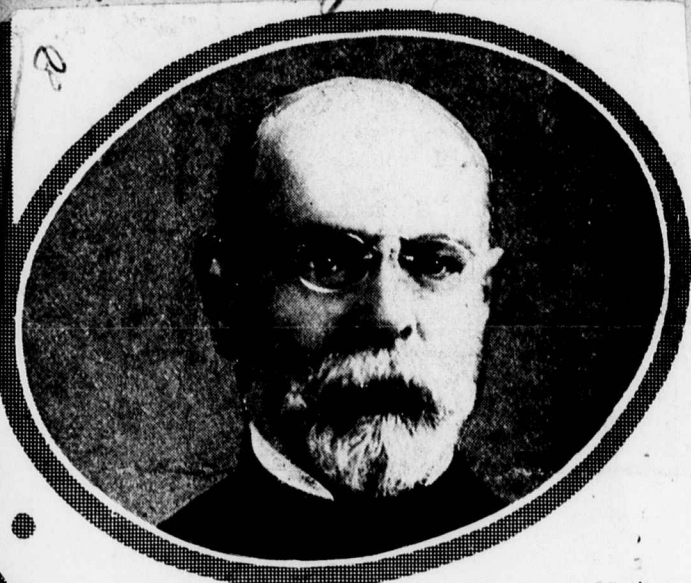


Buffalo Times 5/7/16

Globe 5/10/16

Detroit News Tribune 5/7/16



HE looks like an army surgeon, which he is—in a way. He has amputated banality and cheapness from the body of American military music; he has transfused the blood of real artistic significance into the veins of the old-time walk-around, slish-slosh stuff that once passed for our native martial melodies. He is John Philip Sousa, the composer who put the divine Muse in band music. You know him—the "Liberty Bell," "Stars and Stripes Forever," "El Capitan" Sousa, master of the soul-stirring patriotic march, and orchestral wizard whose compositions have a heart beat in every note.

Press 5/15/16

SOUSA TO PLAY UNCLE TOM

Bandmaster Will Be One of Stars in Revival.

There is to be an all-star revival of "Uncle Tom's Cabin." It will be cast by the players at the Hippodrome and enacted for one performance only, the last week in May, and the receipts will go to the Hippodrome Employees' Sick and Vacation Fund. The performance will not be at the Hippodrome, and the seats will be distributed exclusively through the members of the organization. No seats will, therefore, be on public sale.

Toto, the clown, will be cast for Little Eva, Nat Wills as Topsy, John Philip Sousa will play Uncle Tom and R. H. Burnside, by popular request, will impersonate Simon Legree. Charlotte will play Eliza crossing the ice, without skates, but with a German accent. Elephants replace the usual bloodhounds. The production will be staged by the doorman of the Forty-third street gallery entrance to the Hippodrome.

Bklyn Citizen 5/15/16

SOUSA AS UNCLE SAM.

Elephant Will Chase Charlotte Across the Ice.

There is to be an all-star revival of "Uncle Tom's Cabin." It will be cast by the players at the Hippodrome and enacted for one performance only, the last week in May, and the receipts will go to the Hippodrome employees' sick and vacation fund. The performance will not be at the Hippodrome and the seats will be distributed exclusively through the members of the organization; each one being limited to two seats, which they may use themselves or dispose of. No seats will therefore be on public sale.

Toto, the clown, will be cast for Little Eva, Nat Wills as Topsy, John Phillip Sousa will play Uncle Tom, and R. H. Burnside, by popular request, will impersonate Simon Legree. Charlotte will play Eliza crossing the ice, without skates, but with a German accent. The elephants replace the usual bloodhounds and other liberties will be freely taken with the script of the favorite classic. The scenery, which will be in the Elizabethan period, will be by the Hippodrome sign painters.

The notable revival will be staged by the doorman on the Forty-third street gallery entrance, who says he was a member of the original cast of Jarrett & Palmer's company, when "Uncle Tom's Cabin" was produced at Booth's Theatre.

Round the Town

By S. JAY KAUFMAN.

We realize that there have been several million benefit performances, BUT we have several million reasons for our INSISTING that you go P. D. Q. to the Hippodrome box office to buy seats for next Sunday night. Reason one, there will be thirty star acts. That means money's worth for you. Reason two, the benefit is for the newsboys' summer camp. Reason three, Mr. Dillingham, Mr. Burnside, and Mr. Luescher, a trio of workers who have been benefiting everyone this year, promise to make this night the season's biggest. Reasons enough? No? Well, here's one that may do the rushing to the box office. When you are having a bully time somewhere this summer and a newsboy approaches you, you will be very glad that you helped to give the city boys a few days of the sun and the grass and the swimming hole. You're going? Good.

N.Y. Commercial 5/11/16

News of The Theatres

The 400th performance of "Hip Hip Hooray" will be observed at the Hippodrome tomorrow. Arrangements are being made to celebrate "Preparedness Night." Among the features will be a new patriotic song by R. H. Burnside and Raymond Hubbell, "For the Honor of the Flag," which will be staged with Hippodrome effect. Sousa is also planning a new military number.

Boston Transcript 5/8/16

The New York Herald reports that Mr. Sousa's new march is dedicated to Henry M. Stanley, discoverer of Dr. David Livingstone, "who was lost in the wilds of Africa in 1869 %." Why not say the middle of May, 1870, and eliminate the mental arithmetic?

Herald 5/13/16

John Philip Sousa's entire programme at the Hippodrome to-day will be dedicated to "Preparedness." His newest march is among the selections.

