... Rossini



IN FRONT OF FERARI'S WILD ANIMAL ARENA.

(Continued on Page 25 Column 3)
 Mr. and Mrs. N. M. Jacobs of 1319
 the residence of the bride's mother.
 Taira on Saturday, September 9th, at
 the late P. J. Tormey and Mrs. P. J.
 Miss Edith M. Tormey, daughter of
 ter street.
 October 1st, at her home, 1515 McAllis-
 pleased to receive her friends Sunday.
 nounced several days ago, will be
 newspaper man of Honolulu, was an-
 segment to Merrill Randall, a young
 Miss Gladys Solomonson, whose en-
 through Nevada.
 at Tahoe Tavern after a business trip
 Phillip Heuer and Stephen Rau are
 friends in New York.
 Santa Barbara and Los Angeles for a
 couple of months and later will visit
 Mrs. J. Allen Parsons has gone to
 mother are doing nicely.
 of his father's birthday. The boy and
 born on August 13th, the anniversary
 friends on the arrival of a baby boy,
 being congratulated by their many
 formerly lived in San Francisco, are
 Mr. and Mrs. F. A. Gummer, who
 work at college.
 Granada, and her son will resume his
 Hookstadler is located at the Hotel
 turned from their Eastern sojourn. Mr.
 son, John E. Hookstadler, have re-
 Mrs. William S. Hookstadler and her
 Saroni, Ted Woods.
 Robert Ritzwiler, Henry Stern, Al
 Kanter, Ben Hirschfeld, Leo Roman,
 Jules Brenner, Henry Kanter, Dave
 Brown, Sam Brown, Milton Colton,
 Italian Model, Myrtle Levy, Arthur
 Linsky, Eva Pink, Stella Mendelsohn,
 Gladys Glaser, Tillie Brown, Dora Ber-
 and Hazel Lyons, Evangeline Chevalier,
 ing were: Bernice Schwartz, Blanche
 depicted in the pleasures of the even-
 eighteenth birthday. Those who par-
 her a surprise party in honor of her
 friends of Miss Ruth Lyons tendered
 On the evening of August 22d the
 auditorium of Pythian Castle.
 Tuesday evening, September 5th, in the
 ments for a grand ball to be held
 of Woodcraft, have completed arrange-
 Golden Gate Circle, No. 255, Women
 ported a very delightful evening.
 the evening. All those attending re-
 treatments were served during the en-

of the same high char-
 acter, and none more interesting than
 the Balalaika orchestra, direct from the
 imperial city of St. Petersburg, Russia,
 who come with special permission of the
 czar, under whose personal command and
 consent they make all their appearances.
 Tons of paint are going onto the ex-
 terior and interior of the big buildings
 at the Point at the present time, and
 the great structures are rapidly nearing

the time when the workmen can begin
 the task of getting displays and exhibits
 into position. The repair work this year
 has been quite extensive and important,
 and will, when completed, make a more
 decided and beneficial showing to the
 general appearance of the buildings and
 grounds. Abundant lighting facilities are
 being provided where they have proven
 inefficient in the past and the great
 structure will look more brilliant than
 ever this season under the glow of thou-
 sands of electric lights, both outside and
 in the buildings.

Manual Training.

(Ellensburg Record.)

This state is going right ahead in the work of giving practical education. Mr. Dewey, state superintendent of schools, says that within a few years manual training will be taught in every one of the rural schools. The smaller towns will first take it up, but afterward every rural school in the state will go ahead with the system. The most valuable feature of the manual training school is not that it can take the place of an apprenticeship to a trade or occupation, but that it serves to train both hand and brain to habits of accurate work and accurate thinking, and it will in time do away with the popular notion fostered so long in school work that it is a disgrace to labor with the hands, and that every boy in the land must turn to some profession, instead of taking up some trade. Labor is the most ennobling thing the Almighty ever endowed the human race with, and the boy who has been taught how to work will never become the pitiable thing one sees sometimes in the big cities—an idiotic-looking "thing," its little monkey cap stuck up on one side of its head, and which goes lithering around among the girls making a fool of itself. If the state of Washington is first in the procession to get real education going in every one of the rural schools, the rest of the country will rise up and call her blessed.

The Recall.

(Raymond Herald.)

If the people cannot elect officers for a term of two years who will do their work with a reasonable degree of satisfaction, then shorten the term to one year. The recall is a delusion and a snare. It keeps a community in a state of uncertainty, and is more often used by the demagogue than by the righteous citizen. The recall is one of the present day political fads, which are supposed to give us a more perfect government, but which in reality add to the expense of the government and consequently to the taxes. Instead of simplifying government these days, the tendency is to cumber it with freak laws and countless commissions.

The Native Oyster.

(Yakima Republic.)

Recorder assures us

of the author with the responsibility of assume all responsibilities as to its advertising and sales. This serves to protect their name although it does not hinder the publication of inferior music. At the meeting now in session the possibility of requiring a uniform standard of musical excellence for each new publication will receive attention.

The growth and development of musical literature in America has been unprecedented during the past year. The award made last month of the \$10,000 prize by the Metropolitan Opera company of New York for the best American opera is generally conceded to be the most important musical event in the history of the country. The prize winner was Horatio W. Parker, professor of music at Yale university, who has already received much commendation as a musical composer. This prize opera, which is called "Mona," represents the time and people of ancient Britain. It will be produced next year in New York. The libretto, which is in English, was written by Brian Hooker, professor of rhetoric at Yale university. Twenty-five operas were submitted in this contest and it is stated that several other contestants submitted meritorious manuscripts and that at least two are likely to be published and produced.

Another American opera entitled "Twilight," by Arthyr Nevin, is announced for production next season by the Metropolitan Opera company. Mr. Nevin declares that a good libretto for an opera in English is harder to secure than good music, but he is convinced that the American school of composition has a great future. A number of other competitive prizes to encourage American music have been awarded this spring. The National Federation of Music awarded two prizes of \$100 each to Miss Mabel Daniels of Boston, one for the best-tenor solo and the other for a trio for women's voices. Both of these will rank among the noteworthy American music publications for the year. While the market at times appears to be flooded with trash which for a brief period is popular, there is no question as to the increasing value of new American music. The great interest in classical music as a part of public education is already bearing fruit in the improvement of popular taste.

There are still among the newer productions songs which are positively disgusting as to words and music. A music publisher recently speaking before a women's convention expressed his surprise that refined girls would look at, much less sing and play, some of the songs published during the year. Partly as a result of his address, the club women of the country are now giving their attention to this matter. In every community an attempt will be made to create a taste for the best class of American music by debarring the objectionable productions from all musical and social gatherings.

Modern music teachers in America are doing more to encourage original composition by their pupils than ever before. In Chicago recently

Signor Tanara, who is to be the accompanist on the tour of Pasquale Amato and Gilda Longeri this season, is famous as well for being the successor to Toscanini, the musical director of the Metropolitan Opera-house forces. He makes the tour under special circumstances, as his wife, Longeri, commands his admiration, and he wishes to be constantly present at her successes. Amato and Longeri practically open the music season here, though Sousa is first on the schedule. A later attraction to be welcomed will be the tour of Mme. Kirkby-Lunn, the contralto. These will precede the opening of Pierre Grazi's French grand opera in November.

Mrs. Grace Davis Northrup will give a song recital previous to her departure for New York on the evening of September 7th in Ebell Hall in Oakland. She will be accompanied at the piano by Uda Waldrop, the programme to be as follows: "Lusinghe Piu Care" (Handel); "Intorno al Idol Mio" (Cesti); "Dove Sono" ("Figaro") (Mozart); "Die Mainacht" (Brahms); "Sonntag" (Brahms); "Nachtgang" (Von Fielitz); "Pastoral" (Bizet); "L'oiseau S'envole la Bas" (Masse); "Bonjour Suzon" (Thome); "Depuis le Jour" "Louise" (Charpentier); "Shepherd, Thy De-meanor Vary" (arranged by Lane Wilson); "Hindu Slumber Song" (Ware); "The Shepherd" (La Forge); "Sing, Break Into Song" (Mallinson); "Lullaby of the Poor" (Moussorgsky); "Hopak" (Moussorgsky).

The Pacific Musical Society announces that it will open the season of 1911-12 with a concert on the morning of September 27th at 10:30 o'clock in Golden Gate Commandery Hall on Sutter street. Through its president, Mrs. David Hirschler, the information is also given that the object of the club is the musical improvement of its members and the stimulation of musical interest in San Francisco. Toward this end, several foreign artists will be presented by the club at special concerts during the winter, while the regular members will give concerts of a high grade, to include chamber music. A course of lectures to take place in the clubrooms, 135 Kearny street, will be a feature of the year, and the club-room will be provided with two pianos and a musical library for the use of members in ensemble practice. Both active and associate members are to have the privilege of chorus training under professional supervision.

and as pleasing as any band ever presented in the city. It ran the gamut from the Peer Gynt suite of Greig to Wagner's "Death of Siegfried" to the condensed Americanism of the composer-leader's own tuneful marches and an adaptation of "Has Anybody Here Seen Kelly?" This latter selection came as near to being an expression of humor as music is capable of producing and the marches were of the kind that made the audience sit up with glistening eyes and sway to the beat of the master's baton. "El Capitan", "Stars and Stripes", and, "Manhattan Beach", were included in this list, all of which were used as encores. In addition, "The Fairest of the Fair" was a number on the regular program.

The Sousa band lived well up to its reputation of being an aggregation of soloists. Individual succeeded individual and group followed group before the footlights as the program ran its course, until practically every member of the large organization had exhibited his personal skill. Among the soloists given special applause were Herbert L. Clarke with his cornet selection, "Showers of Gold", Miss Virginia Root with a soprano solo, "April Morn" and her encore number, "Annie Laurie", and Miss Noline Zederler on the violin in the different "Ziguenerweisen" and "The Swan".

Announces Tonight's Program.

Tonight's program by Sousa is fully as varied and interesting as the one given yesterday, including numbers by these same artists. As given out yesterday by Mr. Sousa it is as follows:

- Overture Solonelle, "1912".....
- Tschalkowsky
- Cornet Solo—"From the Shores of the
Mighty Pacific".....Clarke
Herbert L. Clarke.
- Character Studies—"The Dwellers in
the Western World" (new).....Sousa
(a) "The Red Man"
(b) The White Man
(c) The Black Man
- Soprano Solo—"The Maid of the
Meadow"..... Sousa
Miss Virginia Root.
- Prologue—"The Golden Legend" (new)
..... Sullivan
- Fantastic Episode—"The Band Came
Back"..... Sousa
(a) Praeludium.....Jahnfelt
(b) March—"The Federal" (new).
..... Sousa
(Written for and dedicated to our
friends, the Australians.)
- Violin Solo—"Souvenir de Moscow"
..... Wieniawski
Miss Noline Zederler.
- Grand Tarantelle, "Neapolitan".....Julien

From DRAMATIC MIRROR
 Address New York.
 Date JUL 2 1911

PHILADELPHIA NEWS.
**The Quiet Season—Amusement Parks Thriving—
 Old Home Week at Keith's—Orpheum Players.**

PHILADELPHIA, July 11.—There is very little of moment to record in local theatrical circles. All of the regular playhouses are either closed or showing moving pictures, and, with the exception of the Summer season at Keith's and the Orpheum Players at the Chestnut, Philadelphia is as dead as the little suburb across the river named Camden.

The intense heat attracted thousands to the amusement parks surrounding the city, and they are doing a land office business. Unfortunately the residents in the neighborhood of Woodside Park do not like to hear the noise of young folks enjoying themselves, and they have secured an injunction restraining the owners of the park from operating certain of the amusements. The case is not settled yet, and as the injunction is only a temporary one, some means may soon be found to have it dismissed.

Stewart's Boston Band has succeeded the Stock Orchestra at Willow Grove. While it is classed as a meritorious organization, it cannot be compared to Sousa, Victor Herbert or Damrosch, who used to play at Willow Grove every season.

Frank Lane, who is widely known for his theatrical associations, is seriously ill. He is the son of the late John Lane, an actor of the old school, who for many years supported Edwin Booth and Lawrence Barrett. The father died several months ago. Frank Lane was also an actor of repute for many years until he retired from the stage to enter business.

Keith's started the old home week celebration yesterday and Manager Harry T. Jordan arranged a bill containing many old favorites. In the lobby of the theatre are exhibited numerous old theatrical programmes of local playhouses, and one might say to the number of great thespians who now act in the valley of the great beyond.

Last week's bill at Keith's was of a patriotic nature, because of the celebration of Independence Day. Odiva, the diving and swimming girl, performed a wonderful series of evolutions, including graceful figures under water and some diving thrills. George Ade's little playlet, "The Mayor and the Manicure," in which Edwin Holt and co. appear, has much humor, and its little story of heart interest rendered it popular, even on its second presentation here. Walter G. Wroe, a local dancing master, presented an interesting example of what may be done with a co. of youngsters. His troupe, billed "Twenty Little Dancing Wroe Buds," are all kiddies, and they have been taught to dance and sing with almost mature grace and finish. Tom Waters returned with his mono-pianologue, to the gratification of his many admirers. The rest of the bill is very fair.

It seems strange that during the week when Americans, and especially Philadelphians, are celebrating Independence Day, the English Coronation pictures should be shown in a number of vaudeville theatres in the town which boasts of the liberty bell. Our Bostonian cousins will surely hold an indignation meeting in Faneuil Hall to protest against this desecration in the town where Benjamin Franklin lived and died.

The popularity of the Orpheum Players is attested by the fact that yesterday they began their two hundredth continuous week in this city, producing Charles Klein's "Lion and the Mouse." In this record run of 2,400 performances more than two and a half million people have enjoyed the plays produced. The variety of the offerings has a great deal to do with the popularity of the Orpheum Players, for, as a rule, Philadelphians are not so fond of stock cos.

Paid in Full was produced by the stock co. last week. Jay Hammond Dailey, whose specialty in the past has been in comedy roles, took the part of the weak, conceited husband, Joe Brooks, and scored a marked triumph. He acted without apparent effort, and with a decided note of naturalness and realism. William Ingersoll took the part of Jimmy Smith, the family friend, while Carolyn Gates made a very real Emma Brooks. Especially effective was her midnight interview with Williams in his room, and her sad leave-taking of her once happy home.

J. SOLIS COHEN, JR.

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J. SOLIS COHEN, JR.

Newspaper Clipping

From _____
 Address _____
 Date _____

Sousa with his band will reach Vancouver, B. C., Sept. 21 next, after a trip around the world. His success in South Africa and Australasia was phenomenal. He may be expected in Salt Lake early in October.

Es _____, 1884

From REPUBLIC,
 Address St. Louis, Ma.
 Date AUG 6 1911

Bandmaster Sousa is said to be having the time of his life touring the world with his band. He is now in South Africa. His wife and two daughters are with him.

Miss Claire Norden, daughter of Mrs. B. _____, 1884

From _____
 Address _____
 Date _____

ELEPHANTS ORGANIZE A BAND.

They Play Real Music as Accompaniment to a Chorus of Pretty Girls.

A herd of elephants playing real music on brass band instruments is one of the surprises of the Barnum & Bailey circus, which on Monday, July 10, is to visit Lincoln. These elephants do not make mere noise. They play. Their repertoire comprises a half dozen old songs that everybody knows. They play "Home Sweet Home" for an encore; not as skillfully, perhaps, as Sousa's band, but at least so that the merest child can recognize the air.

They play a big march number with real ginger. The drummer uses his tail instead of the conventional buckskin stick. They march around the arena with the regular and precise step of soldiers. A chorus of graceful young women works in conjunction with the elephants, greatly to its attractiveness. The performance is the most striking novelty in animal acts ever introduced in a circus ring.

Another trained animal specialty that is making a strong appeal is presented by a company of Hungarian stallions trained to perfection. Europe calls it the greatest horse act in the world. They form brigades, pirouette and execute all the intricate figures of a long drilled comic opera chorus.

From OREGONIA,
 Address PORTLAND,
 Date _____

SOSA'S BAND BAKER OFFERING

Organization That Has Just Circled Globe to Be Heard Wednesday.

The world famous Sousa and his band of 55 musicians will be heard in two concerts at the Baker Theater, Eleventh and Morrison streets, September 27. A special concert will be given at 2:30 o'clock in the afternoon and the evening concert will begin at 8:30 o'clock. This organization has just returned from a trip around the world, arriving from Australia last Wednesday via Vancouver, B. C. Portland will have one of the first opportunities of hearing Sousa's new march, "The Federal," which he dedicated to Australia on this visit. Following are the soloists and the programmes to be given. Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist.

- PROGRAMME.**
- Fantasia, "Coppella"Delibes
 - Cornet solo, "Showers of Gold"Clarke
Mr. Herbert L. Clarke.
 - Suite, "Peer Gynt"Grieg
 - (a) "In the Morning" (pastorale).
 - (b) "Death of Ase."
 - (c) "Anitra's Dance."
 - (d) "In the hall of the Mountain King."
 - Soprano solo, "April Morn"Batten
Miss Virginia Root.
 - Siegfried's Death, from "Gotterdammerung"Wagner
 - Suite, "The Creole"Broekhoven
 - (a) "The Little Bells," from "The Wand of Youth".....Elgar
 - (b) March, "The Fairest of the Fair".....Sousa
 - Violin solo, "Ziguenerwelsen".....Sarasate
Miss Nicoline Zedeler.
 - Caprice, "Folle Bergere" (new)....Fletcher
- EVENING PROGRAMME.**
- Overture, Solonelle "1812"....Tschalkowsky
 - Cornet solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
 - Character studies, "The Dwellers in the Western World" (new).....Sousa
 - Soprano solo, "The Maid of the Meadow".....Sousa
Miss Virginia Root.
 - Prologue, "The Golden Legend" (new).....Sullivan
 - Fantastic episode, "The Band Came Back".....Sousa
 - (a) Praeludium.....Jahnfelt
 - (b) March, "The Federal" (new)....Sousa

Violin solo, "Souvenir de Moscow".....Wienlawski
Miss Nicoline Zedeler.
Grand tarantelle "Neapolitan".....Julien

From _____
 Address PHILADELPHIA, PA.
 Date JUN 3 1911

KRYL, THE GREAT CORNETIST

When the late General Lew Wallace had written "Ben Hur" and found that he had created a masterpiece, there came a demand that his features be preserved to the future generations in enduring marble. General Wallace consented, and a search was made for the man best fitted to do the work. Choice fell on a young Bohemian, Bohumir Kryl, then engaged on the great battle monument in Indianopolis, whose carving had attracted wide attention. Kryl went to Crawfordsville and the world knows with what success the task was carried out. It was about the last piece of sculpture that Kryl did, and the best. Immediately thereafter, at the suggestion of Mr. John Philip Sousa, Kryl laid down the chisel forever, and adopted the cornet as his future instrument of artistic expression. Thereby the world lost a fine sculptor, but gained the greatest cornetist it had ever known, and who shall say that the world is not the richer for the exchange? For sculpture is for the very few and the very rich, but the divine notes of Kryl's golden cornet have charmed millions, and have been as free as the air that floats them. Director Kryl may be heard daily in the beautiful Woodside Music Pavilion. His programmes have fulfilled all the promises made before his advent to Philadelphia. His music is of the rarest sort which charms the "cockles" of the heart and his audiences fill the music pavilion complete and overflow in the surrounding avenues on all sides.

From _____
 Address _____
 Date JUN 21 1911

BAND CONCERT AT CITY PARK TOMORROW NIGHT

Gargiulo's Musicians to Present a Varied Program; Signor Jacoe Cornet Soloist.

Gargiulo and his concert band will give a free concert at City park tomorrow evening. Signor Francesco Jacoe, cornet, is the soloist. The following program will be carried out: "Star Spangled Banner," Key; overture, "Poet and Peasant," Suppe; cornet solo, "Where the Shannon River Flows" (Keyes), Signor Jacoe; "Hungarian Fantasie," Tobani; grand fantasia on English, Scotch and Irish airs. Synopsis: "The Blue Bells of Scotland," "Garryowen," "Charley Is My Darling," "Annie Laurie," "The British Grenadiers," "The Last Rose of Summer," "The Minstrel Boy," "Home, Sweet Home," "The Campbells Are Coming," "Tullochgorum," "God Save the King," "Rule Britannia," "Coronation March," Meyerbeer; grand selection from opera "La Gioconda," Ponchielli; "Kil-larney," "The Wearing of the Green" and other Irish airs; "Melody in F" (by request), Rubinstein; march, "Stars and Stripes Forever," Sousa.

RECORD FRUIT CROP IN SIGHT

From _____
Address _____
Date _____

PRACTICE SQUADRON'S STAY AT BERGEN.

During the stay of the Naval Academy Practice Squadron at Bergen, Norway, a number of entertainments were given for and by the visiting American officers, which are described in the Morgenavisen and the Aftenblad, the local papers. A correspondent sends us a translation, from which we take the following:

"About 250 ladies and gentlemen from Bergen were invited guests at a reception on board the flagship Iowa on July 18. They were received by the ship's commander, then presented to the officers. The Americans are excellent in many things, and they are also excellent hosts, and therefore made the reception a success. Guests were met by all on board with studied courtesy, and all received the impression that everything possible was being done for the entertainment of the guests.

"The younger set, who were in the majority, danced to Sousa's marches and waltzes, while the elders were shown about the ship and were given the opportunity to study a man-o-war in all details. Refreshments were served to the guests, among whom were noticed, in passing, the following authorities: Comdr. Capt. Merch Oberts Bergh, the city attorney, the harbor master, the first burgomaster and the chief of police and Consul for the United States.

"The American ships are open to visitors each day from 3 to 5 p.m., except when coaling. Boat races between midshipmen of the three ships have been arranged.

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"As far as I know," Attorney Mowinckle continued, "this is the first time Bergen has had the pleasure and honor to see the American flag on a man-o-war in our waters. We continually see the navy flag of all other nations, but the U.S. Navy have not, until this time, found their way here. I hope that its officers and men will enjoy their stay in Norway. As the city's attorney I will state, and I know my fellow-citizens will agree with me, no nation's seamen are more welcome to our country and to our city than those of the United States; neither is any country's flag placed beside our own and looked upon as the Stars and Stripes. And nothing could be more natural. We feel ourselves related. I have heard it said that about a hundred of the men in the squadron are Norwegians, a fairly good picture of the conditions in the United States. About two millions of Norwegians are now settled and have made their homes on the other side of the Atlantic. We have sent and are sending daily new blood over to the States, and, I dare say, good and fresh new blood. No wonder that we should feel ourselves related to the sons and daughters of the large republic, and should have warm and sympathetic feeling to them. You are welcome, and you always will be welcome."

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Established: London, 1881; New York, 1884

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Address **DETROIT MICH**

Date **JUL 30 1911**

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From **HERALD,**

Address **New York City**

BOY IN CELL AFTER MUSICIAN IS SLAIN

Eighteen Years Old, Is Arrested When Band That Demanded Money Killed William Bley.

The police of the West Thirty-seventh street station last night arrested Joseph Sullivan, eighteen years old, of No. 431 West Fortieth street, in connection with the death of William Bley, thirty-nine years old, a musician, who, while on his way home, was attacked in West Thirty-eighth street early yesterday by a band of rowdies and died a few minutes later from a fractured skull.

A widow and six small children are mourning the dead musician, who lived at No. 492 Ninth avenue. Mr. Bley was a French horn player in the orchestra of the Winter Garden. He had escorted a fellow player to Eighth avenue and Fifth street after the performance on Thursday night and then rode down to Thirty-eighth street.

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paper Clipping Bureau in the World

National Air Defined.

(Washington Herald.)

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Theodore Spiering in Switzerland.

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Our National Air Defined.

(Washington Herald.)
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Est. **k, 188**

From MUSICAL LEADER
 Address CHICAGO, ILL.
 Date JUN 29 1911

New York Needs a "Pop" Home for Classical Music.

The demolition of Mendelssohn Hall, which has been announced by the Lewisohns, its new owners, in order to make way for still another theater, cuts the number of auditoriums where high class music may be heard in New York to a minimum. Carnegie Hall and other halls where "chamber music" and the purely classic program is rendered at exclusive prices may still be found aplenty.

But thousands of New Yorkers who have a cultivated taste for music and would like to enjoy it in a comfortable way and at a reasonable price are beginning to realize that the European music "halls" afford a combination of the physical comfort and the aesthetic stimulation, in which New York is sadly lacking.

Agitation in musical circles has been going on for some time to interest capital in the project of an auditorium such as would be large enough to entertain a crowd at popular prices, yet properly fitted for the rendition of the better class of orchestral scores.

Where Boston Excels.

The "Pop" concerts, which have become justly famous in Boston, have been held up as an example of the successful combination of first class orchestral music and the popular priced refreshment "halle" or garden. Under the management of Charles A. Ellis these concerts have been made a paying proposition for twenty-six seasons and are now, in fact, an established institution.

In German cities the same idea has been prominent for much longer. There the love of good music is so strong that the best sort of orchestras are maintained and the halls are large enough to seat hundreds in comfort for the entire evening at a moderate price. Trieste, Hungary, has made specially successful the idea of combining the gastronomic with the aesthetic and the caterer helps to support the conductor without disturbing the enjoyment of those who come for music primarily and refreshments only incidentally.

Similar efforts have been made in New York from time to time, but either the musicians have become a mediocre, secondary feature, as is the case in cafes and hotels and the "Folies Bergere," or else it has been too expensive and high class to attract the patronage which is necessary to support it.

Theodore Thomas made several efforts to establish a series of popular concerts as far back as the middle '70's. In more recent years Anton Seidl, with a splendid orchestra, had a series of "promenade concerts" at Brighton Beach, in the Metropolitan Opera House and in Madison Square Garden. With one exception the life of these experiments was short, a matter of a few weeks. The Brighton Beach series was supported by a Brooklyn society and was so supported for several years. Since then Sousa's Band and various other military bands have monopolized the attention of the New York music lover in such popular promenade places.

The hotel orchestras furnish good music, but under extravagant conditions as to prices. And New York still remains without a popular resort where good symphonic music may be enjoyed in comfortable relaxation.

Music First, Food Second.

The Boston "Pops" are a unique institution, for, as ascertained by a World reporter, they have furnished a better grade of music at popular prices for a longer period of time than any other organization of the kind. They originated in 1885, and with the exception of one season, when for some political reason a license was not issued to them, have proved a thoroughly popular institution ever since.

Newspaper Clipping Bureau in the World

From _____
 Address _____
 Date _____

Esta Ralph E. Edmunds, last season advance man for Olga Nethersole, arrived in Portland Friday to herald the coming of Sousa's Band, which gives two concerts at the Baker on the 25th. Mr. Edmunds is to have charge of Sousa's tour across the continent to New York. Sousa arrives in Vancouver, B. C., Tuesday next, from Australia, following a tour about the world. On this trip he is accompanied by Mrs. Sousa and their two young daughters.

The Boston Symphony Orchestra furnishes the musical talent of fifty or sixty members. The concerts are now given in the spacious Symphony Hall, from which the false floor is removed after the winter season. Here small tables are set. Light refreshments are served. These include light wines, beers and ales, sandwiches, salads, cigars and cigarettes. Everything is of good quality and furnished reasonably.

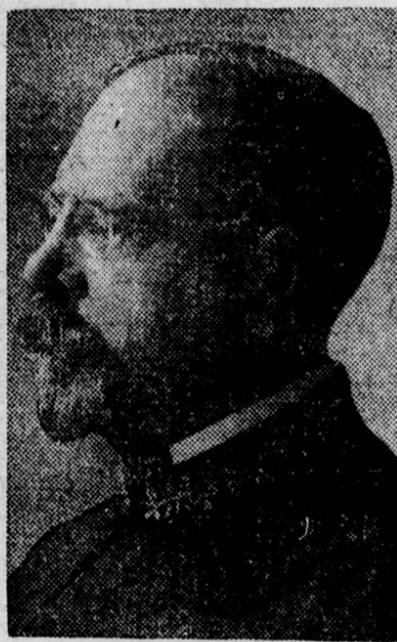
The admission charge ranges from twenty-five cents for the upper balcony seats and the outside table seats, in the rear and side of the hall, up to fifty cents for the choice balcony seats, and to seventy-five cents for the reserved table seats.—"New York World."

From _____
 Address _____
 Date _____

**SOUSA COMING
 SEPTEMBER 27**

Esta

881



John Philip Sousa.

Sousa organized the band that bears his name in September, 1892, and since then he and his men have traveled about 600,000 miles. Sousa estimates he has given between 8000 and 9000 concerts, and when he reaches Vancouver the latter part of September he will begin the last lap of the longest tour he ever undertook. This tour, which began in New York last August, has taken Sousa and his band around the world, and they visited South Africa, Australia, New Zealand and Honolulu, in addition to being heard once more in Great Britain and Ireland. The band will be held here both afternoon and evening September 27, at the Palace Theater.

Newspaper Clipping Bureau in the World

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 Date AUG 9 1911

Rumors on Management.

There was a rumor in London this week that Thomas Quinlan, the international opera and concert impresario, had disposed of his interests in the Quinlan-Wolfsohn New York Musical Bureau to Mr. Adams and Mr. Copley and that Mrs. Wolfsohn would re-enter the Bureau and continue her valuable co-operation with it, as formerly. Formal requests were made for a statement from Mr. Quinlan, but his absence made it difficult to communicate properly. Mr. Quinlan has important musical affairs in three continents, the Opera Company, Sousa, and other ventures, and it seems rational to conclude that he found it judicious to limit himself to the three without having a fourth continent to work in. Besides, he may have felt disposed, most properly, to give his associates in America a wider personal advantage.

From MUSICAL AMERICA
 Address 1275 YORK ST.
 Date SEP - 9 1911

AN AMATEUR MUSICIAN WHOSE WORK IS WINNING FAME

Establish

Porter Steele, Lawyer and Man of Affairs, Finds His Greatest Inspiration in Various Musical Interests



Porter Steele, a New York Lawyer, and One of Our Leading Amateur Musicians

His Compositions Are of Genuine Worth—Has Noteworthy Success as a Performer and Conductor

NO, I don't care to have my boys study music. They must be business men and I do not want them to have their minds diverted from the important duties of life. It is all right for the girls, but the boys are better without it."

How often in the past have we heard such remarks as these from the most conscientious of parents. Fortunately they are becoming less common, and the successful young men of affairs of the day who have hours of inspiring occupation outside of those spent upon their business or profession, are becoming more numerous. The amateur book-binding, or potter's wheel, is not an unusual source of joy for leisure hours. Men who use with skill the paint brush or the camera, go back to the "office" with a fresher mind than those who merely "loaf."

A capable person almost always has capacity in more than one direction, and the more one uses the God-given faculties, the more they increase and strengthen. Among the younger men, who though active in the practical world's work of the day yet find time for study and enthusiastic devotion to the art of music, is Porter Steele, of Brooklyn, lawyer, man of affairs, and so much a musician that the professionals of the fraternity are beginning to recognize him as a rightful member of the guild. As pianist, as orchestral player and conductor, and as composer, Mr. Steele is a well known figure in the younger set of musical Americans. A member of a very successful law firm of New York, Mr. Steele spends the regulation business day in his office. Intense concentration and keen, serious devotion to business, mark its hours. The same keen, absorbing interest and enthusiasm is given to the occupation of the evening hours, when Mr. Steele sits at his piano, and with the abandon of the true music-lover, loses himself in the emotion of a Wagner "Vorspiel" or a Liszt Rhapsodie. Later comes the creative impulse, and the midnight oil (or electricity) is consumed as tuneful measures pour themselves forth in song or graceful piano lyric in original form.

Mr. Steele's music is the joyous outpouring of a happy, successful man, not because he has never known grief or sorrow, for tragic experiences have come in unusual number to sadden the home-life, and to draw the circle of many children into a closer and ever-narrowing fold, but, in spite of sadness, and through it all, has shone the steady stream of normal healthy sunshine, the light of love, which surely comes to those who have the outlet of artistic expression. As a child of five, Porter Steele began to show such talent that piano lessons were begun with his mother, who was herself a gifted pianist, a pupil of August Arnold, of Brooklyn, of the school of Liszt and Kullak. The home music study continued with enthusiastic interest on both sides until his mother's death in 1910. As the boy gained proficiency there was four-hand playing of great orchestral works, and as Mr. Steele remarked to a friend: "It made such a different sort of interest in the performance when I went to the Philharmonic concerts, to know every note of the Beethoven symphonies." As a larger boy, he began the study of the cornet with Edwin Franko Goldman, a nephew of Nahan Franko, and continued with him for three years in order to have an instrument to acquire orchestral experience.

On entering Yale College in the class of 1902 he took some of the musical courses offered, and enjoyed close association with Horatio Parker and Edgar Stillman-Kelley, the well known composers, also with the late Samuel S. Sanford, the concert pianist and former head of the piano department of the Yale School of Music.

After graduating from Yale Mr. Steele studied singing for two years with Royal Stone Smith of Brooklyn, and later studied piano for a short time with Ethel Newcomb, one of the Leschetizky *Vorbereiter*. During the past year there has been the study of theory with Huntington Woodman, of Brooklyn. Mr. Steele's solo instrument has been the piano, though he has done more public work with the cornet. He was a member for four years of the New Haven orchestra conducted by Horatio Parker, and by Edgar Stillman-Kelley during Mr. Parker's absence in Europe. During the past three years Mr. Steele has done considerable orchestral conducting especially of the operettas of Rebecca Lane Hooper and Mabel Daniels, "The Legend of Marietta" and "Alice in Wonderland Continued," the former given at the Brook-

lyn Academy of Music, and the latter at the same place and also at the New Theater, New York.

But Mr. Steele's most important claim to public recognition lies in his very successful compositions for voice, piano and orchestra. His "Lobster Promenade," written for class day at Yale, has been played by Sousa, "round the world," and in Mr. Steele's scrap-book is a program from Cairo, Egypt, of a concert given by a local orchestra, which included the popular March. In the same scrap-book is a torn leaflet with Mr. Steele's first composition written on it in pencil, an early effort suggesting patriotic enthusiasm combined with love for classic form and entitled "Fourth of July Gavotte," with the superscription "Longwood, N. J. By Porter Steele, aged 14."

His compositions have been published by various firms, Schirmer, the John Church

Company, Carl Fischer, Theodore Presser and the Head Publishing Company and range from the jolly songs printed in the Yale Song Book, "Whizz Fish" and "Shut That Door," written for the Glee Club, to tender poetic conceptions, "My Brunette," "Treasures," "Roses of June," "My Dreamship," all vocal solos. But the piano compositions are after all the ones which have been written *con amore* and they are graceful lyrics, musicianly in feeling and execution, thoroughly "pianistic" and effective in performance. They are "Etoile de Mer," "September Morn," "La Capricieuse," "Un Soir de Juin," "Les Sylvains" to mention some of the more serious numbers, not forgetting "Sevilla," a fascinating *valse lente* written as an extra number in Miss Daniels' last operetta. A piano suite just finished entitled "At Longwood," consists of four movements, "Morning," "Noonday Rest," "Fireflies" and "Moonlight," and is of more elaborate construction than anything previously attempted by Mr. Steele. It has warm, romantic feeling, and decided spontaneity of expression, especially in the third movement which is a fantastic episode in free form, of great charm. The French titles to Mr. Steele's compositions show his love for that language, and suggest reminiscences of his visits to France, where he enjoyed a delightful acquaintance with Mme. Chaminade, and spent agreeable hours with her in her beautiful garden at Neuilly.

Edgar Stillman-Kelley says, "America will have plenty of music of its own when its young people record in theme and harmony the natural experience of their life." They are not yet living in the tragic scenes of grand opera (heaven be praised) so perhaps native grand opera is still "music of the future," but the gay, bright life of prosperous America is sure to find its musical expression, and such men as Porter Steele are now giving it to us.

Alice Bradley.

MR. ANZY ANNOUNCES LIST OF ATTRACTION

DALLAS OPERA HOUSE TO SHOW BEST PLAYS OF YEAR.

Preliminary Season Will Open August 28 with Pictures of Coronation.

Mr. Geo. Anzy, manager of the Dallas Opera House, writes from the East the following information in regard to the attractions for the season of 1911-1912. He says:

"The preliminary season will open on Monday, Aug. 28, for one week by the Kinemacolor motion pictures of the coronation of King George and Queen Mary of England, giving an exact reproduction of the coronation ceremonies, and that good news travels quickly is evidenced by the way first-class attraction managers have hastened to book their attractions for Texas upon hearing of the bright prospects for big crowds this season; in fact, many of them are making long jumps to reach here. Among them, Henry W. Savage's 'Girl of the Golden West,' the opera which created such a furore the past season. It comprises 150 people, including an orchestra of thirty-five. He will give us the well-known Broadway successes, 'Excuse Me' and 'Every Woman.'

"The Shuberts will give us Southern & Marlowe in a repertoire of Shakespearean plays; also for the first time in Texas Sam Bernard in his great success, 'He Came from Milwaukee,' Marie Dressler in 'Tillie's Nightmare,' Forbes Robertson in the biggest success New York has had the past two seasons, 'The Third Floor Back,' and Blanche Ring.

"From Charles Frohman we get Francis Wilson in 'The Bachelor Baby,' Elsi Janis, Kyrle Bellew and W. H. Crane. From Klaw & Erlanger the great pastoral play, 'Rebecca of Sunnybrook Farm,' and the greatest success New York has had in recent years, 'The Spring Maid.'

"John Cort will send us Leslie Carter and the 'Gamblers,' which has made such a phenomenal run in New York. From Cohan & Harris we get one of the big hits of the season—a play every one wants to see—'Get-Rich-Quick Wallingford,' still playing in New York; also 'The Fortune Hunter,' Wm. A. Brady will give us his big New York success, 'Baby Mine,' 'Over Night,' Mother and Holbrook Blynnin 'The Boss,' The Aborn Brothers will have their big grand opera company in a repertoire, including 'Tales of Hoffman,' 'Thais' and 'Madame Butterfly.' Also a big spectacular production of 'The Bohemian Girl.' Woods, Frazee & Lederer will give us 'Madame Sherry,' Richard Carl, Victor Moore in his biggest and greatest success, 'The Happiest Night of His Life,' and Jeff de Angelis.

"From Gus Hill we get the great pictorial play, 'Mutt and Jeff.' The Russian dancers will also visit, one of the grandest artistic successes.

"Among the Chicago successes will be Harry Bulger in 'The Flirting Princess,' Harry Woodruff in 'A Prince of Tonight,' 'The Heart-Breakers,' 'The Sweetest Girl in Paris' with Trixi Friganzi, and 'Miss Nobody from Starland.'

"In minstrelsy we shall have Geo. Evans, the famous 'Honey Boy,' and company; Dockstader Minstrels with Neil O'Brien, and our old-time, ever welcome Al G. Field. Sousa's Band will include Texas in its trip around the world. This renowned band is now playing Australia and is expected to reach San Francisco in October, from there it comes direct to the Lone Star State.

"In addition to the other New York successes we will have 'The Nest Egg,' and a large coterie of the big stars, including Nat Goodwin in repertoire, Thos. Jefferson in the plays of his late lamented father; Aphie James, widow of Louis James, in 'Judy O'Hara,' with an all-star cast. Nor would the season be complete without our old-time friend, Tim Murphy, in 'The Red Rose,' now playing the Globe Theater, New York; the Coburn Players, 'Polly of the Circus,' with Ida St. Leon, and one of the big events of the season will be the coming of Anna Held, who has not visited Texas for years. In fact, heretofore she has played only the bigger cities. The well-known success 'Checkers,' 'The Girl in the Taxi,' 'Seven Days,' 'Alma, Where Do You Live?' 'The Girl in the Train,' and 'The Rosary' will be others.

"This is only a partial list. As soon as other enterprising managers learn of the bright prospects they will also want to come, and it is safe to state, even at this early date, that never before in any one year has such a fine line of attractions been booked for Texas; theatergoers may look forward with pleasure to delightful entertainments during the coming winter."

EDUCATIONAL WORK TO FEATURE AT EXPOSITION

Preparations for Annual Exhibit at Point Now Being Made.

SOUSA NOT TO APPEAR.

Famous Band Master and Orchestra Will Be Absent This Year.

After 14 years of continuous appearance at the annual Exposition of the Western Pennsylvania Exposition Society, in Pittsburgh, John Philip Sousa and his band will this year be absent from the musical program, and his great organization will be missed by thousands of people who annually attend the concerts that the leading American bandmaster has regularly given at the Point. The reason for this was made apparent at the end of the season last year. Sousa used Pittsburgh at that time as the starting point for one of the greatest world tours ever undertaken by any musical organization.

From Pittsburgh Sousa started for England, stopping at a few important cities in this country before sailing. It is expected that Sousa will arrive in San Francisco about November, and will complete his tour in crossing the continent to New York, arriving in New York about Christmas time.

Will Exhibit Work of Blind.

That friends of the educational development of Pittsburgh are this year taking a greater interest than ever in the annual exhibit of the Western Pennsylvania Exposition society at the Point is demonstrated by the increasing number of educational displays. It was announced this week that a new display this year will be that of the Western Pennsylvania Institute for the Blind, and it will be one of the most complete and elaborate ever given. It will show the various methods of teaching the blind, and the efficiency of the students in its various departments, with a showing of the industrial, art, and musical development of the students and what they have done.

Typewriters and stenographers among the blind students will be at the exhibit, and so will be carpenters and musical students. Fancy work will be shown, and some of the students will be there to demonstrate what they can do before the public.

The display of the public school system, the vacation schools, the blind school, and then that of the State forestry department form a group of instructive exhibits that has seldom been gathered at one time in Pittsburgh. Ultimately it is hoped by the society to have a complete exhibit of the educational development in Pittsburgh, from the kindergarten schools to the universities, taking in the higher institutions of learning, such as the Carnegie Technical schools, the University of Pittsburgh, the Duquesne university and in the grammar schools, including the parochial schools, and forming a complete chain of the educational growth of the child to the young man and woman. In the exhibit of the blind institution it is the ambition of Superintendent McAloney to make the coming display the most complete and elaborate ever given by his school, and he is working hard to bring this about.

Excellent Musical Attractions.

This year there are to be a number of new exhibits of a mechanical nature and the demand for space is becoming unusually large. In fact, it would not be surprising to find the great buildings taxed this year to their full capacity. Never before has the outlook for a magnificent display of Pittsburgh interests been more encouraging. The musical attractions will surpass those of any prior year, both for excellence of the organizations and the novelty and rarity of the productions.

Starting with the Russian Symphony orchestra, composed of Americanized Russian musicians who banded themselves together to make a special study of their native music, along with the standard works of the masters of all nations, the program provides that decidedly novel and yet extremely capable Creator and his band of musicians, who always startle the people with their tremendous outburst of thrilling melody. Others will follow.

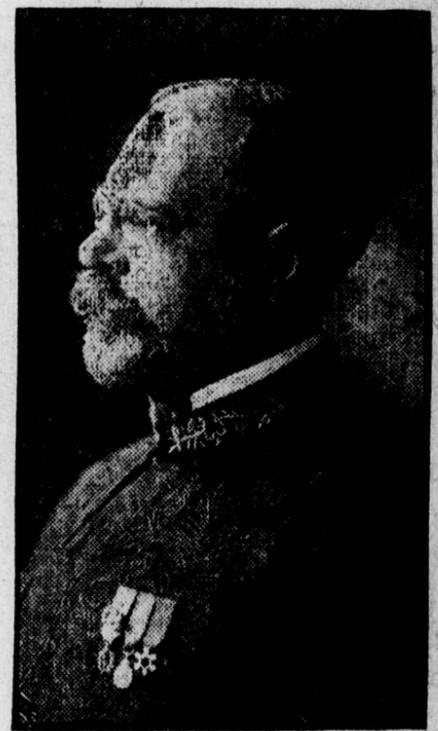
HOWDY TO SOUSA; ADIOS FERULLO

1884

TWO GREAT BANDS HERE SAME DAY.

March King's Welcome Stirring; Italian's Farewell Is Largely attended.

Two of the admittedly greatest bands in the world yesterday delighted large Tacoma audiences. Ferullo's made its farewell appearance of an eight-day series at the Stadium to a matinee crowd of 5,000 persons. At the same hour in the Tacoma theater John Philip Sousa's



America's March King.

great company of artists was playing its first of two concert programs after a record-establishing tour of 60,000 miles around the world.

Incidentally a third band, the familiar boy and girl organization from the Des Moines Children's home, was listening with appreciative attention to the magical effects of the march king's baton, as guests of Manager Charles Herald of the Tacoma theater. Then, to cap an afternoon of unalloyed delight, these youngsters were presented one by one to the man whose melodies they had spent many an hour in rehearsing.

Sousa's concert was one of the first to be given in America after the return of his band from a tour unique in the history of music. Last November the organization set forth for a trip around the world, which no other large musical company had ever attempted. The itinerary led it through the various countries of Europe, Africa, Tasmania, Australia, New Zealand, to Honolulu, thence to British Columbia and Tacoma.

60,000 Miles; No Accident.

"Our mileage has already exceeded 60,000," said Mr. Sousa behind the scenes of the theater yesterday afternoon. "Since we set forth last November we have averaged 10 concerts a week. The greatest number given in any one city was 56 at Sydney. Our voyages hither and thither have been pleasant and without mishap. Almost the only accident we have even witnessed was to see a man fall overboard and be eaten by sharks. On the way from Cape Town to Hobart we were in one storm that made us long for New York's hard pavements, but otherwise all was delightful. As an educative experience it was one, I am sure, that not one of us will ever forget. Now we shall return directly to New York for a season of rest.

"One of the remarkable features of the trip was that not one of the musicians has had to leave the band for any reason. There has been no sickness and no trouble. The same set of men are playing in Tacoma this afternoon as played at the first concert in Europe last winter."

Audience Sways With Baton.

Yesterday's program by Sousa's matchless organization was as varied

From CHRONICLE,
 Address San Francisco, Cal.
 Date _____

From JOURNAL
 Address Lansing, Mich.
 Date _____

**CALIFORNIA GIRL TO
 GIVE A CONCERT HERE
 AT COLUMBIA THEATER**

Established

Established



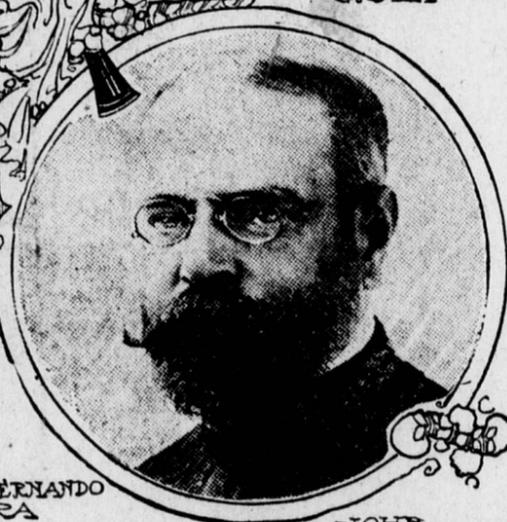
MISS MABEL RIEGELMAN



PIERRE GRAZI



SIGNOR FERNANDO TANARA



JOHN PHILIP SOUSA

Pierre Grazi, impresario of the French Grand Opera Company, to appear here in November, and some of the other artists soon to be heard in San Francisco.

**Miss Mabel Riegelman Has Achieved Fame
 in Music World--Other Notes**

A MUSICAL event which is attracting public attention on both sides of the bay is the concert to be given by Miss Mabel Riegelman on Sunday afternoon, September 18th, at the Columbia Theater in this city. Miss Riegelman has not only risen to enviable heights in her profession, but she is a California girl, born and reared in Oakland, which adds to the pride felt in her appearance here.

It is less than five years since Mme. Gadski was attracted by the unusual vocal abilities of Miss Riegelman when the former was making a tour of the Pacific Coast. She heard the young woman sing and at once became interested in her future career and sent her to Germany for the proper development of her voice. She was under Gadski's own instructor, Schodercalupski, for four years, and almost immediately after this course Miss Riegelman was engaged to appear at the Stadt Theater in Stettin, Germany, singing there for two years. She was with the grand opera organizations of Andreas Dippel at Chicago and Philadelphia last season and has been re-engaged for his companies for next year. Miss Riegelman will also make her appearance with the Metropolitan Opera Company when it gives its first English operatic presentation of Humperdinck's "Hansel and Gretel." Her concert programme at the Columbia will be announced shortly.

A concert to be given by Nellie Widman-Blow on the evening of September 5th at the St. Francis promises an interesting recital, the compositions being largely of the higher classics from a most varied range of composers.

A violin recital by Miss Kate Christie will be the attraction at the Greek Theater this afternoon, when the following programme will be given: "Romance," D'Ambrosia; "La Folia," Correlli-Leonard; "Berceuse," Faure; "Menuet," Mozart; "Concerto," in F sharp minor, Ernst. Miss Christie will be accompanied by Miss Mildred Turner.

Georg Kruger, who was recently thrown from a train in Oakland, has nearly recovered from the accident and will probably be able to give his concert at the Greek Theater this month. Kruger will present a programme of the best works of Chopin, Liszt and Rubinstein, in addition to the "Serenade" in F major by Baker-Groendahl. He will also play a "Valse Fantasie" by Herman Perlet of this city.

Beatrice Fine has been engaged by the Buffalo Saengerbund as soloist for the first concert in Convention Hall, on November 27th. Mrs. Fine will sing the "Dich Theure Halle," in addition to groups of English and German songs. She will sing in recital at Niagara Falls, Rochester and Buffalo, N. Y.



If there is anything John Phillip Sousa, the famous bandmaster, would rather do than swing his baton, it is to get into his hunting clothes, and set out upon the trail of whatever game happens to be in season. He is fond, too, of shooting clay pigeons, and has participated in many tournaments.

From _____
Address _____
Date SEP 30 1911

63

Establis.

MANY FEATURES FOR LAST DAY OF ROCHESTER INDUSTRIAL EXPOSITION

TO-DAY'S EXPOSITION PROGRAMME.

Fraternal Bodies and Military Night.
Gates open from 10 a. m. to 11 p. m.
Art and Exhibit Buildings open day and evening.
Midway open day and evening.
1:15 p. m.—Concert by Rochester City Band at Peristyle.
1:30 p. m.—Concert by the famous Kilties Band.
2:30 p. m.—Free platform acts, Ab Hamid's Troupe of Arabs, Lwandanda's Bijou Comedy Circus, the Freemans' tight wire act.
3:30 p. m.—Concert by Rochester City Band.
3:30 p. m.—Second concert by Kilties Band.

EVENING.

7:00 p. m.—Concert at Peristyle by Rochester City Band.
7:30 p. m.—Concert by Kilties Band.
8:15 p. m.—Free platform acts (same as in afternoon).
Military and fraternal organizations meet at corner Lake avenue and Lorimer street ready to start parade to Exposition at 8:30 p. m. sharp.
Review of uniformed organizations on lawn of Exposition Park upon arrival of parade.
Massed bands, including the Kilties, will play following review.
9:30 p. m.—Concert by Kilties Band.
10:30 p. m.—Grand display of fireworks.
NOTE—In case of rain, concerts will be given in Assembly Hall at the Peristyle.

abundant proof that the public is delighted with the show, and the fact that many exhibitors have made applications already for booth space next year is evidence that they consider the exposition worth while from the business standpoint.

In some respects, the exposition this year has been more successful than any of those held in the past in this city. It was planned on a larger scale and carried out in a way much more pretentious. There has also been an atmosphere of permanence about the thing that was lacking in former years. This, in large measure, is the result of the fact that the exposition has now a permanent home of its own and that it is being held under the auspices of the city as a public project.

The attendance, especially during the first week, was very gratifying to the management, which saw in it the public's expression of approval of the big project which the city has undertaken. This week the exposition has been rather unfortunate in the matter of weather, but the attendance last week was so unexpectedly large that it will help bring the daily figure up to a satisfactory average. With such support as it has received, the management feels confident that the Rochester Industrial Exposition has a promising future before it and is destined to grow from year to year until it reaches proportions beyond the expectations of its most loyal supporters.

Events of Fraternal and Military Night, Postponed Because of Rain, Will Be Held This Evening.

With a double fireworks programme that will include a magnificent representation of Niagara Falls extending across the esplanade, with fraternal and military parades, concerts by massed bands and other events scheduled for yesterday at Exposition Park combined with the regular programme prepared for Saturday, the closing day of the Rochester Industrial Exposition will be the gala day of the two weeks that it has been in progress.

Despite the rain of yesterday and the coolness of the weather, large crowds visited the park. It was plainly to be seen that many realized that the exposition is coming to a close, and that they wanted to get a glimpse of it before the end. The visitors came in raincoats and carrying umbrellas in the afternoon. In the evening the rain stopped, but the dampness made necessary the elimination of the fireworks display from the programme. The Kilties Band gave concerts in the Assembly Hall, which was crowded afternoon and evening.

Those who attended the exposition spent much of their time in the buildings. The building containing the art exhibits was thronged, and the buildings in which are the industrial exhibits were also crowded in the evening.

Last Opportunity To-day.

To-day is the last opportunity to visit the exposition, and all preparations have been made to make it one of the greatest days of the two weeks. Every exhibit will be in place until Monday morning. Not a move will be made to change any of them from what they have been throughout the exposition. Not a light but will be shining just as brightly to-night as it has shined at any time during the show. Especial attention has been given to this matter, and every exhibitor has been asked to brighten up his exhibit for the closing night. The

Ferrari's Wild Animal Show, Professor W. Heckler's Flea Circus and Captain Sorcho's Deep Sea Divers. The zoo and aquarium will be open and in full swing, and the art exhibits will all be in their places.

Comment from Other Cities.

Words are, of course, utterly inadequate to describe the beauty of the fireworks display planned for to-night. The Niagara Falls device will be well worth traveling a long distance to see. While this piece is glowing, a flashlight picture of the park and the crowd will be taken. Those who get a good position before the fireworks display is started will be in the big picture. There will also be double pyramids, parachute chains and festoons and a flight of twenty-five shells. These are only a few of the specialties in the elaborate programme.

It is noticed that the fame of the Rochester Industrial Exposition is spreading rapidly. It is being much commented upon in other municipalities. It has also been noticed that this week there have been many more visitors from out of town than during the first week. It seems that those who came the first week from the cities, towns and villages surrounding Rochester advertised the exposition so well upon their return that the number of out of town visitors grew rapidly.

The success of the exposition, apparently, has been heralded as far away as New Haven, Conn. Representatives from that city called upon Secretary Edgar F. Edwards yesterday and questioned him with regard to the arrangements for the exposition. C. M. Dobbs, chairman of the publicity committee of the New Haven Publicity Club, and J. B. Keeney of the New Haven Register were the envoys. They looked over the exposition in order to get pointers for an exposition which is to be held in New Haven early next year.

Both of the visitors from New Haven expressed themselves as highly pleased with the local exposition. They declared that they were surprised at the progress made in so short a space of time. They spoke of the beautiful buildings, of the variety of exhibits

PROGRAMMES OF BAND CONCERTS

From _____
Address _____
Date JUL 25 1917

CHAUTAUQUA DAILY NEWS

Items From the Great Intellectual Institution.

STRONG FORCE THIS WEEK

Topics of Profound Interest To Be Discussed—Prof. Shailer Mathews On The Gospel and the Economic World—Other Events Past and To Come—Program For Wednesday.

(Irene M. Stodghill, Reporter.)

Chautauqua, July 25.—Chautauqua has a strong force of lecturers this week, discussing topics of profound interest. President George E. Vincent, Dr. Earl Barnes and Percy H. Boynton, secretary of instruction at Chautauqua, are giving a series of lectures. Prof. Shailer Mathews is giving a series of devotional talks and will lecture Wednesday afternoon on The Tercentenary of the King James Bible.

The subject of Professor Mathews' devotional talk this morning was The Gospel and the Economic World. Professor Mathews said that the gospel is aggressive rather than apologetic, and the church is not a dying institution because the gospel with which it is linked is an aggressive gospel. The church represents the gospel as institutionalized. Negatively speaking, the church is not a philosophy, nor a law, but a promise of God graciously assuring us that He will do things for us. The church is not a theology; orthodoxy is not so important as evangelization. The real problem is that of bringing the world into loyalty to Christ.

Affirmatively speaking, the gospel stands for salvation. The very fibre of the gospel is social. Salvation transforms men, and especially makes them loving. The following is a test of any man's christianity—if he claim sonship with God, he must be a brother to his fellowmen.

On Thursday evening there will be a lecture on A Dozen Masterpieces of Painting. The illustrations will be blackboard drawings by Henry Turner Bailey. From the nature of the subject this lecture will doubtless prove very popular.

On Friday afternoon and evening the Chautauqua choir, orchestra and nine soloists will give Rossini's Moses In Egypt.

H. B. Wheeldon, organist of the Metropolitan church of Toronto, will give two organ recitals, one Wednesday afternoon, the other on Thursday. Mr. Wheeldon is organist of the Metropolitan church of Toronto and is a Fellow of the Royal Company of Organists.

On Saturday, Aug. 5, (Swedish day) there will be an address by Governor Adolph Olson Eberhardt, successor to the late Governor Johnson of Minnesota.

Percy H. Boynton lectured Monday afternoon in the Hall of Philosophy, giving the first of his series of lectures. The subject of the afternoon lecture was: Franklin and Crèvecoeur.

In approaching Franklin and Crèvecoeur, said the speaker, it is necessary to review the status of America in 1770. This was an epoch in which the country had arrived at a certain kind of stability, was fairly sure of its per-

manence and was enormously interested in its own future. On one hand was the declining rationalism of the 18th century, embodied in America by Benjamin Franklin. On the other hand was the growing romantic spirit of the century, embodied in America by Crèvecoeur. Benjamin Franklin developed into a Democrat who demonstrated rather than expounded democracy. He was always lucid in his utterances, and always relieved them with touches of humor. The second critic wrote more with reference to the aspect of the community as a whole than with reference merely to the individual.

Franklin stood in many ways for the best that was to be found in common sense philosophy of the material age. Crèvecoeur, on the other hand, represented the best that was to be found in the romantic outreachings of an age that strove with confidence to illimitably better things. If he were not practical, he was prophetic. He was not a humorist, but a poet.

In his lecture yesterday on The New Philosophy of Education, Dr. Earl Barnes said: In the past our philosophy of education has been either a philosophy or a system of metaphysics. Today it is a scientific hypothesis. Dr. Barnes said further, that the philosophy of education at first inhered in theology, resting on a word of final truth, the teaching of a leader, and a mass of commentary. But all theologies, as philosophies of education, came back to the fixed limits of a final word. After theology came philosophy as a basis of educational practice. But there had already been an awakening of the scientific spirit, and this spirit controlled in founding the new system. The Darwinian theory caused the growth of the generic theory now prevalent. This generic conception leads to a better classification of our children and to a rearrangement of our curriculum.

At 8:30 Monday evening there was a Concert of American Composers. Among the composers represented were MacDowell, Nevin, Hawley, Grieg and Sousa.

Following is the program for Wednesday, July 26:

10:00 a. m.—Devotional hour. The Gospel and the Modern World. 3. The Gospel and the Moral World. Prof. Shailer Mathews. Amphitheater.

11:00 a. m.—Lecture series: Problems in Educational Advance. 3. The Demands of Industrial Education. Dr. Earl Barnes. Amphitheater.

2:30 p. m.—Concert: Children's concert. Chautauqua Junior choir. Soloists: Miss Adah B. Conner, soprano; Madame Marion Van Duyn, contralto; Edward S. Van Leer, tenor; Edmund A. Jahn, bass; Ernest Hutcheson, pianist; Sol Marcossion, violinist, and the Chautauqua orchestra, under the direction of Alfred Hallam. Amphitheater.

3:45 p. m.—Baseball game. Cazenovias of Buffalo vs. Chautauqua Athletic club. Baseball field.

4:00 p. m.—Lecture: The Ter-Centenary of the English Bible. Prof. Shailer Mathews. Amphitheater.

5:00 p. m.—Lecture series: Interpreters of American Life. 3. Thoreau and Emerson. Prof. Percy H. Boynton. Hall.

8:00 p. m.—Entertainment: Fun and Fancy in Form and Color. Alton Packard. Amphitheater.

Mrs. Lewis of 205 Lafayette St., is open to engagements for applying Madame Rumball's water color for restoring gray or faded hair to its natural color. Also carries full line of Madame Rumball's preparations;

FOR SALE

From **WORLD**

Address **New York City**

Date

Beards and Whiskers Are in Style Again.

A RECRUDESCENCE of whiskers is at hand. In other words, beards have "come back" and come back to stay.

The King of England wears them; so they are in style in London. Those who want to be in the forefront of fashion must wear them.



A suggestion for West Point.

Inevitably whiskers will come back in New York, for New York never fails to adopt the fashions of London. All of which is very gratifying to Simeon Ford, the bewhiskered humorist, for it means that his hirsute growth will be fashionable at last.

Mr. Ford has worn whiskers ever since he was a young man, and he has made a deep study of them.

"Before I say anything else I want to assure you that I have not worn whiskers to avoid the trouble of shaving," he said the other day. "I have worn them all these years because I knew they would become fashionable in time. I have kept my old silk hats for the same reason, and I am assured that my tile of the vintage of '93 will be in style next fall. I have always longed to be in style—consequently the recrudescence of whiskers gives me great joy.



A Syrian effect for the police.

"It is a curious fact that all of the ancient presentations of Adam picture him with a thick, bushy beard. When the children of Israel re-

turned from Egypt they proudly retained the beards that they had worn among their captors, and even so impressed the latter that the Egyptians took to wearing false beards on festival occasions.

"In the religion of Mohammed the hairs from the beards of rulers were preserved and broken in two, after which they were buried.

"The Spaniards wore beards or did not wear them, as they chose, until the time of Philip V., who so firmly set the fashion that his loyal subjects formulated the proverb, 'Desde que no hay barba no hay mas almas' (Who has no beard has no soul). And it is told of another Spanish monarch that when a beardless Ambassador presented himself he made such ado about his having no beard that the audacious envoy said, 'If my master had known you set such store by a beard he would have sent you a goat.'

"The average New Yorker is just as modest about his beard as he is about his mustache. Few

young men grow beards unless there is some good reason. In New York keep their faces smooth or a short, square mustache like J. P. Morgan. Very few of them ever devote to their beards the care and attention that foreigners consider necessary.

"Young professional men sometimes grow whiskers in order to look older and thus inspire confidence, especially in their women patients. They grow beards just for the same business reasons that many of them takes wives.

"The prevailing style of beard for the New York business man is closely clipped, short, and rather pointed. The Henri IV. or parted square beard such as Hugh J. Grant used to wear has given way almost entirely to the closely trimmed pointed beard, such as is worn by Mayor Gaynor.

"Still, men with curly hair have a weakness for the square beard, as the waves in the beard are likely to show and look as effective as if their owners had had them undulated by an expert coiffeur.

"The long beard of the William Cullen Bryant type is rare in the East today, except on the lower east side, where I believe the Starwhisker Society still flourishes, but there it is a matter of religion rather than of fashion. Only in the Populistic circles of the far West do elongated straggling beards still find favor."

Many men who take to beards are attracted by the saving of both time and money. A daily shave in a shop costs not less than 25 cents. Its cost in time at home depends on the skill of the operator. This expenditure is, of course, saved when a man grows a beard. To keep this adornment in perfect condition, it must be trimmed at least three times in two weeks. Four days is about the proper limit. All men do not go to their barbers so frequently to have a beard trimmed, but all of them would look better if they did.

It is their desire to save time and money, to look older or to hide a weak chin or some physical defect that leads some New Yorkers to wear beards. Foreigners grow beards because they delight in the possession.

The mustache is a distinguishing mark of New York's noted financiers. J. P. Morgan and most of his partners wear mustaches but no beards. William Rockefeller, C. M. Pratt, W. T. Wardell, nearly all big Standard Oil men, wear mustaches but no beards. So does G. W. Perkins.

Among other distinguished New Yorkers who wear mustaches are Seth Low, George J. Gould, John W. Gates, August



"Dundrearys" for the waiters.



Shaving brush style for the young.

Belmont, W. Nelson Cromwell, Bishop Greer, De Lancy Nicoll, Robert A. Pinkerton, President Stillman of the National City bank; former District Attorney Jerome, Elihu Root, President Nicholas Murray Butler of Columbia, Colonel E. H. R. Green, E. J. Berwind of the Coal trust, Colonel John Gould, Nikola Tesla and Stuyvesant Fish.

Andrew Carnegie wears both a beard and a mustache, as does John D. Crimmins. Mr. Crimmins' outfit is a combination between "mutton chops" and "patriarches." Among other well-known New Yorkers who wear the beard as well as the mustache are Isidor Straus, Nathan Straus, Oscar S. Straus, Oscar Hammerstein, Justice and Former Governor Hughes, Justice John W. Goff, General B. F. Tracy, Jacob H. Schiff, Edward M. Grout, E. C. Benedict, Brander Matthews, the simple speller; Edward Lauterbach, Daniel Frohman, Colonel W. D. Mann, John Philip Sousa and Dr. Allan McLane Hamilton, the alienist.

Another group of conspicuous New Yorkers, of smaller size, numerically, have adopted the combination of mustache and side whiskers—"Galways," or "Burnsides," as they are variously called. Anthony Comstock leads off. Others in the class as General Stewart L. Woodford, ex-Minister to Spain; Alexander E. Orr of the



How is this for the "Vamp?"

Rapid Transit Commission, Charles Stewart Smith of the Chamber of Commerce, Peter B. Olney, President C. F. Baker of the First National bank, Brayton Ives, Henry Clews, Charles R. Flint of the Rubber trust, Elbridge T. Gerry and United States Commissioner Shields.

There are many New Yorkers of the old school who cultivate on their countenances nothing but mutton-chop affairs. Chauncey M. Depew heads the list. Associated with him are Cornelius N. Bliss, Supreme Court Justice Edward Patterson, John E. Parsons, Dr. Clarke Bell, Silas B. Dutcher and Louis Windmuller.

The Rev. Dr. Parkhurst is an example of the small but prominent band of New Yorkers who wear a wisp on their chins as well as a mustache. Other instances are Isador Wormser, J. Carroll Beckwith, the artist; Dr. G. F. Shrady, the cancer expert; George Ehret, the brewer, and A. Augustus Healy, the retired leather merchant, reformer and president of the Brooklyn institute.

And lastly comes John H. Starin, the steamboat man, with a simple unadorned goatee. Only that and nothing more.



Something natty for Festival.

From **EVENING POST,**

Address **New York City.**

Date **JUN 10 1911**

OUR TOO BRASSY BRASS BANDS

Established

"SAFE and Sane" Fourth of July Committee's Work Calls Attention Anew to American Deficiencies—None Better Than Gilmore's Players, Says Normal College Man

Brass bands will form an important part of the entertainment being prepared for the people of this city by Mayor Gaynor's "safe and sane" Fourth of July committee. The music committee has the assurance of aid in arranging that part of the programme from some of the most popular leaders and composers of the day, among them John Philip Sousa and Victor Herbert. Many have offered to conduct concerts in the evening.

Band concerts in all centres of the greater city will be a feature of the evening entertainment; also fireworks, under the direction of sub-committees of the executive committee, which is composed of Herman Ridder, Edward Hagaman Hall, Isaac N. Seligman, and William A. Johnston. In the Borough of Manhattan, Ralph Pulitzer is chairman, and Alfred J. Talley, secretary. In Brooklyn, Col. James D. Bell is chairman, and John B. Creighton, secretary. Eugene Lamb Richards, jr., is chairman for the Borough of Richmond, and Cornelius G. Kolff, secretary; and in the Bronx, James L. Wells is chairman, and August W. Schlemmer, secretary. All of these committees are working in harmony with the general committee appointed by Mayor Gaynor. The idea of celebrating the Fourth of July in a rational fashion has been strongly approved by mothers of families in all parts of the city, many of whom have given a practical demonstration of their support by sending a subscription to the citizens' fund, which is being handled by Isaac N. Seligman, the treasurer. Mrs. Russell Sage, Miss Helen Gould, Miss Olivia Leventritt, Miss Mary Taber, Mrs. Frances T. Morgan, Mrs. J. P. Morgan, jr., Mrs. E. H. Harriman, Miss Grace Dodge, and Miss Eleanor H. Johnson are among the well-known women who have approved the "safe and sane" idea.

Apropos of the bands and band concerts, Prof. Henry T. Fleck of Normal College has been induced to say a word, in general, on bands. The professor is of the opinion that our bands might be more efficient; that, in fact, New York is behind European countries in this respect. He says:

WHAT PROF. FLECK SAYS.

"No country in the world can boast of finer musical organizations than our Boston Symphony, New York Philharmonic, New York Symphony, and Chicago Symphony Orchestras. In the matter of military bands, however, we are much behind the most insignificant of European nations. Even in brass bands we cannot compare with England, where they seem to have reached a high degree of perfection.

"This deplorable condition of brass bands, at least in New York city, is no doubt due to the connection of our bands with the parks and military service, by which simple utility is placed in the front rank, while the place of art is relegated to the rear. Since Gilmore's famous Twenty-second Regiment Band, this country has not had a high-class band of national or international reputation, with the exception of Sousa's splendid organization. At present the city is overrun with brass bands, and each individual member of each individual band is a leader.

"Ninety per cent. of the leaders are alto horn players. No form of musical activity demands as little knowledge and technical skill as an alto horn player in a brass band. With this accommodating instrument any one may become a member of the union. Of course, there are excellent violin players

amateur is a menace to the peace of the nations. Looked upon from the point of high art culture, brass bands are of no account. But, viewed as a popular agent, they are of some importance.

"The comparative ease with which a brass instrument may be learned, the similarity of execution upon them all—which promotes a feeling of equality and gives no technical advantage to any player—and the imposing effect which any brass band is capable of producing—these circumstances offer attractions which no other form of music can offer. In England nearly all the brass bands are non-professional, and at the National Brass Band contests at the Crystal Palace, Sydenham, sometimes there are over two hundred bands entered as competitors.

"Of course, the English military bands are made up of professional players, some of them ranking as artists. Probably no man has done as much for bands and band music as Waprecht of Germany, who, in 1838, was director of the Prussian Life Guards. He combined many bands for a monster performance at a fête given at Berlin on May 13, 1838, to the Emperor Nicolaus of Russia, who was on a visit to the King of Prussia. The band consisted of 1,000 performers, besides 200 side drummers. In Europe each country has its own instrumentation fixed by the government, although since the reorganization of the French military bands the difference is hardly perceptible.

NONE BETTER THAN GILMORE'S.

"Strange as it may seem, however, few bands in Europe equaled, and none has excelled, Gilmore's famous Twenty-second Regiment Band. Although this band had a great reputation, its performance surpassed the expectations of even the most fastidious critics. Gilmore's Band was capable of rendering the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise. It contained a number of solo players of great skill and taste. Their intonation was correct, the attack vigorous and precise, while the gradations of tone from the greatest fortissimo to an almost vanishing point of pianissimo proved not only a most careful training of the band, but also the artistic merit of the conductor. His programmes (although, like those of other military bands, consisting mostly of arrangements of orchestral works) were carefully chosen and interesting. A noteworthy number was an adaptation of Liszt's "Rhapsodie Hongroise" No. 2, the technical difficulties of which were increased by transference from the piano to the military band, but the performance was magical in its effect upon the public, both here and abroad. Naturally the list of high-class music for military bands is rather scant, and there is little or none for brass bands, inasmuch as the composer is confined to the narrow capacity of brass instruments of a limited range of executive possibility. The universal use of the cornet has absorbed the functions of the flugelhorn and other soft-toned instruments.

MONOTONY IS UNBEARABLE.

"As it is now the monotony of the brass band is almost unbearable. Between the aims and effects of writing for the orchestra, and writing for military bands, there is the same difference as between a carefully executed painting, where the slightest details are rendered with minute fidelity, and a large fresco, painted with

From

Address

LEXINGTON, KY.

JUN 13 1911

MUSIC PUBLISHERS TO LIFT STANDARD OF COMPOSITIONS

Will Consider Question of Lessening Number of Poor Productions Which Flood Market

PLANS TO GOUGE THE WRITERS EXPOSED

Authors Induced to Sign the Contracts In Hope of Becoming Famous

(By Frederic J. Haskin).

The annual meeting of the Music Publishers' Association, opening today in New York, will give consideration to the question of raising the standard of American music and the possibility of lessening the number of poor compositions with which the markets are flooded. Despite the criticisms as to the quality of much of the newer music put out by American publishers, the enormous increase in the music publication business has now made it an important industry in the country.

The Music Publishers' Association of America is an outgrowth of the old Board of Music Trade which for half a century dominated the publication of American music. It was organized in 1895 and at first included only sixteen music publishers. It has now multiplied its membership several times and has become active in the development of everything pertaining to the music industry.

Copyright Law Discussed.

The association first took up the question of an international music copyright law which would protect American music from the encroachments of foreign trade. Shortly after the publication of the Sousa marches in New York, a firm in the city of Mexico advertised them widely in the American papers at the rate of five cents per copy, at a time when their copyright price in America was forty cents. Several publishers in Montreal did the same thing with other American productions, causing great loss both to the authors and publishers.

At first the music publishers invoked the aid of the postoffice authorities in the enforcement of a law which confiscated music copyrighted in America that was sent into this country under violation of the law. This process was a tedious one, however. It did not solve the problem and the American music publishers constantly suffered loss by the dishonesty of foreigners.

Protection From Piracy.

The new copyright law which has lately been put into effect gives full protection from this piratical competition. The application for a copyright on sheet music at the Congressional Library in Washington is duplicated in Montreal and Mexico, and in Europe if desired. The date and the hour are stated so that a copyright which becomes effective on a certain day at 11 o'clock in the morning at Washington is also in force in the other countries at the same date and hour. It is believed that there will be no extensive violations of this law.

In music, as in literature, publishers must cater to the popular taste. However much a conscientious publisher may wish to supply only good music to the public, the exigencies of trade compel him to consider what is submitted.

Publishers Unjustly Blamed.

The publishers are rather unjustly blamed for the great amount of bad music put forth in America. It is easier for any author to have music

From REGISTER
Address Galesburg, Ill.
Date AUG 9 1913

PRAIRIE CITY

Established Saturday, August 19.

Mrs. J. W. Wilson was a Bushnell visitor Friday.

J. M. Hamilton, Dewitt Douglas and Mr. Huddleson went to Chicago Thursday. Mr. Huddleson expects to buy a Mitchell car and the gentlemen expect to return in it.

Mrs. Viva Wolf went to Abingdon Wednesday to visit a few days with her parents, Mr. and Mrs. Dan Pittenger.

Frank Hinkle and A. Hornbaker are at Grand Forks, North Dakota this week looking at the land in that country.

Mrs. Lizzie Hamilton spent this week with relatives in Augusta.

Miss Mamie Bowman visited relatives in Galesburg Wednesday.

Dr. J. W. Smith of Omaha, Neb., visited at the home of Mr. and Mrs. L. T. Martain this week.

Ross Head of Aurora and Gale James of Good Hope are guests at the home of Mr. and Mrs. E. E. James this week.

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Com. Wilson, a former resident of Prairie City, but who has lived in Iowa for more than 25 years, visited his old home in Prairie City Wednesday. He was accompanied by his son and little grandson.

Mr. and Mrs. C. E. Walton and son Leo returned to their home in Kewanee after a few days' visit at the home of Mrs. Henry Walton.

Mrs. W. F. Wetzell went to Chicago Thursday morning to visit her mother, Mrs. Susan Hall, who has not been well for some time, but is much better now and expects to return to her home in Prairie City, with Mrs. Wetzell.

Rev. J. C. Francis and daughter, Miss Anna May attended the Sunday school convention in Macomb this week.

Miss Bessie Decker is a Macomb visitor today, Friday.

Mrs. Julia Beyington and daughter, Mrs. Frank Fottler, are visiting this week at the home of Mr. and Mrs. Fred Brooks at Washington, Iowa.

Fay and Lillian McMabill were Avon visitors Wednesday.

F. H. Phillips was a Bushnell visitor Thursday evening.

CHURCH NOTES.

The new Baptist church will be dedicated Sunday afternoon at 2:30.

Presbyterian.—Sunday school at 9:45 a. m. Preaching at 11. Christian Endeavor meeting at 7 p. m.

Union Services will be held at the Presbyterian church in the evening at 8 o'clock, Rev. Diffenbaugh of the Methodist church will preach the sermon.

Methodist.—Sunday school at 9:45 a. m. Preaching at 11 o'clock; subject, "The Condition of Spiritual Power and Activity." Preaching at Virgil at 9:30 a. m. Epworth League at 7 o'clock, led by Miss Nellie Fitch; subject, "Sympathetic Service."

BAND CONCERT.

March, Stars and Stripes"..... Sousa
March, "Videlle".....Chas. Kubler
Trio from "Cavalleria Rustica"
..... Mascagni

Ted Snyder's Medley Overture
2
Overture, "The Bridal Rose".....I
March, "Gate City".....V
Waltz, "Kiss of Spring".....V
Overture, "Impromptu".....H
March, "The Master Builder".....H
March "Confederation".....Rosen
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today, Friday.

Miss Helen and Master Howard Cop
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the week, where they will visit rela
tives for three weeks.

THE SICK.

Ralph Serven who has been serious
ly ill for sometime is rapidly improv
ing.

Little Max Jennings is on the sick
list this week.

Mrs. Rose Wilson who has been on
the sick list this week is much better.

Mrs. H. P. McQueen, who had her
right hand amputated for cancer at the
Macomb Hospital two weeks ago has
returned home and is improving nicely.

Grandma Skean's condition remains
about the same.

W. H. Ferguson, who was hurt by
falling off the scaffold where he was
working, at the new school house, was
taken to his home in Monmouth today,
Friday.

PROGRAM OF M. W. A. PICNIC.

The Seventh Annual M. W. A. picnic
to be held in Prairie City Sept. 2. Fol
lowing is the program:

9:00—Music, Prairie City Band.
9:30—March to Park.
Gent's single driver—First prize \$2
whip; second, a \$1.00 whip.
Ladies' single driver—First prize \$2;
second prize, \$1.
Gents' driving team—First, \$2.00;
second, \$1.00.
Best pony display—First, \$2.00; sec
ond \$1.00.
10:30—Music by band.
10:45—Ox team and mode of convey
ance fifty years ago.
11:00—Balloon ascension.
11:30—Music specialties by Professor
Walker.
12:00—Dinner.
1:00—Music by band.
1:15—Boys (under 16 years old)—
Foot race—First \$1.00; second, 50c.
Men's foot race—First \$1.50.
Old men's (over 50 years old) foot
race—First \$1.00.
1:45—Music by band.
2:15—Address by Hon. Chas. Adkins,
speaker of the Illinois House of Repre
sentatives.
2:30—Baseball game.
3:15—Baby show (under one year old)
ring, donated by W. L. Ackerman,
jeweler.
Best looking pair of twins (any age
\$2.00.
3:30—Lady's shoe contest, bracelet,
given by W. L. Ackerman jeweler.
Oldest Woodman present, 50c.
Youngest Woodman present, 50c.
Tallest Woodman present, 50c.
Shortest Woodman present, 50c.
Heaviest Woodman present, 50c.
Lightest Woodman present, 50c.
In each instant the contestant must
show his August receipt.
4:00—R. N. A. drill, first \$15.00, second
\$10.00 (must be two teams.)
4:30—Musical specialties by Prof.
Walker.
4:45—Ox Team.
5:00—Balloon ascensions and slide for
life.
5:30—Supper.
Band concert at 7:30.
Don't forget the date—Saturday,
Sept. 2—and make arrangements to at
tend the biggest picnic held in this
part of the State.
Mrs. Walters went to Macomb Fri
day to visit her daughter, Mrs. Fan
nie Walters.
Mrs. Alta Doner of Bushnell, visited
her mother, Mrs. Mary Everly, Friday.
Mrs. Charles Chambers and little
daughter and son of New Jersey, came
to visit Mr. and Mrs. James Chamber,
Friday. They have been visiting in
Denver, Colo., and are now on their
way home to New Jersey.

New York City. JUL 10 1913

STAGE MOURNS DEATH OF 'SCAMP'

384

Actor Was a General Favorite With
Players and the Public for
Many Years.

CREATED SOME NOTABLE ROLES

In "George Washington, Junior,"
and "Get Rich Quick Walling
ford" He Made Notable Hits.

The funeral of "Scamp" Montgomery,
who died at Roosevelt Hospital of dropsy
at an early hour yesterday morning, will
be held at 10 o'clock Wednesday morn
ing from the home of his brother-in-law,
R. O. Lawhead, at 126 West Seventy-
first street. For the present the body
will be placed in a vault in Woodlawn
Cemetery. Later it is expected it will
be shipped to St. Joseph, Mo., for final
interment.

Yesterday the body was removed from
the hospital to the Lawhead home.
Dave Montgomery, of Montgomery &
Stone, who is now in London, is a
brother. He has been notified of the
death and it is thought he will arrange
for the burial at St. Joseph. Mrs.
Lawhead, a sister of the dead actor, is
in St. Joseph visiting friends and rela
tives. The only other surviving member
of the family is John W. Montgomery,
father of "Scamp" and Dave. He is
now in Chico, Cal. "Scamp" was un
married.

"Scamp" Montgomery's real name was
Harry. He was born in St. Joseph,
Mo., on April 2, 1868, being between 43
and 44 years of age at the time of his
death. When he was a baby his parents
moved to the country, and the first few
years of his life were spent on a farm.
When he was yet a small boy the Mont
gomerys returned to St. Joseph to live,
and Scamp became a newsboy and then
a telegraph messenger.

Music Always Appealed.

Music always appealed to "Scamp"
and he began hanging around the rooms
where Sam Pryor's band used to prac
tice. Sam Pryor was the father of
Arthur Pryor, the trombonist, composer
and band leader. So persistently did
"Scamp" stick to the band that he was
finally given the minor position of care
taker of the sheet music. Next he took
a fancy to the snare drum and began
practising on it. He soon became pro
ficient in the art of beating the drum
and was made a member of the band.

He next secured a position as drum
mer in the orchestra at the Tootle Thea
tre, St. Joseph, the finest theatre in
Missouri at that time. In after years
"Scamp" played the drum in theatres in
Omaha, Denver, Lincoln and other West
ern cities. He was also with Liberati's
Band at the Dallas (Tex.) Exposition,
was with Gilmore and then with Sousa
when the latter's band played at the
Chicago World's Fair.

His Life on the Stage.

"Scamp's" first appearance on the
stage was as a super in "The Silver
King" at the Tootle Theatre, St. Joseph,
thirty years ago. After that he and
Dave Montgomery put on a sketch called
"The Pullman Car Porters." They
worked in blackface. "Scamp" in those
days was known as quite a blackface
comedian. He was in great demand in
St. Joseph when he was at home to
furnish monologues at clubs and amateur
theatrical performances.

It was "Scamp" Montgomery who cre
ated the role of Eaton Hamm in the
Cohan & Harris production of "George
Washington, Jr." He was succeeded in
that part by Willis P. Sweatnam, now
engaged by Henry W. Savage as the
porter in "Excuse Me." He also created
the role of Abe Gunther, the bus driver,
in "Get Rich Quick Wallingford." He
played it 340 times in the original com
pany, and only gave it up last week
when he was taken ill.

To say that "Scamp" Montgomery left
a host of friends would be putting it
mildly. Everybody he ever met liked
him, and his gentle, unassuming manner
attracted people to him. He was just
mild, pleasant, square "Scamp" Mont
gomery, and when he was taken from
this earth a gap was left in the ranks
of the real ones—the on-the-level ones—
which in thousands of memories will
never be filled.

From _____
Address _____
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March "Confederation".....Rosenkrans

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Yesterday the body was removed from the hospital to the Lawhead home. Dave Montgomery, of Montgomery & Stone, who is now in London, is a brother. He has been notified of the death and it is thought he will arrange for the burial at St. Joseph. Mrs. Lawhead, a sister of the dead actor, is in St. Joseph visiting friends and relatives. The only other surviving member of the family is John W. Montgomery, father of "Scamp" and Dave. He is now in Chico, Cal. "Scamp" was unmarried.

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He next secured a position as drummer in the orchestra at the Tootle Theatre, St. Joseph, the finest theatre in Missouri at that time. In after years "Scamp" played the drum in theatres in Omaha, Denver, Lincoln and other Western cities. He was also with Liberati's Band at the Dallas (Tex.) Exposition, was with Gilmore and then with Sousa when the latter's band played at the Chicago World's Fair.

His Life on the Stage.

"Scamp's" first appearance on the stage was as a super in "The Silver King" at the Tootle Theatre, St. Joseph, thirty years ago. After that he and Dave Montgomery put on a sketch called "The Pullman Car Porters." They worked in blackface. "Scamp" in those days was known as quite a blackface comedian. He was in great demand in St. Joseph when he was at home to furnish monologues at clubs and amateur theatrical performances.

It was "Scamp" Montgomery who created the role of Eaton Hamm in the Cohan & Harris production of "George Washington, Jr." He was succeeded in that part by Willis P. Sweatnam, now engaged by Henry W. Savage as the porter in "Excuse Me." He also created the role of Abe Gunther, the bus driver, in "Get Rich Quick Wallingford." He played it 340 times in the original company, and only gave it up last week when he was taken ill.

To say that "Scamp" Montgomery left a host of friends would be putting it mildly. Everybody he ever met liked him, and his gentle, unassuming manner attracted people to him. He was just mild, pleasant, square "Scamp" Montgomery, and when he was taken from this earth a gap was left in the ranks of the real ones—the on-the-level ones—which in thousands of memories will never be filled.

From BAGLE
 Address WINDHAM
 Date SEP 17 1901

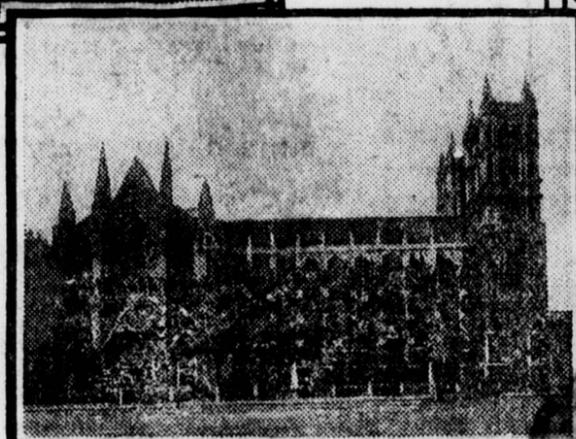
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JOHN HAYS HAMMOND

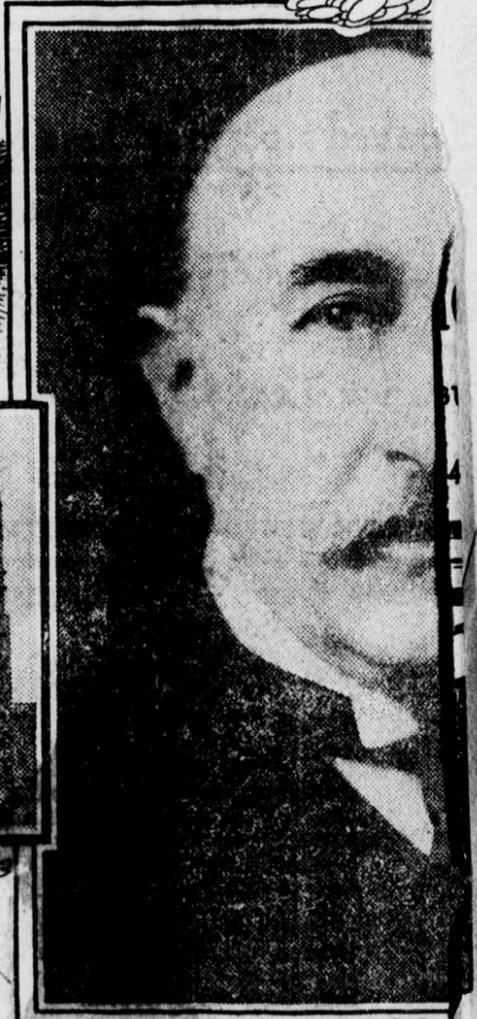
CORONATION ENVOY



John Hays Hammond and His Wife



Westminster Abbey, Where the Coronation Will Take Place



The American Envoy

THE most conspicuous American at the coronation of King George V. of Great Britain will be John Hays Hammond, mining engineer, politician, and multi-millionaire, who, by virtue of his close personal friendship for President Taft, will be present at the big show in London as the special ambassador of the United States. There will be other Americans present at the great ceremonial, thousands of them as spectators at the public spectacles, and a chosen few as official participants in the court exercises, but Mr. Hammond will overshadow them all in rank and prominence. Indeed, by virtue of being an envoy extraordinary for this special occasion, he will, at all formal functions, walk in ahead of and have a better seat than Whitelaw Reid, the regular United States ambassador to the Court of St. James.

This post of coronation envoy is a most coveted honor, and one that is eagerly sought by men who have a weakness for official life or whose wives have social ambitions, provided, of course, that they have plenty of money to pay the freight on such glory. That this latter qualification is a most important requisite may be appreciated when it is noted that Mr. Hammond has been called upon to pay the trifling house rent of \$60,000 for six weeks' use of the mansion which is to be his headquarters during the festive season. But, despite the obvious tax on the pocketbook, there were many aspirants for the place. Among those most prominently mentioned were former Vice President Fairbanks and Henry White, who retired some time since as United States Ambassador to France. However, when it came to be whispered about that John Hays Hammond wanted the plum all the others were considered out of the running, for President Taft and the little man with the big brain are great friends in Washington in the winter and on the golf links of the North Shore of Massachusetts in summer.

Special Ambassador Hammond is sent to London in response to a formal invitation received by the State Department from the British government, and he will have a staff consisting of a military aid, a naval aid and a secretary. In order that Uncle Sam's representation may be in keeping with the dignity and importance of the occasion, the aids on the staff of the special ambassador will by no means be officers of low rank. On the contrary, the military aid will be a brigadier general and the naval aid will be a rear admiral. It is probable, too, that the United States, following the example of other leading nations of the

world, will send a first-class battleship to represent the republic in the great naval review in connection with the coronation. It is not expected, however, that Ambassador Hammond will travel to the coronation on this warship. Instead he will sail on one of the regular transatlantic liners the latter part of May, and, if precedent be followed, he will, just prior to his departure, be entertained at a notable dinner at the British Embassy in Washington.

Of course, the duties of a special ambassador on an occasion such as the coming crowning of the King are largely honorary and are arduous only in that they are exacting. He will be kept busy accepting invitations and entertaining in return, but he will find a choice seat carefully reserved for him at all the big ceremonial functions where his less fortunate countrymen will be pushing and shoving for a peep or paying fabulous prices for windows affording a view of this pageant or that. Mr. Hammond ought to fit into it all very well, for he is no stranger to London. In the days when he was identified with Cecil Rhodes and the "empire builders" in South Africa he spent more or less time in the British metropolis, and he has many warm, personal friends there, including Rudyard Kipling, to bid him welcome.

This sending of special coronation envoys is a comparatively new wrinkle for the United States government. Indeed, when former President Roosevelt established a precedent by appointing a special ambassador to the coronation of the late King Edward it stirred up a merry controversy. There were not a few people who protested that it was undemocratic and un-American for this republic to give such recognition to a monarchical form of government and there were other critics who took the ground that it was incon-

sistent, since Uncle Sam did not send any special embassy to the coronation of the Czar of Russia, the Emperor of Germany or the King of Italy, and, yet more significant omission, the inaugurations of the presidents of France and Switzerland and the South American republics. However, since that time the United States has sent an envoy to the coronation of the King of Spain, so that it can scarcely be charged that this country is playing favorites now with Great Britain.

And speaking of that special embassy to the former coronation in London it is interesting to note how the tables have been turned in the matter of the identity of the special ambassador. The special envoy at the crowning of King Edward was Whitelaw Reid, who had previously been the representative of the United States at the diamond jubilee of Queen Victoria. At the coronation in honor of Edward VII. Mr. Reid was theoretically the whole thing in so far as a Yankee witness of the proceedings was concerned, and Mr. Choate, then the regular ambassador at the British Court, did not, strictly speaking, have much to do with the event. Now, the shoe is on the other foot for Mr. Reid, he being at present the regular United States ambassador, and accordingly expected to take a back seat for the time being in favor of Mr. Hammond. As a matter of fact, however, the regular ambassador is a pretty prominent figure in the coronation program and is in attendance at practically all the functions participated in by the special envoy.

The fact of sending special envoys is as that this is the best possible solution now regarding world power or in particular exclusive in distinctions, making invitations to powers unless personally represented. Great Britain number of nations that present case was occasion of toria, but to who we the first of the patched to fri the King Edw. The world's bearing Uncle Sa distinguished co at the coronation archial powers w most illustrious (though not as themselves as at is etiquette this should be no d the one who is American represe ing somewhat st to the bejeweled will associate-w. honors and dis

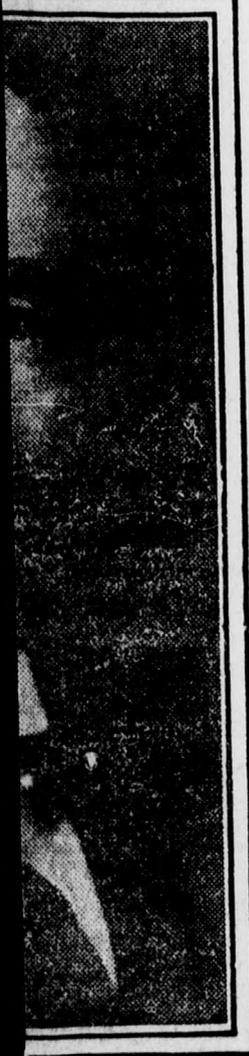
ND,
ON



The Throne Chair



*John Philip Sousa, Who Will Write
the Coronation March*



the Coronation

showered upon the royal and imperial representatives of sovereigns in attendance. Royal carriages and servants will be placed at his disposal from the moment he arrives in London and military, naval and court officials will be designated to remain in attendance upon him as "gentlemen in waiting," just as would be the case were the proxy of our President a royal personage instead of a thorough-going American with lots of the wholesome spirit of his native California still filling his head and heart.

John Hays Hammond as special envoy will have all the privileges and immunities that come to regular diplomatic representatives, and a few extra ones besides. For instance, he will be immune from all manner of fees and taxes, and no "bobby"—nor for that matter, any higher British official—would have the right to arrest him if he unwittingly drove his motor car too fast or otherwise infringed the law of the kingdom. Similarly, Mr. Hammond's \$10,000-a-week residence will be, for the interval that he occupies it, regarded as a slice of American territory set down in London, and the London authorities will theoretically have no more jurisdiction over it and its inmates than they have over a dwelling in New York or Chicago.

For the peace of mind of those folk who are ever jealous for the maintenance of Yankee simplicity in the midst of alien frills it may be explained right here that Ambassador Hammond will not be expected to don any fancy togs while hobnobbing with royalty. He will not only not be asked to appear in uniform or in court dress, but he will not even receive a suggestion that it would be considered becoming if he appeared in what is known as "frock dress"—that is to say, a costume in which black knee breeches, black silk stockings and pumps are the features unfamiliar to American eyes.

Of course, if Mr. Hammond should, of his own accord, decide to appear in such a costume nobody at home could say much, for some of our regular envoys at several of the European courts have adopted the costume now and then, and newspaper readers will remember the hue and cry that went up a few years ago when it was reported that our ambassador to Germany had blossomed forth in knee breeches of a brilliant blue tint. Our coronation envoy, however, will be entirely acceptable in plain evening dress, such as he would wear at a White House reception at home. But during the festivities in London he will be expected to appear in his full-dress regalia in the day time as well as in the evening—an innovation that may impart a shock to

some of the American spectators not conversant with the regulations of the court.

And as Ambassador Hammond will not be called upon to desert his ideals as to dress, so likewise will he not be expected to perform any acts of homage to the King, such as bending his knee before him or kissing the ruler's hand. In short, he will not be expected to accord to the newly installed sovereign any more tokens of respect than the foreign ambassadors at Washington are accustomed to accord the President of the United States. Nor need this Yankee at King George's court, being naturally unfamiliar with many of the minor details of formal court etiquette on such an unusual occasion, have any fears that he will do the wrong thing at the wrong time. The court chamberlain and the coronation officials will advise him through the court dignitaries who are serving as his gentlemen in waiting as to just what he is to do under all circumstances. In addition to the formal functions at which Mr. Hammond will, by virtue of his special ambassadorial rank, be a participant or a spectator, he will probably be a guest at a number of somewhat informal functions fully as important. For instance, he will probably receive one or more special invitations to dine with the King at the palace. The American envoy and his wife who went to the Queen's Jubilee in 1897 received no less than three invitations to dine with the Queen at Windsor, and in addition were, at the Queen's request, accorded a place in the great historical painting of the event.

John Hays Hammond, as a personality, is quite as interesting as the unique position that he is to occupy at the coronation. No person meeting the great mining engineer on the street would find in this quiet-mannered little man, unobtrusively dressed, a suggestion of the soldier of fortune, and yet that is what he has been in effect,—a sort of soldier of fortune de luxe, as it were. He has been a chief actor in two of the greatest wealth-producing activities in the history of the world,—the development of the gold fields of California, in which state he was born, and the exploitation of the gold and diamond mines of South Africa,—and only within the past few months he has returned from St. Petersburg, whence he had been summoned by the Czar on matters looking to the development of the gold mines of Russia and Siberia.

And this son of a United States Army officer has had more than his share of personal adventure in connection with his high-class prospecting,—enough, indeed, to fill a volume that would be as hair-raising as any fiction. By way of proof, let us recall that he was sentenced to be hanged in South Africa by order of Oom Paul Kruger and this penalty was

not reduced to a salty fine until after his gallows had been built. All this came of his association with Cecil Rhodes, whose strong supporter he was. But for all that, Mr. Hammond was one of the leaders in the reform movement in the Transvaal; he was not at all in sympathy with the famous Jameson raid, following which he was arrested and condemned to death. Latterly Mr. Hammond has been the supreme mining expert,—the court of last resort,—upon whose judgment as to the value of mining properties the Guggenheims have relied absolutely in their extensive operations in the territory from Northern Alaska to Southern Mexico. For this he has received the highest salary ever paid to a mining engineer, variously estimated at from \$500,000 a year up.

During the past few years Mr. Hammond, who is now fifty-six years of age, has been spending his summers at his legal residence at Gloucester, Mass., and his winters as a member of the newly-founded colony of "South African Millionaires," in Washington. He has disclosed political ambitions, having been mentioned for the vice presidential nomination at the last Republican convention and being at the present time president of the National League of Republican Clubs. In the eyes of many persons he has been regarded as one of the wealthy retired class, but that he is yet very much a man of affairs is attested by his recent activities in Russia, and the fact that he maintains a business office in New York, to say nothing of his part in the great project for garnering new wealth from the cotton crop of our Southern States, which has lately been made the basis of a sensational suit in the courts. Mrs. Hammond, who, thanks to her gentility and grace of manner, is sure to prove a favorite in London was Miss Natalie Harris, of Mississippi. The Hammonds have several children,—including one son who is the especial friend of Charlie Taft,—who are expected to accompany them to London.

One other American, aside from Mr. Hammond, his aids and the secretaries of the special embassy will have an important part in connection with the coronation. This additional Yankee contributor to the great ceremony is none other than John Philip Sousa, the famous bandmaster and composer. Mr. Sousa will not have an official status, as will Mr. Hammond, but he will make a mighty important contribution to the program for he has been invited by the music publishers of Great Britain to write the coronation march. Sousa and his band have lately been touring England and the Brits have grown enthusiastic all over again regarding his stirring and characteristic military marches, the like of which they have never been able to produce in the tight little isle.

Uncle Sam is now sending emissaries to coronations such as may be taken as the evidence that European nations regard the United States as a first rank. John Bull always been pretty exacting "bids" to coronations rule not to send any sons regarded as minor rulers happen to be to the reigning house of and there are quite a number of the family of name overlooked in the that matter, no invitation upon the coronation of Queen Victoria having awakened Uncle Sam one of the powers at the time of coronation. Almost mining engineer, his credentials, will be in company as special envoy because the great monarch will be represented by the princes of the blood rule by the sovereigns royal funerals, since it at coronations there other ruler present than crowned). However, the tentative—perhaps appearance of garb compared grandees with whom he will have exactly the same functions that will be

CHINA OBJECTS TO ANY OPIUM EXCEPT INDIAN

Hongkong Merchants Seek to Get Stocks of Persian and Turkish Opium Into Em- pire Which Prohibits.

Peking, Sept. 16.—In accordance with the decision of the Chinese government to prohibit the importation of Persian and Turkish opium from January, 1912, the customs notification issued in 1908 providing for the reduction of the import of such opium pari passu with the import of Indian opium, has caused British merchants holding stocks at Honk Kong to claim the right to import them into China.

The Chinese government, however, owing to the fact that Persia and Turkey are not treaty powers, considers itself justified in immediately prohibiting the import of opium from these countries, whatever may be the nationality of the importers.

By way of compromise, however, China has offered to admit the Hong Kong stocks provided that the amount of such imports is deducted from the annual Indian import.

With reference to Manchuria, Szechuan and Shansi, it is understood that a general prohibition of the cultivation of opium will follow Great Britain's assent to China's request that the importation of Indian opium into these districts shall cease. The provinces of Chihli, Fukien and others are agitating for a similar enactment.

GOLD ROBBERIES FEW

Thieves Get Little of Mineral Wealth Sent Out From Alaska.

Out of about \$200,000,000 of gold which has been shipped out of Alaska to the civilization of this port only about \$200,000 has been in the hands of thieves, and of this amount the bulk has been restored to its proper owners.

That is not a bad showing when one stops to consider the fact that the great mass of the gold travels without any particular safeguard and without any armed men sitting about it while it is in transit. It is a very good guarantee that the men of Alaska and of the Seattle water front are about as honest as the rest of the world.

Of course we have a "gold robbery" every year or so. The men who have the opportunities to put their hands upon the vast quantities of yellow metal which comes down from the North every year would not be human if some of them did not yield to temptation. And these men certainly contain some red-blooded humans in the West.

But the proportion of gold which has actually passed into the possession of and been retained by thieves has been so small as to actually make the men responsible for the safe passage of the

the assay office in Seattle almost criminally careless.

In the Eastern states, when it becomes necessary to transport a large sum of money from one point to another it is escorted through the streets from the bank to the railway station by men armed with repeating rifles sitting upon the chests in which the money is securely locked.

In Alaska the gold is melted into bricks by the banks in the financial centers of the mining camps. These bricks are placed in rough wooden boxes. The boxes are placed in the purser's room upon a river steamer on the Yukon. From there they are transferred to a baggage car on the railway at Whitehorse. At Skagway they are again transferred to a purser's room, and in Seattle they are loaded upon an express wagon to be transferred to the assay office.

During most of the journey from the gold fields of the Yukon to the assay office in Seattle they have had only the casual attention of one man as their guard. This man may, or may not, have a revolver in his pocket and he must eat and sleep occasionally. During these times the gold is left almost entirely without a guardian.

It is a strange thing that more of it has not been stolen, and as we say, it speaks volumes for the general honesty of the people who come into contact with the great quantity of this precious

metal that less than a thousandth part of the shipments of gold from Alaska to Seattle have been tampered with.—Seattle Times.

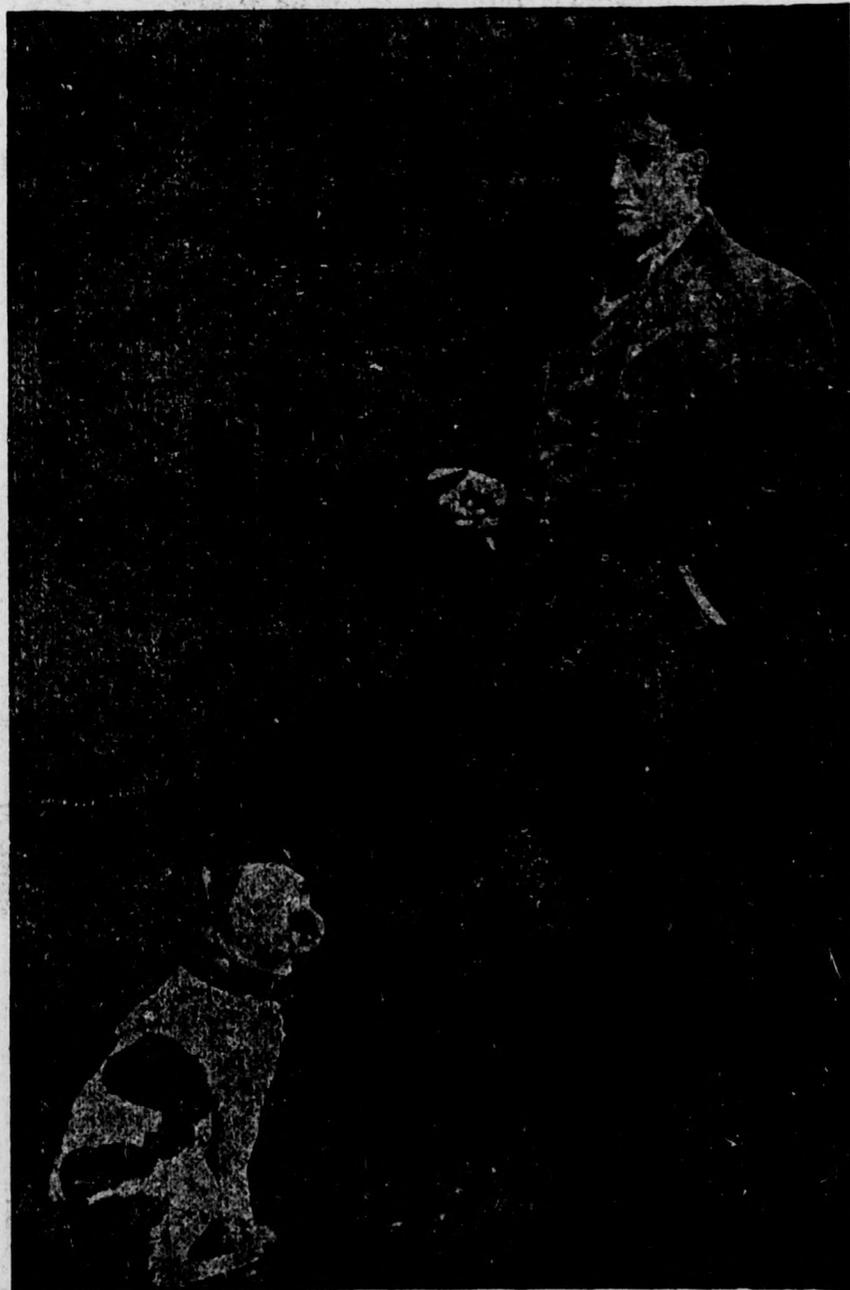
First American Letter Box.

A little more than half a century ago the letter box was unknown. The inventor was Joseph William Briggs, nephew of a former governor of Massachusetts, who, as head clerk in the Cleveland postoffice, studied the needs of the patrons, and after correspondence with Postmaster General Dennison upon the subject, took a train for Washington, bearing a pasteboard model of the letter box under his arm. The postmaster general saw the merits of the plan and appointed Mr. Briggs as special agent to establish the letter box and letter carrier system.

The first letter box was attached by clamps to a lamp post that stood in front of a Cleveland drug store, and not a year had passed before 52 different cities had adopted the system.—National Magazine.

Bell the Cat and Protect Birds.

Protect the birds by belling the cat. The instinct to hunt pussy cannot always give up, no matter how good in other ways. Get a little collar and attach a small bell when the cat is let out of doors, so that with every movement the birds may get warning of the cat's presence and have a chance to get away.—Suburban Life.



The

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J. R.

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From DRAMATIC NEWS

Address _____

Date _____

D THE DRAMA IN AUSTRALIA.

SYDNEY, NEW SOUTH WALES, AUSTRALIA, July 24.—Her Majesty's Theatre has now a change of bill, The Lyons Mail having taken the place of Hamlet. Crowded houses remain the rule.

I The Balkan Princess has now entered upon the seventh week of its production and continues to draw large audiences. The Ballarian ballet is heartily applauded at each performance, and the Wednesday matinees have quite as large audiences as at night. The last nights are, however, announced.

The Criterion has also changed its bill, Sergeant Brue taking the place of The Gay Grisette. The theatre is packed at each show.

The Adelphi will change its bill next Saturday night, when The Power of the Cross will be revived. Meanwhile The Mother of His Child, in which Nellie Fergusson weeps her way through the four acts, is drawing large audiences, and Ethel Buckley and Robert Inman have established themselves as favorites with the audiences.

William Anderson is determined that Sydneyites will not forget him, and it is expected that he will create a record on Saturday, Aug. 5, when he will bring before various audiences in Sydney three complete entertainments. The Girl from Outback will be produced at the Criterion. This piece is running to crowded houses in Melbourne and will doubtless continue to do so here. At the Palace Theatre, The Old Woman Who Lived in a Shoe, interpreted by over a hundred juvenile actors, will commence the same evening, when also Mr. Anderson will introduce Joseph Blascheck at the Y. M. C. A. Hall, when music and humor will be combined.

J. & N. Tait announce the Australian tour of Ben Davies and Madame Esta D'Argo which commences in September. Margaret Cooper and Madame Kirkby Lunn are to arrive next year from London, where success has greeted them.

Leonard Borwick, the great pianist, will commence a season at the Town Hall on Aug. 3. After a training at the Hoch Conservatoire at Frankfort he made his debut in Vienna, from whence he visited all the large cities of the continent, meeting with great success there, and subsequently in London and the British provinces.

The Royal Philharmonic Society will present Israel in Egypt at the Town Hall on Aug. 31, at which 350 voices will take part, together with the large orchestra of 80 members.

The last concert of the Sydney Symphony Orchestra will take place on Saturday, Aug. 5. Eighty professional players, under Joseph Bradley, will introduce "Benevenuto Cellini," overture (Berlioz); prelude, "L'Après Midi d'un Faune" (Debussy), and overture, "In the South" (Elgar).

An extra concert of the Sousa Band was given at the Adelphi on Monday afternoon, after which the company of musicians left for New Zealand.

Alias Jimmy Valentine, a new attraction of the firm of J. C. Williamson, Ltd., will shortly be produced. The piece has met with great success in America, where it lasted for more than three seasons.

WALTER BENTLEY

From MUSICAL AMERICAAddress New YorkDate JUL 1 - 1911**GERMAN OPINION OF AMERICA**

Ludwig Hess, the eminent tenor, interviewed by a representative of MUSICAL AMERICA on his arrival in New York recently, said that the "opinion of the average German is that Americans, while willing to pay high prices for their musical entertainment, really enjoy only what is light and comic."

This is quite true, and it may reasonably be asked: Why should it not be so? Ragtime, Sousa marches and negro minstrel songs constitute about all the American music which the Germans know. Naturally, they judge America's taste by what they regard as America's musical output. By this method of judgment, Germany is not likely to know more of American taste for a long time unless some society does for the knowledge of the best American music in Germany what the Hugo Wolf Verein of Vienna did for that composer in lands outside of Austria, by carrying out a long and persistent foreign propaganda for his works.

If the "average" German pauses to reflect upon American taste as gauged by the kind of German musicians which America has always supported and highly rewarded, he would soon come to another conclusion. People who enjoy only the light and comic are scarcely the ones to acclaim and exalt such artists as Alvary, Klafsky, Lehmann, Ternina, Wüllner, D'Albert, Seidl, Thomas, Muck, Nikisch, Mahler, Weingartner, and a host of others; they are scarcely the ones to do honor to the great German composers, from Haydn to Wagner. Neither is such a musically frivolous nation the one to carry on a trade in Beethoven sonatas, Schubert's songs, and German masterworks generally, which might well astonish the Germans if they looked up the statistics.

The Germans are tenacious of their ideas, and the "average" German's opinion of American musical taste is not likely to undergo any swift modification. If Germany were more hospitable to the ideas and art of other nations it would have a truer and more up-to-date view. In the absence of the possibility of Germany deriving a just idea of American musical taste through a knowledge of the best of American output, our Teutonic brothers will come closer to the mark by dwelling upon the names of their own great artists who have been honored and loved in America for what they really were and are.



From AdAddress Elmira, N. Y.Date AUG 1 - 1911

Established: 1844

REJUVENATED RORICK'S HAS ANOTHER TREAT

"The Chinese Honeymoon" Bids Fair to Establish a Record at the Summer Theater—All-Star Cast Makes the Most of a Fine Piece, with Rose Murray to the Front.

Rorick's has another great week ahead for its patrons. "The Chinese Honeymoon" is bound to be one of the brightest and most pleasing attractions ever seen at the popular theatre. With the all-star Rorick's cast, it simply delighted the large first night audience last evening and when the final drop came, the audience was wishing for more. It is entirely different from anything that has gone before this season and for that reason, if for no other, it is going to be a great drawing card.

The music is bright and sparkling and the lines are keen. In the hands of clever people it is a great evening's entertainment. It is a musical comedy, probably the first genuine musical comedy to be given at the Glen. Others have been made such by interpolations but "The Chinese Honeymoon" is given in its entirety. With the addition of three solo numbers introduced to give Elmira the pleasure of hearing Miss Davis, the prima donna, Miss Edwards, the contralto and Mr. Rushworth, the tenor, at their best.

The theatergoer who enjoys a good laugh will find plenty of fun in this week's piece. It bubbles over with comedy; that fast fascinating and furious sort, linking together catchy musical numbers in generous quantity.

Rose Murray, the Glen's favorite soubrette, is "the big noise" this week. In the part made famous by Kitty Barry, Miss Murray is receiving new success and it is certain that she will add to her multitude of admirers. Her "make-ups" are screams. Her interpretation of the jaunty English girl part is the best she has done in Elmira. The climax comes in her song in the last act "Mary Spanks the Grand Pianar," a number in which she enlists the assistance of the chorus and assumes charge of things in the role of a musical director with the most comical gestures and amusing dialogue with the orchestra. Her impersonation of John Phillip Sousa is immense. The number calls for repeated encores and alone is worth a trip to the Glen. She has another fine number "I Want to be a Lady" which she does in true Barry style. Every bit of her work is a treat.

Jack Henderson is playing the part which Thomas Q. Seabrook originated, that of Mrs. Pineapple who marries her stenographer and takes her to China on a Honeymoon. Sarah Edwards is "Mrs. Pineapple."

This pair of stars, who long since have proved their worth to Elmira audiences, satisfaction, are better

than ever. Mr. Henderson's never ending flow of wit is ever in evidence. He plays a great part and is a great favorite.

Miss Edwards makes a whole lot of her part. Her grand voice again is heard to great advantage in her solo "Mine" in the first act. As for Miss Davis, the fascinating prima donna, as "Soo Soo" the pretty little Chinese lady, she is more attractive than ever. Her beautiful soprano voice again proves a delight such as Rorick's never before has known. In the last act she sings "Summer," a prima donna solo number of unusual excellence.

Frank Rushworth is "Tom Heather-ton" in love with her, and a fine lover he is. His duet with Miss Davis "Roses, Red and White" is one of the musical gems of the piece, while his solo "Once in a While," sung by him with Louise Gunning in "Marcelle," adds another grand musical number.

George Poultney as "Hang Chow" the emperor, posing as a bill poster in search of a wife, slips over the subtle humor of his ludicrous part in his usual pleasing manner. His fine voice is heard on numerous occasions at excellent advantage.

Josephine Kirkwood playing "Mrs. Brown," who once had the idea that she was going to marry Mr. Pineapple, before he fell before the wiles of his stenographer, but later has to be satisfied with the appointment of official mother-in-law, is fine. She represents the mother-in-law in a fashion which real mother-in-law should not attempt to imitate.

Gilbert Clayton as "Chippy Chop" lord chancellor, maker of special laws for all special occasions, fills a good part satisfactorily.

Briggs French plays the part of "Hil Lung" lard admiral, in reality an English sailor who lost his commission in the British navy was glad to accept the job of high admiral of the Chinese navy. It is gratifying to Elmira to see the excellent progress which is being made by Mr. French. In this part he again proves his ability as a singer and a performer.

"The Chinese Honeymoon" is full of dandy good musical numbers. It is bright, catchy, exceedingly funny and there is only one result—another big week at Rorick's.

The chorus numbers are fine and there are several good concerted numbers, notable among them being the sextette "Nursery Rhymes" by Misses Murray, Kirkwood, Edwards, Mr. Rushworth, Mr. Henderson and Mr. French.

NOTED BAND DELIGHTS

Sousa Gives Two Performances at Grand; Audiences Pleased

John Phillip Sousa, and his band, delighted two large audiences at matinee and night performances at the Grand last night.

The features of the afternoon's program were four movements from Grieg's "Peer Gynt" suite and Siegfried's death from the "Götterdämmerung" of Wagner. Every selection was encored at the afternoon performance, and this was true of the night program.

The two best pieces of music rendered at the night concert were Tschalkowsky's "Overture Solonelle" and the prologue from Sullivan's "Golden Era." Other productions that pleased in the night program were Sousa's "The Dwellers in the Western World", Sousa's "The Band Came Back." As in the afternoon performance, every number was encored.

In Herbert Clarke, cornetist, and Miss Noline Zedeler, violinist, the band has two soloists of a very high order. Miss Virginia Root, soprano, has a clear, true voice, but she lacks animation. She sang "Annie Laurie" for an encore selection both afternoon and night, and in this she pleased. Her phrasing in this simple song, familiar to all English-speaking people the world over, was excellent, and "Annie Laurie" is seldom better sung. In her more difficult selections, however, the case was different. Her tones were true, rounded and full, but her work is more or less colorless.

Miss Zedeler is a thorough mistress of her instrument, and while not to be classed among the great violinists, is much above the average soloists. This is likewise the case with Mr. Clarke, whose ability with the cornet is little short of wonderful.

Of Sousa, himself, there is need to say little. He is the master director now as always. His organization is as well trained and as well controlled as ever, his hands as expressive as of old.

PHOENIX ROOM TUESDAY NEXT, MARCH 7TH, LANCASTER CONSTITUTIONAL CLUB'S ANNUAL SHROVETIDE SOCIAL. DANCING 8 P.M. TO 2 A.M.

Second, 2s.; ad. extra... NCASTER... T CLASSES... CLUB... TY No. 2... SIZES, 1905... will be taken at... MOUNCIL.

MR. J. P. JOHNSON'S 34TH SPECIAL CONCERT. PALATINE HALL. LANCASTER.

SATURDAY EVENING, MARCH 11TH, at 8. THIRD BRITISH TOUR.

SOUSA AND HIS BAND. Conductor—JOHN PHILIP SOUSA, "THE MARCH KING."

NEW SOUSA MUSIC. MARCH, "THE DIPLOMAT" (First Performance). SUITE, "AT THE KING'S COURT."

THE BAND OF 56 WILL ALSO PLAY:— Overture—"Robespierre" Litoff Overture—"Merry Wives of Windsor" Nicolai

A NEW SERIES OF THE POPULAR "SOUSA ENCORES." MISS MAUD FOWELL, Violinist, will play: "Ballad et Polonaise" Vieuxtemps

THE GREAT BAND SOLOISTS will play:— Cornet Solo—"Sounds from the Hudson" Clarke MR. HERBERT L. CLARKE

Plan of Seats and Tickets at Mr. THOMAS BELL'S, Observer Office, Lancaster. Reserved Seats, 4s. and 3s.; Unreserved, 2s.

FREE BREAKFAST FUND.— ADDITIONAL SUBSCRIPTIONS. £ s. d. A.D.F., Liverpool 0 2 6

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PRIZE-BRED POULTRY, Cook's and Hunt Webster's strain, and Pullets, all good layers. On view morning of at One o'clock. 18, The Arcade, Lancaster

Mr. J. P. BAINES favoured with instruction at an early date, as Valuable and Excellent MANUFACTURED AND BOTTLED MACHINERY

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THE VISITING Asylum is from persons will gallons of pure D of 36 gallons ear 30th April, 1905 other will be application to Tenders to be before the 17th

from Address Date

BY LEONE CASS BAER. "IT NEVER rains, but it pours." was surely written of theatrical weather. Here we have had a week of silence, and dark dreary play-houses. All in one week come three good things, Richard Carle and Edna Wallace Hopper in "Jumping Jupiter," "Baby Mine," and Sousa's Band—variety surely. Of these "Jumping Jupiter" opens tonight at the Heilig.

was Gesicht und sah, daß dasselbe ganz verstört war. Er fragte sie, ob sie wohl sei. Sie antwortete: „Ja, ein wenig.“ Dann schickte sie Emmi fort, da sie mit dem Onkel zu sprechen habe. Als Emmi zögerte, stürzte die Mutter auf sie zu und umarmte sie mit den bebenden Worten: „O, mein Kind, mein armes Kind!“ Dabei brach sie in Thränen aus und setzte hinzu: „Geh', geh', ich bitte Dich!“

Hochinteressante Brevier aus dunklen Erdtheil. Auch dort deutsche Gemüthlichkeit und deutsche Sitte. Die Kunst auf dem Kanalbau. Sehr bemerkenswerthe und feine Mittheilungen über das sonders Theater der Vereinigten Staaten. Unser lustigen Professoren-Löcher. Ist die „höhere Erziehung“ die Schuld, daß sie die tollsten Straftaten machen? Sensationell. Mit Illustrationen. Die Geheimsprache der Trinkgeldempfänger. Interessant für alle Europareisende. Illustrirt. Die Unterhaltungsbelle der Sonntags-Morgen-Journal, unser 24 Seiten starkes Familienblatt. Die Roman-Welt, bringt außer drei großen Romanen wiederum eine größere Anzahl abgegriffener Erzählungen, Novellen und Humoresken. Alles in Allem wird das Sonntags-Morgen-Journal auch am kommenden Sonntag abermals das beste aller deutschen Sonntagsblätter sein.

PHOENIX ROOM
TUESDAY NEXT, MARCH 7TH,
LANCASTER CONSTITUTIONAL CLUB'S
ANNUAL SHROVETIDE SOCIAL.
 DANCING 8 P.M. TO 2 A.M.

Second, 2s.;
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ITY No. 2.
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SIZES, 1905.
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COUNCIL.

MR. J. P. JOHNSON'S 34TH SPECIAL
CONCERT.
 PALATINE HALL.
 LANCASTER.
 SATURDAY EVENING, MARCH 11TH,
 at 8.
THIRD BRITISH TOUR.
SOUSA AND HIS BAND.
 Conductor—JOHN PHILIP SOUSA,
 "THE MARCH KING."
 (Under the direction of Philip Yorke.)
NEW SOUSA MUSIC.
MARCH "THE DIPLOMAT"
 (First Performance.)
SUITE "AT THE KING'S COURT."
 a. Her Ladyship, the Countess.
 b. Her Grace, the Duchess.
 c. Her Majesty, the Queen.
 (First Performances.)
THE BAND OF 56 WILL ALSO PLAY:—
 Overture—"Robespierre" Litoff
 Overture—"Merry Wives of Windsor" Nicolai
 "Sunrise," from Japanese Opera "Iris" (new) Mascagni
 American Character Sketches Kroeger
 Sevillana Elgar
 &c., &c., &c.
A NEW SERIES OF THE POPULAR
"SOUSA ENCORES."
MISS MAUD FOWELL, Violinist, will play:
 "Ballad et Polonaise" Vieuxtemps
MISS ESTELLE LIEBLING, Soprano, will sing
 "Nightingale," arr. from "Marriage of Jeannette"
 Masse
 (With Flute obligato by Mr. Marshall Lufsky)
THE GREAT BAND SOLOISTS will play:—
 Cornet Solo—"Sounds from the Hudson" Clarke
MR. HERBERT L. CLARKE.
 Plan of Seats and Tickets at
Mr. THOMAS BELL'S, Observer Office, Lancaster.
 Reserved Seats, 4s. and 5s.; Unreserved, 2s.
 ADMISSION—ONE SHILLING.
 N.B.—Early Doors at 7-15 for all Ticket Holders,
 without extra charge.
 Special Train Arrangements to all parts.
 See Railway Co.'s Bills for
SATURDAY, MARCH 11TH, at 8 o'clock.
BOOK EARLY! BOOK EARLY!

FREE BREAKFAST FUND.—ADDI-
TIONAL SUBSCRIPTIONS.

A.D.F., Liverpool	£	0	2	6
A Friend, per T.J.W.	0	0	6	
Skerton Women's Liberal Association	2	2	0	
Mrs. Dobson, Forton	0	10	0	

INVESTMENTS.
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 On view morning of
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COUNTY.

THE VISIT
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 before the 17th

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 Date _____

BY LEONE CASS BAER.
"IT NEVER rains, but it pours,"
 was surely written of theatrical
 weather. Here we have had a
 week of silence, and dark dreary play-
 houses. All in one week come three
 good things, Richard Carle and Edna
 Wallace Hopper in "Jumping Jupiter,"
 "Baby Mine," and Sousa's Band—vari-
 ety surely. Of these "Jumping Jupiter"
 opens tonight at the Hellig.

Naturally, with the two folk who
 stand sponsor for its attractiveness, it
 is a musical comedy, and one of which
 that sometime-may-be-believed individ-
 ual, the press agent says contains a
 laugh every 30 seconds. As is gener-
 ally known, Mr. Carle, like Joe Howard,
 writes all his own songs. His "Lemon
 in the Garden of Love," "Geography"
 and "Mary's Little Lamb," have prob-
 ably been ground out on every piano—
 cash down or installment plan—in the
 "popular music" world.

With Mr. Carle's departure Wednes-
 day evening (he will stay four even-
 ings and give a matinee Wednesday)
 "Baby Mine" opens at the Hellig.
 Thursday, Friday and Saturday the
 theater will house this infant of com-
 edy, a prodigy that has already
 brought over \$100,000 royalties to Mar-
 garet Mayo—Portland girl—the author
 of this sensational success. Miss Mayo
 is the wife of another royalty drawer,
 Edgar Selwyn, who used to be a re-
 porter on a Seattle, Wash, paper.

Following the comedy "Baby Mine"
 comes "The Girl in the Taxi." This is
 not, as most people erroneously su-
 pose, a musical comedy, but is instead
 a farce comedy. Underlined for the
 Hellig is "The Sweetest Girl in Paris"
 here October 8-9-10 and 11, with Trixie
 Friganza in the title role. Gertrude
 Hoffman and her Russian dancers will
 be here October 12, 13 and 14.

Of premier importance is the series
 of two concerts to be given by Sousa's
 Band Wednesday afternoon at the
 Baker Theater. Aside from this the
 theater will be "dark" all week until
 the opening of "The House Next Door,"
 next Sunday afternoon.

A careful perusal of the booking
 sheet fails to disclose any more "dark"
 nights, and unless some of the com-
 panies fall by the wayside the season
 will be a continuous one.

What is considered by local dictators
 of things theatrical to be "one of the
 sensations of vaudeville" is to head the
 Orpheum bill this week in "A Romance
 of the Underworld." The play requires
 23 different characters, occupies the
 stage for nearly an hour and tells in a
 graphic way the story of the New York
 trial courts on sentence day.

At the Empress Patty Brothers head
 the bill with an equilibrist act, and the
 De Corsie company are the big type a-
 pantages with a sketch.

Freunden und Familien sich ein-
 Es ist dies wohl der billigste und
 die Ausflug, der seit Langem gebo-
 wurde. Die Frauen und Kinder kön-
 am Nachmittag kommen und die
 mer, die am Tage arbeiten, können
 Abends nachkommen. Zeigt einmal,
 groß die Schaar der „Morgen-Jour-
 =Familie ist!

Ausstellung eigener Art.
 Eine Ausstellung eigener Art wird am
 Freitag im Kaisergarten den Lesern des
 „Morgen-Journal“ zur Schau gestellt
 den, die ungemein große Zahl prakti-
 scher, künstlerisch ausgeführter Lösun-
 gen, die von Räthsel-Lösern des Sprich-
 wörter-Kontestes eingesandt wurden.
 Was in dieser Beziehung in Bezug
 auf künstlerische Ausarbeitung geleistet
 wurde, hat bei der Geschäftsverwaltung
 des „Morgen-Journal“ einen solchen
 Anklang gefunden, daß es noch Extra-
 Preise für die besten Künstler geben
 wird.

Nie zuvor sah die Metropole eine
 solche Ausstellung. Deutscher Fleiß und
 deutsche Erfindungsgabe haben da Wun-
 derdinge geleistet. Wir würden schon
 früher über diese Kunstzeugnisse ge-
 schrieben haben, wenn wir nicht die
 Preisvertheilung hätten abwarten wol-
 len. Es wird indessen eine genaue Be-
 schreibung dieser Kunstzeugnisse ver-
 öffentlicht werden, wahrscheinlich im
 Sonntagsblatt. Aber die Beschreibung
 allein genügt nicht, alle Leser sollten sie
 sehen. Und sie können sie sehen, wenn
 sie am Dienstag nach dem Kaisergarten
 kommen.

Die Namen der Sieger.
 Die Prüfung der vielen Tausend Lö-
 sungen, die im Sprichwörter-Kontest
 einliefen, ist nun soweit vollendet, daß
 das Richter-Kollegium, das aus her-
 ragenden Persönlichkeiten besteht,
 die zusammentreten und seine Ent-
 scheidung treffen wird.
 Wenn sich keine unvorhergesehenen
 Schwierigkeiten ergeben, wird das Er-
 gebniß des Kontestes im Sonntagsblatt
 veröffentlicht werden. Das Ergebnis
 dürfte für Viele, wenn nicht Alle, eine
 große Ueberraschung sein.

Die Namen der Mitglieder des Preis-

Deeben konzertiren, den geführten
 Theil füllt das „Kaisergarten-Trio“
 aus, und für den Humor des Tages ver-
 spricht das Komikerpaar Salzer und
 Tilly Sorge zu tragen.
 Das vollständige Programm ist wie
 folgt:

Van Deeben's Symphonie-Orchester.
 Anfang 4.30 Nachmittags.
Erster Theil.

1. In Treue soll, Marsch . . . Tiele
2. Overture von Wilhelm Tell . . . Hoffmi
3. Donauwellen, Walzer . . . Strauß
4. Polpourri „Baumeisterbaron“ . . . Strauß
5. Szigane, Mazurka . . . Gane
6. Stammeßche Wachparade . . . Linde

Zweiter Theil.

1. Castaldo, Marsch . . . Linke
2. Overture von „Martha“ . . . Floino
3. Am schönen Rhein gedank' ich Dein . . . Stele-
Bela
4. Polpourri „Alma, wo wohnt
Du?“ . . . Paul Philipp
5. Ambos Polka . . . Barlow
6. Polpourri deutscher Volkslieder . . . Andaner

Kaisergarten-Trio.
Erster Theil.

1. Attila . . . Verbl
2. Faust (mit Orchester-Begleitung) . . . Gounod
3. Verlassen bin i . . . Kramer

Zweiter Theil.

1. Jugendträume, Bass-Solo, vortragen
von . . . Mathias Baumeister
2. Lucia de Lammarore . . . Donketti
3. Spinn, Spinn . . . Juengst

**Salzer und Tilly, das beliebteste deutsche
Komikerpaar.**

1. Tilly, die fische Soubrette, in „Schorschel,
lauf' mir an Automobil“, und
„Wenn's die Geigen heimlich streicheln“.
2. Salzer, der „Unverwundliche“, in „Vorwärts
auf die Seligkeit“, und
„Das ist a Kunst“.

Das Abendprogramm.
 Das Abend-Programm, mit dessen
 Durchführung um 8 Uhr begonnen wird,
 bringt auch einige Solovorträge, unter
 denen besonders die des Dirigenten Van
 Deeben hervorzuheben sind. Herr Van
 Deeben hat unlängst eine Tournee durch
 die Ver. Staaten gemacht und hat sich
 durch seine Kunst als Flötenspieler einen
 Namen bei Musikfreunden gemacht.
 Das Programm ist wie folgt:

Erster Theil.
Van Deeben Symphonie-Orchester.

1. Sands across the Sea, Marsch . . . Sousa
2. Overture „Der Chololaden-Soldat“ . . . Strauß
3. Sularen-Walzer . . . Gannl
4. Polpourri aus Kannhäuser . . . Wagner
5. Flöten-Solo des Kapellmeisters Willy van
Deeben.
6. Große Phantasie aus „Freischütz“.

Es ist
 Lungen, für
 und die Leser überhaupt eine
 Vergünstigung zu erzielen. Sie können
 25 verschiedenen Unterhaltungen im
 Steeple Chase Park mitmachen, wenn
 sie am Haupteingang zum Steeple Chase
 Park an Surf Ave. sich in der „Morgen-
 Journal“-Bude, die durch ein Schild
 kenntlich gemacht wird, die Karten kau-
 fen. Sie erhalten dort zwei Tickets für
 25 Cents. Jedes dieser Tickets berechtigt
 zu 25 verschiedenen Unterhaltungen.
 Leser, die von diesem Anerbieten Ge-
 brauch machen wollen, müssen sich zwei
 Coupons ausschneiden, die am Sonntag,
 Montag und Dienstag im „Morgen-
 Journal“ erscheinen werden. Es werden
 keine einzelnen Tickets verkauft, aber es
 können sich stets Personen zusammen-
 thun und zwei Tickets kaufen. Weiteres
 darüber morgen.

Die 25 verschiedenen Unterhaltungen,
 zu denen das Ticket berechtigt, sind:

- 1—Barrel of Gun.
- 2—Trabeller.
- 3—The Miger.
- 4—Benician Gondolas.
- 5—Chanticleer.
- 6—Golden Stairs.
- 7—Rounding Bilwots.
- 8—Whirpool.
- 9—Raaf Garden.
- 10—Razze Dazale.
- 11—Human Boulette.
- 12—Bichcles.
- 13—Cafe of Winds.
- 14—South Pole.
- 15—Soup Bowl.
- 16—School Dabs or Barrel of Love.
- 17—Fertis Wheel.
- 18—Moving Pictures.
- 19—Clash Borks.
- 20—Roller Coaster.
- 21—Rier Trolley.
- 22—Uncle Sam.
- 23—Human Pool Table.
- 24—Air Ships.
- 25—Down and Out.

Der Eingang zum Steeple Chase
 befindet sich dem Kaisergarten
 gegenüber. Die Ausflügler haben
 keinen zweiten Weg zu machen, we-
 von einem Etablissement nach de-
 deren gehen wollen.

From **TIMES**
 Address **New York City.**
 Date

MANHATTAN BEACH HOTEL SOON TO GO

Established Famous Resort, Created by Austin Corbin, Will Disappear, It Is Expected, Before Snow Flies.

SITE TO BE SOLD IN PLOTS

Property Has Become Too Valuable to Maintain in Its Present Condition—Its Past Glories.

The Manhattan Beach Hotel, built by the late Austin Corbin, in 1877, and ever since then one of the famous amusement resorts of the world, is to be torn down at once. Before snow flies it is expected that not a vestige of the hotel, which covers three acres of ground, will remain. The ground now occupied by the hotel, as well as the spacious lawns between it and the ocean, and at either end, is to be cut up at once into building lots for cottages and bungalows, and will be sold to individuals who wish to erect all-year private homes on the property. It is expected that next Summer, in place of the broad verandas, where as many as 10,000 people used to dine in a single day, there will be a neat community of handsome seaside homes.

The real estate has become too valuable to maintain its present condition. The decision to demolish the hotel was reached at a recent meeting of the Board of Directors of the Manhattan Beach Estates. The only notice given to the guests of the hotel was an announcement on the bulletin board which read: "This hotel will be closed after breakfast, Tuesday morning." As this is the usual notice at the end of each season, even the guests who had made the hotel their regular Summer home for fifteen or twenty seasons were unaware that it would never again reopen, and that the days of the famous Gold Room and the Horse Shoe Bar were over.

The closing up of the racetracks by recent legislation is given as one of the causes for tearing down the hotel. Many of its permanent and transient patrons were frequenters of the three Coney Island tracks. A big race day in the heyday of racing meant that more than 10,000 people would crowd the verandas and walks of the hotel, either to celebrate their winnings or to dissipate regret for their losses.

In addition, the racing season at the three tracks meant hundreds of permanent guests who wished to live near enough to the stables to supervise morn-

ing workouts and to be present at time trials. At one time the Coney Island Jockey Club had permanent quarters in the hotel, and August Belmont was so steady a patron that special apartments were known as the Belmont suite.

Even Pain's fireworks and the more recent aviation meets near-by were not able to replace the patronage which was lost when the big racing men and the followers of the sport were forced to go elsewhere for their amusement or give up racing altogether.

The work of tearing down the hotel will be begun as soon as contracts can be let. How long it will take the engineers of the company cannot estimate. It is 600 feet long, and has more than 103,000 square feet of floor space and three-fifths of a mile of broad corridors, exclusive of the 30-foot verandas. Aside from the parlors, public dining-rooms, &c., the hotel has 250 rooms, as well as working and dormitory quarters for the 300 to 500 employees.

The Manhattan Beach Hotel was opened the year after the Centennial by Austin Corbin, Sr. It seems that at one time physicians despaired of the life of the present Austin Corbin, and advised his father to take him to the seaside. He took the child to Coney Island, where he improved so rapidly that his father determined, by building a big hotel, to open the same opportunity to others who needed sea air. Only the east end of the building was built at first. Soon after Mr. Corbin transported bodily the little exposition railroad shown at the Centennial Exposition in Fairmount Park, Philadelphia, to Coney Island, and installed it at the Beach as the famous Marine Road.

When it was ready, no hotel man could be found who would undertake to run such a big hotel on the coast. Finally Col. Keefer and Mr. Burnap, the dry-goods men, formed a partnership with Henry F. McKinney, a Mississippi steamboat captain, who became the first manager of the hotel. From the start the hotel did an immense business—so large that the four-story west wing was added at once, and the hotel's length extended to 600 feet.

At that time, before the inlet was washed away between Manhattan and Brighton, the hotel had a fine beach. In recent years, however, the property has ended in a big sea wall, which now is to be rebuilt 125 feet further out in the ocean.

Subsequently the hotel was in charge of many famous hotel men, among whom were James Breslin, Charles S. Shelley, T. F. Silleck, and Alfred S. Amer. The last manager of the hotel is Joseph F. Greaves, who is also manager of the Oriental, and who has been connected with the two properties for more than twenty years. Among the chefs of the hotel were Ferdinand Fere and Joseph Campazzoli.

From the beginning, the owners of the hotel made a specialty of providing unusually fine popular music. Such bands as Cappa's, Gilmore's, Sousa's, and Victor Herbert's added materially to their metropolitan reputation by their daily concerts at this resort. With the beginning of the general managership of B. R. Reynolds, the music platform was changed to one of the largest theatrical stages in the country, and devoted to Summer light opera.

Pain's fireworks, the inclosure for which was some time ago turned into building lots, also drew thousands of people to the hotel.

A search through the dusty registers of bygone years reveals the names of many well-known men-about-town, politicians and racing men who made the hotel their Summer headquarters. They used to congregate in what came to be known as the Gold Room, a little private buffet where some of the great wits of

the country nightly tried their steel on big business men and professionals. Among the patrons of the hotel whose names appear year after year were August Belmont, Col. Cornelius Fellowes, Mike Dwyers, Mike and Phil; William A. Robert Pinkerton, Patrick H. McCarren, Pierre Lorillard, Henry Watterton, Jack Follansges, R. T. Wilson, T. Henry French, John E. Madden, Foxhall Keene, Andrew Miller, and Algernon Daingerfield.

In the palmy days of the hostelry there were only two ways of getting into the grounds, unless one drove up in a private carriage. To get in at all one had to be a respectable citizen and be without a dog. The visitors were required to pass through narrow railed paths, and every one who entered was carefully scrutinized by several Pinkerton detectives who were always on guard. Let a crook show his face in the line, and instantly he found himself in unwilling conversation with a well-dressed Pinkerton man who took such an interest in him that he put him on the next train and sent him on his way.

The Oriental Hotel, according to Joseph P. Greaves, is no bath-houses will present.

Freight Car
Special to NEWBURG, in the village cart this morning old, ran into stantly killed. A playmate from the wa-

ig from the *Eve*
 Dated June 24 1911.
 ss of Journal

COLONIAL GOSSIP.

Sousa in Sydney.

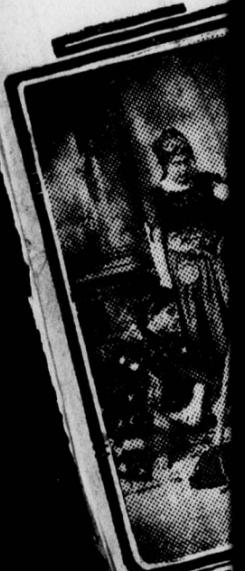
Sousa, the great American conductor and march composer, had an enthusiastic reception for himself and his band recently at Sydney, writes our correspondent. The bandmen of Sydney met them at the Central Railway station, and played them through the thronged streets to the Town Hall, where the Professional Musicians' Band, under Mr. A. O'Brien, played Sousa's "Stars and Stripes" as a welcoming compliment. The hall was crowded with citizens of every degree. Major Rennie was in the chair, and gave Sydney's hand of friendship to the March King, who made a humorous response. The Minister for Public Instruction and Mr. Edward Branscombe, the director, made speeches; introductions followed, and refreshments concluded a most enjoyable function. In the afternoon the Professional Musicians gave their "Glad to see you, Sousa," in their own large room. Mr. Lewis Henderson presided. The Symphony Orchestra played selections, and kind words were exchanged.

The March King's Magnetic Control.

In the evening the first concert, directed by Mr. Nigel Brock, was given in the Town Hall to a delighted and crowded house. Sousa's magnetic control of the large body of first-class musicians interested everybody, for he seemed to be playing every instrument himself by twitches of his white-gloved fingers. Every item was encoored—operatic, burlesque, military, or terpsichorean—and the Federal March, composed as a compliment to Australia, was loudly acclaimed. A prominent Sydney cornet soloist, Mr. Harry Freeman, was recognized as one of Sousa's band, and heartily welcomed. Miss Nicolene Zedelir was the violin soloist, and she evoked wild applause by her clever manipulation of a fine toned instrument. Miss Virginia Root, a comely soprano, sang with taste and admirable enunciation the items allotted to her without the usual cluster of deviations from the composer's design. Mr. Herbert L. Clarke, the cornet soloist of the band, played delightfully several selections, and altogether the performance made the audience loth to leave the hall, and Sousa's visit will be remembered, coupled with many a wish for a return.

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San Francisco, Cal.

OCT 3 1911

Sousa's Music Thrills Throng at Dreamland

Under Sousa's masterly leadership his matchless band again delighted the audience that gathered at Dreamland Rink last night. Presenting the usual variety and contrasts in his program, he further disturbed the conviction which so many persons develop, that they like only one kind of music and perhaps dislike all others. Whatever Sousa plays he makes impressive.

In his own suite, "Looking Upward," an elaborate piece of descriptive music, the drums in one movement were given prominence in a crescendo which developed a storm of rhythmic sound, dying away in a decrescendo to a soft patter like that of a waning hailstorm on some soft, old roof. The story which the music is planned to tell is the old one of the soldier boy who goes, leaving some one waiting, and does not return. Other members were Wagner's "Siegfried Fantasia," "Waiting at the Church," Litloff's "Robes-

pierre" overture, and Berlioz' "Rakoczy" march. Varied programs are announced for this afternoon and tonight.

From _____
Address _____
Date _____

PHILADELPHIA PA
OCT 6 1911

Famous old Manhattan Beach Hotel, the New York landmark which Sousa honored in a march, is to be torn down to make room for cottages which will bring in more revenue.

384

MBER
ry night tried their steel on
ness and professionals.
he patrons of the hotel whose
appear year were
elmont, G. Cornelius Fallows,
rs, Mike and Phil; William A.
rt Pinkerton, Patrick H. Mc-
erre Lofkar, Henry Watter-
Follansbee, T. Wilson, T.
nch, John E. Madden, Foxhall
ndrew Mier, and Algernon
d.
ny days of the hostility there
two ways of getting into the
less one drove up in a pri-

ivate carriage. To get in at all one had
to be a respectable citizen and be without
a dog. The visitors were required to
pass through narrow railed paths, and
every one who entered was carefully
scrutinized by several Pinkerton detec-
tives who were always on guard. Let a
crook show his face in the line, and
instantly he found himself in unwilling
conversation with a friend whom he had
never seen before—a well-dressed Pink-
ton man who took such an interest in
him that he put him on the next train
and sent him on his way.
The Oriental Hotel, according to Joseph

P. Greaves, is not to be disturbed. The
bath-houses will not be altered at
present.

Freight Car Kills Child Coaster.

Special to The New York Times.
NEWBURG, Sept. 16.—While coasting
in the village of Walden in an express
cart this morning, Wallace Ruger, 6 years
old, ran into a freight car and was in-
stantly killed.
A playmate, accompanying him, fell
from the wagon and thus escaped death.

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

GEORGIA

38

JUL 28 1911

ALKALHEST LYCEUM COURSE AT SEASON-19



ENGLISH OPERA SINGERS



JOHN KENDRICK BANGS



ROSS CRANE Cartoonist



JOMELLI



SOUSA'S BAND



Judge F.P. SADLER

Ten Great Attractions

1. John Philip Sousa and His Great Band, with Five Soloists, in Grand Concert.
2. Signor Alessandro Bonci and Company, The Greatest Living Tenor, in Recital.
3. Mme. Jeanne Jomelli and Company, Atlanta's Favorite Soprano, in Concert.
4. The Vassar College Girls—Ten Real Artists. All Professional Musicians in Popular College Program.
5. The English Opera Singers—Five Artists. A Mixed Quartette of Grand Opera Singers and Pianist.

Sale Will Open

WATCH FOR DATE. For information, call or

RUSSELL BRILL

PHONE M. 1238. ATLANTA, GA. 415 EM

he
June 24 1911.

COLONIAL GOSS?

at American conductor and march
enthusiastic reception for him-
d recently at Sydney, writes our
bandsmen of Sydney met them
railway station, and played them
aged streets to the Town Hall,
sional Musicians' Band, under
played Sousa's "Stars and
coming compliment. The hall
citizens of every degree. Major
chair, and gave Sydney's hand
e March King, who made a
The Minister for Public In-
ward Branscombe, the direc-
introductions followed, and
d a most enjoyable function.
Professional Musicians gave
you, Sousa," in their own
s Henderson presided. The
played selections, and kind

Magnetic Control.
at concert, directed by Mr.
in the Town Hall to a de-
Sousa's magnetic control
class musicians interested
to be playing every in-
ches of his white-gloved
s encoed—operatic, bur-
shorean—and the Federal
ompliment to Australia,
rominent Sydney cornet
an, was recognised as
heartily welcomed. Miss
violin soloist, and she
r clever manipulation
Miss Virginia Root, a
taste and admirable
d to her without the
from the composer's
e, the cornet soloist
ly several selections,
e made the audience
ousa's visit will be
any a wish for a

Ein Stelldichein im prächtigen Kaisergarten. Coney Island Geben sich am Dienstag die Räthsel-Löser des Morgen-Journal.

**Frohes Fest
am kühlen
Meeresstrand.**

Ausstellung von Räthsel-Lösungen.

Besondere Ehrungen für die Sieger.

Abzeichen werden vom Samstag Nachmittag ab an alle unsere Leser kostenfrei geliefert.

Nun, nachdem das „Morgen-Journal“ den Wünschen so vieler unserer Räthsel-Freunde Rechnung tragen wird, heißt es, die Vorbereitungen treffen zum großen Ausflug nach der lustigen Insel Coney Island. Schon die Nennung des Namens Coney Island scheint eine gewisse Abkühlung in diesen drückend heißen Juli-Tagen zu bringen. Der Ausflug des „Morgen-Journal“ aber bedeutet für die ganze große Räthsel-Löser-Familie einen überaus genussreichen Tag am Seegejstade, der Alles bietet, was Coney Island zu bieten vermag.

Kaisergarten rüstet.

Was am Dienstag im Kaisergarten, dem Rendez-vous-Platz der „Morgen-Journal“-Leser geboten wird, zeigt das an anderer Stelle veröffentlichte Programm. Herr John J. Petri versteht sich auf das Arrangiren froher Feiern und

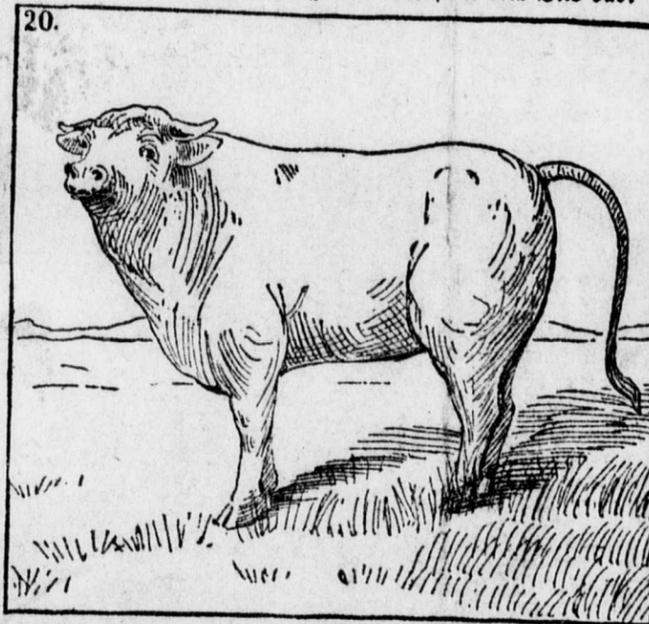


WILLI VAN DEEVEN

Kapellmeister des Kaiser-Garten.

er hat für den Dienstag Alles in Bereitschaft, um ein Gala-Programm

Welche Stadt, welchen Fluß oder See stellt dies Bild dar?



Morgen-Journal Geographie-Konstest

Räthselbild No. 20.

Meine Lösung des Bilderräthfels No. 20 ist:

Schicke ...

Adresse ...

Stadt ... Staat ...

Behalten Sie alle Lösungen, bis Sie sie einschließlich der letzten Bekanntheit haben. Dann schicken Sie die ganze Sammlung ein. Lösungen, die eintreffen, ehe das letzte Bilderräthfel erschienen ist, werden nicht berücksichtigt.

Offizielles Verzeichniß von Stadt-, Fluß- u. See-Namen.

Die Namen aller Städte, Flüsse und Seen, die in diesem Konstest als Räthsel-Lösungen vorkommen, befinden sich in dem Buche.

Ein Führer für Räthsel-Löser, die sich an diesem Konstest betheiligen, ist das Offizielle Verzeichniß von Städten, Flüssen und Seen in Deutschland, Oesterreich-Ungarn und der Schweiz, das vom „Morgen-Journal“ herausgegeben wurde. Es enthält Tausende von Namen und ist in seiner Zusammenstellung außerordentlich lehrreich.

Sämmtliche Namen, die als Räthsel-Lösungen in diesem Konstest vorkommen werden, sind in dem Buche zu finden. Das Verzeichniß wird daher allen Bewerbern eine große Hilfe sein. Das Buch kann von unserem Konstest-Departement in No. 18 Bruce Str., zum Preise von 25 Cents bezogen werden. Es wird gegen Einlieferung von 25 Cents in Briefmarken nach irgend einer Adresse in den Vereinigten Staaten versandt.

Richtige Lösungen der Sprichwort-Räthsel

No. 40.

Wenn Dich die bösen Buben locken, so folge ihnen nicht.

No. 41.

Er schmückt sich mit fremden Federn.
Er schmückt sich mit Pfauenfedern.

No. 42.

Rehre Jeder von seiner Thür!

No. 43.

Hochmuth kommt vor dem Fall.

No. 44.

Roth lehrt beten.
In der Roth lernt man beten.

No. 45.

Neue Besen kehren gut.

No. 46.

Verbotene Früchte schmecken am besten.

No. 47.

Der Faulke sieht immer nach der Uhr.

No. 48.

Eigenlob stinkt.
Eigen Lob stinkt, fremdes Lob klingt.

No. 49.

An vielem Lachen erkennt man den Narren.

No. 50.

Die dümmsten Bauern haben die größten Kartoffeln.

Zweiter Theil.

1. El Capitain ... Soufa
2. Duberture "Dichter und Bauer" ... Suppe
3. Spanischer Walzer "El Loulantina" ... Waldteufel
4. Die Metzerfinger von Berlin, Pol-pourri populärer Lieder ... Vinle
5. Studentenlieder, Pol-pourri ... Abiele
6. Amerikanische Volkslieder, beschließend mit dem großen Soufa-Marsch "Stars and Stripes" ...

Kaisergarten-Trio.

Erster Theil.

1. "Garden of my heart" ... Ball
2. Rigolotto (mit Orchesterbegleitung)
3. Wer hat dich, du schöner Wald ... Schubert

Zweiter Theil.

1. "O promise me" ... De Roden Tenor-Solo von Harold Maxwell.
2. El Troubadure ... Verdi
3. El Pacta (Der Kuß) ... Arditi Sopran-Solo mit Orchesterbegleitung.
4. "My old Kentucky Home" ... Foster

Salszer und Lily.

Lily, das einzige deutsche "Gibfongirl", in dem allerliebsten Couplet dieses Namens

Salszer in "Morty heißt der Mann",

und "Bon wegen die Wäsch",

Salszer in "Das ist mei Friend Label"

und "O du mein Estleben",

Bim Schluß das große Bauern-Duett in Kostüm, betitelt: "Die G'scherten, oder Der Better vom Land mit seiner Witzel".

Darauf: "Die Stumpfsinn-Stangen",

"Game Sweet Game", unter Mitwirkung aller Mitglieder des Trios.

SOUSA'S BIG BAND WILL

MANAGER WILL GREENBAUM announces for his opening attraction of the greatest musical season ever arranged for San Francisco Sousa and his band of sixty returning from their tour of the world.

Fourteen months ago "the march king" sailed from New York with the best and biggest organization of its kind, and since that time has visited Europe, Africa, Australia, New Zealand and Honolulu. Everywhere the

band went the local bands turned out en masse to welcome them and Sousa had the satisfaction of watching the soldiers of no less than twelve countries march to the inspiring strains of his melodies.

The formation of the Sousa band was a revelation to the people of other countries, who are used to the typical brass or mixed brass and reed military bands. To hear a band like Sousa's, which contains most of the quartets used in the symphony orchestras, reinforced by an adequate number of clar-

L THRILL SAN FRANCISCANS SOON

nets, which take the same place that the violin does in the string orchestra, and each instrument played by an artist and capable of playing accompaniments to classical violin solos and songs with the delicacy and varied coloring of a symphonic organization, was beyond their ken or belief.

Then again the vein of American humor that Sousa possesses and which is evinced at all his concerts, was new to them. The audiences shouted with laughter at his quaint travesties on the popular songs and yet deeply appreciated his masterly interpretations of the works of Wagner, Richard Strauss, Elgar, etc.

Sousa knows how to please the masses as well as the musically educated. His work has made many of the classics almost popular music in this country.

Sousa and his band, accompanied by Miss Virginia Root, soprano, Miss Nicoline Zedeler, violin virtuoso, and Herbert Clarke, the world's greatest cornetist, will appear at Dreamland Rink for eight concerts on the afternoons and evenings of October 1, 2, 3 and 4 and Manager Greenbaum announces that he will have over 2000 seats at the minimum rate of 50 cents so as to place the Sousa concerts within the reach of all music lovers.

The Greek theater of the University of California will be the scene of two special Sousa concerts, under the auspices of the musical and dramatic committee on Thursday afternoon and night, October 5. This will be the first professional attraction to appear at the Greek Theater this season, and as usual, the profits will be devoted to the musical fund of the university.

On Friday night, October 6, the students at Stanford University and residents of the neighboring towns will have the opportunity of hearing Sousa in the beautiful assembly hall at Stanford.

AMATO FIRST STAR SINGER.

Pasquale Amato, principal baritone of the Metropolitan Opera Company and considered by many to be the greatest living male singer, will be the first of the great vocal stars to appear here this season under the management of Will L. Greenbaum.

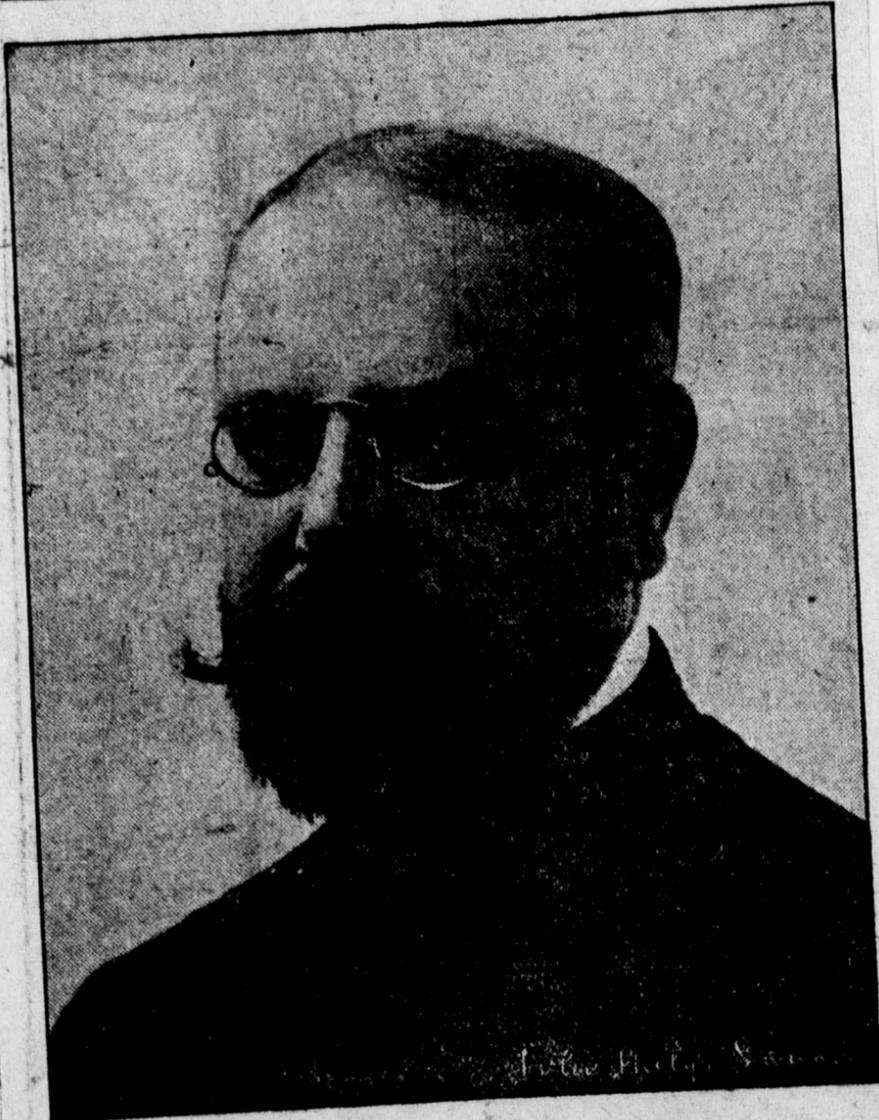
Amato is but 30 years of age, so in his prime, and he is one of the few Italian artists equally at home in both the operatic and song repertoire of Germany and France.

Last season one of his greatest successes in New York was in the role of Amfortas in "Parsifal," which he sang with the Metropolitan's German contingent. At his concerts the classics of Brahms, Schubert, Schumann and Tchaikowsky receive due attention and importance and besides he sings arias from his operatic successes, which include quite a few entirely new to this city, such as "Germania" by Franchetti, "Benvenuto" by Diaz and "Le Villi" by Puccini.

Assisting Amato will appear Mme. Gilda Longari, an Italian soprano who has never appeared in America and who makes her debut under the guidance of the distinguished baritone. She likewise has been educated in both the German and Italian schools and in addition to being heard in solos will sing some charming duets with the star.

The accompanist for this combination will be Signor Fernando Tanara, one of the conductors at the Metropolitan Opera.

The first concert will be given at



Sousa, noted bandmaster, coming here next month.

Scottish Rite Auditorium on Sunday afternoon, October 8, the second on Tuesday night, October 10, under the auspices of the Elizabeth Murlison School Association, and the remaining concerts on the 10th and 15th.

From FREE PRESS
Address DETROIT MICH
Date OCT 10 1911

Last Concert on Island Boats.
The last musical program of the season will be given by Lorenzen's orchestras on the Belle Isle boats today as follows: March, "Bride Elect" (Sousa); mazurka, "La Czarine" (Ganne); selection, "Naughty Marietta" (Herbert); suite, "My Ladies' Boudoir" (Luella Lockwood Moore); overture, "Raymond" (Thomas); piano solo, "Polka de Concert" in D flat (Bartlett); Mr. Chas. L. Wurth; selection, "Prince of Pilsen" (Luders); waltzes, "Acclamations" (Waldteufel); selection, "Bohemian Girl" (Balfe).

1884

From *THE GLOBE*
Address
Date *APR 23 1911*

CHORISTERS OF RARE ABILITY.

Established:

Paulist Singers to Be Heard Here—Choir of 150 Men and Boys, Directed by Rev Wm. J. Finn.

The eagerly awaited concerts by the Paulist choristers of Chicago in Symphony hall will take place next Wednesday afternoon and evening. The organization is composed of 150 men and boys. The program will include selections from ancient, mediaeval and modern composers of ecclesiastical music, as well as oratorios. The planissimo singing of these choristers has attracted the approbation of the best musicians of this country.

To choirs and choir directors, with few exceptions, the singing of these young choristers will be a revelation. To those who are used to mixed choirs and who are unwilling to admit that there can be any real excellence in the voices of young boys, or any truly artistic merit in their rendering of church music, it will only be necessary to hear the wonderful singing of the Paulist choristers, to modify, if not wholly change, their opinions.

The society is under the musical direction of Rev William J. Finn, son of the late Dr James A. Finn, a prominent Boston physician. Fr Finn, who is a member of the community of the Paulist fathers in Chicago, has dedicated himself to the work of promoting boy choirs in the Catholic church.

He has had exceptional opportunities for the study of these choirs in England and on the continent and has in the last few years come to be recognized as the greatest authority in America on this subject.

The diploma of honor was won by these choristers at the national contest for vested choirs, held in Philadelphia last March. The judges were George W. Chadwick, Horatio Parker, Arthur Foote, John Philip Sousa and J. Lewis Browne.

Fr Finn has addressed the Eucharistic congresses held at Montreal and Westminster, London, on the subject of "The Development of Boys' and Men's Choirs." He has also lectured at the international congress of musicians in New York and before the school commission of the states of Illinois, Michigan and Indiana.

There are many fine soloists in the choir. The leading tenor soloist has won recognition from Dippel of the

Chicago opera company and will sing with that organization next season. The boy singers are the ordinary, everyday specimens of young America. Fun-loving, mischievous and ardent baseball "fans," they are entirely un-English choirs.

Some of these boys have lived in a district bounded by the famous stockyards and while many have been on former tours of the society others have never been out of Chicago. They travel on a special train—made up of sleepers, a diner and a baggage car.

Some people have objected to the long traveling on the score of exhausting the boys, but the boys, like hundreds of others, are deaf to the noises of passing trains. Two doctors travel with them and make a daily examination of all the lads.

A great responsibility is assumed by the management of this society in bringing so many boys on a concert tour, but the disciplinary system of the organization is so perfect and the earnestness of the lads so marked that there is never any difficulty in keeping the youngsters out of danger.

The leading soprano soloist, Harcourt Browne, is only 12 years old and has made half a dozen eastern tours in the past two years. His voice has been pronounced phenomenal, and upon him, he receives them with the greatest modesty.

He is a swimmer of no mean ability and is the captain of a football team in Englewood—the part of Chicago in which he resides. He is pitcher on the Paulist Chorister baseball nine and is strong for the circus and wild west shows.

The choirs from the Boston cathedral and those of Portland and Providence have signified their intention to be present, as also have the choirs of the Mission church, the church of the Emmanuel, St John's Episcopal church, Cambridge, and many others. In some of the cities that they have passed through the choristers have been cheered by crowds of small boys who hang onto fences and climb up on their last eastern tour a drum corps turned out in full uniform and serenaded the passing choristers, who in turn saluted from the windows of their special train.

From *PICAYUNE,*
Address *New Orleans, La.*
Date *OCT 1 - 1911*

Marine Band Concerts.

The United States Marine Band, which is now touring the larger cities by special permission of President Taft, and will play in New Orleans the afternoon and night of Oct. 18, has a very interesting history. There is a tradition that the original Marine Band was kidnaped from the sunny shores of Sicily. The story goes that one Captain McNeil, of the American frigate Boston, was cruising in the Mediterranean when his soul yearned for the sound of real music, an art that had been little developed in this young republic. When ashore he heard a regimental band play so tunefully that the bluff old sea dog became inspired. The inspiration was promptly put into execution, and in his suavest manner he invited the Sicilians aboard his ship to play for a ball. The invitation was accepted with alacrity, induced, not doubt, by the prospect of American gold.

A few nights afterward the entire organization was aboard the frigate with its instruments, when the captain suddenly found it expedient to return to the United States. So it was up anchor and away before the astonished Sicilians could protest.

There is no authentic record of what became of this band of Italian musicians, as many of the Marine Corps archives were destroyed in 1814. However, the records do show that the Marine Corps was organized in 1801, when Lieutenant Colonel Archibald Henderson brought from Naples a group of Italian musicians, which was the inception of the organization of an instrumental band. An act to establish a marine corps was approved by President John Adams on July 11, 1798, the law providing for a drum and fife corps, consisting of sixteen drummers and sixteen fifers. The band continued for some years, and the early organization at different times was under the leadership of J. L. Clubb, of the sloop Lexington; Eutime Friquet, Francis Schenck and Francis Scale. It was under the latter's leadership that the band first became famous. It was he who inaugurated the open air entertainments on the White House grounds.

On July 26, 1861, President Lincoln affixed his signature to a law that recognized the band as part of the military service of the United States. Scala retired in 1871, and was succeeded by Henry Fries as leader. He served until 1880, when John Philip Sousa was chosen leader. Sousa, like his father, was a member of the band.

Sousa left the service in 1892 to organize his own band. Francesco Fanculli was then made leader of the United States Marine Band. He served until Oct. 31, 1897, when his term expired, and then Lieutenant Santlemann, the present leader, was appointed.

From *TELEGRAM*
Address *TORNLAND, OR.*
Date *SEP 29 1911*

For Mr. and Mrs. Sousa.

Mr. and Mrs. Charles Keefer gave an informal reception and buffet supper, Wednesday evening, at their studio in the Ellers building, for Mr. and Mrs. John Philip Sousa, the Misses Sousa and the artists who appeared as soloists with the band, Miss Nicoline Zedeler, violinist, and Miss Virginia Root, soprano. Mrs. Keefer is a recent bride, a Los Angeles girl, who is a welcome acquisition in Portland musical circles. Mrs. Keefer and Miss Zedeler were recently associated together in Berlin, where Mrs. Keefer was concertizing. The evening was passed informally following the supper.

Mrs. Keefer gave "Chaconne" (Bach-Busoni) and "Midsummer Nights Dream" (Mendelssohn-Liszt). Additional guests were Mr. and Mrs. Albert Salzbrenner, Mr. and Mrs. C. C. Craig, Mrs. Julia Marquam, Mrs. A. D. Willey, Mrs. Pipes, of Eugene, Dr. B. E. Wright, Hy Ellers and Gustave Ellers.

Miss Root and Miss Zedeler were also the guests for dinner of Mr. and Mrs. Keefer at the Hill, with a party of eight.

From *VARIETY*
Address *FRISCO CITY*
Date *OCT 7 - 1911*

FRISCO SHOWS THIS WEEK.

San Francisco, Oct. 4.

"Alias Jimmy Valent'ne" at the Cort, is a real success. It is regarded as a good performance and as a consequence business is excellent. Tomorrow (Thursday) afternoon, under the auspices of the Examiner, a special performance of the piece will be given in the San Quentin prison yard for the benefit of the convicts. The warden is enthusiastic over the scheme and is making huge preparation for the unusual event.

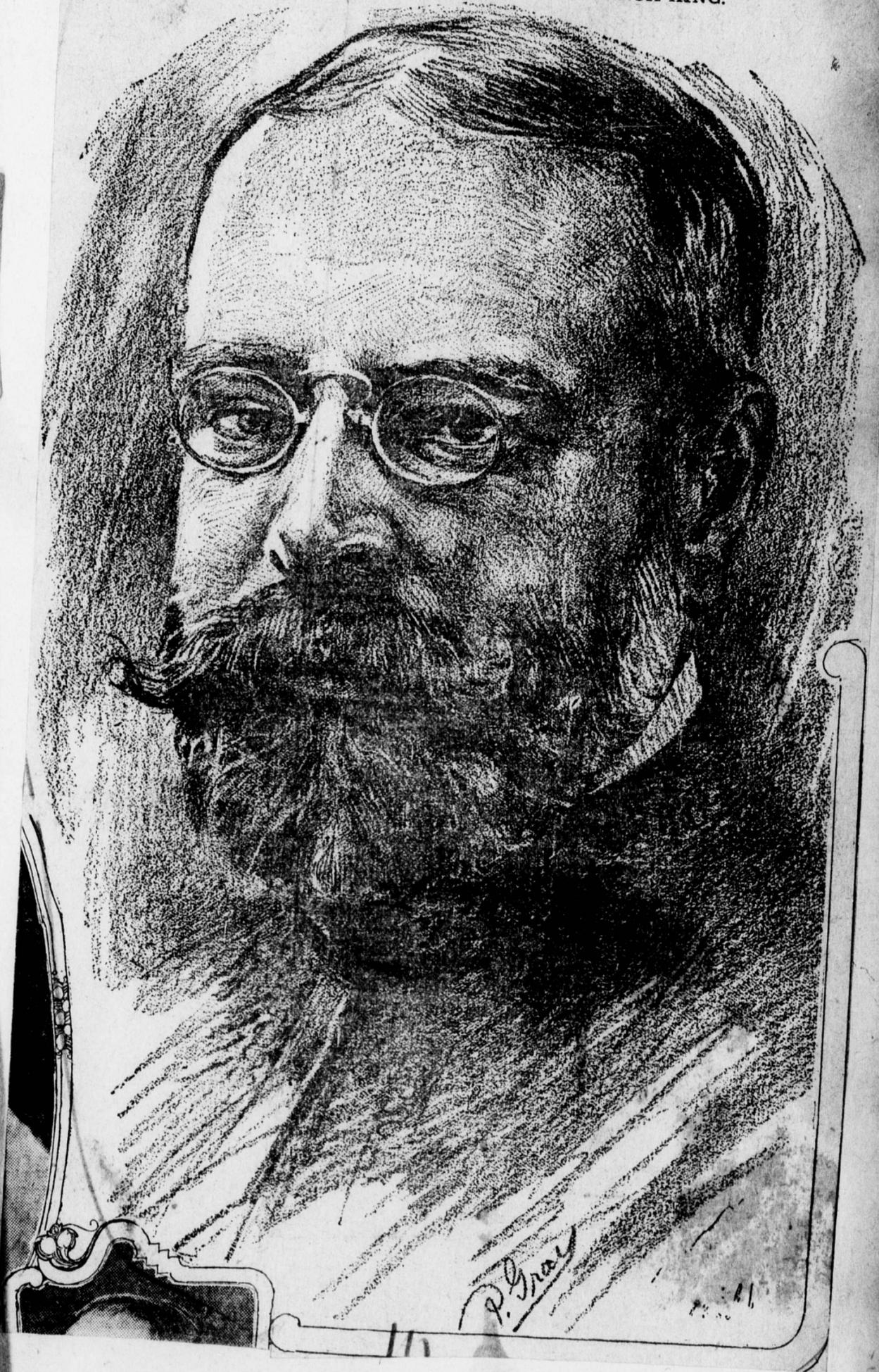
Nance O'Neil in "La Tosca" at the Alcazar (the first time in eight years), is drawing huge audiences. Will Walling is now leading man at the Alcazar, replacing Clifford Bruce.

"A Country Boy" opened its second week at the Columbia, to big business.

John Philip Sousa and his band began Sunday a three days' engagement at Dreamland Rink, pulling but a fair business.

Sousa, the 'March King,' Coming To Open the Concert Season

JOHN PHILIP SOUSA, THE "MARCH KING."



Napoleon's occupation of Moscow. To this succeeds the depiction of the fighting between the two armies, the alternating predominance of a distinctly Russian theme and the French "Marseillaise" furnishing one of the most brilliant and thrilling musical

war pictures on record. As the French air grows fainter (typifying Napoleon's retreat) the opening hymn is again resumed, obviously as a hymn of triumphant thanksgiving. The final allegro introduces the "joy bells" of the Russian churches, mingled with the strains of the Russian national hymn.

Cornet solo, "From the Shores of the Mighty Pacific"..... Clarke
Mr. Herbert L. Clarke.

Character Studies, "The Dwellers in the Western World" (new).....Sousa

(a) THE RED MAN.

And they stood on the meadows
With their weapons and their war-gear,

Painted like the leaves of autumn,
Painted like the sky of morning.

(b) THE WHITE MAN

They sailed, they sailed. Then spoke
the mate:

"This mad sea shows its teeth to-night,

He curls his lips, he lies in wait,
With lifted tusk, as if to bite."

Ah! that night!

Of all dark nights! And then a speck—

A light! A light! A light! A light!

It grew, a star-lit flag unfurled;

It grew to be time's burst of dawn;

He gained a world; he gave that world

Its grandest lesson—"On and on."

(c) THE BLACK MAN.

Now de blessed little angels

Up in heaven, we are told,
Don't do nothin' all dere lifetime

"Ceptin' play on harps o' gold.
Now I think heaben'd be mo' home-like

If we'd hyeah some music fall
F'om a real ol'-fashioned banjo,

Like dat one upon the wall.

Soprano solo, "The Maid of the Meadow"..... Sousa

Miss Virginia Root.

Maid of the meadow, ope thine eyes:
Life is a dream of paradise.

No jealous fears
Bring countless tears,
Love's choicest mine
Is ever thine.

Bride of the sunshine I'd be,
Bride of the summer breeze,

Bride of the blue-tinted sea,
Bride of the murmur'ing trees.

Prologue, "The Golden Legend" (new)..... Sullivan

In the scene depicted by the prologue, the defeat of Lucifer is foreshadowed by an impotent attempt to wreck the Cathedral of Strasburg. The central figure of the scene is the spire of the cathedral. The time is night, and a storm is raging. Lucifer, with the powers of the air, is trying to tear down the cross. According to the legend, he calls to and is answered by his allies as follows:

"Hasten! Hasten!
O, ye spirits!

From its station drag the ponderous
Cross of iron, that to mock us
Is uplifted high in the air!"

"Baffled! Baffled!
Inefficient,

Craven spirits! leave this labor
Unto thine, the great destroyer!
Come away, ere night is gone!"

"O, we cannot;
For around it

All the saints and guardian angels
Throng in legions to protect it;
They defeat us everywhere!"

"Onward! Onward
With the night wind,

Over field, and farm, and forest,
Lonely homestead, darksome hamlet,
Sweeping all we breathe upon,
Sweep away, and the Gregorian chant is heard, the choir singing:
"Nocte surgente
Vigilemp omnes."

Intermission.

Fantastic Episode, "The Band Came Back"..... Sousa

(a) Praeludium..... Fahnfelt

(b) March, "The Federal" (new)..... Sousa

Violin solo, "Souvenir of Moscow".....

..... Wieniawski
Miss Nicoline Zedeler
Grand Tarantelle, "Napolitan"
..... Fullier

Overture, "Thurlingia"..... Lassen
Cornet solo, "The Debutante"..... Clarke
Herbert L. Clarke.
Suite, "Three Quotations"..... Sousa
Soprano solo, "Ah, Nella Calma"..... Gounod
Miss Virginia Root.
Largo from "New World" symphony..... Dvorak
"Invitation a la Valse"..... Weber
(a) Serenade, "Salut d'Amour"..... Elgar
(b) March, "The Federal"..... Sousa
Violin solo, "Caprice Brillante"..... Agnew
Rhapsody, "Slavonic"..... Friedemann

Nance O'Neil's La Tosca

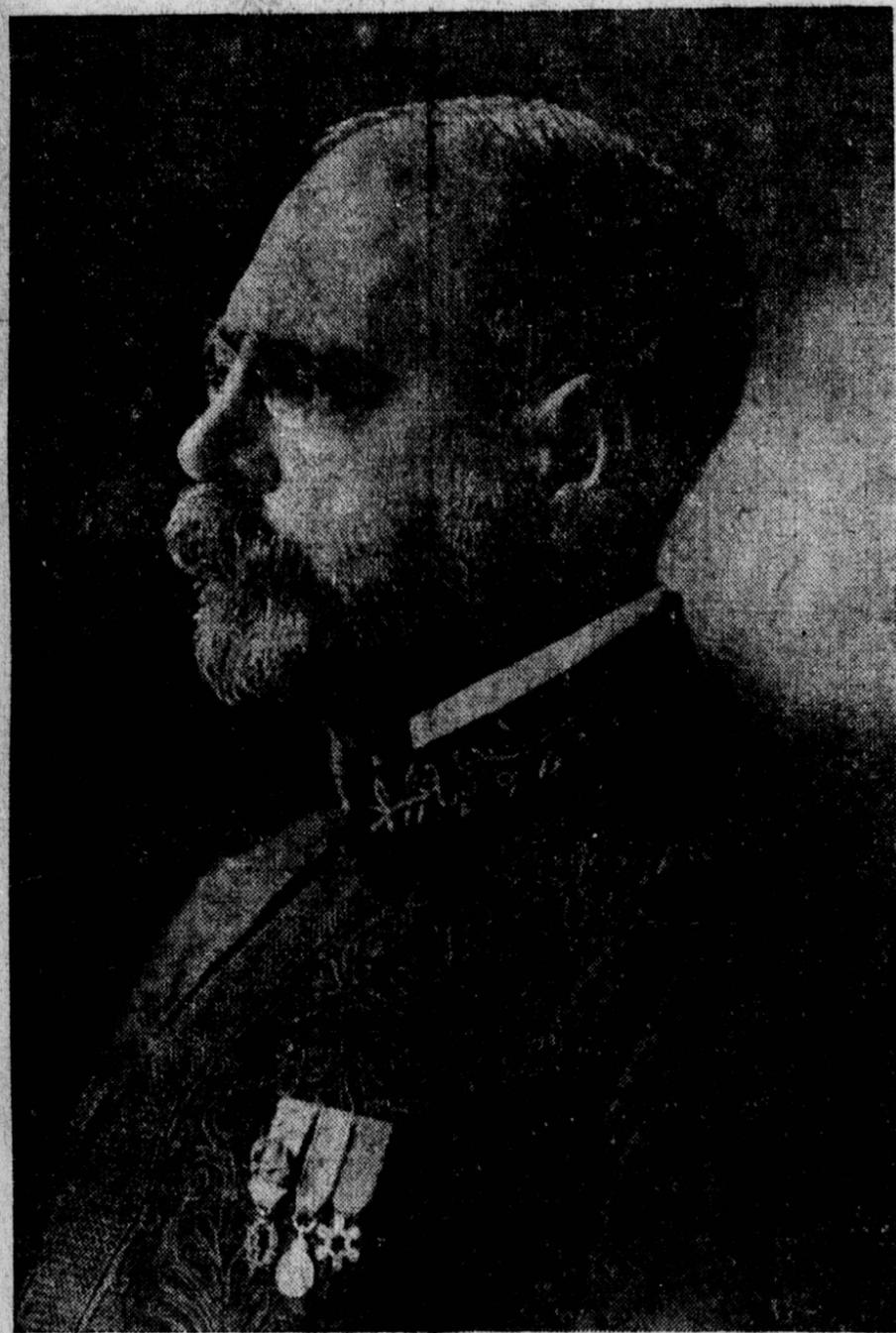
Floria Tosca's shuddery woe was a moving picture last night at the Alcazar theater, posed, postured and postulated by Miss Nance O'Neil, who is about the only woman in America since Bernhardt left us to prepare for another farewell tour that could vitalize the Victorian Sardou drama of "La Tosca."

Eight years or more have passed since Miss O'Neil showed us the heroine that helped Fanny Davenport to make fame. Since then only when Bernhardt played it the drama has not been produced. We have had it in opera, and Puccini's ruddy music has added to the horror of the story; but actresses leave it alone nowadays, not because there is a doubt that we would like it—a reasonable doubt, by the way—but because

SEP 20 1911

From San Francisco, Cal.
Address
Date SEP 27 1911

Sousa's Visit Excites Much Interest in Musical Circles



JOHN PHILLIP SOUSA, "The March King."

'March King' and His Band Will Give Two Concerts at Greek Theater

THE coming of Sousa and his band to the Greek Theater at the University of California is always one of the important events of the college year, so there is small wonder in the report from the music committee that the advance sale has already assumed large proportions, and the feeling exists that the famous march king will be greeted by an enormous throng when he steps forth to wield his baton at both of the concerts set for next Thursday afternoon and evening. Sousa holds a high place with those who are familiar with the triumphs of this classic structure, for on every previous occasion his concerts have been festivals of musical delight. Sousa takes great pride in these appearances and always puts forth his best efforts in the selections of his programs for Berkeley. The band sounds particularly fine in the concrete structure, therefore the popularity of the organization is richly deserved.

For the concert on Thursday afternoon next, which starts at 3:15 p. m., the following program will be given:

Overture, "Robespierre" Litoff
Duet, "Oh, Fatal Stone" (Aida).....Verdi
Mr. Clarke, cornet; Mr. Corey, trombone.

Suite, "Looking Upward"Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross"
(c) "Mars and Venus."
Soprano solo, "Because I Love You,"

Fantasia, "Siegfried"Wagner
Characteristic dances, "Henry VIII."
.....Germar
Gavotte, "Amaryllis"Ghya
March, "The Federal"Sousa
Violin solo, "Tarantelle".....Wienlawski
Miss Nicoline Zedeler
Rakocsy march, "The Damnation of Faust"Berlioz
The program for the evening of next Thursday will start at 8:15 and will be as follows:

Overture, Solenne, "1812".....Tschakowsky
Cornet solo, "From the Shores of the Mighty Pacific"Clarke
Mr. Herbert L. Clarke
Character studies, "The Dwellers in the Western World".....Sousa
(a) "The Red Man"; (b) "The White Man"; (c) "The Black Man."
Soprano solo, "The Maid of the Meadow"Sousa
Miss Virginia Root
Prologue, "The Golden Legend"....Sullivan
Fantastic episode, "The Cat Came Back"Sousa
PraeludiumJahnfelt
March, "The Federal"Sousa
Violin solo, "Souvenir de Moscow".....Wienlawski
Miss Nicoline Zedeler
Grand Tarantelle, "Neapolitan"Jullien
Seats for both the concerts are now on sale at the regular box-offices in

SOUSA'S COMING.

Sousa has been described as a genius on the ground that a man who can hold an audience for two hours and a half must be.

But Sousa has done more than this. He has given the keenest pleasure daily to thousands of men and women all over the world, interpreting the classics and playing those swinging marches of his own composition in a manner that all have appreciated.

Sousa's mission has been to cheer and amuse, and he has succeeded brilliantly. He has wisely refrained from surfeiting his public. He has brought the play-

ing of his band to a state of efficiency that is well-nigh perfect.

Sousa's men are without exception finished instrumentalists. Precision and rhythmic accent are the chief attributes of the band, and the rich tone and perfect balance make a perfect ensemble. In the arrangement of his programs Sousa excels, and here, probably more than anywhere else, this genius is apparent. Starting on Sunday afternoon, October 1, Will L. Greenbaum will present the noted march king and his organization of sixty on four afternoons and four evenings.

He will also play in the Greek Theater in Berkeley on the afternoon and evening of Thursday, October 5, and at Assembly Hall, Stanford University, on Friday night, October 6.

Seats are now on sale at Sherman, Clay & Co.'s and Kohler & Chas-

From SPECTATOR
Address
Date SEP 23 1911

BAKER—SOUSA AND HIS BAND.

JOHN PHILIP SOUSA composed a new march during the tour of his band in Australia, and he dedicated it to the commonwealth. It was named by the premier of Australia, and it will be one of the features of his tour of the Pacific Coast and the Southwest when he and his band arrive in Vancouver on their return from a tour of the world. Mr. Sousa is frequently asked which is his favorite composition, and his reply is invariably the same. "I like all of them," he declares with quiet decision. "A man's compositions, if he really believes in himself as a composer, are regarded by him very much as a mother regards her children. A family might not all have equal beauty, but let the mother place her children one by one in a corner and she would find that each had some feature, or features, of beauty that compensated for the absence of certain beauty the others possessed. If I were asked which of my compositions the public liked best, I would say 'The Stars and Stripes.' Of the great number of compositions I have written, this march, I think, leads all the rest. 'The Washington Post' was also very popular." Sousa and his band will be heard at the Baker Theatre next Wednesday afternoon

at 2:30 o'clock, and in the evening at 8:30, for two concerts only.

From _____
Address _____
Date SEP 20 1911

Established



JOHN PHILIP SOUSA
Leader of the Famous Band That Has Come to Clunie for Two Concerts.

Clunie

Sousa and his band played before a good sized audience at the Clunie Theater this afternoon and will play again to-night.

No musician has done as much as Sousa to improve the status of the hitherto despised brass band, and his programs include classical numbers as well as popular airs. The admirable way in which he disposes of his reeds and woodwinds makes the absence of strings almost unnoticeable. The sixty musicians who follow his baton have been rehearsed to a point of such efficiency that they respond to his slightest suggestion as one man. In fact, Sousa's band may be said to rank next to the best symphony orchestras, and the distinguished leader has done more to popularize good music than any other musician in America.

Sousa's conducting is said to be as effective as ever. He has always obtained his results without extravagant gestures and unnecessary forcefulness of manner. The band knows what he wants and gives it to him fully and heartily. His effects are never exaggerated and his methods of attaining them are quiet.

Of the band itself it can be said that it will maintain its well known standard of excellence. Every member is a master of his instrument. In attack the band is nearly perfect, its crescendoes and diminuendoes thrilling, and the quality of tone is envied by other organizations.

The soloists this season are Miss Nicolene Zedler, violinist; Miss Virginia Root, soprano, and Herbert L. Clark, the cornet virtuoso.

From _____
Address _____
Date _____

Sousa and His Band.

This Sunday afternoon and night, at Dreamland Rink, Sousa and his band of sixty will open their engagement, which will consist of afternoon concerts at three and evening concerts at 8:15 until Wednesday night inclusive, and with a new programme at each of the eight concerts.

At the first concert two important modern masterpieces will be given: Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," and Paul Dukas's "The Sorcerer's Apprentice." Of course there will be the usual quota of jolly Sousa things.

In the evening we are promised Mr. Sousa's latest suite, which he calls "The Dwellers of the Western World," and his latest march, "The Federal," dedicated to our Australian friends.

On every Sousa programme there will be serious works cleverly interspersed with the best compositions of a lighter order, for he is an adept in the difficult art of programme building. The interpretation of the lightest offerings is equally artistic.

Seats for these concerts are on sale at Sherman, Clay & Co.'s and Kohler & Chase's, and on Sunday at Dreamland after ten o'clock.

Sousa will play under the University auspices at the Greek Theatre next Thursday afternoon at 3 and night at 8:15. Tickets are on sale at the San Francisco box-offices as well as the usual places in Berkeley.

Stanford University will entertain Sousa and his band on Friday night, October 6.

From PRESS,

Address New York City.

Date OCT 8 1911

ATLANTIC CITY NOTES.

ATLANTIC CITY, N. J., Oct. 7.—One of the most welcome and attractive features to late autumn and winter visitors to this resort will be the splendid system of hygienic sea water baths just introduced here. There is a tank holding 400,000 gallons into which sea water is flowing as fast as it is drawn out. There is a winter swimming pool, where the water is kept at a temperature of 78 degrees, and there are smaller ones, where the water is warmer, and others where it is cooler. Competent teachers will always be in attendance. There are also all manner of equipments and appliances for athletic sports. It will be necessary no longer to brave the inclement weather in order to take one's sea water dip, as a daily winter add to health, for in this big bath one may disport in the "briny" with safety and comfort.

Daniel S. White, proprietor of the Hotel Traymore and president of the Traymore Hotel Company, who is candidate on the fusion ticket for Mayor of Atlantic City, just has returned to town after a couple of weeks spent in the country, and is beginning his campaign work in earnest.

There is an unusually large number of visitors here for early October, all the beach front hotels being well filled.

Mr. and Mrs. E. E. Rees of New York are at the Rudolf for October.

Mr. and Mrs. C. C. Vincent of New York have taken rooms at the Shelburne for October.

The American Electric Railway Association will hold its annual convention here all of next week, excepting Saturday. The Million Dollar Pier will be devoted to exhibition purposes. Three thousand delegates will be in attendance from the United States and Canada. Among those who will be present and will speak at the different meetings at the convention are J. G. Cannon, president of the Fourth National Bank of New York; William G. McAdoo, creator of the Hudson and Manhattan tunnel system; General Harris of the Washington, D. C., Railway system; C. L. Henry of the Indianapolis & Cincinnati traction lines.

Jerome K. Remick of New York motored to Atlantic City on Tuesday and took rooms in Young's Hotel for a few days.

Dr. and Mrs. Allen Fitch and Miss Fitch of New York are spending a couple of weeks at the Chalfonte.

The Vaniman airship, now being finished here, will be ready to make its trial flight over Atlantic City in about a week.

Among recent arrivals at the Chalfonte from New York are Mrs. J. Perry Seward, Miss Seward, Mrs. E. J. Adams, Mrs. J. D. McBaron, Miss Bevin, William C. Daly, Walter M. Chandice, Mr. and Mrs. H. H. Dyerson, Dr. and Mrs. Daniel Lentz, Dr. W. B. Chapin, P. M. Cushing, Dr. and Mrs. W. E. Lambert, Miss Butterfield, John Phillip Sousa, Jr., Dr. Raymon Guiteras.

New Yorkers at Haddon Hall include Mr. and Mrs. W. B. Tobin, J. C. Fenner, Mrs. H. M. Walsh and Sidney Biers.

Colonel Robert Craig, U. S. A., accompanied by Mrs. Craig and Donald Craig, is spending some time at the Chalfonte.

558 SAN FRANCISCO, CAL.

SOUSA SEATS ARE ON SALE

Tickets to Be Had for Coming Concerts at Dreamland Rink.

The sale of tickets for the coming Sousa concerts, which take place at Dreamland Rink on the afternoons and evenings of Sunday, Monday, Tuesday and Wednesday, October 1st, 2d, 3d and 4th, starts at Sherman, Clay & Co.'s and Kohler & Chase's this morning. During the coming season Manager Greenbaum will maintain box offices at both these music centers, making it convenient to obtain tickets for his attractions at either end of the shopping district.

Sousa will also give two concerts at the Greek Theatre in Berkeley on the afternoon and evening of Thursday, October 5th.

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From Los Angeles Times
Address Los Angeles, Cal.
Date OCT 1 1911

MUSICAL EVENTS

Established WINTER SEASON OF MUSIC ANNOUNCED

Program of the Philharmonic Course Embraces Many Notable Attractions

A new arrangement is being made by Manager Behymer as regards the vocalists and instrumentalists of note who come to Southern California this season under his direction. There will be two parallel Philharmonic courses introducing the twelve events, this being all of the musical attractions coming to Los Angeles this season.

The first course opens October 24 at the Auditorium with Pasquale Amato, the celebrated baritone and his company, including Mme. Gilda Longari, lyric soprano of the Metropolitan, and Fernando Tanara, accompanist. The second event, November 3, will be the return together of Mme. Eames, the dramatic soprano, and Emilio de Gogorza, the famous baritone.

The third event will be the Mountain Ash Choir of Wales, Great Britain, the most noted of all the ensemble singing bodies of that country where choir singing has assumed the highest position in ensemble art.

The fourth event is a visit of Vladimir de Pachmann, the pianist, the last opportunity of hearing him before his retirement from concert work. Efram Zimbalist, the celebrated Russian violinist, is the fifth entertainer, and that gorgeous singer, Mme. Schumann-Heink, dramatic contralto, finishes the course.

The second great Philharmonic course will be opened by David Bispham during the middle of November, followed by Jan Kubelik, violinist, in December; Mme. Emma Calve, dramatic soprano, in January; Harold Bauer, pianist, in February; Alessandro Bonci, the greatest of all modern tenors, in March, and the well-known Flonzaley Quartet in April.

The season ticket sale will open at the Bartlett Music Company, at the Behymer ticket office, on Thursday, October 5, for the old subscribers, and three days will be given over to such patronage, the sale to the general public opening on Monday, October 8.

Although there is an increase in artistry, there is no increase in price, and the Behymer management guarantees the artistry of all these talented people. No city in America, outside of Boston, Philadelphia, New York and Chicago, will present such a roster of talent for its music lovers as the series scheduled for Los Angeles.

Sousa and His Band

John Philip Sousa, who is bringing his ever excellent organization to Los Angeles the week of October 16 at the Auditorium, has been recognized as the representative American musician, and the great band which has been continuously under his direction for so many years has been termed "the model band of the world." No other musical organization has given pleasure to so many millions of music lovers at home and abroad, and no other composer has so large and enthusiastic a following. It may be added that no other composer or conductor has done more for the elevation of musical taste among the masses than John Philip Sousa.

Mabel Riegelman Recital

California has reason to be proud of the many successful artists, particularly in the musical world, she has given to the public, and the fact that her latest prodigy bids fair to attract even additional honor to the State comes not as a surprise. Mabel

MISS MABEL RIEGELM.



Riegelman first attracted attention when she became the prodigy of Mme. Johanna Gadschl, who although herself a musician and artist of world-wide fame, may be said to be a prophet with honor in any country. She honored California four years ago by placing her stamp of approval on Miss Riegelman when her attention was brought to the latter's exceptional voice.

The possessor of a mezzo-soprano of rare quality and range, her tones are exquisitely pure and even and the finish gained in four years' study under Mme. Gadschl's tutelage, has emphasized her many natural gifts. But one recital is scheduled for this city, next Thursday evening, October 5, at Gamut Club auditorium; Mr. Will Garroway has been selected as the accompanist for a program that will test the ability of the singer. It is given in detail below:

- (1) Aria of Zerlina—Don Giovanni (Mozart); (2) Der Neugierige, Ungeduld, Lied der Mignon (Schubert); Derr Nussbaum, Lied der braut (Schumann); (3) Derz Le Bonheur est chose Legere (Saint-Saens); Oh! si les fleurs avient des Yeux (Massenet); Gretel (Fitzner); Sandmannchen, Taumannchen, Hansel and Gretel (Humperdinck); (4) (a) Black Bird (Cyril Scott); (b) Irish Folk Song (Foote); (a) Song in the Night (Marshall); I Hear You Calling Me (Marshall); An Open Secret (Woodmann); (b) Aria from Freischutz (Weber).

SEP 30 1911

DRILLING, NOT GRILLING.

John Phillip Sousa, the famous "March King," arrived from the North last night with his band of musicians, and is registered at Hotel Sacramento. An incident that occurred to Sousa several years ago was going the rounds at the hotel to-day.

Some years ago Sousa was engaged to give a concert in Duluth. He stopped at the Spalding. The concert was to be at 8 p. m., and Sousa arrived in Duluth early in the afternoon. The bandmaster, always prompt, was arrayed in his trim uniform long be-

From San Francisco Chronicle
Address San Francisco, Cal.
Date SEP 24 1911

SOUJA'S BAND NEXT SUNDAY

American "March King" to Open the Greenbaum Season.

Next Sunday the musical season of the visiting artists will be ushered in by Sousa and his band and the assisting soloists. The "March King" will offer eight entirely different programmes at Dreamland Rink on the afternoons and evenings of October 1st, 2d, 3d and 4th.

At the opening concert next Sunday afternoon the special features will be two tone poems by modern composers, both of whom have created world-wide discussion by their original methods and ideas. These are "Till Eulenspiegel's Merry Pranks" by Richard Strauss, and "The Sorcerer's Apprentice," by Paul Dukas.

In "Eulenspiegel" Strauss musically describes the life and death of Till Eulenspiegel, a famous character in German folk lore, famed for his mischievous pranks. "The Sorcerer's Apprentice" describes the adventures of an apprentice to a famous sorcerer.

In addition there will be Bizet's delightful suite, "L'Arlesienne," Goldmark's overture "In Spring," a new Sousa march, "The Federal," and other interesting works.

In the evening we are to hear Sousa's latest Suite "The Dwellers in the Western World," (a) The Red Man, (b) The White Man, (c) The Black Man, the "Prologue" to Sir Arthur Sullivan's masterly "The Golden Legend," Sousa's fantastic episode, "The Band Came Back," Tchaikowsky's "1812" overture, etc.

During the engagement the soprano, Miss Virginia Root, and the violin virtuoso, Miss Nicoline Zedler, will appear at every concert.

The sale of seats will open next Wednesday morning at both Sherman, Clay & Co.'s and Kohler & Chase's, where complete programme books may be obtained.

CHRONICLE.

From San Francisco Chronicle
Address San Francisco, Cal.
Date SEP 28 1911

Sousa Soon Coming

The complete understanding that exists between the conductor and players is not the least charm of the performances given by Sousa and his band. This is due largely to the wonderful magic exercised by Sousa's baton. In fact, much of the interest of the audience at a Sousa concert centers on the magnetic conductor. Nimble and graceful in his movements, he makes his point without ever knowing a trace of excitement and his beat is short and precise. As a rule he gets his effects by coaxing.

The personnel of Sousa's band is of the highest efficiency, and the distinguished conductor and composer prides himself on the fact that he spares neither expense nor labor to obtain the best musicians. He is at times the despair of his managers, for he refuses to cut down the number of his musicians, and the band that is to give eight concerts—four in the afternoons and four in the evenings—on next Sunday, Monday, Tuesday and Wednesday consists of the same sixty men that began his tour of the world last autumn.

Sousa will also give two concerts at the Greek Theater in Berkeley a week from today, afternoon and evening, and one at Stanford on Friday night, October 6th.

fore the dinner hour, and when the clock struck 6 he came down to the corridor of the hotel and asked the colored porter where the grill room was.

The darky led the bandmaster to the door and pointed toward a large building a few blocks down Superior Street.

"Dar you is, boss," he announced. "That building? Why, that's an armory. I don't want a drill room; I want a grillroom—place to eat."

The darky stepped back and surveyed the bandmaster in his natty uniform and looked disgusted.

"Lord, boss," he protested, "you don't want to eat. You look 'sif you wanted to drill."

From MUSICAL LEADERAddress CHICAGO ILLDate SEP 28 1911

PACIFIC COAST MUSIC

San Francisco the Home of Gifted Musicians—Tremendous Enthusiasm for Real Art—
Amato to Open Concert Season—Henry Hadley Has Splendid Opportunity.

In reckoning with the big centers of this country, the musical world has rarely been able to figure without the realization that the Pacific coast is one of the most important points in America, and the stagnation of musical life in that section following the disaster of 1906 was felt keenly among the exploiters of musical attractions. At the present, however, San Francisco and its surrounding cities have regained all the energy, interest and ambition which, together with the high standard of taste, promises to place the West on a more important basis than ever.

All San Francisco asks, all it ever has asked, is not to be deceived. It is a great center, it is the home of some of the most gifted men and women of this country and its general appreciation or refusal to accept an attraction is based upon a musical past of which any city of America, or of Europe for that matter, might be proud. It is true, that in San Francisco, as elsewhere, many really great artists are overlooked, but this is usually due to the fact that they have not been sufficiently made known to the public. Suffice it to say that Bonci turned hundreds away after having turned the stage into an auditorium, and there is small doubt that Amato, his companion in many operatic productions, will carry by storm that great western city, as he has brought all the audiences of the world to his feet wherever he has appeared. Amato will open the concert season in San Francisco October 8, when he will have with him that delightful Italian dramatic soprano, Mme. Gilda Longari. A third member of this concert company will be Signor Tanara, the great assistant conductor and coach of the Metropolitan Opera Company, who, being the coach and accompanist of Amato and of Mme. Longari, consented to make this tour with them.

* * *

San Francisco will again place itself in the world of symphony music, as it has engaged Henry K. Hadley to organize and conduct a series of symphony concerts with Sigmund Beel as concert master. Mr. Hadley will have no easy path, but at least he has already demonstrated such sweeping possibilities during his triumphant season in Seattle, to say naught of his years of experience in Germany, that his success in San Francisco is assured in the opinion of those who know him. Mr. Beel is no stranger in the West, being originally a young California violinist in whom Mrs. Phoebe Hearst interested herself to the degree of seeing him through a complete musical education. Most of his professional life has been spent in London and his return to San Francisco is a welcome feature of the forthcoming musical season. The matter of assembling an orchestra will be taken up at once, and it is a fact that there is much valuable material in this section of the country, as notwithstanding the fact that a symphony orchestra has not existed since the departure of the late Fritz Scheel, Fred Molle sustained an interest in Berkeley and Giulio Minetti has done much for orchestral music through a really interesting and capable amateur organization, and it is not unlikely that much material may be drafted from this into the professional ranks. Mr. Minetti is one of the most skilled violinists of the West, where he has produced many excellent professional pupils, among whom may be mentioned Grace Freeman, who has made an eastern and southern tour with very great success. Mr. Minetti is the leader of a quartet bearing his name which has for many years supplied admirable chamber music to one of the finest clienteles that San Francisco affords. Mr. Minetti has just resumed rehearsals with his orchestra and is now planning the programs for the season. He has also a very large class at his beautiful studios in the Kohler & Chase Building.

If there is one young organization of which the West may be proud it is the Pasmore Trio, who are not by any means unknown to readers of THE MUSICAL LEADER, which took a very great interest in the activity of these brilliantly talented young girls while abroad where they made a distinct place for themselves. It would not be easy to give supremacy to any of the three; they are really well balanced and their interpretations are of unique musicianship and beauty. Their reading of the Tschaikowsky trio will not soon be forgotten by those fortunate enough to have heard them at a recent private musicale. The Pasmore Trio has filled a great number of social engagements and has just begun a tour which will bring it into the East. Among the universities and colleges which have engaged the young women for the forthcoming season are the University of Illinois, State College for Girls of Alabama, Mississippi State Institute and College for Girls, Judson College, Alabama, Atlanta Musical Association, Pomona College, Cal., re-engaged for the fifth time, Jackson, Miss., by the Musical Club, the Universities of Oregon, California, Idaho, the State College of Washington, Federated Clubs of Columbia, S. C., Chicago West End Woman's Club, Chicago Madrigal Club, and many others. All of these represent re-engagements after unqualified success everywhere they have appeared.

* * *

Albert Rosenthal, who began a musical career several years ago which he abandoned in order to join his father-in-law, is in San Francisco, and although he does not concern himself with the professional side of life, his playing delights a large circle of appreciative friends and supplies the cello in an admirable amateur quartet consisting of Jos. M. Willard, first violin; Mr. Rossi, second violin, and Dr. Fredericks, viola. Mr. Willard is a graduate of the Strassbourg Conservatory and is a violinist of most admirable qualities, which he uses exclusively in amateur circles, although it must be said that few professionals are better equipped, and few have his high ideals and musicianship. His library is one of the most extensive in the country, and includes nearly all the classics and most of the modern compositions in violin literature.

* * *

A new acquisition in musical circles of San Francisco is John Manning, the highly talented pianist and teacher of Boston. It came as a distinct surprise to those who knew the enviable position enjoyed by Mr. Manning in Boston, to learn that he had decided to locate in the West, especially as many temptations were urged upon him to make New York his field of activity. Mr. Manning is a splendid artist and an equally fine man, and his presence in any field makes it the more important. He will give his first recital in San Francisco October 17.

* * *

The opening event of the musical season will be the Sousa concerts beginning October 1, when Mr. Sousa and his band, who have been around the world, will land again in their own country. Mr. Sousa is returning covered with laurels, as everywhere the genial bandmaster was conceded as great and as unique as ever. The soloists will be those who have made the tour with him and include Herbert Z. Clark, cornet; Virginia Root, soprano, and Nicoline Zedeler, the brilliantly talented pupil of Theodore Spiering. Sousa will receive a truly royal welcome on his homecoming in San Francisco, and on the afternoon and evening of October 5, the organization will be heard in the Hearst

Greek Theatre, of which no pen has ever given a correct idea. Sousa has ever been a philanthropist so far as presenting music of note to those who are deprived of orchestras are concerned. Most interesting will be his presentations of Richard Strauss' "Die Eulenspiegel," and of "The Sorcerer's Apprentice" by Paul Dukas, one of the modern Frenchmen. The Sousa tour is under direction of William Greenbaum, who supplies most of the musical attractions to California, operating with Mr. Behymer in the South and with Steers & Coman in the North. Amato and Mme. Longari are under this direction and in the latter part of October Mme. Eames and Gogorza will appear. Other artists to appear under this direction are Kubelik, David Bispham, De Pachmann, Mme Calve and Signor Gaspari in scenes from opera in costume. Mme. Schumann-Heink, John McCormack, Bonci, Harold Bauer, Albert Spalding, Zimbalist, the Flonzaley Quartet and others. Leonard Borwick, the English pianist, who is just returning from Australia, will give one recital about the middle of October. In addition to these concert artists, Mr. Greenbaum is organizing a French Opera Company, of which details will be given later.

From *JOURNAL*
Address *JOURNAL*
Date **SEP 28 1911**

SOUSA'S MARCHES THRILL AUDIENCE

Establ

Great Band Leader and Composer Gives Musical Treat; Many Turned Away.

John Philip Sousa and his band could easily have booked for four instead of two concerts this trip, for last night hundreds of people had to be turned away from the Baker theatre because of lack of room. They stood in line for an hour after the concert had commenced, eagerly waiting for some one to leave, whose place they could take. But those who were fortunate enough to get in remained, for the concert was a musical treat.

J. P. Sousa is the same today as when he gave his first concert in the Armory many years ago. Time has left but few scars to mark the passing years. The famous bandmaster and composer is yet as young as the marches that have perhaps done as much as anything in advertising the United States in other parts of the world.

Typical Sousa Program.

Sousa's marches are known and played everywhere where trombones, trumpets and piccolos have been mastered. Without these instruments the Sousa marches would lose their luster. The program last night, and also that of yesterday's matinee, was a typical Sousa program, containing the best standard works for the concert band, with Sousa marches for encores. There they came, "El Capitan," "High School Cadets," "Manhattan Beach," "The Fairest of the Fair," "Hands Across the Sea," "The Stars and Stripes Forever," and the most recent production, "The Federal," a stirring march, but no better than "The Stars and Stripes Forever," which in the minds of many 's the artist's best production in the march line.

Glark Great Cornetist.

The two big numbers on the two programs were Tschalkowsky's overture "1812," Brieg's "Peer Gynt" suite, Sullivan's "The Golden Legend"; "Sigfried's Death," from Wagner's "Gottterdammerung," and Sousa's new composition, "The Dwellers in the Western World," character studies, introducing melodies of the red, white and black races.

The soloists were Herbert Clark, cornet; Miss Virginia Root, coloratura soprano, and Miss Nicoline Zedeler, violin. Herbert Clark is rated as perhaps the best cornetist in the United States, if not one of the foremost in the world. Miss Root and Miss Zedeler rendered their numbers very pleasingly, and proved themselves the class of artists that are to be expected to appear with an organization of such high standing. The harpist did some excellent incidental solo work.

"Has Anybody Here Seen Kelly" and "The Band Came Back," gave the audience an excellent opportunity to become familiar with the possibilities of the various instruments, each having its little solo part, from the piccolo down to the big and ungainly looking contra bassoon.

Sousa's band has just returned from a tour of Australia and will now tour the states.

From *EXPRESS*
Address *JOURNAL*
Date **SEP 28 1911**

Sousa's Band Coming

John Philip Sousa will bring his organization to Los Angeles the week Oct. 16 at the Auditorium. **Est. 1884**

The present tour, following close upon the tour of the world, undertaken last summer by Sousa and his band, constitutes the longest and most important musical pilgrimage ever accomplished in the history of concert-giving. The soloists this season will be Miss Virginia Root, soprano; Nicoline Zedler, violinist, and Herbert L. Clarke, cornetist.

From **CALL**
Address San Francisco, Cal.
Date **OCT 1 1911**

BANDMARCHES WAITS FOR MUSE, HOWEVER

Musical Globe Trotter Returns From Tour Laden With Information and Trophies

By WALTER ANTHONY

If you have never walked proudly at the heels of a bass drummer or glowed with excitement for blocks and blocks at the smash of cymbals you will not like this story. If you have never felt an uncontrollable desire to stick your head in the bell of the big tuba or take the baton away from the drum major, you will not understand why I went down to Sacramento to meet Sousa.

Even the rhythmic wheels over the joined rails sang the "Hands Across the Sea" for me on my way to ask John Philip Sousa, who has just circumnavigated the globe, whether he wouldn't write a Panama-Pacific march for us.

He said he would, but not at once. "Everybody writes marches," said Sousa in his dressing room at the Clunie theater during the intermission. "There are marches dedicated to everything and everybody, and that there will be a deluge of Panama-Pacific marches you may well believe. But marches or any other kind of music are not written successfully to order. The composer must await the muse. When I have a theme worthy of the event to be dedicated I'll write it. If I don't get the idea I'll not write. We'll see."

"You'll try?" I urged. "Composing isn't hard work," said Sousa. "It's inspiration. If it isn't inspiration it isn't music. There are only two kinds of music. Music and technic. Of the latter there are again two varieties: technically correct and technically bad music. The technically correct is a bore and the technically bad is an annoyance."

"But you will write a march for us, won't you?" I urged again, "after the deluge of watery marches is over."

"I suppose it's up to me to do it," said Sousa, confidently and correctly.

CLIMAX OF WORLD TRIP

Sousa and his band have returned from a wonderful trip. They have been in Seattle, for instance. Sousa arrived there, after marching his great band through the forest of Africa, the bush of Australia, the pines and firs of Tasmania, over the lava beds of New Zealand, and into the graces of Great Britain, where, says Sousa, he was given the greatest reception of his career. The bandmaster and his instrumentalists have been in the Canary islands, have traversed the orient and have spent 11 weeks on the ocean. The journey has been unprecedented in the annals of bands, and Sousa says that the only thing that surprises him is that an Australian or a New Zealand or a Canary island audience applauds at the same moment that an American claps when he plays "Stars and Stripes Forever," "Washington Post," "Manhattan Beach," or "The Fairest of the Fair."

Sousa returns with no new decorations, but a trunk full of souvenirs. The state band of New South Wales gave him some hand painted resolutions, from Sydney, where he broke his record by playing a series of 56 concerts. He brings an opal studded baton tipped with Australian gold, and rings and rugs, but most prized of all, approving testimonials which are quite beyond price to buy. When he reached Portland from Seattle he was the guest of the Portland Commercial club. When one is the guest of that august body, even though he be an artist, he must identify himself, his occupation and his position in society. So the bandmaster signed the register as follows:

John Philip Sousa. Occupation, globe trotter; mission, preaching Americanism by the aid of Sousa marches."

LEADER FULL OF INFORMATION
Sousa exudes information and publicity copy in the same breath. He can talk about himself interestingly, which is a rare gift indeed.

He says he doesn't know whatever became of his first published march, "The Review," which he commended to the good graces of a publisher for 100 printed copies. The piece was written in 1872 or thereabouts, and now is out of print. "I should like to see what it looks like," said Sousa.

Another thing that worries him properly is this: He is called a bandmaster. There have been 186,000 orchestral scores of his "Stars and Stripes Forever" sold. In other words, 186,000 orchestras have been or are playing the spirited piece. "Only 25,000 band scores have been sold," said Sousa dejectedly.

Sousa says he is going into the opera

paper Clipping Bureau in the World

EVEN KELLY IS ON SOUSA'S PROGRAMME

March King, Great as Ever, Is Generous When It Comes to Encores.

Kelly and his famous green necktie came in for a share of the honor and glory at the concert given by Sousa and his band at the Baker Theater last night. This popular swing-up-the-alley tune was one of the great conductor's many responses to encores, and the things that were done to Kelly were almost like the sands of the seashore in number. Folk just screamed at some of the fun interwoven into the score. But this was not all. Before the concert closed, John Philip Sousa proved himself to be the Mark Twain of American music.

His fantastic episode, "The Band Came Back," is to music what "Tom Sawyer" is to literature. The number is the first on the programme after the intermission, which is a part of the production. All the musicians leave the stage save the harpist. He appears to be tuning his instrument, playing some Scotch song seemingly just to fill in time; a clarinetist happens along and begins a different air; then another soloist comes on and starts to satisfy the yearnings of his heart. Then the players appear by twos, threes and fours, each set giving something different, every selection being a bit from popular music—some classic, others near-classic and the rest of "Turkey in the Straw" type. A "little German band" effect is given, the leader a tambourine soloist, the selection being "The Merry Widow Waltz." The band, as it 'came back,' played everything under the sky that the average man knows save "Goo-Goo Eyes" and the barcarole from "The Tales of Hoffman."

Sousa, more generous in responding to encores than ever, gave a dozen of his marches, all the old favorites being greeted with applause, "Washington Post" and "Stars and Stripes" being the most popular. His new march, "The Federal," was the last part of the programme's seventh number. The "Blue Danube Waltz" was one of the afterbits.

"The Dwellers in the Western World," Mr. Sousa's new character study, is a strange blending of heart-throbs; the Indian's war dances and death chants are heard, then all the passions of the Anglo-Saxon are presented—love-making on starlit nights, appeals to the lord of wars, prayers to the god of peace, the merriment of holiday eyes and the more sombre joys of homecoming; the last is the light-heartedness of the negro.

The classics were represented by Tschalkowsky's "1812," the prologue of Sullivan's "Golden Legend" and the tarantelle from Julien's "Neapolitan." The soloists—Miss Virginia Root, soprano; Miss Nicoline Zedeler, violin, and Herbert L. Clarke, were pleasing Mr. Clarke being by far the most popular.

From _____

Address _____

Date SEP 30 1911

WRITES OF BAND'S TRIP THROUGH AUSTRALIA

Est

1884

Russell Has Interesting Article in Recent Issue of Musical America.

Writing from Hobart, Tasmania to a recent issue of Musical America, Clarence J. Russell of this city says of Sousa's band trip:—

Sousa and his band have just completed a most successful tour of Australia and Tasmania a part of the epoch-making world tour they are at present undertaking. Three weeks were spent at both Sydney and Melbourne, one at Adelaide and one at Brisbane, all capital cities of their respective states, and shorter stays at Toowoomba, Newcastle in the Australian coal regions; Ballarat and Bendigo, in the gold fields, and Launceston and Hobart, in Tasmania.

The reception in each city was one of extreme cordiality. The band was invariably met at the station by the massed bands of the vicinity, escorted to the town hall and officially welcomed by the mayor. At one of the smaller cities two young women were noticed in the local band, proudly wearing "adapted" band uniforms and puffing into alto horns. Record audiences and unusual enthusiasm greeted the Americans at every concert. The governor and suite heard them in each state and the railroads had made every provision for suburban concertgoers. At many of the concerts people were unable to gain admission. Mr. Sousa's new march, "The Federal" which he had dedicated to the people of Australia, was everywhere a big "hit," while the performance of "The Stars and Stripes" evoked acclamation. Mr. Sousa's humorous, "The Band Came Back," was a special favorite, and when not on the program was generally requested as an extra.

Recognizing the value of these concerts from an educational standpoint, the school authorities in Sydney made arrangements to have all the public school pupils hear them.

At the close of the Melbourne engagements Mr. Sousa offered to play a request program, and the following choice serves to show the taste of an Australian audience:

Overture, "1812," Tschalkowsky; cornet solo, "Showers of Gold," Clarke; "Till Eulenspiegel's Merry Pranks," Strauss; soprano solo, "April Morn.," Batten; "Peer Gynt," suite, Grieg; Humoresque, "The Band Came Back," Sousa; (a) "Round d'Amour," Westerbout; (b) "The Federal" march, Sousa; violin solo, "Zigeunerweisen," Sarasate; "Ride of the Valkyries," Wagner.

The Australian press devoted much space and superlative adjectives to the criticism of the concerts. The noted Mr. Sousa's unostentatious methods of conducting, his dominating personality and in all the performances, his skill as a program maker, and while admiring all his compositions one paper said: "His marches have proved themselves the best things of the kind that human wit has yet achieved. Sousa will live as the March King."

They all spoke of the intelligent use Virginia Root made of her clear, well trained voice and noted especially her distinct enunciation. Nicolene Zedeler, violin soloist, captivated all with her brilliant technic, sweet tone, true intonation and sympathetic interpretations. A usual Herbert Clarke's cornet playing was a revelation to all who heard him. Other soloists from the band who were frequently heard and aroused much enthusiasm including Paul Senno, piccolo; Julius Spindler, flute; Joseph Norrite, clarinet; Ralph Corey, trombone; John Perfetto; euphonium, and Ross Millhouse, cornet, who appeared in duets with Mr. Clarke.

In speaking of the work of the band the newspaper said its playing defied criticism. They spoke especially of the rich orchestral coloring in all the performances and of the many novel effects produced.

One evening a wealthy violin connoisseur asked Miss Zedeler to play one of his instruments. She gladly consented and at the close of the concert was surprised and delighted to learn that henceforth the violin belonged to her. It is a



JOHN PHILLIP SOUSA
L. O. WARNER

TIMES.

Washington, D. C.

1884
OCT 5 - 1911

From remote corners of the earth comes news of the triumphant tour of Sousa's band, which Washington claims as its own, in spite of the fact that it has risen from the ranks of a band of purely local interest to being one of international fame. The Evening Bulletin, of Honolulu, Hawaii, devotes two columns to a special article describing the engagement of Sousa's Band in that city. While the Canadian-Australian steamer Maruka, carrying the members of the band, was waiting in the harbor of Honolulu for the quarantine officers to come aboard, there was a delay of several hours. To while away this time, the bandmaster ordered his men to play a program of popular selections, and officers and passengers on the Maruka were given a treat. The band left the United States with sixty-eight members in the latter part of December, 1910. Barring a few colds and an attack of two of slight illness, nothing has happened during the continuous traveling to interfere with the concerts. Twice each day, often including Sundays, the band has appeared in Johannesburg, Cape Town, Durban and other African cities. Before setting out for the Australian colonies they gave a five weeks' series of concerts in Great Britain. In Auckland, New Zealand, their reception amounted to an ovation, and an entire page in one of Auckland's leading newspapers was devoted to an interview with the bandmaster and a description of the fine appearance of the band and the program it was to give.

employed many auto trips and teas.

Throughout Australia were found fine town halls with good pipe organs and fine organ recitals during the noon hour by the city organists, notably at Sydney, where there is one of the largest organs in the world, with five manuals, fourteen copiers and 127 speaking stops.

Each large city has its symphony orchestra, generally semi-professional, and flourishing choral society, while chamber music concerts, vocal and instrumental recitals, and amateur opera productions abound, and choral and band concerts are annual events. Melbourne is making an effort to raise a fund for a permanent orchestra, and Melba at the head of a grand opera company is advertised for the near future. But one must not think that everybody in Australia is a music lover. I asked a young man one evening how he had enjoyed the Sousa concert. "Oh," said he, "it was all right, but I like rowdy music better." The several art galleries in Australia also have the nuclei of good collections.

Throughout the entire Australian tour the natural cordiality of the people and the friendly feeling toward America and Americans were at all times evident and the band is carrying away from the country most pleasant memories. It sails today on the Ullmaroa for New Zealand, C. I. R.

83
EVENING BULLETIN.

San Francisco, Cal.

SEP 30 1911

SOUSA OPENS IN CITY TOMORROW

84

Amato, Eames and De Gogorza to Follow Famous Band.

Dreamland Pavilion will see the first of Will L. Greenbaum's activities for this season when John Phillip Sousa and his band start a series of four concerts there tomorrow afternoon. The concerts will be given on the afternoons and evenings of tomorrow, Monday, Tuesday and Wednesday, and remarkably well chosen programs have been arranged for these important occasions.

At the matinee tomorrow, which will start at 2:30 p. m., the program will include Goldmark's overture, "In Spring," a cornet solo by the famous cornetist, Herbert L. Clarke; "Till Eulenspiegel's Merry Pranks," a tuneful scherzo of descriptive character, by Richard Strauss; Dukas' composition, "The Sorcerer's Apprentice"; Elgar's military scene, "Pomp and Circumstance"; Tschalkowsky's "Song Without Words" and Bizet's suite, "L'Arlesienne." Miss Virginia Root, soprano soloist with the organization, will give the famous song, "Crossing the Bar," and Miss Nicolene Zedeler, violin soloiste, will render Tor Aulin's "Gavotte et Musette."

Tomorrow evening will see the rendition of one of the finest of all the programs. It includes Sullivan's prologue, "The Golden Legend," Sousa's famous humoresque, "The Band Came Back"; the grand tarantelle, "Neapolitan," of Jullien; the remarkable Tschalkowsky overture, "1812," written by the great Russian in commemoration of the retreat of Napoleon from Moscow; an original cornet solo by Clarke, "From the Shores of the Mighty Pacific"; a soprano solo, "The Maid of the Meadow," written by Sousa and rendered by Miss Root, and Miss Zedeler's excellent violin offering, Wieniawski's "Souvenir de Moscow."

Complete programs with descriptive notes and explanations can be had at the box offices at Sherman, Clay & Co.'s or Kohler & Chase's, where tickets are now on sale. The box office will be maintained at the Dreamland Rink all day tomorrow.

Two attractive programs will be given by Sousa at the Greek Theater in Berkeley on Thursday afternoon and evening. At Stanford the band gives one concert on Friday night, October 6. Train arrangements have been made so it will be easy to reach Palo Alto in time and depart at a seasonable hour for points north and south of the university.

AMATO COMING SOON.

What Will Greenbaum expects to be among the most important and best patronized of his attractions this season are the four concerts announced by the great baritone, Pasquale Amato, whose enviable position on the operatic stage has made him the most discussed singer now before the public.

A perusal of Amato's programs, which can be had at any of the music stores or hotels, or which will be mailed on request by Manager Greenbaum, shows the wonderful versatility of the artist. Amato's four concerts take place at Scottish Rite Auditorium on the two Sunday afternoons of October 8 and 15, and on Tuesday night, October 10, this concert being under the auspices of the Elizabeth Murison School Association, and Thursday night, October 12.

Mme. Gilda Longeri, his assisting artist hails from La Scala, where she stands very high in her profession.

The sale of seats will open at Sherman Clay & Co.'s and Kohler & Chase's, on Wednesday next. On account of his limited stay in California, Amato will not appear in Oakland this season.

From CALL

Address San Francisco, Cal.

Date SEP 28 1911

Sousa's latest contribution to the march music of an autumnal world is "The Federal." It is included in all of his programs and will be heard therefore when he comes to town next Sunday afternoon. During his trip around the world Sousa also found time to write a new suite, "Dwellers in the Western World," and to complete a comic opera, which will be produced on his return to New York.

From CALL, Address San Francisco, Cal. OCT 2 1911

Sousa's Band Given Ovation
He was a wise one who said, "Let me make a people's songs and I do not care who makes their laws." When Sousa brought out his "Stars and Stripes Forever" march yesterday afternoon I thought the audience at Dreamland rink was going to insist on a speech. They cheered and shouted and acted as though Mayor-elect Rolph had taken a seat on the stage.

Why was this? Because Sousa has done what no other American composer has done. He has expressed the national spirit. As is generally the case the spirit has not found utterance in the abstruse forms of an inherited system, but in the unexpected form of the march—the poor belabored, abused and overworked march which has had to stand the burden of a million dedications—marches for this order and that, marches to advertise shoe stores, or a patent medicine, or a new brand of chewing gum. Sousa has taken this overtaxed medium and has vitalized it, made it dynamic with energy and infectiously optimistic.

WHOLE BAND FED WITH TUNE.
So when Sousa, for encores played "King Cotton," "Fairest of the Fair," "Manhattan Beach," "The Federal" (which by the way was dedicated to our neighbors in Australia) and finally "Star and Stripes Forever," we didn't



JOHN PHILIP

care whether there was anything else on the program yesterday or not. It was enough that Sousa was back with his baton, his graceful left hand gestures, and his own marches.

Sousa is a highbrow director, too. Not many believe it, because erudition in Sousa never bores. He takes "Has Anybody Here Seen Kelly?" and tosses the frugal melody around with a miraculous touch. He feeds a whole band with the tune. Now it appears in pompous garb, as Wagner might have clothed it, the sonorous French horns singing it. Then he makes an offer of it, and with chiming bells and solemn harmonies presents the meager melody dressed richly and chastely. Again he hands the tune to the cornetist who plays it a la Tetraxini. It has become an Italian aria. The tuba sounds its awful, abysmal depths, the bassoon takes it up with lugubrious grotesqueness and the piping oboe sings it plaintively.

SKILL IN INSTRUMENTATION
Sousa is showing you what he knows of instrumentation, and the lesson is digested without gagging or pain. It is irrepressible, humorous, fine. It is, I think, much better music than, let us say, Dukas' tonal story, "The Sorcerer's Apprentice," which is ingenious but in need of an explanation. You have your ears on the band, your eyes glued to the program and your mind torn between the short story, which tells you what the music is about, and the music, which is supposed to tell you what the story is about.

The same with Richard Strauss' tone poem, "Til Eulenspiegel's Pranks," which is a riot of dissonance requiring a program to elucidate. Any art that requires another art to explain it is as annoying as the sign under a picture "This is a cat." But Sousa's music needs no chart nor excuse. It bursts with the spirit of it, runs freely through the nerves, is exciting, exuberant, self-explanatory and justifiable. It is music in its most martial manifestation, and I would rather be Sousa than Strauss.

Sousa's new march, "The Federal," is a hit. It is not his best, but of his best. It proves at least that Sousa's font of inspiration is far from dry, but a bubbling, dancing river. There is the same skillful instrumentation, the same animation and the same spiritual zeal.

The horn department of the band found sonorous utterance in the prelude movement of Bizet's suite, "L'Arlesienne"; the clarinets were sprightly and fresh in the dainty minuet movement of the same suite; all the "chairs" of the band were tested to the limit in the Strauss tone poem and likewise in Dukas' scherzo, "The Sorcerer's apprentice," which was an interesting number showing what a band can do in the musical exposition of a prose tale.

Miss Virginia Root sang, Willeby's "Crossing the Bar," and with a sweet and sympathetic voice did much with a rather commonplace and uninspired composition. The violinist, Miss Nicoline Zedeler, has a small tone, but pure, sure and sympathetic. Her playing of Saint-Saens' "The Swan," with harp accompaniment, was delicate and beautiful, and the harpist, whose name wasn't on the program, merits mention for a clean touch and a vibrant tone.

I did not hear the program in the evening, though I should have liked to. This afternoon a program consisting of Liszt's "Robespierre" overture, Sousa's suite, "Looking Upward," a "Siegfried" fantasia by Wagner, German's "Henry VIII Dances," Grys' "Amaryllis" gavotte, Sousa's "The Federal" march, Berlioz, "Rakoczy" march and solos by Herbert L. Clarke, whose playing yesterday afternoon was a revelation to those who only hear ordinary cornets, and Miss Root and Miss Zedeler will be presented. Tonight an entirely different program will be given, the features of which, aside from Sousa's compositions, will be Liszt's rhapsody, No. 14, Haydn's "Imperial" overture and a selection from Glordano's "Andrea Chenier."

A big audience was there and applauded all numbers in the hope that Sousa would play another march, which he did with dash and amiability.

From CHRONICLE, Address San Francisco, Cal. OCT 2 1911

LARGE HOUSES AT SOUSA CONCERTS

March King and His Band Please With Variety and Novelty.

OLD MARCHES ENJOYED. Audience Shows Appreciation ---Soloists Creditable Additions.

John Philip Sousa, returning to America after a fourteen-months' tour of the Old World, is stopping in San Francisco with his band of sixty musicians for four days, during which time he will give eight concerts. The first of these took place yesterday afternoon when, at Dreamland Rink, a very large number of devotees of the march king congregated to hear him extract all classes of melody from his versatile band.

There were variety and novelty in abundance, with a generous interpolation of old familiar Sousa marches, which seem to be the real magnet after all, for the audience proclaimed in one voice its delight at a rehearing of "The Stars and Stripes" and "Manhattan Beach." One new one, "The Federal," written by Sousa en tour and in compliment to the Australians, holds all the dash and brilliance of its predecessors, with pleasing melody and a delightful, syncopated movement by the clarinets.

This is, however, taking nothing away from the general personality of the programme, which was excellent, classis in spots, and perfectly comprehensible to the veriest layman in the laws of composition.

IS SPECTACULAR LEADER.

As a director Sousa still retains the indubitable marks of his individuality. Though he is less pronounced than a few years ago in his manner of instilling interpretation into his players, he nevertheless is something of a spectacular leader whose every minute gesture is pertinent to the score and who elicits that perfection of smoothness which shows him to be the artist musician. Humor is often portrayed so obviously that laughter is a natural consequence on the part of the listeners; but a blatant or careless blast never by any accident escapes an instrument and humor keeps to its proper sphere, with no indication of descent.

A masterly specimen of the descriptive through music was that of Richard Strauss' "Til Eulenspiegel's Merry Pranks." In this, this modern classic juggler of harmony gives himself a wide field for his peculiarities and at the same time sustains all the dignity requisite for a composition of some nobility. Dissonances are plentiful, but are toned down and have a utility in depicting the career of a merry jester whose pranks scatter terror broadcast and finally bring him to the gallows, concerning which scene there is no doubt as pronounced by the orchestration.

A lighter description of "The Sorcerer's Apprentice," by Dukas, was brief and pointed, while one of the amusing features of the day was the evolution from simple melody, "Has Any One Seen Kelly?" through a series of tempos including ragtime and one of anthem-like build. The search for "Kelly" (whose fame for being lost approaches that of Charlie Ross) became vivacious, and he surely would have been found if the trombone had been allowed to continue longer with its inquiry. Goldmark's "Spring," a suit by Bizet, Elgar's "Pomp and Circumstance" and a Tschalkowsky "Song Without Words" were other numbers of note on the programme.

The soloists are creditable additions to the Sousa forces. Miss Virginia Root, soprano, has a pleasing quality and clearness without bigness of tone. She sang Willeby's "Crossing the Bar" and, as an encore, a Sousa song, "Miss Industry." Miss Nicoline Zedeler handles her violin well, with a facility of technique and a free bow. She played Tor Aulin's "Gavotte et Musette" and, for encores, "The Swan" and a Bath "Gavotte." Herbert Clarke's programme number for the cornet, "The Debutante," written by himself, brought him a decided applause, and he responded with "Every Little Movement," attaching acceptable variations.

Last evening's big numbers were the Tschalkowsky overture, "1812" and

From SEE, Address San Francisco, Cal. OCT 2 1911

SOUSA COMING WITH HIS BIG BRASS BAND

Aggregation on the Way Home—Mid-Week News of Vaudeville

Sousa, the Great, accompanied by his band of trained instrumentalists and his soloists, will make his annual bow to a Sacramento public on Saturday. In fact, he will make two bows, as, according to the billboard



JOHN PHILIP SOUSA.

notices under his picture, the engagement will include an afternoon as well as an evening program.

The menu of music will be as varied as only Sousa is capable of varying things. Some of his famous old marches will be delivered again, of course, and in addition, by way of garnishment, he will serve some new salads he has composed since seeing us last. Sousa's complete organization will be here, including as soloists Miss Virginia Root, soprano; Miss Nicoline Zedler, violinist, and Herbert Clarke cornetist.

Grand

By way of diversion Manager Kaiser of the Grand has arranged for the appearance of all the performers at tonight's performance in black face. The idea of the performers assuming color came to Kaiser as an inspiration, and he secured the consent of the entire company to the innovation.

The program will be the same as usual, except that extra comicalities will be indulged in by all the performers. Owing to the increased length of the show it will begin promptly at 7 o'clock. Local talent will be represented by George Little and Oscar Stormfield. Musical Director Olsen will have an orchestra of fourteen pieces.

Pantages

The Spooks' Minstrels, with their new use of motion pictures, continue to give people the creeps at the Pantages this week. Bertie Fowler also continues to make people laugh in spite of themselves at her impersonations. The Torcat trained roosters are the wonders of the show.

Manager Ely's big attractions next week will be "The Awakening of Buddha," a spectacular terpsichorean seance.

OCT 1 - 1911

WITH two new shows at the Hellig, Sousa's band at the Baker and Paul Armstrong's excellent "Romance of the Underworld" as the feature at the Orpheum, last week kept inveterate theatre goers busy, if not always happy. Richard Carlisle's "Jumping Jupiter," which opened at the Hellig Sunday night, wasn't what it might have been. Everybody would be happy if the elongated star would go back to the "Spring Chicken," which for some reason was never shown here—it is by far the funniest of his recent plays. "Baby Mine" was a farce with many laughs and pleased big houses at the Hellig the latter half of the week. Sousa, just back from a world tour, entertained, as usual, and left more admirers behind than ever.

"The Girl in the Taxi," which has a somewhat unsavory record, opens tonight at the Hellig and Portland audiences will be given a chance to see if it's as red as it has been painted. The Hellig will be dark the latter part of the week and will open again a week from tonight to Trixie Friganza in "The Sweetest Girl in Paris." A week from Thursday Gertrude Hoffman will come in her gorgeous ballets. "The House Next Door," an excellent play which deserves a Hellig setting, will be at the Baker this week and will be followed by "The Flower of the Ranch," a diva, the diving lady with fame and fame, is to be featured at the Orpheum. Seattle is rejoicing over a new theatre, the Metropolitan, a Klaw & Erlanger house, having been opened for reception yesterday afternoon. Richard Carlisle will formally open it tomorrow. There were speeches yesterday

afternoon by John F. Douglas, Mayor Dilling and Marc Klaw, Mr. Klaw having come out from New York especially for the opening. He will probably visit Portland for a day or two on his way home. It is unfortunate that the plans to build a Klaw & Erlanger house in Portland, as well as in Seattle, fell through. Competition in the theatrical business is a good thing, as Messrs. Klaw & Erlanger themselves would probably be the first to admit.

The Friars, the New York organization of press agents and actors, has announced it will make a coast to coast tour with its annual "Frollic" next summer. The Friars are endeavoring to make enough money to build a handsome club house in New York—their present very comfortable home is in West Forty-fifth street, just off Broadway, but is in rented quarters—and with the means at their command the members are starting out to do what they can to advertise their tour. Being professionals at the game, so to speak, their success is nearly certain.

MARCH KING AND HIS SIXTY BANDMEN WILL BRING MUSIC NOVELTIES



John Philip Sousa, who returns with his band from earth-girdling trip.

From **EVE. POST & GLOBE**
 Address **San Francisco, Cal.**
 Date **SEP 30 1911**

SOUSA BRINGS CLASSIC AND POPULAR

Eight Concerts at Dreamland Rink Will Open Fall Musical Season Here.

The musical season of 1911-12 starts at Dreamland Rink Sunday afternoon where John Philip Sousa and his remarkable band will inaugurate a series of eight attractive concerts, four on the afternoons and four on the evenings of Sunday, Monday, Tuesday and Wednesday.

Sousa, always conceded the greatest program builder of any of the band leaders, has, advance reports say, fairly outdone his own past efforts for this occasion. He has just returned from an extended trip which girdled the earth, and while on his travels found time to compose a number of new suites and "The Federal" March,

all of which will be enumerated on the programs to be given during the coming week.

Novelties by other composers will be found among his selections and the classics as well as the popular music of the day will be given full exploitation by the "March King" and his sixty chosen men.

While it is true that a Sousa program always looms up as an attractive musical morsel, the hidden charm lies in the rendition of his encore numbers, which, of course, are not programmed. No other conductor has the gift of following such a piece, for instance, as Richard Strauss' "Till Eulenspiegel" with "My Wife's Gone to the Country," yet Sousa in his incomparable manner accomplishes this without the slightest offense. Tomorrow afternoon's program includes "In Spring," by Goldmark; Bizet's suite, "L'Arlesienne"; "Till Eulenspiegel's Merry Pranks," by Richard Strauss; the much-discussed French composition of Dukas, "The Sorcerer's Apprentice"; Tchaikowsky's "Song Without Words"; El-

gar's military scene, "Pomp and Circumstance"; Sousa's newest march, "The Federal," which will be played on all his programs during the engagement, and other band numbers and contributions by the soloists, Herbert L. Clarke, the famous cornetist; Virginia Root, soprano, and Nicoline Zedeler, violiniste. On tomorrow (Sunday) night, Tchaikowsky's grand military overture, "1812," will start proceedings, to be followed by one of the big novelties of the week, Sousa's newest suite, "The Dwellers in the Western World." This musical oddity was suggested by the lines from Longfellow's "Hiawatha," which start, "When they stood on the meadows, with their weapons and their war-gear." It is divided into three parts, the first called "The Red Man," the second "The White Man," and the last "The Black Man." Here are a number of other compositions on this program, including a solo, "The Maid of the Meadow," the fantastic composition, "The Band Came Back," which calls for solos from every instrument in the organization.

"The Federal" march, etc.

Another important number in this program is the prologue, "Golden Legend," by Sir Arthur Sullivan. At the matinee Monday the picture, "Robespierre," by Litloff, ingeniously depicting the French revolutionary scenes of the rise and fall of the Terror; Sousa's suite, "Looking Up the Siegfried Fantasia" of Wagner; Edward German's characteristic "Henry VIII" and the Rakoczy March from Berlioz, "Damnation of Faust" will be intermingled with a number of other attractive selections. Monday evening the Hayden-Westmeyer picture, "Imperial," will be given for the first time, and Sousa's "People Live in Glass Houses" will be included. The finale of "Andre Chenier," the fourteenth rhapsody and Halvorsen's "Entree Triomphale des Boyards" also included in the Monday evening program. Equally attractive programs for the balance of the concerts are arranged. Seats can be had at She Clay & Co.'s or at Kohler & Co. music store.

producing business with his "The Glass Blowers." Leonard Leibling wrote the libretto and Sousa wrote the music. "I am going to produce it myself," said Sousa, "just as soon as I get to New York. It, some new band music and my "Federal" march are part of the things I have done on this tour. There are 24 hours in the day. I am only 56 years old, and so there is plenty of time for me to find leisure moments in. In one of them I shall write a Panama-Pacific march. It is no more than right, for I wrote "Hands Across the Sea" at the Palace hotel.

- The Sousa programs for this afternoon and tonight are as follows:
- MATINEE**
- Overture, "In Spring".....Goldmark
 - Cornet solo, "The Debutante", Herbert L. Clarke
 - Suite, "L'Arlesienne" (complete in four movements).....Bizet
 - Soprano solo, "Crossing the Bar".....Willeby
 - "Till Eulenspiegel's Merry Pranks".....Sousa
 - Scherzo, "The Sorcerer's Apprentice".....Dukas
 - (a) "Song Without Words".....Tchaikowsky
 - (b) March, "The Federal" (new).....Sousa
 - (Dedicated to our friends, the Australians)
 - Violin solo, "Gavotte et Musette".....Tor Aulin
 - Military scene, "With Pomp and Circumstance".....Edward Elgar
- TONIGHT AT 8:15**
- Overture solenne, "1812".....Tchaikowsky
 - Cornet solo, "From the Shores of the Pacific".....Clarke
 - Character studies, "The Dwellers in the Western World".....Sousa
 - (a) The red man (b) the white man (c) the black man.
 - Soprano solo, "The Maid of the Meadow".....Sousa
 - Prologue to "The Golden Legend".....Sullivan
 - Fantastic episode, "The Band Came Back".....Sousa
 - (a) "Praeludium".....Jahnfelt
 - (b) March, "The Federal".....Sousa
 - Violin solo, "Souvenir de Moscow".....Wienlawski
 - Grand tarantelle, "Neapolitain".....Julien

fine old Lupot and her pleasure in its possession can be fully realized only by enthusiastic violinists.

The Sousa party passed the Sheffield Choir who are making practically the same tour only traveling toward the West. Also one Joseph Makulec, from New York, his breast resplendent with many and varied medals, dropped in to call on the band at a morning rehearsal and informed the members that he was walking around the world, also toward the West.

On the evening of the Fourth of July the band found the stage decorated with the Stars and Stripes together with the flag of the Australian Commonwealth and the Union Jack, while many in the audience wore small American flags.

At the last Sydney concert the audience remained seated after the final number on the program and clamored for a speech from Mr. Sousa. He hesitatingly came to the front of the stage and asked, "Can everybody bear me?" "Yes, yes" came from several parts of the hall. "Well then, good night!" and he had disappeared before they fully realized that the speech was over.

Mr. Sousa was the recipient of many gifts while in Australia, including an illuminated address from the State Military band of New South Wales, a handsome baton from a personal friend, a Maori greenstone from Alfred Hill, an Australasian composer, who has made an exhaustive study of music, and several laurel wreaths. The military and naval bandmasters of New South Wales tendered him a banquet at which he responded to the toast, "Our Visitors." Mrs. Sousa gave a dinner for the Lord Mayor of Melbourne and the women of the party.

From *LEDGER*
Address *TACOMA, WASH.*
Date **SEP 26 1917**

AMUSEMENTS.

SOUSA'S BAND LAST NIGHT.

Establi As a brilliant climax for the series of band concerts heard in Tacoma during the past few weeks, John Philip Sousa returning to America from a world's tour, was heard at the Tacoma theater last night. It is only natural that comparisons should follow the appearance of three well-known musical organizations of a similar character, and after the concert last night an enthusiastic audience voted the American band the peer of any heard in Tacoma in years, probably not since Sousa was heard here three or four years ago. Since his last previous concert Sousa has increased the size of his band and the organization has never been heard to greater advantage than last night.

All musical tastes were considered in the arrangement of last night's program, but of course the swinging marches, played as only the Sousa band can play them, predominated. All of the old favorites, played for encores, "The Washington Post," "King Cotton," "Stars and Stripes Forever," "Manhattan Beach" and "Fairest of the Fair" were greeted with tremendous applause. The band is of most admirable balance and the effective combination of reeds and brasses is characteristic of the Sousa organization.

Miss Virginia Root, soprano, and Miss Nicoline Zedeier, violiniste, were soloists who were given a most cordial reception.

From *LEDGER*
Address *TACOMA, WASH.*
Date **SEP 28 1917**



JOHN PHILIP SOUSA - DREAMLAND

York, 1884

some picturesque staging is assured.

For four days next week Dreamland Rink will resound with the ever-welcome John Philip Sousa's great band. On Sunday, Monday, Tuesday and Wednesday the band will play afternoon and evening at Dreamland. On Thursday two concerts will be given over at the Hearst Greek Theatre, and on Friday one at Stanford. Sousa believes that music was intended to make us cheerful, and he has the courage to act up to his belief. He amuses his audience while he is winning their admiration, and he sends the patrons of his concerts home, not only in good humor, but with a feeling of satisfaction. His programmes are most electric, and his band is so well trained that the musicians find no difficulty in making the transition from Liszt's "Preludes" or Strauss' "Till Sulenspiegel" to one of Sousa's inspiring marches.

From **EVENING POST,**
Address **San Francisco, Cal.**
Date

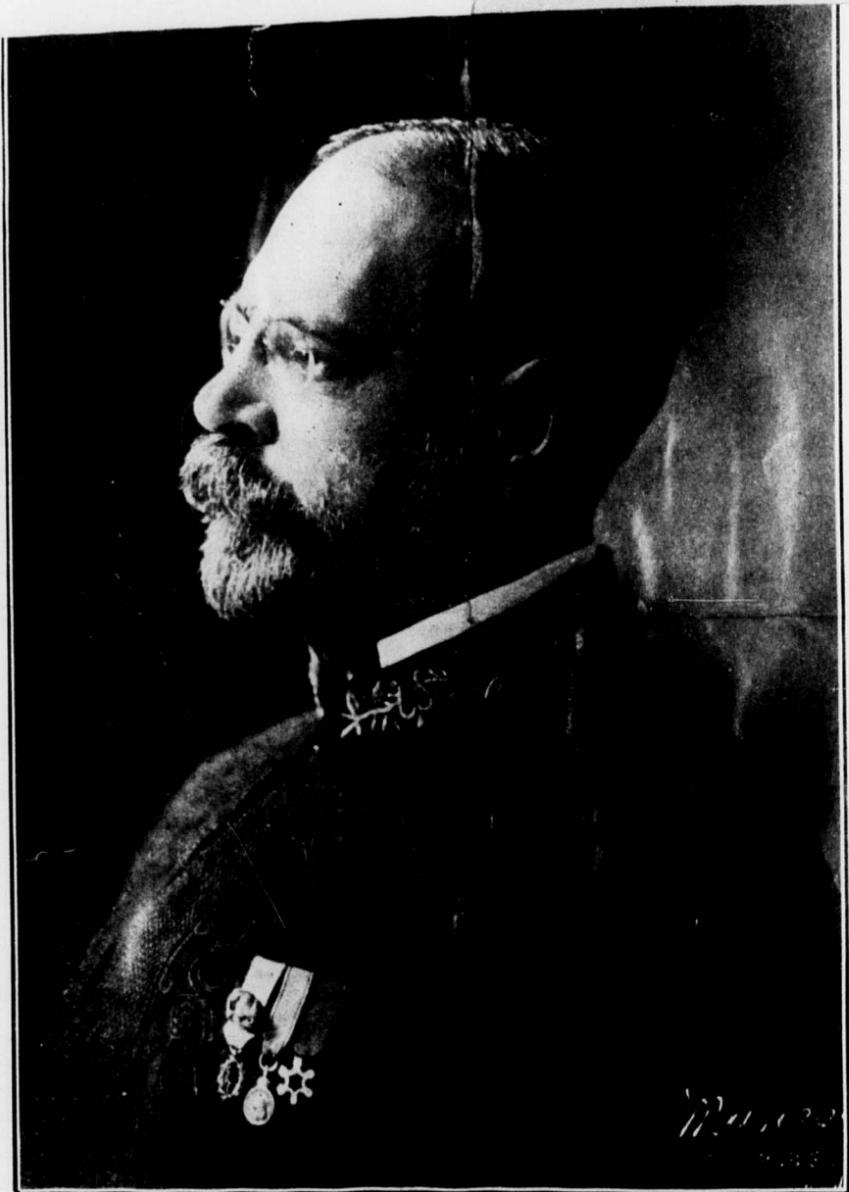
BANDMASTER SOUSA TO PLAY FOR BERKELEY AND STANFORD FOLK

Establi Bandmaster Sousa and his organization will visit the Greek Theater at the University of California for two concerts in this classic structure.

As early as it was determined to return home from Australia via the Pacific Coast, the music committee of the college arranged to have the noted composer-conductor give two programs in Berkeley, and Sousa has selected two of the strongest programs in his repertoire.

The Berkeley concerts take place on next Thursday afternoon at 3:15 and Thursday night at 8:15. Matinee patrons from San Francisco will find the 2:20 boat convenient, while for the evening concert the 7:20 boat lands visitors at the campus in ample time. Tickets for these events are to be had at the usual places in Berkeley and at Sherman, Clay & Co.'s, in Oakland and San Francisco.

Not to be outdone by their Blue and Gold rivals, the wearers of the Cardinal of Stanford will have one concert by the famous band in their beautiful assembly hall on next Friday night. Ample train arrangements have been made. It is promised, enabling music-lovers to reach and depart from the Palo Alto institution in convenient time for the concerts. At all of these college appearances special programs will be given.



SOUSA AT BAKER THEATRE SEPTEMBER 27
The world famous band master, John Philip Sousa and his band, will give two concerts at the Baker Theatre, Wednesday Afternoon and night, September 27

From EXAMINER
Address SAN FRANCISCO, CAL.
Date OCT 1 1911

OPENING OF LOCAL CONCERT SEASON WITH AMERICAN 'MARCH KING' LEADING THE BAND

Brilliant Programme to Be Of-
fered During the Four
Days at Dreamland
Pavilion.

Sousa Programmes At Dreamland Today

MATINEE, 3 O'CLOCK.

Overture, "In Spring".....Goldmark
Piccolo solo, "Birds in the
Woods".....Damare
Paul Senno.
Suite, "L'Arlésienne".....Bizet
(a) Prelude.
(b) Minuetto.
(c) Adagietto.
(d) Carillon.
Soprano solo, "Crossing the
Bar" (Tennyson).....Willeby
Miss Virginia Root.
Till Eulenspiegel's Merry
Pranks.....Richard Strauss
INTERMISSION.
Scherzo, "The Sorcerer's Ap-
prentice".....Dukas
(a) Song without words.....
Tschalkowsky
(b) March, "The Federal"
(new).....Sousa
(Written for and dedicated to
the Australians.)
Violin solo, "Gavotte et Mu-
sette".....Tor Anila
Miss Nicoline Zedeler.
Military scene, "Pomp and Cir-
cumstance".....Elgar
**EVENING CONCERT, 8:30
O'CLOCK.**

Overture solenne, "1812".....
Tschalkowsky
Cornet solo, "From the Shores
of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Character studies, "The Dwell-
ers in the Western World"
.....Sousa
(a) The Red Man.
(b) The White Man.
(c) The Black Man.
Soprano solo, "The Maid of the
Meadow".....Sousa
Miss Virginia Root.
Prologue, "The Golden Legend"
.....Sullivan
INTERMISSION.
Fantastic episode, "The Band
Come Back".....Sousa
(a) Praeludium.....Jahnfelt
(b) March, "The Federal"
(new).....Sousa
Violin solo, "Souvenir de Mos-
cow".....Wieniawski
Miss Nicoline Zedeler.
Grand tarantelle, "Neapolitan"
.....Jullien

By Thomas Nunan

JOHAN PHILIP SOUSA, the "Ameri-
can March King," as all the
world knows him, comes to
Dreamland Pavilion this afternoon
with the great Yankee band that Aus-
tralia has been applauding. This mat-
inee concert will be the opening event
of the season. The band will remain
here four days, giving afternoon and
evening performances.

On Thursday afternoon and evening
concerts will be given at the Hearst
Greek Theatre, University of Califor-
nia, and on Friday evening the band
will play at Stanford University. Here
are the additional local programmes:

To-Morrow Matinee.

Overture—"Robespierre".....Litolff
Duet—"Oh, Fatal Stone," from "Aida," Verdi
(Obligato by Mr. Clarke, cornet, and
Mr. Corey, trombone.)
Suite—"Looking Upward".....Sousa
Soprano solo—"Because I Love You, Dear"
.....Hawley
Miss Virginia Root.
Fantasia—"Siegfried".....Wagner
(The "Siegfried Call" played by Herman
Hand.)
Characteristic Dances—"Henry VIII".....
Edward German
(a) Gavotte—"Amazylis".....Ghys
(b) March—"The Federal".....Sousa
Violin solo—"Tarantelle".....Wieniawski
Miss Nicoline Zedeler.
Rhapsody—"The Danza".....

To-Morrow Evening.

Overture—"Imperial".....Haydn-Westmeyer
Cornet solo—"Carnival of Venice".....Clarke
Herbert L. Clarke.
Geographic Concert—"People Who Live in
Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies: Scotch, Irish and Ken-
tucky.
(d) Pousse Cafe.
Soprano solo—"Prayer from "La Tosca".....Puccini
Miss Virginia Root.
Grand finale scene—"Andrea Chenier".....Giordano
Intermission.
Rhapsody—"The Fourteenth".....Liszt
(a) "Lovey Loo".....Fletcher
(b) March—"The Federal".....Sousa
Violin solo—"Hejre, Kati".....Hubay
Miss Nicoline Zedeler.
Entree—"Triumphale des Boyards".....Halvorsen
Tuesday Matinee.

Fantasia, "At the Masquerade".....Lacome
Cornet Solo, "Rondo Capriccioso".....Clarke
Herbert L. Clarke.
Suite, "At the King's Court".....Sousa
(a) Her Leysbip, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
Soprano solo, "Oh, Ye Lilies White".....Sousa
Miss Virginia Root.
Prelude, "The Bells of Moscow".....Rachmaninoff
Ballet Suite, "Les Erinnyes".....Massenet
(a) Serenade, "Rococo".....Meyer-Helmund
(b) March, "Invincible Eagle".....Sousa
Violin solo, "Introduction and Rondo Ca-
pricioso".....Saint-Saens
Miss Nicoline Zedeler.
The Ride of the Valkyries.....Wagner

Tuesday Evening.

Overture, "Thuringia".....Lassen
Cornet solo, "The Debutante".....Clarke
Herbert L. Clarke.
Suite, "Three Quotations".....Sousa
(a) "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
and ne'er went up again."
(b) "And I, too, was born in Arcadia."
(c) "Nigger in the wood-pile."
Soprano solo, "Ah, Nella Calma".....Gounod
Miss Virginia Root.
Invitation a la Valse.....Weber
(a) Serenade, "Salut D'Amour".....Elgar
(b) March, "The Federal".....Sousa
Violin solo, "Caprice Brillante".....Agarow
Miss Nicoline Zedeler.
Rhapsody, "Slavonic".....Friedemann
Wednesday Matinee.

Prelude—"Hansel and Gretel".....Humperdinck
Clarinet solo—"Fantasia on Verdi's 'Rigoletto'"
.....Neritto
Joseph Neritto.
Suite—"Maidens Three".....Sousa
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.
Soprano solo—"The Boat Song".....Harriet Ware
Miss Virginia Root.
Tone picture—"Finlandia".....Sibelius
Rhapsody—"American".....Schonfeldt
(a) Skipping-rope dance—"In the Shadows"
.....Finck
(b) March—"The Federal".....Sousa

Violin solo—"Romeo and Juliette".....Alard
Miss Nicoline Zedeler.
Trials from "Fourth Symphony".....Tschalkowsky
Wednesday Evening.

Rhapsody—"The Welsh".....Edward German
Cornet solo—"La Veta".....Clarke
Herbert L. Clarke.
Scenes historical—"Sheridan's Ride".....Sousa
Soprano solo—"I Wonder".....Sousa
Cortege of the Birdar, from "The Caucasian
Steppes".....Ippolitow-Ivanow
(a) Trombone quartet—"Come Where My
Love Lies Dreaming".....Foster
Messrs. Corey, Lucas, Lyon and Williams.
(b) March—"The Federal" (new).....Sousa
(Written for and dedicated to our friends, the
Australians.)
Violin solo—"Concerto".....Mendelssohn
(a) Allegretto.
(b) Allegro.
Miss Nicoline Zedeler.
Russo-Servian Grand March—"Slav".....
Tschalkowsky

The band will appear at the Hearst
Greek Theatre Thursday afternoon and
evening. At the afternoon concert the
"Fantasia" on Wagner's "Siegfried"
will be played, with the wonderful
"Siegfried Call" for French horn per-
formed by Herman Hand. Litolff's
overture "Robespierre," commemora-
tive of the French Revolution, will be
another feature. The soloists will be
Herbert L. Clarke, cornet; Mr. Corey,
trombone; Miss Root, soprano, and
Miss Zedeler, violinist.

At the evening concert, which will
commence at 8:15, the local programme
of to-night will be repeated.
Seats are on sale at the usual places
in Berkeley and Oakland and at the
box offices in this city.
The box office at Dreamland will
open at 10 o'clock to-day, and tickets
may be ordered by telephone.

Rhapsody—"The Danza".....
Edward German
(a) Gavotte—"Amazylis".....Ghys
(b) March—"The Federal".....Sousa
Violin solo—"Tarantelle".....Wieniawski
Miss Nicoline Zedeler.
Rhapsody—"The Danza".....

From _____
Address _____
Date AUG 19 1911

AT THE AMERICAN

As has been announced, the Ameri-
can theatre will be reopened for the
1911-'12 season on Monday, August 28, 1884
The program this year will consist of
six acts provided by the Pantages
circuit of vaudeville houses, the
orchestra has been enlarged, and the
scale of prices has been arranged to
be in line with the new policy.
Manager Charles Berkell is now in
Chicago at the Pantages offices com-
pleting the arrangements for the open-
ing week. He wires that he has been
fortunate enough to secure Willy
Zimmerman, the noted impersonator,
to provide one of the feature acts on
the initial bill. Mr Zimmerman has
an enviable reputation in the vaude-
ville world. His character studies are
a genuine specialty. He combines the
serious with the humorous in a man-
ner that is most entertaining, and
above all his impersonations are edu-
cational. He impersonates, for in-
stance, such noted musical composers
as Wagner, Liszt, Verdi, Van Suppe,
and coming down to characters who
are familiar to most Americans he
does not forget such famous band
leaders as John Philip Sousa and
Creatore, whose figures are known
to the great majority of music-lovers.
Oscar Hammerstein and others are
included in his repertoire of charac-
ters, and his act is said to be more
than a mere matter of wigs and facial
make-up. He shows you the man,
his face, gait, figure and his very voice,
and it is all acting of the better sort.
The remainder of the bill will be an-
nounced during the coming week.
Manager Berkell is assuring his pa-
trons that he will provide only the
best that can be secured and as he
has always fulfilled his promises in
the past, tri-city vaudeville lovers are
prepared to welcome a few surprises
opening week.

From _____
Address _____
Date OCT 1 1911

Mr. and Mrs. John Philip Sousa, the
Misses Sousa and two of the soloists
who are on tour with Sousa's band, Miss
Nicoline Zedeler, violinist, and Miss
Virginia Root, soprano, were tendered
an informal reception and buffet lunch
by Mr. and Mrs. Charles Keefer in the
Elliott building last Wednesday night
after the completion of the Sousa con-
cert at the Baker theater. Mrs. Keefer,
who in public life is better known as
Miss Olga Steeb, a celebrated pianist,
at the request of her guests, played,
with impressive skill and interpreta-
tion, "Chaconne" (Bach-Busoni) and
"Midsummer Night's Dream" (Men-
delssohn-Liszt.) Mrs. Keefer was show-
ered with compliments. Among the
other guests were: Mr. and Mrs. Al-
bert Salzbrenner, Mr. and Mrs. C. C.
Craig, Mrs. Julia Marquam, Mrs. A. D.
Willeby, Mrs. Susie Fennel Pipes, of
Eugene; Dr. B. E. Wright, Harry J.
Elliott and Gustav F. Elliotts.

From _____
Address _____
Date OCT 1 1911

Arrangements have been completed
for the appearance of Sousa and his
band in this city at the Auditorium
theater the week of October 16, mat-
inees and evenings. The band started
its tour of the Pacific coast and the
southwest on September 17 in Van-
couver. It is due in New York at the
end of the year, after an absence of
fourteen months. During that period
Sousa and his band will have circled
the globe and will have given concerts
in Great Britain, Ireland, South
Africa, Australia and New Zealand.

the first Establis...
 Newspaper Clipping Bureau in
 From **MERCURY**
 Address
 Date **OCT 1 1911**

**MUSICAL COMEDY, BAND CONCERTS
 AND GRAND OPERA FOR SAN JOSEANS**

Establis



HARRY BULGER,

The comedian who has made good with "The Flirting Princess," which comes to the Victory Theatre Wednesday evening.

"The Flirting Princess."

"The Flirting Princess" by the authors of "Miss Nobody From Starland," is to be produced at the Victory Theatre on Wednesday evening of this week after a season in Chicago and a tour of the Pacific Coast. The engagement which has just closed in San Francisco has been successful both from an artistic standpoint and from a box-office point of view. Harry Bulger achieved a triumph and other members of the company come in for a generous share of the applause. "The Flirting Princess" could be truthfully called a "nonsense farce" for it embraces a little of everything that is good in vaudeville, together with many musical numbers that have found favor with audiences East and West. A large company is producing the "Flirting Princess" and no doubt they will meet the same reception here that has greeted them elsewhere.

Sousa and His Band.

The personnel of Sousa's Band is of the highest efficiency and the distinguished conductor and composer prides himself on the fact that he spares neither expense nor labor to obtain the

best musicians. In fact, Sousa has been known to abandon a tour when he found it impossible to secure the players he desired. He is the despair of his managers, for he refuses to cut down the number of his musicians, and the band that will be heard on next Saturday, matinee and evening, at the Victory Theatre, will consist of the same 60 men with which Sousa began his tour of the world last autumn.

Two Nights of Grand Opera.

The coming engagement of the Lombardi Grand Opera Company has created genuine interest among the music lovers of this community which will unquestionably be augmented into enthusiasm when it becomes generally known that one evening will be given over to the production of "Madam Butterfly" with a full cast and the appearance of their foremost artists. The engagement is limited to two performances and it is calculated to so arrange the program that the numerous stars will have an opportunity to appear before a San Jose audience. The company and orchestra number over 100 people and it is said to be capable of doing better work than ever before in its history.

From
 Address
 Date **OCT 1 - 1911**

**MARCH MASTER IS
 TO APPEAR HERE** 1884

Sousa and His Famous Band to Give Matinee and Evening Concert at the Victory Theater Next Saturday.

When Sousa organized his famous band, his purpose was to combine the best qualities of the symphonic or-



JOHN PHILIP SOUSA.

chestra with those of the military band. "The symphony orchestra," declares Sousa, "had been taken too seriously by the conductor and the public, while the military band was required to play at all sorts of odd things—head the regiment one day and play in the park the next. When I received my appointment as leader of the United States marine band, I decided that there should be a band in which music of the lighter type would balance the heavier symphonies. I rearranged the instruments in such a manner that I was able to include in my programs classic as well as popular music." Sousa has followed the same theory with his present organization, which includes sixty musicians, the majority of whom are soloists of the first rank. His concert here is scheduled for next Saturday matinee and evening, October 7, at the Victory theatre.

Newspaper Clipping Bureau in the World

From **EVENING POST,**
 Address **Chicago, Ill.**
 Date **SEP 14 1911**

Sousa and his band will complete their world tour with a transcontinental trip, beginning on the Pacific coast, late in October. They are returning via Hawaii. Caruso is booked to appear in Hamburg Oct. 15 to 20 as Don Jose in "Carmen," Canio in "I Pagliacci" and Count Richard in Verdi's "The Masked Ball."

Establis

Newspaper Clipping
 From **ITEM**
 Address **PHILADELPHIA, PA.**
 Date **11 1911**

The Australian press devoted much space and superlative adjectives to the criticism of the concerts of Sousa and his band. They noted Mr. Sousa's unostentatious methods of conducting his dominating personality in all the performances, his skill as a program maker, and while admiring all his compositions one paper said: "His marches have proved themselves the best things of the kind that human wit has yet achieved. Sousa will live as the March King." 1884

From **SAN FRANCISCO, CAL.**
 Date **SEP 14 1911**

Sousa and His Band.
 A letter received by Will Greenbaum from John Philip Sousa contains the statement that never before has the March King wielded a baton over such an organization as he will have when he reaches here. The band has been on tour over fourteen months with concerts every day. The programmes as usual will be replete with novelties, and there will be an appetizing prospect when Sousa appears at Dreamland, on the first four days of October.

On Thursday, October 5, the organization will give afternoon and evening concerts at the Greek Theatre, and on Friday night, October 6, a special programme will be given at Stanford University.

EVE. TELEGRAM

New York City.

JUL 29 1911

89

MERRY OLD NEW YORK



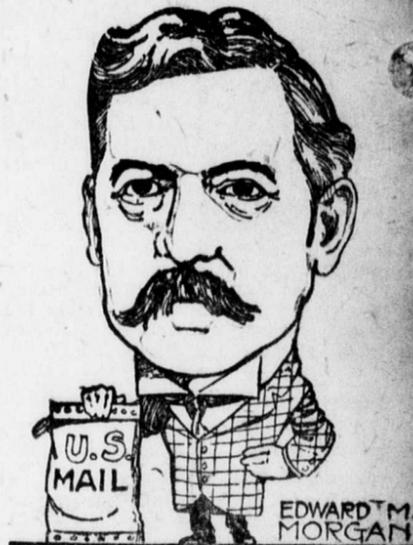
He's president of the Central



Takes theatrical life easy.



He fusses with finance.



Take a peep at our Postmaster

IN CARICATURE



Oh, listen to the band



There's only one.



What he isn't in, isn't.

Newspaper Clipping Bureau in the World

From SAN FRANCISCO, CAL. Date SEP 16 1911

Sousa and His Band.

John Philip Sousa and his band of sixty artists are now on the ocean, en route from Australia, having completely circled the globe. With the band are two American girls who have won the greatest praise for their admirable work. They are Miss Nicoline Zedeler, a violin virtuoso, and Miss Virginia Root, a soprano.

The programmes given by Mr. Sousa have been a revelation to the music lovers of other continents; they had never imagined that anything but a symphony orchestra could interpret the masterpieces of Wagner, Grieg, Strauss, and Elgar until they heard Sousa's Band, and when the organization accompanied the violin soloist in Mendelssohn's "Concerto" with all the delicacy and coloring of a string organization the enthusiasm knew no bounds.

Sousa and his band will give afternoon and evening concerts at Dreamland Rink on Sunday, Monday, Tuesday, and Wednesday, October 1, 2, 3, and 4, offering a different programme at every concert. Many important numbers will be given for the first time in this city.

The faculty committee on music and drama has invited Mr. Sousa to give two concerts in the Greek Theatre of the University at Berkeley on Thursday afternoon and night, October 5, and on Friday night, October 6, a special concert will be given in Assembly Hall at Stanford.

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

From Vancouver, B.C. Date SEP 9 1911

Sousa and His Band.

Sousa organized the band that bears his name in September, 1892, and since then he and his men have travelled about 600,000 miles. Sousa estimates that he has given between 8000 and 9000 concerts, and when he reaches Vancouver in the latter part of September he will begin the last lap of the longest tour he has ever undertaken.

This tour, which began in New York last August, has taken Sousa and his band around the world. They visited South Africa, Australia, New Zealand and Honolulu, in addition to being heard once more in Great Britain and Ireland. The band will be heard here on Thursday, Sept. 21, at the Vancouver Opera House before their return to New York.

Empress.

Newspaper Clipping Bureau Address OAKLAND, CAL. Date SEP 10

SOUZA COMING.

It has been announced by William Dallam Armes, chairman of the musical and dramatic committee at the University, that John Philip Souza's band will give concerts, evening and afternoon, October 5, at the Greek Theater.

EURYDICE CLUB.

rk, 1884

From FREE PRESS Address DETROIT MICH Date JUL 2 - 1911

Melville Stewart, the baritone with Montgomery & Stone, made

his debut in this country with Marie Tempest in "The Red Hussar." Later he played in John Philip Sousa's opera, "The Bride Elect."

Established

884

From WORLD
 Address Vancouver, B. C.
 Date SEP 9 1911

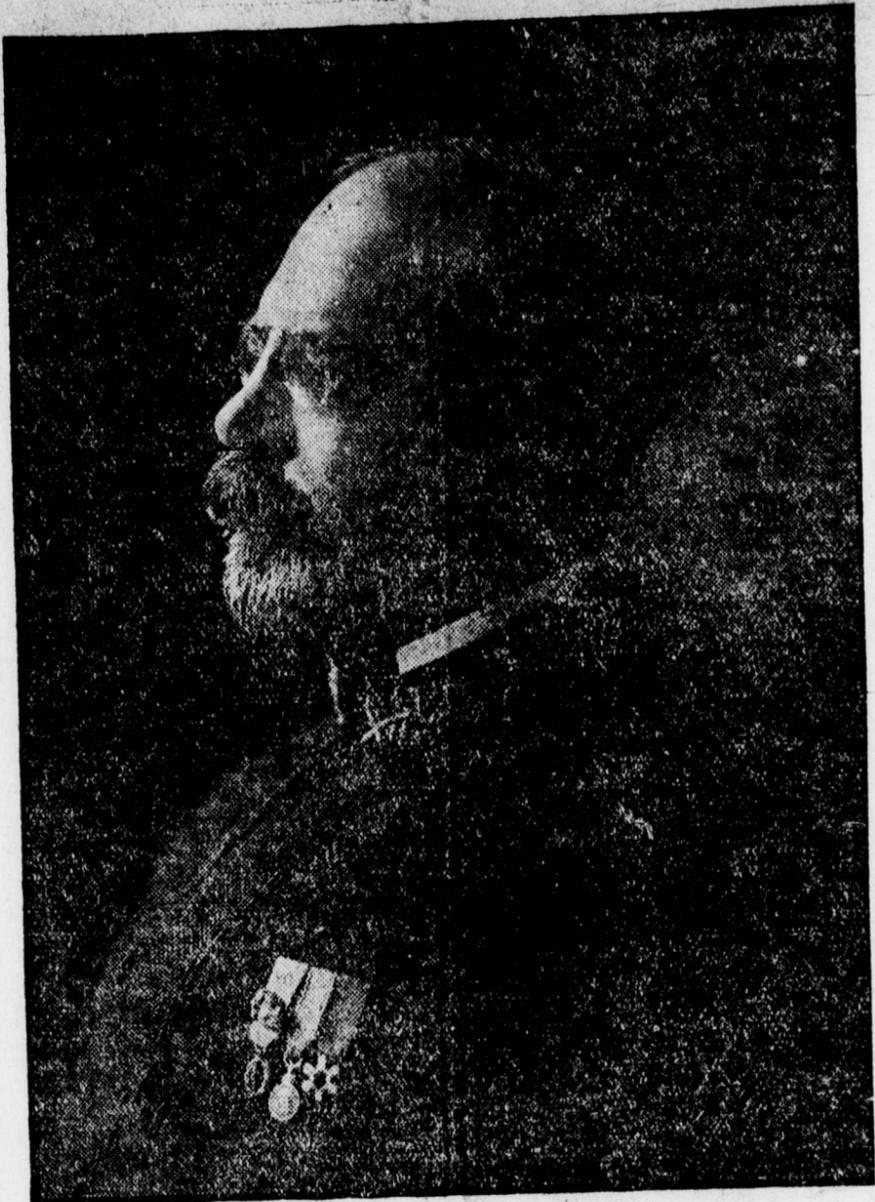
**SOUSA'S BAND
 AT OPERA HOUSE
 ON ELECTION DAY**

Establish

In one of his fluent generalizations John Ruskin tells us that "All good art has the capacity of pleasing. There is no law against its pleasing. On the contrary, there is something wrong either in the spectator or in the art when it ceases to please." The secret

of the great success of John Philip Sousa is that his famous band plays music for the million. Sousa as a conductor is merry and bright. His mission in life as a bandmaster is to please the public. With this end in view "The March King" is careful never to have more than two or three serious numbers on his program. Sousa believes that music was intended to make us cheerful, and he has the courage to act up to his belief. He amuses his audience while he is winning their admiration, and he sends the patrons of his concerts home not only in good humor, but with a feeling of satisfaction. His programs are most electric, and his band is so well trained that the musicians find no difficulty in making the transition from Liszt's "Preludes" or Strauss's "Till Eulenspiegel" to one of Sousa's inspiring marches. The engagement of Sousa and his band is announced for Thursday, Sept. 21, at the Vancouver Opera House.

The Food Dr



JOHN PHILIP SOUSA,
 Who, With His Band, will Play in Laurie F's Victory at the Opera House, on Sept. 21.

From Sarina Messers
 Address Sarina Messers
 Date SEP 9 1911

ITS A MUSICAL TREAT.

Sorrentino's Band Will be Here for Two Concerts Tomorrow.

Establish

Regardless of what your musical taste may be you can satisfy it tomorrow afternoon or evening if you will attend either of the concerts to be given by Sorrentino's Banda Rossa, literally, the red band. Under the direction of the Convention Hall association the band will play in Oakdale park in Claffin hall at 2:30 in the afternoon and at 8:15 in the evening.

Sorrentino has one of the great bands of the world. He is known in almost every country and he has the happy faculty of producing effects that are the wonder of the hearer. A special feature of the Banda Rossa is the reed effects that the leader gets. Sousa and Pryor, who are the leaders of the greatest American bands, both feature their brass instruments, but Sorrentino features his reed section. A band like this one, giving a program of the merit of the programs for tomorrow, is worthy of liberal patronage and the people who miss it will miss an opportunity to add to their musical knowledge.

Sorrentino is also a composer of ability, and during this visit to America he has arranged some descriptive music regarding the beautiful story of Enoch Arden, and in association with the pictures of this great story, they present an entertainment that has stirred every audience to the musical core. This feature will be one of the attractions at the concerts here, and it is believed the patrons will feel grateful for the half hour spent in reviewing this pictorial and musically described story. Sorrentino will this time introduce two very attractive vocal artists, the Misses Quinn, soprano and contra-
 to, who will be heard in solos and duets, and all this is in addition to the full band concerts of the neatest music the celebrated band is capable of presenting.

From WINSTON
 Address NEW HAVEN, CT
 Date SEP 14 1911

WITH SOUSA'S BAND.

Establish

The most interesting event of the voyages of Sousa's band was a minstrel show given at Sidney, N. S. W., by members of the band under the general direction of Alfred Knecht, whose enthusiasm was very contagious. Of course, no music could be purchased, so several favorite songs of the minstrel stage were scored from memory and new songs were composed for the occasion by members of the band. The ship's purser arranged an attractive stage setting and light effects on the saloon deck and the audience that assembled was so large that it caused the ship to list port.

An old-time first part was put on with songs, choruses and good-natured roasts on all present. Miss Zedeler, the violinist, assisted in the minstrel orchestra, but she refused to black up. Said she was afraid it might not come off and wasn't going to take any chances. An olio followed, consisting of several stunts by the band members and an original song and dance by the Misses Sousa. For the finale Mr. Sousa contributed the following words which were sung to the music of "In Darkest Africa," from his suite "Three Quotations":

"Oh, Kaffir girls,
 With kinky curls
 And teeth like pearls,
 We're off, tho' it may grieve you,
 For heaven knows,
 My dusky rose,
 You need more clothes,
 Therefore we've got to leave you."

The show was thoroughly enjoyed and a goodly sum was realized for the Sailors' Widows' and Orphans' fund. The band members crossed Tasmania by train, boarded the SS. Ratanahana, sailed up the Yarra river to Melbourne, then went by express to Sydney. Here a most cordial welcome awaited them. Mr. Sousa and the women in open carriages and the members of the band in drags were escorted from the station to a town hall by the massed bands of Sydney.

From SUN.
 Address New York City.
 Date SEP 20 1911

From CHRONICLE.
 Address San Francisco, Cal.
 Date

Sousa Will Open
 a Music Season
 Here October 1st



Nicoline Zedler, Violinist,
 Who Will Appear Here With
 Sousa's Band on October 1st.

Miss Nicoline Zedeler, Miss
 Root and H. L. Clarke
 Will Be Soloists

WHEN John Philip Sousa opens the music season here on October 1st, he will have the biggest organization he has ever assembled, there being sixty of the finest players in the company. They have been together for fourteen months during their world tour, and are said to be in complete harmony in every sense of the word.

The same soloists who have been on tour will appear in this city, being Miss Nicoline Zedeler, violinist; Miss Virginia Root, soprano, and Herbert L. Clarke, cornetist.

During eight concerts running through to October 4th, with a programme each afternoon and evening, the bill will be entirely different at each concert. Selections from the Wagner music dramas, various "suites" and standard classics will be intermingled with lighter works, so that all tastes may be perfectly suited.

Sousa discovered that he was very well known in all foreign parts, and in Australia, during a presentation speech by the Deputy Governor-General, the March King was referred to as "the man to whose music the armies of every civilized nation have marched."

The band will play at the Greek Theater on Thursday afternoon and night of October 5th and at Stanford University on the night of October 6th.

BUILDING TO HOUSE SHOWS

ONE IS PLANNED TO SUCCEED MADISON SQUARE GARDEN.

Directors of Big Annual Exhibitions Will Get Together This Afternoon on Ideas for a Structure the Plans for Which Are Already Under Way.

A new public exhibition building similar to the present Madison Square Garden will be erected shortly in this city to take the place of the Madison Square Garden, where for so many years the circus, horse show, automobile shows, sportsmen's show and other exhibitions have attracted thousands.

When the sale of the Madison Square Garden was finally announced the managers of the many shows that have filled the big amphitheatre were worried about their future. There has been some talk of a big building to outdo the London Olympia, but as yet nothing has come of that scheme.

The leases for the Garden for shows the coming winter were made with a clause allowing the Garden to cancel the lease on six months notice, and on September 5 the managers of the sportsmen's show, motor boat show, dog show and others received notices that their leases had been cancelled, as the work of demolishing the Garden would begin on February 4. The last show there will be the cement show and the band that plays "Home Sweet Home" on the night of February 4 will be the last to play in the Garden. Last year Sousa played at this show, but the noise of the rock breaking machinery drowned the music of his band and he left in a huff.

Steven M. Van Allen and W. J. Poth, interested in the Sportsmen's Show; David L. Van Nostrand, president of the First National Bank of Jamaica; Joseph Cassidy, ex-Borough President of Queens, and others have been busy planning for a new exhibition hall and their plans have progressed so far that this afternoon they will tell them to the managers of the shows that have been in the Madison Square Garden. The scheme of the promoters is to get ideas from these managers about the new building and what they require for their different exhibitions. It is very probable too that at this meeting an association of show managers will be formed.

Those who have been invited to this meeting are:

- E. A. Klotte, motor boat show, 170 Whiton street, Jersey City; Henry R. Sutphen, motor boat show, 5 Nassau street; James T. Hyde, horse show, 16 East Twenty-third street; William Barnell, automobile show, 7 East Forty-second street; J. P. Beck, cement show, 72 West Adams street, Chicago; Edward Tipton, horse sale, Madison Square tower; G. McClurg, land and irrigation show, 149 Broadway; A. L. Fierlein, business show, 150 Nassau street; A. M. Slaughter, real estate show, 1 Madison avenue; Paul Pierce, national food show, 45 West Thirty-fourth street; J. H. V. Crawford, poultry show, Montclair, N. J.; M. L. Downs, automobile show, 7 East Forty-second street; C. H. Green, food shows, 277 Broadway; E. Sudendorff, dairy show, 154 Lake street, Chicago; Joseph T. McCaddon, Ringling Circus, 27 East Twenty-second street; John Ringling, Ringling Bros.' Circus, Chicago; Harry A. Cochrane, national household show, Fifth Avenue Building; Unitt & Wickes, Southern exposition, 152 West Forty-sixth street; P. C. Conant, automobile show, Harriman Building, Fifth avenue; W. H. Robertson, promoter sporting events, 1 Beekman street; A. M. Eagleson, American Institute, 19 West Forty-fourth street; Mr. Lowry, Woodmen of the World, 1269 Broadway; James Mortimer, dog show, Hempstead, L. I.; L. D. Howells, poultry show, Mineola, L. I.; Major W. A. Turpin, director, military tournament, 540 West Fifty-eighth street; Capt. Matthew Halpin, New York Athletic Club, 58 West Fifty-ninth street; Robert L. Seaman, poultry show, Jericho, L. I.; Major S. Ellis Briggs, Old Guard, 229 West Fifty-first street; Frank McKee, Actors' Fund, 1547 Broadway; P. J. Conway, Irish American A. C. games, 159 East Sixtieth street; Max Rabinoff, concerts, 145 West Forty-fifth street.

Some of these managers have written that they will be unable to attend because they are out of town, but they have made suggestions. Word has been received, however, from those interested in nearly all the big shows and the meeting will be a representative one.

The new building will be erected somewhere below Fifty-ninth street. Five sites are under consideration now. Four of these are west of Broadway, and the probability is that the one selected will provide an entrance on Broadway. The new arena is to be fully as large as the present Garden and it may be larger. Under the present law, however, such buildings must have an alleyway 10 feet wide all around the building for the fire escapes and this space will necessarily prevent the full extent of the land purchased being utilized for the building itself. The building is to be of steel construction with stone, brick and glass. The roof will be mostly of glass to give plenty of light.

Plans for this building are practically finished and nearly the whole space is to be occupied by the big amphitheatre, with perhaps one small hall in which lectures and auxiliary shows can be held. The promoters say they have the necessary funds for the purchase of the land and for the erection of the building, and after work has been started the building can be finished and ready for opening in five months.

The meeting is to be held at 3 o'clock this afternoon in the office of the sportsmen's show, 339 Fifth avenue, and the plans will be exhibited and discussed then. Henry R. Sutphen of the motor boat show is responsible for this meeting. In talking things over with the promoters he said he thought it would be a good thing to bring all the managers together to find out their views on a modern exhibition hall and to try if possible to get one big building to suit all.

FLASHES.

KLAW & ERLANGER have engaged Franklin K. Rose for an important role in "The Sign of the Cross."
 WEBER & LUESCHER have engaged Jack McVey, a Scotch comedian, for the role of the "K."
 Klaw with Lulu Glaser, in "Miss Dudgeon."
 MAUDE KNOWLTON has been engaged for a principal role with Blanche Ring, in "The Wall Street Girl."
 FRITZI SCHEFF will begin her season in "The Duchess," at Toronto, Sept. 18.
 LYDIA LAPOUKOWA, the Russian dancer, who has been out of the Winter Garden cast, owing to a sprained ankle, rejoined the cast Monday evening.
 ANNA LICHTER, who was known in San Francisco as "The American Tetravini," has been engaged by Weber & Luescher for the role of Lady Kitty Somerset, with Lulu Glaser, in "Miss Dudgeon."
 JOE EDMONDS AND COMPANY opened in "The Naked Truth" Sept. 4 at Portland, Me., with twenty weeks to follow.
 SEVEN BROOKLYN KIDDIES carried off prizes in the Asbury Park baby parade.
 FAX TEMPLETON returned to work, as Little Buttercup, Sept. 4, at the Casino, N. Y.
 MART SHEA started his Sunday concerts at the Murray Hill, New York, Sept. 3.
 HARRY W. DAVIS will present a stock company at the Olympic, Cincinnati.
 TOMMY GLENNY AND TOMMY RUSSELL are together again as the Glenroy Brothers.
 ROBERT DROUET has signed for "The Trail of the Lonesome Pine."
 MARIE DORO has returned to New York for her season in "The Butterfly and the Wheel."
 BEATRICE MORGAN will head the stock at the Harlem Opera House, New York.
 THE BUSH-DEVERE FOUR will remain in vaudeville.
 JOSEPH KLAW, son of Marc Klaw, has announced his marriage to Marjorie Relyea. It happened Feb. 28, 1911.
 JONES, LINICK & SCHAEFER have switched the bookings for their two houses to the W. V. M. A.
 F. O. DOYLE was in Detroit last week, to confer with the King Amusement Co. about bookings of the New National, which will open Oct. 2, with eight first class acts. The house seats 1,600.
 HOWARD MARTIN AND THE HOWZE SISTERS will join the Big Banner Show Oct. 2, at Kansas City.
 THE BUJOU, at Kenosha, Wis., has passed into the sole ownership of William McIntyre, who has bought out John E. Keating.
 J. C. MATTHEWS returned to the Pantages office on Friday of last week, after a brief business trip to Kansas City.
 VIRGINIA ELAINE was forced to cancel a portion of the Hodkins' Lyric circuit, owing to her mother's illness.
 FRANK MOSTY KERRY AND COMPANY are in Chicago renewing their friendly relations with the theatrical colony. The act played the Linden the four days ending Sunday, Sept. 10.
 CHARLES STOWE showed a new act at the Academy, Chicago, Thursday night of last week. Norman Friedenwald, Ed. Weyerson, and other agents, went to see it.
 HARRISON COLEMAN, stage producer for Mort Singer, is superintending rehearsals of Lora Jackson and the "Rah Rah" Boys, a vaudeville act which will take the road shortly. The act will have new material from last season, and will have a title, "On the College Campus." Songs and dialogue will be woven together very cleverly, it is claimed. William Kendall Evans, of Lusk and Evans, is responsible for the music. He wrote the music of Lasky's "At the Waldorf." M. E. Moore is watching rehearsals. He will also have an act out this season, entitled Aubria E. Rich and her "Stage Door Johnnies."
 THE HUDSON NAVIGATION Co. has arranged a special week end outing on Saturday, Sept. 16, from New York, by the People's and Citizens' lines, to Lake George.
 GARY DESLYS, who is to appear in the New Winter Garden entertainment in her sketch, "La Debuts de Chicliano," sailed from Havre Sept. 9, on La Lorraine. The original Winter Garden entertainment, "The Musical Revue of 1911," which opened 11, will run for only one week.
 ALL MOTOR BOATS in New York State waters must be equipped with mufflers, according to a law effective since Sept. 1.
 FELIX AND CAIRE open on the Orpheum circuit in Milwaukee, Sept. 18.
 FORD'S OPERA HOUSE, Baltimore, Md., opened its forty-first season last week.
 SEATS for the Harry Lauder engagement, opening Oct. 9, is announced.
 A DEMONSTRATION of the new organ in the New York Elks' lodge room was given Sunday, Sept. 10, before the meeting, and delighted all who attended.
 SOUSA AND HIS BAND will return from Europe Sept. 15.

k, 1884

From **CLIPPING BUREAU**
Address
Date **SEP 19 1911**

BY RAYMOND N. O'NEIL.

THAT classic little jingle,
"The flowers that bloom in
the spring, tra, la,
Have nothing to do with
the case,"

Established may be aptly parodied to fit the exigencies of this peculiar occasion in this wise,

"The opinions of eminent musicians, tra, la,
Have nothing to do with our plans."

In last Sunday's music columns we devoted considerable space to an exposition of opinions by several distinguished musicians who bewailed the lack of interest in and attendance at recitals and concerts and other musical events in general and who maintained in chorus that Cleveland was wretchedly deficient in musical culture and development.

But notwithstanding this alleged lack of culture and leanness of attendance at concerts and recitals local managers and promoters of musical events have gone merrily on with their plans and, despite the bromidic flowers that they have been assured bloom beside their path, have announced a program for the season that is by all odds the most extensive and most ambitious program that has ever been promised the local music loving public.

That the opinions of prominent musicians, including her own, had little to do with her plans is evinced by the announcement of Mrs. Felix Hughes, manager of the symphony concerts, that for the season of 1911-12 there will be an increase of three concerts over the number given last season, bringing the total up to ten.

Manager Harry Daniels of Keith's Hippodrome follows this with the announcement that in all probability the Chicago Grand Opera Company will give several performances at the Hippodrome some time in November, including productions of "Thais" and "Lucia di Lammermoor," with Mary Garden and Mme. Luiza Tetrazini in the respective title roles. If it can possibly be arranged, and Mr. Daniels believes that the patronage that Cleveland extended to the Metropolitan productions last season will make possible the arrangements, the Metropolitan Opera Company of New York will be brought here with its long list of world famous musicians for an entire week of performances. Kubelik and Sousa's Band will also be features of the Hippodrome season.

The Vinson Brothers who brought Alexander Heinemann and Liza Lehmann here last year have also sung the "tra, la" song and are preparing a longer list of musical attractions for the coming year. The famous Mormon Choir of Salt Lake City may be their season's opener.

From
Address **Indianapolis, Ind.**
Date **OCT 8 - 1911**

After a successful tour of the world, Sousa and his band are preparing to return to America, and will arrive this month. The band will give a concert in the New York Hippodrome Tuesday.

Established: London, 1881; New York, 1884

Newspaper Clipping Bureau in the World

From
Address **LEWISTON, ME.**
Date **OCT 7 1911**

Sousa and his band, under the management of the Quinlans have now returned after a year around the world. Their trip across country began in Victoria, B. C., on Sept. 20, and Sousa is due in New York on Dec. 10.

Established: London, 1881; New York, 1884

CLIPPING BUREAU
From
Address
Date **SEP 19 1911**

Seattle, Wash.—Moore (John Cort, mgr.) Florence Roberts, Thurlow Bergen and Theodore Roberts, in "Jim, the Penman," Sept. 17-23; "The Sweetest Girl in Paris" 24-30.

SEATTLE (Edward L. Drew, mgr.)—Except for a concert by Sousa's Band and a few local attractions, the house will be dark 10-23.

LOIS (Alex. Pantages, mgr.)—Sandusky-Stockdale Company, in "Barbara Freitchie," 17-23.

ALHAMBRA (W. A. Sterling, mgr.)—Commencing 16 this house will be the home of a stock company, headed by Lee Willard, a well known actor, for a four weeks' run. The opening play will be "Peaceful Valley" 16-23, "My Partner" 24-30.

ORPHEUM (Carl Reiter, mgr.)—New people 18 and week: "A Romance of the Underworld," Chas. and Fannie Van, Haviland and Thornton, Four Floods, Mason and Murray, Nichols Sisters, motion pictures.

EMPRESS (John M. Cooke, mgr.)—New people 18 and week: Harry Bouton and company, Freeman and Dunham, Frank Burke and company, Hoey and Mozar, Miller, Eagle and Miller, Nellie Brewster and Amsterdam Quartette, motion pictures.

PANTAGES (Alex. Pantages, mgr.)—New people 18 and week: Sebastian Merrill and company, Doria Opera Trio, Gertrude Dion Magill and company, A-Ba-B's, De Lahney and Wahman, motion pictures.

COLISEUM, GRAND, IDEAL, WASHINGTON, EXHIBIT, JEWEL, LYCEUM, DREAM, CIRCUIT, CITY, ALASKA, give illustrated songs, vaudeville and motion pictures.

NOTES.—J. Willis Sayre has again assumed charge of the dramatic columns of The Times. Barnes' Circus will give two shows at Ballard, a suburb of this city, 11. The Seattle Press Club will present "The Stolen Story," tendered them by Klaw & Erlanger, who have also permitted the free use of the new Metropolitan Theatre, Nov. 1, 2.

From
Address
Date

SOUSA'S BAND WILL PLAY HERE A WEEK

Eames and De Gorgoza Are Among Concert Artists Engaged for Auditorium

Sousa and his band, who are among the musicians engaged for Los Angeles by Len E. Behymer, will come to the Auditorium for a week of concerts beginning October 16. The band, led by Sousa in person, will give a matinee every day during the week and a concert each evening.

Emma Eames and her husband, Emilio de Gorgoza, will be heard at one concert at the Auditorium on the evening of October 3.

De Gorgoza was on the coast last spring, when he was suffering from an affection of the throat, though he managed to keep most of his concert engagements. He has now completely recovered, and he and the former Mme. Storey Eames, now Madame de Gorgoza, will be heard both in solos and duets.

Among the other musical stars who have been secured for the Auditorium are the baritone, Amato, from the Metropolitan opera house, who, with a supporting company, will give a concert on October 24, and Signor Pasquale, who will be supported by Madame Tanari, the dramatic soprano, and Signor Vallero, the pianist, and second director of the Metropolitan.

Sousa and his band have just returned from a tour of the world.

Newspaper Clipping Bureau in the World
From
Address
Date

SOUSA'S BAND TO OPEN THE SEASON

Eight Concerts to Be Given Here Beginning October 1st.

Manager Will Greenbaum will open his season with a blare of trumpets, both figuratively and literally, on Sunday, October 1st, when he will present Sousa and his band for a series of four afternoon and four evening concerts at Dreamland.

The band this season is bigger and better than ever for it has had the advantage of playing together for the longest season ever known in band history. Fourteen months ago the organization numbering sixty people left New York for England and has since visited many countries and the manager writes Greenbaum that every man who left with them is coming back hale and hearty. The result of playing together for such a long period will naturally be evident and the concerts should be a revelation to those who love a beautiful and mellow ensemble.

The soloists will be Miss Virginia Root, soprano, Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornetist.

Among the works to be given are the following "suites": "The Creole," Brockhoven; "Dwellers of the Western World," Sousa; "People Who Live in Glass Houses," Sousa; "L'Arlesienne," Bizet; "Peer Gynt," Grieg; "Three Quotations," Sousa, and others by the famous march king. Excerpts from "Siegfried," "Tannhauser," "Die Walkure," etc., will please the lovers of Wagner, and among the novelties will be Paul Dukas' "The Sorcerer's Apprentice." Dukas is now as much before the public eye in Europe as Debussy or Richard Strauss and, by the way, the latter's quaint "Till Eulenspiegel's Jolly Pranks" will also be heard at these concerts.

Greenbaum says that he will have over two thousand seats at the minimum price of fifty cents to accommodate the crowds who will want to give Sousa a truly Californian homecoming.

On Thursday afternoon and night, October 5th, the organization will appear at the Hearst Greek Theatre at the University in Berkeley and on Friday night, October 6th, at the Stanford University.

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

Sousa's Concerts

Sousa's final appearances around the bay take place today at 3 o'clock and to-night at 8:15 o'clock at the Greek Theater in the grounds of the University of California, Berkeley. In the afternoon Litolf's fine overture, "Robespierre," Sousa's suit "Looking Upward," Wagner's "Siegfried" fantasia, Gerokoczy March" from "Damnation of Faust," and Sousa's "Federal March" are among the band's selections. To-night's programme starts with the stirring overture of Tchaikowsky's "1812," and includes Sousa's new suit, "The Dwellers in the Western World"; Sir Arthur Sullivan's prologue, "The Golden Legend"; Sousa's fantastic arrangement, "The Band Came Back"; Johnfield's "Praeludium," Edward German's "Welsh Rhapsody," "Men of Harlech," and other band numbers.

From **CHRONICLE.**
 Address **San Francisco, Cal.**
 Date _____

**SOUSA'S BAND PLAYS THE
 NEW AND OLD WITH VIGOR.**

Estab

**Classics, Descriptive Suits and the
 Popular Melodies Are Given.**

Sousa's band played to very appreciative houses yesterday afternoon and evening at Dreamland, when the programmes contained several new numbers, together with those familiar to the general public. Among the high-class orchestral numbers were a Rachmaninoff prelude, "The Bells of Moscow," of some descriptive quality and much melody, and a suit by Massenet. A suit by Sousa, "At the King's Court," was not in so happy a vein as he usually acquires, but the interlarding of many of his early marches in the programme met with much approval. The soloists—Herbert Clarke, cornetist; Miss Root, soprano; and Miss Zedeler, violinist—were in good form and gave much pleasure.

In the evening Sousa played his best-known suit, "The Three Quotations," the dashing rhythm of which, mixed with much that is distinctly melodious, has always made it memorable to the lovers of descriptive music. Dvorak's symphony, "The New World," was played impressively. The band gives its last concerts in this city today and tonight, among the afternoon numbers to be a prelude, "Hansel and Gretel" (Humperdinck); a clarinet solo, a Sousa suit; Tchaikowsky's "Fourth Symphony"; soprano solo, "The Boat Song"; violin solo, "Romeo and Juliet." Tonight the attractions will include a cornet solo, historical scenes, "Sheridan's Ride" (Sousa); soprano and violin solos and a Tchaikowsky grand march.

WOMAN ATTEMPTS SUICIDE

From **CHRONICLE.**
 Address **San Francisco, Cal.**
 Date _____

**SOUSA PLAYS TO
 KEEN LISTENERS**

Established

**Programmes Have Novelties
 That Gain Favor Along
 With the Classic.**

The novelty of the Sousa concert yesterday afternoon was a Sousa suit called "Looking Upward," built upon verses suggestive of brightness, pleasure and optimism, though whether these qualities were responsible for the title was not in the annotation. At all events, some new proclivities on the part of the band for description were divulged and the drums were brought into a prominence all their own, with striking effectiveness. These were heard in the last third of the suit, when, under the caption, "Mars and Venus," the story of a soldier-lover was told, with the same old ending, he never returned, the drums unfolding the news to the audience through a long and wonderful crescendo and decrescendo, a novel and impressive achievement. In other parts of the suit, much that was pretty and light on the part of the reeds was presented with great delicacy.

Litolff's overture, "Robespierre," opened the programme and received much applause for its rendition, which presented some of the trials of France through her revolution, while the pronounced strains of the "Marsellaise" served as background to the general story.

An excerpt from Wagner's "Siegfried" engaged close attention, the Siegfried call with trumpet being played with effectiveness from the rear of the auditorium by Herman Hand. A duet for trombone and cornet from "Aida" was given by Herbert Clarke and Mr. Corey, Clarke responding to encore by playing his arrangement of "Carnival of Venice." Miss Root sang Hawley's "Because I Love You, Dear," and as an encore, "The Goose Girl," showing herself pleasingly in both, as her voice has much charm of sympathy. Miss Zedeler gave fire to her playing of Wieniawski's "Tarantelle" for violin and the day's programme was liberally sprinkled with Sousa marches, all of which met with unqualified favor.

In the evening the Haydn-Westmeyer

overture, "Imperial," and Liszt's "Fourteenth Rhapsody" were among the classics, Sousa giving his "People Who Live in Glass Houses," a quaint conceit in the line of description. The soloists were in good form and met with praise.

Today the programme will include a Sousa suite, "At the King's Court," a Bachmaninoff "Prelude," a Massenet "Ballet Suite" and Wagner's "Ride of the Valkyries," besides a Sousa song by Miss Root and Saint Saens' "Rondo Capriccioso" for violin by Miss Zedeler. Tonight the offering will contain Lassen's overture, "Thuringia," a cornet solo, Sousa's "Three Quotations," the largo from Dvorak's "New World" symphony, a Gounod soprano solo by Miss Root and a "Caprice Brilliant" for violin by Miss Zedeler, and at both performances an ample supply of Sousa marches.

AND COURTESY ISHARD

From **MUSICAL LEADER**
 Address **CHICAGO ILL**
 Date **OCT - 5 1911**

A Brilliant Partnership.

One of the most artistic combinations ever presented in Europe is that of Mme. Schumann-Heink and Franz Van der Stucken, who will make a tour of the large European cities this fall. Mr. Van der Stucken is to conduct the orchestra in accompaniment of the great contralto, who will return to this country in November, beginning her season with a series of twelve concerts with the Boston Symphony Orchestra, and appearing as soloist at the opening concerts of this orchestra in New York.

The Quinlan Bureau has also engaged Vladimir de Pachmann, the pianist, for another American tour. He opened his season in Toronto on Sept. 27. He will play in New York at Carnegie Hall on Friday afternoon, Oct. 20. A newcomer will be Elena Gerhardt, the German lieder singer, who will make her debut at Carnegie Hall Tuesday afternoon, Jan. 9, and will remain until May. Zimbalist, the twenty-one-year-old Russian violinist, will make his debut in Boston with the Boston Symphony Orchestra Oct. 27, and will be heard for the first time in New York with the Philharmonic Society Nov. 2 and 3. He will give his first recital here on Nov. 10 at Carnegie Hall.

Wilhelm Bachaus, the pianist, will make his American debut with the New York Symphony Orchestra Jan 5, and a week later will be heard in recital. John McCormack, the Irish tenor, will give a concert in Carnegie Hall April 14. Alma Gluck will also make a limited tour during the month of October. Sousa's Band will also be heard under the direction of this agency, which will control the tours of Clarence Whitehill, Evan Williams, Mrs. Fannie Bloomfield-Zeisler, Herbert Witherspoon, Margaret Keyes, Reed Miller, Reinald Werrenrath, Lucy Marsh, Mme. Nevada Van der Veer, Gwilym Miles, Frederick Weld, Ada Sassoli, Sara Gurowitsch, Fritz and Lucie Bruch, and the American String Quartet.

From _____
 Address **LINCOLN**
 Date **OCT 8**

GENERAL MUSIC NOTES.

lis

It seldom falls to the lot of any musician, no matter how gifted to impress his individuality upon his time and to commend success and popularity through the sheer force of his genius. Such a man assuredly is John Phillip Sousa, the conductor and composer, for where in the entire broad domain of music is there to be found such another dominating personality? The product of our own soil and to the manner born, Sousa voices, as no other native composer has ever done, the strength, dash and buoyancy of the American spirit.

Jose Mardones, the Spanish basso, whose Meistertede is celebrated abroad has proven himself a singing actor of extraordinary ability. Mardones is with Mme. Neilsen this season having been associated with the Boston Opera for the past two seasons.

The Alice Neilsen Opera Co. is the greatest thing of its kind in America. In their concert here October 26, she will be supported by such artists as Mme. Johanna Merolla, Jose Mardones, Rodolfo Fornari, Mme. Jeski Swartz and Luiza Alia. Most of these stars have been connected with the Boston Opera with Alice Neilsen during the past two years.

Albert Spalding, the violinist is in Worcester, Mass., this week, where he is engaged to play at the fifty-fourth annual Worcester Music Festival. One of the critics from Europe, who recently heard Spalding, stated that the artist has matured greatly since he was heard in this country the last time. This musician describes Spalding's technique as "masterful" and his interpretations equal to "many of the other artists of great renown."

ing Bureau in the World

From ENQUIRER
Address OAKLAND, CAL
Date OCT 2 1911

SOUSA WILL PLAY NEWER COMPOSITION

Esta

Two Concerts to Be Given in Greek Theater

John Philip Sousa, who with his famous band comes to the Greek theater at the university for two special concerts on Thursday afternoon at 3:15 and Thursday night at 8:15, has been described as a genius, on the ground that a man who can hold an audience for two hours and a half must be. But Sousa has done more than this. He has given the keenest pleasure daily to thousands of people throughout the world, interpreting the classics and playing those swinging marches of his own composition in a manner that all appreciated. All civilized communities have a sort of proprietary right in him, for Sousa belongs to the world. Perhaps his memory will survive for a generation; his marches undoubtedly will. His faculty for turning out popular music has been enormous and as a force in the art he has had the greatest significance. Sousa's mission has been to cheer and amuse and he has succeeded brilliantly. He has wisely refrained from surfeiting his public. He has brought the playing of his band to a state of efficiency that is well-nigh perfect. Sousa's men are without exception finished instrumentalists. Precision and rhythmic accent are the chief attributes of the band, and the rich tone and perfect balance make a wonderful ensemble. At the two concerts at the Greek theater he will give for the first time some of his newer compositions which he composed while in Australia, as well as some of the most popular classical selections in the enormous repertoire of the band. The seat sale is now progressing at the usual Berkeley ticket offices and at Sherman, Clay & Co.'s, in Oakland and San Francisco.

From CALL
Address San Francisco, Cal.
Date _____

SOUSA IS GIVEN RECORD OVATION

Establis

Huge Audience Jams Dream- land Rink to Hear Stir- ring Music

By WALTER ANTHONY

The biggest audience of the season paraded to Dreamland rink last night to hear Sousa and his band. The rewards were great. Sousa played his "Washington Post" march, for instance, which he does not often include on his program. He also played his "Stars and Stripes Forever" march as encore to "The Federal," and as another encore played "Has Anybody Here Seen Kelly." After every programmed number Sousa gave an encore or two and thus doubled the obligation of the hearer and the desire to come again. Lassen's "Thuringia" overture was the sonorous opening of the program. Sousa has taken the song writer's composition and has made it a big band piece wherein the Norse spirit broods over the Teuton and the instrumentation suggests Wagner. Placing his own composition for the band against Lassen's was rather an advantage to Sousa when he played a suite, "Three Quotations," which was a sort of scherzo, wherein the king of France marched up the hill and then marched down again. After the unfortunate sortie of the monarch of the Gauls came a little measure about Arcadia, full of reedy music, pastoral and graceful. Then for the last movement of the suite Sousa provided a theme, "Nigger in the Woodpile," which was rollicking, humorous and effective. Weber's "Invitation to the Waltz" was taken at a rapid tempo and with pianistic delicacy. A Slavic rhapsody to close the program was riotous with color and agile in rhythm. The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert Clarke, were interesting intermissions in the music of the band. This afternoon and tonight will complete the San Francisco engagement. The programs will be:
Prelude, "Hansel and Gretel".....Humperdink
Clarinet solo, fantasia on Verdi's "Rigoletto".....Norrito
Joseph Norrito.
Suite, "Maldens Three".....Sousa
(a) The Coquette, (b) The Summer Girl.
(c) The Dancing Girl.
Soprano solo, "The Boat Song".....Ware
Miss Virginia Root.
Tone picture, "Finlandia".....Sibellus
Rhapsody, "American".....Schonefeldt
Skipping rope dance, "In the Shadows".....Finck
March, "The Federal".....Sousa
Violin solo, "Romeo and Juliet".....Alard
Miss Nicoline Zedeler.
Finale from "Fourth Symphony".....Tschalkowsky
The farewell San Francisco program tonight will be:
Rhapsody, "The Welsh".....Edw. German
Cornet solo, "La Veta".....Clarke
Herbert L. Clarke.
Scenes historical, "Sheridan's Ride".....Sousa
Soprano solo, "I Wonder".....Sousa
Gems from the works of Chopin.....Sousa
"Cortege of the Sardar".....Ippolitow-Ivanow
Trombone quartet, "Come Where My Love Lies Dreaming".....Foster
Messrs. Corey, Lucas, Lyon and Williams.
March, "The Federal".....Sousa
Violin solo, "Concerto".....Mendelssohn
Russo-Servian grand march, "Slav".....Tschalkowsky

Newspaper Clipping

From CALL
Address NEW YORK CITY
Date OCT 10 1911

Siegfried Leschzimer, who craves the renown of a "second Hammerstein," last night dedicated his new Symphony Auditorium, at Broad and Hill streets, Newark; thus, as he believes, raising the New Jersey metropolis for the first time above the level of the "three night stand" for concert organizations and of the "spring music festival," held in the "local armory."

1884

Victor Herbert, directing the orchestra of the Metropolitan Opera House, New York, and Mme. Alma Gluck and Herbert Witherspoon, of that celebrated institution, presented Newark concert-goers with their first "ownliest own" program, which was made up entirely of music by American composers.

Other performances of the week will include an all Italian program with Mme. Frances Alda, wife of Impresario Gatti-Casazza, soprano, and Evan Williams, tenor, as soloists, and Josef Pasternack, directing the orchestra, and a Wagnerian program, with Mme. Marie Rappold as the prima donna of the evening, and Alfred Hertz as chef d'orchestre.

During the course of the season, the New York Symphony Orchestra, Walter Damrosch directing; the Philharmonic Orchestra, with its new maestro, Josef Stransky, leading, and the Russian Symphony Orchestra, led by Modest Altschuler, will present programs, as will also the MacDowell Chorus, Kurt Schindler, conductor.

Sousa and his band will provide two concerts. The Imperial Russian Ballet was to have opened the new concert hall. Hasn't Maggie Cline, with the "classique," "Trav Him Down, M'Clusky," been overlooked?

Newspaper Clipping Bureau in the World

From WORLD
Address NEW YORK CITY
Date OCT 15 1911

ONE PERFORMANCE BY SOUSA

Another musician beloved of America who has been in Australia for a long series of concerts is John Philip Sousa, who, like Mr. McCormack, began his season in British Columbia. Mr. Sousa gave two concerts in Honolulu on September 12th. He began his concerts at Victoria on September 20th. He will give but one performance in New York, on December 10th.

York, 1884

From MUSICAL LEADER
 Address SAN FRANCISCO
 Date OCT 5 1911

Established:



Nicoline Zedeler, the Young Swedish American Violinist, who is making the tour around the world with Sousa and his band, with a group of her colleagues at Teneritte.

From BULLETIN
 Address San Francisco, Cal.
 Date OCT 2 1911

Established:

SOUSA'S BAND.

John Philip Sousa and his band came to town yesterday, and again San Francisco has gone on a debauch of martial music. The "March King" was royally received when he first appeared on the stage at Dreamland Rink yesterday, and the whole band seemed to enjoy the reception accorded them, which was in the nature of a homecoming after their fourteen months' tour of the world. And, wonder of wonders, Sousa is presenting a magnetic soprano who relies solely upon her voice for the favor of the audience, this pretty young woman disdaining the usual vulgar display of jewelry and badly-fitting gowns so much affected by a certain element of singers. Miss Virginia Root, the soprano in question, rendered two selections in a happy vein, one of them being a pretty little conceit by Sousa. Herbert Clarke also came in for his share of praise from the audience, and rendered "Every Little Movement" in a manner that thrilled his hearers. Miss Nicoline Zedeler, on the violin, was acceptable, and also received a hearty encore.

As to Sousa himself, he seems to improve with age. His control over the great band is marvelous, and his training of the wood-wind section of the organization exhausts the possibilities of human endeavor. For an encore, the leader gave "Has Anybody Here Seen Kelly," and he tossed pop-kelly from drums to piccolo, and from bassoon to cornet, and wound up the inquiry with the piping voice of the oboe. This selection seemed to be

favorite with the audience, showing that Sousa is ready to satisfy every taste.

The band will appear this afternoon and evening and will also give two performances Tuesday and two more on Wednesday. On Thursday afternoon and evening they will appear at the Greek Theater in Berkeley, and on Friday evening Sousa will give a concert in the assembly hall at Stanford University.

From DRAMATIC NEWS
 Address NEW YORK CITY
 Date OCT 14 1911

SAN FRANCISCO.

The Country Boy and Alias Jimmy Valentine Well Patronized—Gertrude Hoffman and The Commuters Booked.

(From Our Regular Correspondent.)

Es SAN FRANCISCO, Oct. 2.—The Country Boy began its second and last week on Oct. 1 at the Columbia Theatre. It has drawn splendid attendances and made a good impression. Another Harris attraction follows in The Commuters, which opens on Oct. 9.

H. B. Warner is here for two weeks at the Cort. Alias Jimmy Valentine is a play well recommended. He will be followed on Oct. 16 by Gertrude Hoffman and her big organization.

Nance O'Neil remains at the Alcazar. La Tosca is to be the bill.

The Orpheum has had a high-class collection of vaudeville players, with Sam Mann and the Avon Comedy Four as the chief acts.

The Savoy is given over to moving pictures, with Dante's Inferno displayed in an elaborate fashion.

Sousa's Band is occupying the Dreamland Rink.

Sam Bernard is an underline at the Cort Theatre in He Came from Milwaukee.

Morris Gest is here ahead of Gertrude Hoffman. He is the guest of Fred Belasco, of the Alcazar. WILLIAM KLINGER.

From BULLETIN
 Address San Francisco, Cal.
 Date OCT 4 1911

ENGAGEMENT OF SOUSA AND BAND ENDS TONIGHT

E This afternoon and tonight's program will conclude the San Francisco engagement of Sousa and his famous band. The biggest audience of the season went to Dreamland Rink last night to hear the band and the enthusiasm was great.

Sousa played his "Washington Post" march, which is not often included in his program, and his "Stars and Stripes Forever." This march was played as an encore to "The Federal," and another encore was "Has Anybody Here Seen Kelly."

The soloists, Miss Virginia Root, Miss Nicoline Zedeler and Herbert Clarke, are interesting intermissions in the music of the famous band.

1884

CALL

San Francisco, Cal.

Address

Date

SOUSA AND HIS BAND HEARD AT DREAMLAND

Estab

88

March King Home From Australia; Plays to Big Audience.

By Thomas Nunan

Sousa and his band came with the first rain of the season, and the opening number that we heard while the afternoon shower swept over Dreamland Pavilion was Goldmark's overture, "In Spring." The descriptiveness of the music seemed appropriate to the day and the return of the springtime conditions that prevail in a San Francisco autumn, and also to the local reawakening of musical activity.

John Philip, the "March King," home from his conquest of Australia and other remote lands, was as prompt and precise as ever, and he kept the band agoing all the time until nine regular numbers and twelve encores had been heard by the big audience of band-loving Americans.

Hardly had the Goldmark overture been finished when Sousa and his men struck up "El Capitan." Herbert L. Clarke's two cornet solos, "The Debutante" and "Every Little Movement," were followed by three big band numbers. Then Miss Virginia Root, the soprano soloist, made her appearance, singing "Crossing the Bar" and Sousa's "Miss Industry." Vocal soloists traveling with the noted orchestra and band seldom prove satisfactory, but Miss Root seems an exception to the rule. This young singer's voice is of pleasing quality and so pure that the blending of it with the instrumental tones was a delight.

Rich Strauss Number.

An absorbingly interesting band number was the "The Eulenspiegel" composition by Richard Strauss, full of rich music and harmony comedy. In the Paul Dukas work, "The Sorcerer's Apprentice," which came next on the programme, musical merit is sacrificed to descriptiveness, but even in the latter quality Dukas has not attained sufficient success to make it advisable to have his composition follow that of Strauss.

"Has Anybody Here Seen Kelly?" exhausted about all the fun-making resources of the band before we heard Tschaiakowsky's "Song Without Words," for Sousa is a wise programme maker, and while he strives to elevate the public taste, he knows that he must keep the public with him.

Sousa's new march, "The Federal," is inferior to several of the old favorites. It was written for and dedicated to the Australians, and of course it was played to them at every concert during the recent tour. The composer was somewhat ambitious in the embellishment of the Australian piece, but "Federal" will never rank in popularity with "El Capitan" and some of the others.

Violinist Is Capable.

The violin soloist, Miss Noline Zedeler, showed true ability in a Tor Aulin composition, with band accompaniment, and was even more pleasing in a couple of encore numbers, one of them a Bach gavotte, when accompanied by only the harp.

"Manhattan Beach," "Stars and Stripes" and some other rousing band numbers completed the programme.

Tschaiakowsky's "1812" overture, Sousa's "Dwellers in the Western World" and Sir Arthur Sullivan's "Golden Legend" prologue were important features of the evening concert.

At to-day's matinee the "Robespierre" overture of Litoff, Sousa's suite "Looking Upward," a "Siegfried" fantasia and the Rakoczy march from "The Damnation of Faust" will be given, together with the usual Sousa assortment of marches and descriptive and humorous pieces. This evening's programme will be one of unusual interest, to include the Haydn-Westmeyer "Imperial" overture, the grand finale scene from Giordano's "Andre Chenier" and Liszt's Fourteenth Rhapsody.

SOUSA MASTERFUL AND VERSATILE

March Maker Leaps From Sublime to Ridiculous With Poise and Unconcern

Band Leader Plays Cheapest Air as Though It Had Heart of Gold

By WALTER ANTHONY

Sousa's specialties yesterday afternoon were a fine Teutonic reading of Wagner's "Siegfried Fantasia," "Waiting at the Church," Litoff's bloody "Robespierre" overture, "Bride Elect" march, Berlioz' rhythmic Rakoczy march and "Stars and Stripes Forever." No other director leaps from heights to depths with the security of Sousa. Some persons, I am told, are offended when he plays "Has Anybody Here Seen Kelly?" right after Sullivan's "The Golden Legend," or "Waiting at the Church" after a burst of Wagner's tone opulence. I regard that person with suspicion, and am convinced that he likes "Waiting at the Church" better than he wants to.

The fact is that Sousa does all kinds of music well and plays the cheapest as though its rags covered a heart of gold. Whenever he plays he plays for all its possibilities, and his audiences realizing dimly that there is a genius in charge, listens, believes, marvels and applauds.

SOUSA MASTER INTERPRETER

Yesterday Sousa played his humorous "Waiting at the Church" and did some erudite stunts with it that would have bothered any composer less consummate a master of instrumentation. He welded the English music hall song with Gounod's "Funeral March of a Marionette" and made a masterpiece of contrapuntal, clear humor of the two tunes.

His direction of the Wagner music was without posing, but with poise. Wagner himself, I think, would have been nearly as pleased with the interpretation of the Siegfried forest music, the fire music and the Rheingold motive, as though he had waved the baton himself. Wagner in certain moods lends himself to brass with facility. The Siegfried fantasia is an example.

Of much musical interest was Sousa's suite, "Looking Upward," with its versified explanation, which was, after all, not needed. The music explained itself. First there was a "jingle bells" number with a lively, but muted, melody. The second movement of the suite was an oriental intermezzo, so to say, "Under the Southern Cross." Here the French horns of the band distinguished themselves. The oboe, over a tremulous clarinet accompaniment was a dulcet serenade. The "c" movement of the suite was all about a soldier boy, and in it Sousa mingled good business with good art. He gave the drummer boys of the band the stage, and they executed a crescendo and decrescendo that began and ended as lightly as a marble dancing on a drum head, but found a climax in deafening dynamics in the middle.

DANCE MUSIC PLEASES

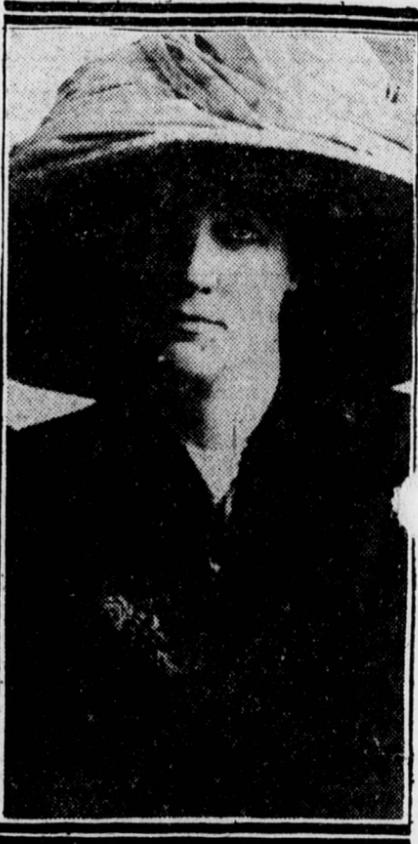
Edward German's dance music of the days of Henry VIII was characteristic and Celtic. Berlioz' "Rakoczy" march called out the last talent in the talented band, and closed the program in a triumph of tone.

The programs announced for today and this evening are as follows:

THIS AFTERNOON

Fantasia, "At the Masquerade".....Lacome
Cornet solo, "Rondo Capriccioso".....Clarke
Herbert L. Clarke.
Suite, "At the King's Court".....Sousa
(a) Her ladyship, "The Countess."
(b) Her grace, "The Duchess."
(c) Her majesty, "The Queen."
Soprano solo, "Oh, Ye Lilies White".....Sousa
Miss Virginia Root.
Prelude, "The Bells of Moscow".....Rachmaninoff
Ballet suite, "Les Erinnyes".....Massenet
(a) Serenade, "Rococo".....Meyer-Helmund
(b) March, "The Invincible Eagle".....Sousa
Violin solo, "Introduction and Rondo Capriccioso".....Saint-Saens
Miss Noline Zedeler.
"The Ride of the Valkyries".....Wagner

Miss O'Neil, Whose
Tosca Is a Vivid,
Mighty Portrayal



few can muster up the emotion to make the third act real.

Mario, we know perfectly well, is not in the adjoining room being tortured with a crown of prongs. The chances are that he is in his dressing room, painting blood spots on his brow. It is even possible that in this evidently contrived episode he is smoking a cigarette somewhere out of sight of the representative of the fire department who is back on the stage to take his consolation from him. Nevertheless, Tosca must kneel on the floor, implore Mr. Scarpia to free her lover from the torture chair in the next room. She must grovel, weep, beg, moan, languish, horrify and nearly die. All this, as you may believe, is not easy to do seven nights in the week. There is no subtle suggestion of reality wafted to the senses by appealing music. There is only the built up scheme of horror which in a bad dream Sardou satanically visualized. If Tosca will not tell where Angelotti the revolutionist is hidden, then Mario, Tosca's best beloved, will writhe again in the torture chair, and Sardou does not leave you in any doubt as to the nature of the torment to which Mario's devoted brow will be subjected. The facts are stated in sober prose, and Tosca has to make the hideousness as real as it is revolting. To do this implies an extraordinary capacity for emotional expressiveness, a devotion to acting that hasn't a streak of diffidence, a voice that musically measures every inflection, and a total lack of a sense of humor.

In all of these qualities it would seem that Nance O'Neil excels, for her Tosca in that third act was mighty. She, but not the agonized voice off stage, made the tortures of Mario real, and the pleasure in such fine acting was, as no doubt she intended, quite submerged in the horror of its reality.

E. L. Bennison's Baron Scarpia was a direct, well drawn picture of the knave and hypocrite. It lacked only subtlety—such subtlety for instance, as is indicated by instinctive and not intentional gestures. Charles Gunn, who quickly took Clifford Bruce's post as hero, was not equal to the demands made by Mario. His struggles were manifest and manifold. Physically handicapped in size and vocally light, he missed the grand manner of the heroics which the play imposed, but played as best he could against the odds. Sardou's heroines need heroic mates. Few actors could match Nance O'Neil's Tosca. Roy Clements was an intelligent Cesare Angelotti and the rest of the roles were disposed of agreeably among the players of the Alcazar forces. The scenery added to Miss O'Neil's illusions.

From _____
 Address _____
 Date _____

OCT 4 1911
**SOUSA'S BAND WILL
 BE HERE SATURDAY**

stabilis

A feature of the program that John Philip Sousa and his band will present here when they appear at the Victory theater at the Saturday matinee and on Saturday evening will be several new compositions by the famous conductor. One is called, "The Dwellers in the Western World," and is a set of character studies illustrating first the period wherein the red-man was more of a picturesque entity than he is now, followed by the coming of the white conqueror, and in the last movement appears the black man with his fluent melodies and high spirits. The opening melody was suggested by the lines of "Hiawatha" in Longfellow's poem, commencing, "And they stood there on the meadow with their weapons and their war gear."

Sousa will also play his latest march, "The Federal." The original name bestowed upon this piece was "The Land of the Golden Fleece," but yielding to a wish that had been expressed to him, he consented to adopt the present title for which Sir George Reid, the high commissioner for Australia, is responsible. This is the only instance when the composer has deferred to the desires of anyone in naming one of his own pieces. Seat sale opens tomorrow morning at 10 o'clock. The two programs are as follows:

Afternoon Program.

Fantasia, "Coppelia"..... Delibes
 Cornet solo, "Showers of Gold"....

..... Clarke
 Mr. Herbert L. Clarke.

Suite, "Peer Gynt"..... Grieg
 (a) "In the Morning"

(b) "Death of Ase"

(c) "Anitra's Dance"

(d) "In the Hall of the Mountain King"

Soprano solo, "April Morn"..... Battern
 Miss Virginia Root

Ah! the joy to greet the rosy morn,
 If the sun the verdant fields adorn.

Nature awaken, the birds their melodies trill

O'er hill and dale, and by woodland rill.

Ah! ———

Ah! the joy to greet the rosy morn,
 If the sun the verdant hills adorn.

All through the livelong day
 Laugh the hours away.

Ah! ———

Love is the song that the birds gladly sing;

Oh, my heart, fond hopes to me they bring,

Once again carol forth your joyous strain,

Tell me now, pretty birds, will my love come again?

Ah! ———

Siegfried's Death, from "Gottterdammerung"..... Wagner
 Intermission.

Suite, "The Creole"..... Brockhaven
 (a) "The Little Bells," from

"The Wand of Youth". Elgar
 Violin solo, "Ziguenerweisen".....

..... Sarasate
 Miss Nicoline Zedeler

Caprice, "Folie Bergere" (new)....
 Fletcher

Evening Program.

Overture Solonelle, "1812".....
 Tschalkowsky

Opening with the solemn rhythm of one of the hymns of the Greek church, sort of instrumental "recitative," goes on to narrate the story of

From **EVE POST & GLOBE**
 Address **San Francisco, Cal.**
 Date **OCT 2 1911**

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**SOUSA'S BAND AWAKES
 APPLAUSE IN MARCHES
 AND CLASSICS**

Estab

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**Dreamland Rink Crowded at
 the First of a Series of
 Concerts.**

That Sousa expresses the national spirit in his "Stars and Stripes Forever" march was evident yesterday in the tumultuous demonstration that greeted his band at Dreamland Rink. For encores the handsmen played march after march, all Sousa's, and at every one the applause was increased, but the climax was reached in the "Stars and Stripes." Men, women and children stood up and shouted and the smiling bandmaster repeated the strains. Flutists, cornetists and trombonists advanced to the front of the stage to make the strains more piercing and they woke the rafters.

Sousa was given a warm welcome to San Francisco. The showers seemed to mar the afternoon attendance, but the evening audiences at Dreamland were large.

The afternoon program was high-browed enough for anybody, for it included works by Goldmark, Clarke, Bizet Willeby, Richard Straus, Dukas, Tschalkowsky, Tor Aulin and Elgar, but in the encores, which were given in plenitude, the popular music had its inning. The variations of "Has Anybody Here Seen Kelly" showed the wide possibilities of Sousa orchestration.

At night the composers represented included Tschalkowsky, Sullivan, Clarke, Jahnfelt, Wienlawski and Julien, as well as Sousa's more serious "The Dwellers in the Western World," a series of character studies, and the soprano solo, "The Maid of the Meadow," sung by Miss Virginia Root.

The solos by Cornetist Herbert Clarke, by Violiniste Miss Nicoline Zedeler and Miss Root afforded much pleasure to the audiences.

This afternoon's program was as follows:

1. Overture, "Robespierre"..... Litoff
2. Duet, "Oh, Fatal Stone," from "Aida"..... Verdi
 Obligatos by Mr. Clarke, cornet, and Mr. Corey, Trombone.
3. Suite, "Looking Upward"..... Sousa
4. Soprano solo, "Because I Love You, Dear".....
 Hawley
5. Fantasia, "Siegfried"..... Wagner
 The "Siegfried Call" played by Mr. Herman Hand.
6. Characteristic dances, "Henry VIII".....
 Edward German
7. (a) Gavotte, "Amaryllis"..... Ghys
 (b) March, "The Federal" (new)..... Sousa
 Written for and dedicated to our friends the Australians.
8. Violin solo, "Tarantelle"..... Wienlawski
 Miss Nicoline Zedeler.
9. Rakoczy march, from "The Damnation of Faust"..... Berlioz

The program for tonight will be as follows:

1. Overture, "Imperial"..... Haydn-Westmeyer
2. Cornet solo, "Carnival of Venice"..... Clarke
 Mr. Herbert L. Clarke.
 Miss Virginia Root.
3. Geographic concert, "People Who Live in Glass Houses"..... Sousa
 (a) The Champagnes.
 (b) The Rhine Wines.
 (c) The Whiskies: Scotch, Irish and Kentucky.
 (d) Pousse Cafe.
4. Soprano solo, "Prayer," from "La Tosca".....
 Puccini
 Miss Virginia Root.
5. Grand finale scene, "Andrea Chenier"..... Giordano
6. Rhapsody, "The Fourteenth"..... Liszt
7. (a) "Lovey Loo"..... Fletcher
 (b) March, "The Federal"..... Sousa
 Written for and dedicated to our friends the Australians.
8. Violin solo, "Hejre Kati"..... Hubay
 Miss Nicoline Zedeler.
9. "Entree Triomphale des Bayards"..... Halvorsen

From San Francisco, Cal.

Address

Date

OCT 3 1911

SOUSA'S BAND PLEASURES CITY'S MUSIC-LOVERS

Enthusiastic audiences greeted Sousa and his band at both concerts yesterday at the big Dreamland Rink. The brilliant conductor ran the whole gamut of musical endeavor, from Wagner to "Waiting at the Church," and, of course, he pleased his auditors in everything attempted. Sousa's choice of programs seem to be designed to please even those who are unable to name the various instruments in a band, and at the same time the ablest of musicians find something in these presentations to marvel at. The band's engagement will close tomorrow evening, after which the organization will go to Berkeley for two concerts in the Greek Theater on Thursday, and on Friday evening will give one concert at Stanford University.

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From

Address

Date

Trade

New York City

OCT - - 1911

NEW PUBLICATIONS.

University Musical Encyclopedia. Ten volumes, thirty-five hundred pages, numerous illustrations, bound in cloth. Published by the University Society and sold on subscription. Edited by Louis C. Elson.

Established:

To catalogue the numerous different features of this extensive work would require far more space than it is possible to give to reviews in THE ETUDE. Although called an encyclopedia, this work is in no sense an encyclopedia of the type of the Grove dictionary, or similar works in which each topic is taken up in alphabetical order. It is rather a compilation of volumes upon related musical subjects which might be used to advantage as a reference library.

Reprinting however does not in any sense lessen the value of this material, but serves to give it the wider circulation which it deserves, and at the same time preserves it in a permanent form. There can be no question whatever that the music lover possessing these books will be afforded an opportunity for expanding his musical knowledge, and at the same time have a kind of reference library which may be consulted when the occasion arises. 37/

Books I and II. These two volumes form a comprehensive dictionary of musical terms, short biographies and information upon other musical topics.

Book III. A very readable history of music—not of the text book type—but of value to students desiring to extend their knowledge of the branch by self-reading. A second part is given over to an interesting exposition of the characteristics of the different instruments employed in the orchestra.

Books IV and V. In these volumes the biographies of the great masters are discussed to much greater length than is possible in either the dictionary or the history section. The articles range from Bach and Palestrina down to Grieg.

Book VI. This volume is devoted to sacred music and contains much that is of particular interest to organists and choir workers.

Book VII. The history of the opera is given in this volume, together with a description of many of the plots of the different operas. This is brought right down to date, and includes such recent operas as "Poia," "Natoma," "Girl of the Golden West."

Book VIII. A history of music in America and special articles by distinguished writers make up this volume. The articles are upon numerous interesting subjects and are written by authorities.

Book IX. Vocal music and musicians are discussed in this section. The first part contains articles by great singers on voice study, etc., and the second part gives the biographies of many of the world's most noted singers.

Book X. Devoted to the theory of music and contains chapters upon harmony, counterpoint, form, etc., designed to give the musical reader as good an idea of these branches as can be obtained without direct study.

We are personally assured by Mr. L. C. Elson, the able editor, that all of the material has been carefully gone over with regard to authenticity. The material from which these volumes have been compiled has been selected from the writings and statements of many of the world's most distinguished musicians and writers. This list includes such names as H. T. Finck, H. E. Krehbiel, B. J. Lang, Lilli Lehmann, M. Marchesi, William Mason, Victor Maurel, Nellie Melba, S. B. Mills, Hubert C. Parry, Xaver Scharwenka, William Shakespeare, Horatio W. Parker, Lillian Nordica, and John Philip Sousa. Much of the material has been in print previously, several of the articles having appeared originally in THE ETUDE, and secured by this journal as special features. (Through some unfortunate omission THE ETUDE has not been given the credit in the published volume for these articles.)

From

Address

Date

STAR

HAS TRAVELED EXTENSIVELY.

A young woman at the Orpheum this week though her age has not yet crossed the quarter century mark, is said to be the most traveled woman in vaudeville. She is Miss Rene Dietrich of the team of Wright and Dietrich, grand opera singers. Miss Dietrich is a recent comer to the stage. She is a Washington girl whose family is wealthy and travels

1884

extensively. As a girl, Rene was included in all the family travels, and in this way she went around the world four times. She speaks English, French, German and Italian. There was no thought of her going upon the stage until John Philip Sousa, the band master, heard her sing and urged her parents to permit her a career behind the footlights. They finally consented and Miss Dietrich and her partner swiftly rose to a headline place in vaudeville.

MONKEY IS THE

From

Address

Date

DRAMATIC MIRROR

New York City

OCT 11 1911

SAN FRANCISCO.

The Country Boy Drew Good Houses—
H. B. Warner and Company Well Received.

The Country Boy, at the Columbia, has done nicely during its engagement, which ended after which will be seen The Commuters, commencing 9.

Estal

La Tosca, at the Alcazar, 2 drew forth the usual big first night audience, Nance O'Neil being still retained as the star. Her next offering will be Elizabeth 9. 384

At the Cort, H. B. Warner is winning praise in his portrayal of Allas Jimmy Valentine. The original New York cast is here with him. The next offering will be Gertrude Hoffmann 16 in La Saison des Ballets Russes. Owing to the increased orchestra the first three rows of the lower floor will be removed. This play will not go to Oakland.

Dante's Inferno is still being thrown on the canvas at the Savoy with matinees daily.

The Orpheum offers Six American Dancers, the Avon Comedy Four, World and Kingston Polo Team, Harry Breen, Conlin, Steel and Carr, 7 Belfords and Sam Mann and players, the hit of the bill.

The Empress has the Seven Colonials, Klutings Animals, Four Solis Bros., Willard Hutchinson and co., Harry Mayo and Byron Russell.

Sousa and his big band are drawing large houses at Dreamland Rink and his stay is for four concerts. His wife is accompanying him on his tour. He will play at our Greek Theatre and at Stanford University.

Pasquale Amato, the baritone, with Madame Longari and M. Tanara will give concerts, 8, 10, 15, and Leonard Borwick with Emma Eames and De Gogorza are coming.

\$5,100 were given by our supervisors to allow the prominent features of our city to be thrown on canvas about this country for advertising our fair for 1915. A. T. BARNETT.

From TIMES

Address SAN JOSE, CALIF.

Date Nov 11 1911

Established

SOUSA'S BAND.

Sousa and his band will be here at the Victory Saturday afternoon and evening, and the famous conductor has prepared an attractive program for this city. The numbers selected will include several new compositions which Sousa wrote during his tour of the Antipodes. Of the band itself it can be said that it will maintain its well known standard of excellence. Every member is a past master of his instrument, and the reeds and woodwinds readily make up for the lack of strings. No band of its composition could do as well as Sousa's does. In attack it is perfect, its crescendoes and diminuendos are thrilling, and the quality of tone might be envied by other organizations. Sousa's conducting is as effective as ever and he obtains his results without extravagant gestures and unnecessary forcefulness of manner. The band knows what he wants and gives it to him fully and heartily. His effects are never exaggerated and his methods of attaining them are quiet. The soloists this season are Miss Nicolene Zedler, violinist; Miss Virginia Root, soprano, and Herbert L. Clark, the cornet virtuoso. Seats are now on sale.

Dubuque Times Journal 11/16/11

**JOHN PHILIP SOUSA
IS DUE HERE FRIDAY**

**FAMOUS LEADER AND HIS BAND
WILL BE SEEN AT THE
GRAND.**

COMPLETING TOUR OF WORLD

**Great Organization Left New York
One Year Ago and Are Now on
Last Lap of Their Long
Journey.**

John Philip Sousa and his wonderful band, now on their last lap of their tour around the world, will appear at the Grand Friday night. The seat sale opened Thursday morning and reserve promises to be large.

With the organization are Miss Virginia Root, soprano, Miss Noline Zedler, violinist, and Herbert L. Clarke, cornetist. Reports from other cities where the band has appeared speak well for the ability of these artists and Dubuque are guaranteed a rare treat.

The great musical organization left New York a year ago and toured Australia, South Africa and other foreign lands. The band is now on its way back to New York and will end the season in that city at the Hippodrome on December 10.

Sousa believes in playing to American audiences and for that reason includes many popular numbers in his program. "I would just as soon play 'Siegfried' as an encore to 'Kelly' as I would 'Kelly' as an encore to 'Siegfried,'" says the famous leader.

Miss Leader, Chicago 11/16/11

KANSAS CITY

99

Kansas City, Mo., Nov. 11, 1911.

Kansas City Has Its Own Symphony Orchestra.

The concert given at the Schubert Theatre last Tuesday afternoon by the Kansas City Symphony Orchestra, under the baton of Carl Busch, was one to have done credit to a much older organization. It seems almost unbelievable that these men have been rehearsing for something less than two months, and the fine work of the orchestra speaks well for the musicianship of its individual members and the strength of its conductor. The ensemble shows fine balance of parts and careful discrimination. The brass section, especially, was noticeable for exceptionally good tone work and blending. The program was by no means modest. It opened with the Vorspiel to "Die Meistersinger," which was followed by "Elsa's Dream" and "Dich Theure Halle," sung by Miss Gertrude Rennyson. Miss Rennyson has not sung in our city since her tour with the Castle Square Opera Company, and her seasons at Bayreuth have given her a mastery of Wagner roles and ranked her as one of the few great dramatic sopranos of to-day. Her voice is powerful without effort, her enunciation clear, her personality charming. She was equally at home in her group of lighter songs from Rotoli, Saint-Saens and Grieg.

The symphony of the afternoon was from Mozart—E flat major. The reading was strong in every particular and showed that no mistake was made in selecting Mr. Busch as conductor. He shows himself resourceful, broad, individual.

The most novel feature of the program was the prelude to the third act of Victor Herbert's Indian opera "Natoma," which was given its first hearing in Kansas City. That it was received with acclaim is almost unnecessary to be mentioned. No less interesting from the standpoint of newness was the "Air de Ballet" by Percy Pitt, so charmingly played by Concertmaster F. Curth. The closing numbers of the program were "A Night in Lisbon," Saint-Saens; a "Sevillina," Massenet, and two selections from Rubinstein's "Fermors."

No small debt of gratitude belongs to the Kansas City Musical Club, to whose untiring efforts we owe our symphony orchestra. Only through persistence almost unprecedented was the goal finally attained, and Kansas City at last has what it has desired for the past number of years. The orchestra will give a course of seven regular monthly concerts this first season, augmented by three concerts by the Musical Club.

On Friday afternoon, Nov. 10, John Philip Sousa and his band gave a delightful concert at the Willis Wood Theatre as the first extra attraction of the Willis Wood concert series. The program was well calculated to show the versatility of the band, ranging from the "1812 Overture" and the "Valkyries' Ride" to the fantastic episode, "The Band Came Back." The "Dwellers in the Western World" was a group of fine tone pictures. One of the most charming numbers, both from the standpoint of composition and interpretation, was the prologue to the "Golden Legend" by Sullivan.

Herbert Clark, as concert soloist, greatly pleased the audience. Miss Virginia Root, soprano, sang one of Mr. Sousa's songs in a manner to make it at once a favorite. Miss Root has a voice full toned and rich which she uses to good advantage in her work. No less pleasing was the violin solo by Miss Noline Zedler, who played Wieniawski's "Souvenir de Moscow." Her mastery of her instrument is perfect and her performance finished.

Kan City Independence 11/16/11

J. P. Sousa, who gave a concert at the Willis Wood theater on Friday afternoon with his sixty musicians, is a fine example of what the conductor of a great brass band should be.

Mr. Sousa is wisely content to allow his instrumentalists to furnish the performance, under the masterly guidance of his sanely wielded baton. At the approach of a percussive tonal bombardment, he is as gracefully cool as a cucumber, agreeably eschewing the maniacal gesticulation that is a thing inseparable from certain other bandmasters, whose names it is superfluous to mention.

The nearest that Mr. Sousa comes to indulging in a "stunt" is to incline his shapely head to one side, while with rhythmic little staccato paces his baton tells a small story all by itself; this during some melodic piano passage, at the end of which, both the maestro's head and baton return to their normal estates and the players again focus one's attention.

It is too bad Miss Blanche Ring was not in town. She might have favored again with "Benedicta" to the accompaniment of Sousa's band, as she did several years ago during carnival week. It is not meant by that that Mr. Sousa's soloists needed reinforcement. By no means. As is usual, they met every expectation, and the second of the W.-M. concert series was a very prissy affair.

100 N.Y. Player - 12/22/11

Favorite Melodies of Favorite Composers

By Charles Miller, Arranger of "Madame Sherry"

Who is your favorite composer? What is your favorite musical comedy melody?

If somebody were to propound these questions to you would you be able to answer without the deliberation? Of all the dainty, tingling, catchy little tunes you ever heard, could you instantly single out one and give your reasons for making that melody your choice?

Undoubtedly it would be difficult for you to answer. You might think of one that was charmingly sung in a certain comic opera, and then your thoughts would revert to a second number that was given in a recent musical comedy and which strongly appealed to your musical taste. Perhaps still a third would come back to you over the lapse of years, and you would find yourself undecided as to which one should hold preference.

If it would be hard for you to come to a decision as to just what melody is your choice, it naturally follows it must be much harder for the composer who has written the scores for several comic operas and musical comedies to tell you the favorite of his own compositions. He probably would tell you that you might as well ask him which one of his children (if he were blessed with little ones) he best loved. But should you be insistent and pin him down to a definite answer, he might inform you (confidentially, of course) that such and such a bit of composition was his most cherished work. That is, he might.

But all composers haven't a favorite melody. Many of them have, though some there be who couldn't conscientiously make a choice, for they look upon each new piece of music they write the

same as they looked upon its predecessor—with the eye of a fond parent, believing that this new acquisition is equally as sweet and dear to him as is any other he ever penned.

The foremost living American light opera composer, Victor Herbert, comes within the latter category. Mr. Herbert steadfastly maintains that none of his new melodies, from his point of view at least, is better than any other musical setting he ever put to a lyric. They all occupy the same spot in his heart, he avers. Some perhaps are prettier or more popular than others, but this fact means nothing to him. The popular taste is not his taste, he will tell you, and though the public whistles and sings and drums to death in the street "agony boxes" certain of his compositions, it does not in the least lessen his fidelity to the less popular ones.

Mr. Herbert feels everything he writes; his soul is filled with music ever gushing forth from an inexhaustible fount. To him "music is the sole voice of nature, in the leaves, the rushes cut by the great god Pan, the grasses, the song of birds, and the low of cattle in the open fields." Each succeeding melody calls forth an attention to detail, to rhythmic construction, to originality which results in a work as nearly perfect as only genius can make it. Small wonder, then, that Mr. Herbert finds it impossible to choose from hundreds of his melodies one single composition and claim for it distinction over all others.

This composer has written more successful comic operas than have any two other living composers. Among his best known operas are "The Wizard of the

Nile," "The Ameer," "The Idol's Eye," "The Singing Girl," "The Fortune Teller," "Mlle. Modiste," "It Happened in Nordland" and "The Red Mill." In addition to these, Mr. Herbert's first grand opera, "Natoma," recently sung by the Chicago Grand Opera company, has been pronounced successful from a musical standpoint.

"What is your favorite melody?" John Philip Sousa, "The March King," was asked. "Or what do you consider your best composition?"

Mr. Sousa laughed, and in his dark eyes appeared a merry twinkle. Then he grew sober and thought for a few moments before replying.

"It is absolutely impossible for me to tell what I consider my most meritorious melody. In the composition of nearly everything I ever have written before it was sent forth into a cold, calculating world, I believed it to be the best thing I ever had done. That little eccentricity of mine is so well known and understood by members of my family and by a few of my most intimate friends that they invariably supplement any criticism they may pass upon a new composition of mine by saying, 'Well, John, that's undoubtedly the best bit of work you've done so far, or I don't think it's quite up to your standard,' thereby many times provoking a good natured argument."

"But," was persisted, "you must have in your voluminous collection some one number that you consider just a trifle better than the majority."

Unlike Mr. Herbert, the March King weakened under fire. "Well," he replied, "when you put it that way and fairly corner me, I'll admit I rather incline to the belief that 'The Stars and Stripes Forever' is about the best thing to my credit. It certainly is the most popular number I have written, and (pray forgive just a little egotism) that's saying a whole lot when you consider the long string of my marches that have been played and replayed until their popularity became almost painful."

"I have written hundreds of things,"

concluded Mr. Sousa, "marches, comic opera numbers, orchestral suites, and waltzes, and I have yet to write the piece of music that I hadn't put my heart in and in which I hadn't the greatest faith. For all that, I'm prone to confess a weakness for 'The Stars and Stripes Forever.'"

George M. Cohan is one of the few composers who will readily admit he has a favorite melody. "You're a Grand Old Flag," said he, in response to the familiar interrogation, "is the best thing I've ever done. I'll fess up to that unqualifiedly. Maybe the public won't take the same slant at the matter, but I've got reasons for making the choice, and the principal reason is because I'm so awfully strong for patriotic airs. I revel in them, and I guess in the numerous musical comedy successes I've written I have utilized, in one way or another, every patriotic melody that ever was conceived. I was born on the Fourth of July, you know, and that may have something to do with my fondness for wartime carols."

"'You're a Grand Old Flag' was an old, old song with me long before I had occasion to spring it on the public. I wrote it about fifteen years ago, and I've nursed it ever since. Naturally I was tickled to death when I got myself into a position where I was able to write a play around the idea of the effusion. Then, too, it will live much longer than songs like 'Give My Regards to Broadway,' 'So Long, Mary,' and 'Harrigan.'"

"I have still another favorite, a coon ditty I wrote about twelve years ago, entitled 'I Guess I'll Have to Telegraph My Baby.' That was the first song on which I got any real money. I cleaned up pretty well on that song in the matter of royalties. It wasn't a bad example of its kind, but, in my judgment, is in no particular to be compared to 'Grand Old Flag.' I'm going to keep right on grinding out the best melodies I possibly can, but I never expect to write anything that will touch the spot like 'Grand Old Flag.'"

Music Trade Review N.Y. 12/28/11

COMMENTS BY - "THE MAN ON THE STREET"

Further light is being shed upon the methods and demands of the French Society of Authors, Composers and Publishers of Music, attention to which was called in The Review recently. The society is now after no less distinguished an artist than Mme. Schumann-Heink, because she sang at the Metropolitan Opera House, one Sunday night recently, an aria "Mon cœur's ouvre a ta voix" from Saint-Saëns's "Samson et Dalila." If Mme. Schumann-Heink had paid \$5 every time in the course of her professional career that she has sung this aria M. Saint-Saëns would now possess a substantial capital fortune derived from this source alone. If Ovide Robillard, counsel for the society in this country, succeeds in collecting this amount from every contralto who sings this popular cheval de bataille from the deep voiced repertoire, that eminent Gallic composer will retire with a large estate indeed.

"Mme. Schumann-Heink will pay," M. Robillard remarked to a newspaper man, "just as the other singers have paid. Mary Garden, for in-

stance, after her concert tour last spring paid the society \$300 for the use of the copyrighted songs of French composers. Maggie Teyte paid the other day for using our songs. Mme. Schumann-Heink's manager has assured us that she will pay."

M. Robillard said that the criticism that the society interfered always at the last minute was not true, since it was often impossible for the society to learn what works were to be performed until just before the concert. He added: "The greatest mistake that exists concerning the Society of Authors, Composers and Publishers of Music is that its object is exclusively to protect the works of French composers. Now as a matter of fact Engelbert Humperdinck, Gustav Mahler, Grieg, Mascagni and many composers of all nations are represented among our clients. This society has existed for sixty years, and it is quite as ready to protect American composers in Europe as it is to look after the rights of foreigners here."

"Last year we collected in Europe for John Philip Sousa within four months \$2,800 in royalties for the performing rights of his music. If the composers of the ragtime music which is produced so much in Paris were members of this society they would find out that their rights for performance in Europe would amount to a considerable share of their profits."

"Composers are protected in France without any formality to secure copyright when they are foreigners. One theater in Paris produces practically nothing but music by American composers, and had they anybody to look after their rights they would get their royalties without trouble. The society guarantees to collect royalties on copyrighted music for a lifetime and fifty years afterward."

"Any composer knows that it is the performing rights that last. After a piece of music is published the sale continues for a short time. If the work is liked, however, it will constantly be performed. That may go on for many years, so the royalty for performance for profit is in a measure a species of life insurance."

"We ask only \$5 a work, which is half what the law allows. When there are more than two copyright numbers on a program we ask only \$10. The royalties are never more than that sum. We expect to have agents in every part of the country. The society has had its branch in this country for a year and we have not begun a suit as yet, for the justice of the claims of the composers has been recognized."

M. Robillard was asked if he did not fear that singers would drop the copyrighted songs if they were compelled to pay \$5 for the pleasure of singing them. He said:

"Singers do not select songs because they respect the composer or for any other reason than that they are suited to their voices and style. The same is true in a lesser degree of other music. They will always be willing to pay the fee when they are told that they must. The royalty is of course claimed only when the music is performed for a profit."

Cedar Rapids Ia. Gazette 11/16/11

Nov. 17/16/11

The Commercial 11/16/11

SOUSA, GREATEST OF ALL BANDMASTERS, WAS HERE

Rich and Varied Program Given at Greene's Last Night—Audience Was Delighted.

John Philip Sousa, the march king and peerless band leader, brought his unrivaled musical organization to Cedar Rapids last night, after an absence of several long years, and once again won the enthusiastic applause of an audience composed of a large number of music lovers.

There is only one Sousa. And the great bandmaster was at his best last night. He is greater than ever. There is a majesty about his control of music and musicians that is wonderfully inspiring, and it seems as if he had attained to perfection in leadership.

Under Sousa's skillful direction the band played the music of the great masters in a masterful way. From the opening number, Tschaiikowsky's magnificent overture Solonelle "1812" to the finale, which was Wagner's majestic "Ride of the Valkyries," the program was one of matchless music faultlessly rendered. The program included classical selections; marches, played as only Sousa's band can play them; fantastic pieces, and solos by gifted artists.

The great bandmaster was as liberal with encores as the audience was enthusiastic with its applause. There was an encore selection for every number, except the last, and in some instances there were double encores.

The program was distinctively Sousa, and naturally the encore numbers carried out the general trend of the program. These numbers included "El Capitan," "King Cotton," "Fairest of the Fair," "Manhattan Beach," "Temptation Rag," "Has Anybody Here Seen Kelly," and Sousa's greatest of all—"Stars and Stripes Forever." Certainly a Sousa program would be incomplete without "Stars and Stripes."

The program was varied. It included such exquisitely beautiful selections as the Prologue from Sullivan's "The Golden Legend;" Sousa's "Dwellers of the Western World," a series of three character studies, played with an indefinable charm; and Sousa's new march, "The Federal."

A number which "brought down the house," to use an old but honored expression, was the comical Fantastic Episode, "The Band Came Back," also by Sousa. It began with only the harpist on the stage and playing "Annie Laurie." Then by ones, by twos, by threes, and more, the band returned to the stage, each set of instruments playing some popular or classical melody from Mother Goose to the Miserere from Il Trovatore, with a perfect blending of harmony, and finally, with the entrance of the great bandmaster, culminating in a majestically beautiful climax.

There are three soloists with the Sousa band. Mr. Herbert Clarke, cornetist, is not unknown to Cedar Rapids music lovers. His solo, "From the shores of the Mighty Pacific," was played as only Clarke can play it. He responded to an encore, playing "Every Little Movement." Miss Virginia Root sang in a very charming manner "The Maid of the Meadow," responding with the dainty "Belle of Bayou Teche." The violinist, Miss Nicollne Zedeler, received an ovation. Her playing of Wieniawski's "Souvenir de Moscow," was brilliant. As an encore she played Beethoven's Minuet, doing it so charmingly that the audience insisted on another, and Miss Zedeler then played Bach's Gavotte.

RUBINSTEIN CLUB IS 25 YEARS OLD

Pleasant Anniversary Dinner at the Waldorf, with Sousa Toastmaster.

MME. NORDICA-YOUNG SINGS

Reminiscences and Jests for 400 Members of One of the City's Oldest Musical Societies.

The twenty-fifth anniversary dinner of the Rubinstein Club, given in honor of William Rogers Chapman, Director of the club, and Mrs. Chapman, its President, was held last night in the ballroom of the Waldorf, and a pleasant function it proved to be for the upward of 400 who attended.

John Philip Sousa, the bandmaster, was toastmaster, and kept the diners in good humor all the evening. When Mme. Nordica-Young was called upon to sing he referred to her as the first woman in the world who accompanied a "wind band" around the world, and told how Gilmore, then premier bandmaster of America, discovered her voice and "made Lily Nordica, the little girl who was pretty and could sing a bit, into the Mme. Nordica that the music-loving world knows today." Mme. Nordica responded to the good-natured greeting by singing "The Land of the Sky-Blue Water."

Mrs. Arthur Murray Dodge, who was on the programme to speak of "The Rubinstein Club of 1887" and was introduced as "the most wonderful woman in the world" because she was the only woman Mr. Sousa had ever met in his life "who could remember anything that happened in the year 1887," told a little club history. Then Miss Lila Ormonde caught the spirit of the evening and its atmosphere of good-natured reminiscence by singing "Believe Me If All Those Endearing Young Charms."

Mrs. Chapman, when called upon to tell how she and her husband had carried the club through its twenty-five years of musical history, was humorously introduced as "the female of the species." She said that in 1887, when the club was founded, it was the first women's club in the country.

Dr. Hoffman Porter spoke of "The Rubinstein Club of To-day." Then Mr. Sousa and George Boldt, who was one of the guests of honor because the club has met at the Waldorf ever since the hotel opened, and last night was the Waldorf's fifteenth anniversary, exchanged jokes and reminiscences.

Ex-Congressman Charles E. Littlefield of Maine, which is Director Chapman's native state, called attention to the fact that Mme. Nordica and Alma Gluck, who are both from Maine, were both present to prove that the State produced good musicians. The evening was brought to a close by singing led by the Apollo Club.

Those present included Bishop and Mrs. Charles S. Burch, Mrs. Arthur Murray Dodge, Mme. Clara Louise Kellogg-Strakosch and Carl Strakosch, Dr. and Mrs. Eugene Hoffman Porter, Miss Emma C. Thursby, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Edward L. Adams, Mrs. William Tod Helmuth, Mrs. William Grant Brown, Mr. and Mrs. Ricardo Martin, Reginald De Koven, Miss Kate Lurch, Albert Spaulding, Mr. and Mrs. Henry T. Finck, and Leon Rothier.

DINED THE CHAPMANS

Maine Music Festival Director and His Wife Honored by Rubenstein Club in New York City.

Bangor people will be interested in the following notice of the dinner to Director and Mrs. William R. Chapman of the Maine Music festival printed in Saturday's issue of the New York Times:

The 25th anniversary dinner of the Rubinstein club in honor of William Rogers Chapman, director of the club, and Mrs. Chapman, its president, was held last night in the ballroom of the Waldorf, and a pleasant function it proved to be for the upward of 400 who attended.

John Philip Sousa, the bandmaster, was toastmaster, and kept the diners in good humor all the evening. When Mme. Nordica-Young was called upon to sing he referred to her as the first woman in the world who accompanied a "wind band" around the world, and told how Gilmore, then premier bandmaster of America, discovered her voice and "made Lily Nordica, the little girl who was pretty and could sing a bit, into the Mme. Nordica that the music-loving world knows today." Mme. Nordica responded to the good-natured greeting by singing "The Land of the Sky-Blue Waters."

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Dr. Hoffman Porter spoke of The Rubinstein Club of To-day. Then Mr. Sousa and George Boldt, who was one of the guests of honor because the club has met at the Waldorf ever since the hotel opened, and last night was the Waldorf's 15th anniversary, exchanged jokes and reminiscences.

Ex-Cong. Charles E. Littlefield of Maine, which is Director Chapman's native state, called attention to the fact that Mme. Nordica was present to prove that the state produced good musicians. The evening was brought to a close by singing led by the Apollo Club.

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Journal 17/11/11
Newark News 11/11/11

PROPOS libres et variés

Guérisseurs

Les journaux racontent qu'un fameux guérisseur américain vient d'arriver à Paris, dont les murs se sont couverts d'affiches portant son nom et la liste de ses miracles.

Ce guérisseur ne vend pas de drogues. Toutes les maladies, dit-il, sont causées par du sable ou de la chaux qui se forment dans les organes ou les articulations. Il emploie donc un appareil (mis en vente) dans lequel il y a un petit marteau frappant dix mille coups à la minute. (C'est lui qui les a complés, ce n'est pas moi.) Le marteau réduit le sable ou la chaux en une poudre impalpable qui rentre dans la circulation, et vous voilà guéri !

Ce modeste bienfaiteur de l'humanité opère dans une salle de café-concert, louée à grands frais. Juché sur la scène, il clame des phrases en anglais, ou à peu près, disent des gens qui s'y connaissent. Un interprète traduit la phrase qu'il vient de dire, et parfois même celle qu'il n'a pas encore dite, affirment les mêmes connaisseurs. Puis une troupe de rhumatisants, de paralytiques, bancroches, bancals et claudicants, grimpe sur la scène inondée de projections électriques. Une fanfare tonitruante éclate, rappelant les ouragans déchainés par l'orchestre Souza, qui soulève comme un couvercle de sabatière le toit des établissements dans lesquels il sévissait. Des opérateurs se précipitent sur les malades, munis du merveilleux instrument, qui n'est, paraît-il, qu'un appareil de massage vibratoire, système ingénieur, mais connu depuis longtemps. Après quelques minutes de soins, on fait filer par la coulisse les infirmes qui se plaignent d'avoir plus mal que jamais, et on exhibe triomphalement ceux qui déclarent se sentir mieux, sans que nul sache si ce mieux durera tout un grand quart d'heure, ou cinq minutes seulement.

Après cela, les ustensiles du monsieur se vendent comme des petits pains.

En lisant le compte-rendu de ces séances, j'ai revu un temps lointain déjà, le beau temps où j'allais tous les soirs, au Casino Grétry, voir opérer le fameux Séquah.

A vrai dire, la guérison des pires paralysies m'intéressait fort peu. Mais je n'avais pas vingt ans, à cette époque, et nous retrouvions à la galerie du Casino, mes amis et moi, une bande de petites couturières de Ste-Marguerite, avec qui nous dansions d'enragés polkas, voire d'effrayants quadrilles, au son des marches guerrières dont un orchestre vêtu de rouge rythmait les énergiques massages du guérisseur.

Tout de même, on regardait la scène, quand le spectacle le méritait. Et j'ai vu danser Désiré, moi qui vous parle, Désiré, l'infatigable Trotte-Meau, le recordman du pas de trois centimètres, Désiré lui-même, dont les ciebles jambes avaient été ressuscitées pour quelques instants par les formidables massages de Séquah, un grand diable au teint olivâtre, aux yeux de fellah, aux cheveux crépus, qui ne parlait qu'anglais et faisait traduire ses discours phrase par phrase tout comme celui que Paris s'honore de posséder aujourd'hui.

Hélas, cela ne dura guère, et les séances cessèrent bientôt, quand le bruit se répandit en ville, propagé par des gens ayant payé pour savoir, que le remède de Séquah n'agissait qu'avec accompagnement d'orchestre, et se montrait à domicile d'une inefficacité toute particulière.

Quelque temps après, me trouvant à Bruxelles j'entraî dans un café. Et je vis, assis devant une copieuse absinthe, Séquah, le fameux Séquah lui-même, le grand diable au teint olivâtre, aux yeux de fellah, aux cheveux crépus, qui ne parlait qu'anglais et faisait traduire ses discours par un interprète.

Comme je passais auprès de lui, je l'entendis qui disait à un petit boulot assis à sa table :

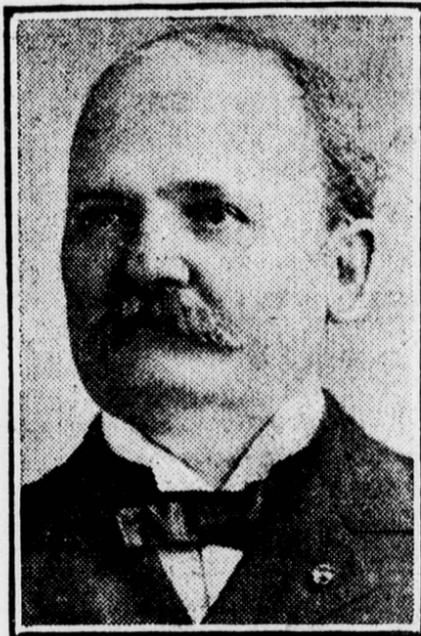
— Mais non, mon vieux salaud ! C'te gonzeuse là, j'lai connue en quatre-vingt-dix, quand j'vendais ma salade au p'tit café cong' du boulevard Rochechouart...

G. I.

LATE WILSON VANCE AS WARRIOR AND AUTHOR

Wilson Vance, soldier, author, newspaper man and former resident of this city, whose death occurred at Chattanooga, Tenn., November 10 last, was the possessor of a Congressional medal of honor for valor on the field of battle—an award, oddly enough, won by an exploit in the same State wherein he died.

It was at Murfreesboro, and Mr. Vance, then little more than fifteen years of age, was acting as orderly to the brigade commander. The brigade had been forced



Wilson Vance.

to retire. Young Vance, riding in the rear, saw a comrade fall from a bullet. The boy dismounted and under a heavy fire and in the face of a charge by the enemy, lifted the wounded man to his saddle, started the horse and himself made his way to safety on foot.

Mr. Vance was born at Findlay, O., December 20, 1846, enrolled in the Twenty-first Ohio Infantry, which was assigned to the Army of the Cumberland, and saw service in the mountains of Kentucky. He was commissioned a second lieutenant in 1863, when he still lacked three months of seventeen years of age. He was soon in command of a company, but resigned to study law. The war, however, called him back and he enlisted as a private, but shortly afterward became a lieutenant of regular infantry.

At the close of the war Mr. Vance declined a commission in the regular service and left the army with the brevet of captain. Having studied law at Harvard, he entered upon practice in Findlay, but gave it up to engage in newspaper work. Eventually he became editor of the Canton Repository, a newspaper owned by the father-in-law of William McKinley.

Mr. Vance resided in Bloomfield from 1900 to 1902. He had become an editorial writer on the News in 1898. He had also been attached to the New York newspapers in the early nineties. Previously he had held a number of government positions, among them appointment clerk of the Treasury Department, chief of the Indian Division of the Interior and clerk of the Senate Committee on Revision of the Laws and of the Committee on Foreign Relations. He was the first president of the Findlay Chamber of Commerce, and in 1888 ran for Congress on the Republican ticket. He was a candidate for the gubernatorial nomination the following year.

While in New York, Mr. Vance was for a year or so chief clerk of the department of public works under the Strong administration, but ill health compelled him about this time to relinquish many of his activities. He interested himself in the work of the Protestant Episcopal Church and held a license as lay reader from the bishop of New York. In Bloomfield he organized the congregation of the Chapel of the Ascension, a branch of Christ Church parish, and set on foot plans whereby it erected an edifice.

Mr. Vance's published books include "Little Amy's Christmas," "Princes' Favors," "God's War," a story of the Army of the Cumberland, and "Big John Baldwin." He also wrote the book for a comic opera, of which the music was composed by John Philip Sousa and which was produced a quarter of a century ago.

Mr. Vance was twice married, and two sons, Henry C. Vance, a member of the local Board of Health, and Wilson J. Vance, secretary to Mayor Haussling, live in this city. A daughter, Mrs. M. C. D. Shuldham, lives in the Wyoming section of Millburn, and another, Mrs. T. Z. Morrow Jr., resides in Ohio. The only child by the second marriage was Louis Joseph Vance, of New York, a well-known author.

RUBINSTEIN CLUB'S BIRTHDAY

Mr. and Mrs. Chapman are Signally Honored by Many Musical Celebrities at Twenty-Fifth Anniversary of Chorus

Five hundred people helped to celebrate the twenty-fifth birthday of the Rubinstein Club at a banquet in honor of Mr. and Mrs. William Rogers Chapman, the director and the president of the organization, at the Waldorf-Astoria on Friday evening of last week. Before the festivities of the banquet itself the guests were received in the Astor Gallery by the two honor guests and a number of assisting members. After which a brilliant procession filed into the Grand Ball Room, where the guests of honor were seated at the long table flanking the front of the room.

As a preface to the occasion Mrs. Chapman declared that they would not be content to take their seats until Mme. Nordica had come up to the big table, whereupon the diva ascended the platform amid applause which showed her personal popularity. Between the courses the diners re-

laxed musically by humming such popular ditties as "Alexander's Ragtime Band" and joining lustily in the strains of "Old Black Joe."

After the singing of "Silent Night" by members of Mr. Chapman's Apollo Club, the gathering settled down to listen to the program under the toastmaster, John Philip Sousa. In selecting Mrs. Chapman for the first speaker, Mr. Sousa said he did so because he agreed with Kipling that "the female of the species is more deadly than the male."

In her remarks of greeting Mrs. Chapman revealed a winning personality and showed that a woman can make a speech, even though she declared that she had lost her voice by answering phone calls in preparation for the banquet.

When Lilla Ormond was called upon she went to the piano and made a pretty picture as she played and sang in her rich, mellow voice the ever green "Believe Me If All Those Endearing Young Charms."

In introducing one of the charter members of the club, Mrs. Arthur Murray Dodge, who told about the Rubinstein Club of 1887, the toastmaster remarked that he never before knew a woman who would admit that she knew anything about the year '87.

Said Dr. Eugene Hoffmann Porter, the Health Commissioner of New York: I shall refer to women and the Rubinstein Club. I've got to talk about women—if I don't the suffragettes will interview me. Speaking of talking machines, I once heard someone ask Thomas A. Edison who made the first talking-machine. "My dear sir," replied the Wizard, "the first talking-machine was made out of a rib." Dr. Porter eulogized Mr. Chapman as "a master of music, a lover of harmony, and a great conductor."

"Many years ago a man came to New York," said the bandmaster-toastmaster, "and organized the first brass band—his name was P. S. Gilmore. When looking around for a soloist he found a beautiful girl and a beautiful singer. And we will now have the pleasure of hearing the first brass band girl—Mme. Lillian Nordica." Mme. Nordica sympathetically rendered "Damon," by Stange, and although she had sung with the Philharmonic in the afternoon, she graciously added as an encore Cadman's popular "The Land Of the Sky Blue Water."

Ex-Congressman Charles E. Littlefield, of Maine, congratulated Mr. Chapman as conductor of the Club, for "serving twenty-five years without being recalled." He praised the director for his organizing two great choruses in Maine, and bringing up there such soloists as Mme. Nordica and Alma Gluck, who also sat at the table of honor.

After Julie Lindsay had sung a charming Scotch song, the March King told this anecdote:

"Some years ago, having received \$1.25 as royalty on an opera, I took the librettist over to the Waldorf to celebrate. The check, being forty-five cents, I gave the waiter a dollar, and he returned with a nickel and a fifty-cent piece on the tray. I said to him, "You must have a brave boss to inspire you with such a spirit that you will take a chance as to whether I give you fifty cents or only five. Take the whole fifty-five and go and divide it with your boss. Now I would like to have George C. Boldt tell us how much of that money he got."

The proprietor of the Waldorf laughingly protested that he never saw any of that tip, as fifty-five cents was too small a di-

vision of the spoils to interest him. Mr. Boldt then told how he had heard Anton Seidl play Tschaiikowsky's last symphony in this very room, with tears in his eyes, and how, when the great conductor was laid away, the procession stopped silently in front of the room for several minutes.

As a girl who "never missed a concert—or a salary day," the Gilmore-of-to-day introduced his own soloists, Virginia Root, who sang "Annie Laurie," while Mme. Nordica, the original "band girl," who was standing near the piano about to depart, turned the music for her up-to-date prototype.

One of the best impressions of the evening was made by the delightful personality of Alma Gluck, who explained "As I cannot sing I'll have to give you a recitation. In that line I am like the English girl who knew only two songs, one of which was 'God Save The King' and the other wasn't. The only thing I know is 'Advice To Spinners,' and as the club is twenty-five years old, I don't suppose there are any of those." The young singer made such a hit in her new rôle that the applause was continuous, but instead of speaking again she enthusiastically kissed Mrs. Chapman. And then before the gathering knew what had happened the prima donna had given the same greeting to Mr. Chapman.

"He dared me!" she explained with a blush. "Said Mary Garden kissed him and I wouldn't."

As the evening wore on Albert Spalding, the young violinist, gave his soulful rendition of the Meditation from "Thais," Henry T. Finck deplored the fact that Rubinstein had gone out of style, Director Chapman told some stories of that great composer, and Harriet Ware's "Mammy Song" was sung by Cecil Fanning. And then Mrs. John Gilbert Gulick, the chairman of the dinner committee, was praised for the great success of the affair. With joined hands the whole party sang "Auld Lang Syne."

Mrs. Leide Chicago 12/14/11

Sousa's Return to New York.

Sunday evening at the Hippodrome, Sousa and his band were received with every manifestation of delight by an audience which proved that the name of John Philip Sousa has lost none of its glamor. With all his old-time charm and individuality, Mr. Sousa presented a program which included an American Rhapsody by Schoenfeld, announced as new, a Humoresque and Andante, entitled "The Creole," by Boekhoven, also new; his own march, with all the Sousa earmarks, entitled "The Federal," written for and dedicated to the Australasians, and a caprice from the suite "Folie Bergere," by Fletcher, winner of the first prize in the musicians' contest of military music of England. The soloists were Miss Virginia Root, soprano, and Nicoline Zedeler, the talented young violinist pupil of Theodore Spiering. Miss Zedeler played with much freedom and showed the excellent schooling which she has had in addition to a keen musical feeling. Herbert L. Clarke contributed a cornet solo, entitled "From the Shores of the Mighty Pacific," of his own composition.