Eve Mail 5/13/16



N.Y. Clipper 5/13/16

The musical director of the New York Strand, Carl Edouarde, is to be the recipient of a silver loving cup. The token will be presented by the theatre's patrons. Leo. Feist and John Philip Sousa are among the prominent show folk named as the committee in charge of the presentation.

New "Hip, Hip, Hooray."

A new summer edition of the Hippodrome spectacle, "Hip, Hip, Hooray," had its premiere Monday. If anything, it will greatly enhance the already popular pageant.

Every singing principal had a new song in which the entire ensemble participated. Every comedian had a new opportunity to create laughter. Even the ice ballet, which has been the sensational novelty of the year, provided new surprises to arouse the wonder of the audience, and John Philip Sousa's band affected a triumphal entrance in new white uniforms, led by the march king himself. His entire repertoire in the Tower of Jewels scene was completely altered to fit the gala occasion.

At the very beginning the Kat Kabaret introduced a new dancing solo by petite Marjorie Bentley. Charles T. Aldrich and Toto are more in evidence throughout the scenes which follow. With the former's rapid change of clothes and make-up a feature of every appearance on the stage. In "Toyland" some 50 new characters were introduced in "The Marriage of Jack and Jill." The new local numbers which appear throughout the three acts are admirably suited to the scenes. Nat H. Wills sings "The Cute Little Beaut Called Anna." Belle Storey sang Irving Berlin's "Everything Is Ragtime," and also added a new duet with Arthur Aldridge called "San, San, Soo," with the entire ensemble in the Chinatown scene.

Eve Sun 5/12/16



JOHN PHILIP SOUSA
THE LAMBS' ALL-STAR
GAMBOL
METROPOLITAN
OPERA HOUSE
FRIDAY AND
SATURDAY
MAY 19TH
AND 20TH.

HIPPODROME—The 400th performance of Charles Dillingham's remarkable pageant, "Hip, Hip Hooray," will be observed on Friday of this coming week, and to observe this occasion arrangements are being made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features will be a new patriotic song by R. H. Burnside and Raymond Hubbell called "For the Honor of the Flag," which will be staged with characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, is also planning a new military number, and the others of this large organization which is establishing such a remarkable record run will all provide a most interesting 400th performance.

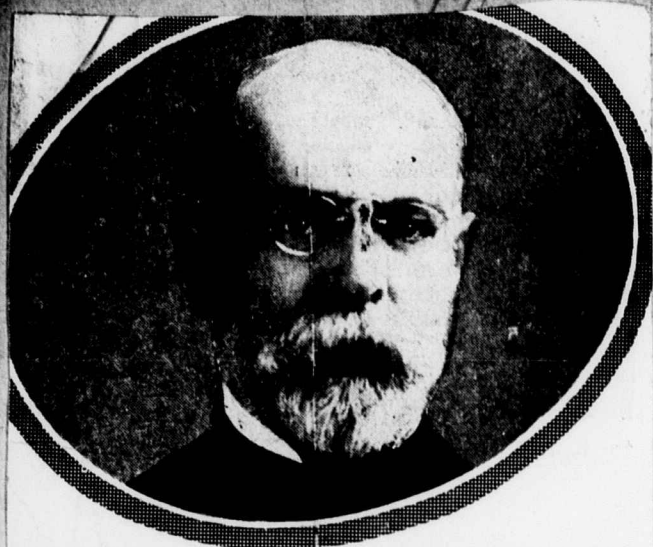
N.Y. Review 5/13/16

All Want Sousa March.

So many requests have been received by John Philip Sousa at the Hippodrome for copies of his new march, "A Day in Camp at Plattsburg," by bandmasters who wish to play it in the Preparedness parade that fifty copyists are now engaged making manuscripts of this unpublished composition.

Journal of Commerce 5/15/16

A wonderful programme was given at the Hippodrome last night for the benefit of the Newsboys' Summer Home. Among the artists who appeared were Charlotte and the ice ballet, Sousa and his band, the Primrose minstrels, Fanny Price, Hattie Burks, Kitty Gordon, Bernard Granville, Mitzl Hajos, a score or more motion picture stars, eBatrice Herford, Gall Kane, Ada Meade, Powers' Elephants, Will Rogers, Truly Shattuck, Bert Williams, Nat Wills, the S.S. Vaterland band and a host of others.



HE looks like an army surgeon, which he is—in a way. He has amputated banality and cheapness from the body of American military music; he has transfused the blood of real artistic significance into the veins of the old-time walk-around, slish-slosh stuff that once passed for our native martial melodies. He is John Philip Sousa, the composer who put the divine Muse in band music. You know him—the "Liberty Bell," "Stars and Stripes Forever," "El Capitan" Sousa, master of the soul-stirring patriotic march, and orchestral wizard whose compositions have a heart beat in every note.



By A. J. LAFAYE

NEW YORK, May 6—Despite the fact that there are a half dozen new plays clamoring for a New York hearing, managers are still sitting tight on the productions

now on the boards, all of them money-makers. For that reason alone, there were no new offerings at the theaters this week.

Following the urge of springtime the Hippodrome put out a few new leaves on Monday and the book of "Hip, Hip, Hooray" has more gusto and is more exclamatory than ever. Everybody has something new to enliven his or her work in the big performance. Belle Storey sings a new florid song, which seems to indicate that this singer has taken another step in her journey from vaudeville by way of "Chin Chin" and the Hippodrome toward the concert stage.

Charles T. Aldrich, a valuable contributor to the comedy of the performance, has had his work enlarged by the indefatigable author and stage manager, R. H. Burnside. Nat M. Wills has new telegrams and other nonsense. Nothing could be done to make the Tower of Jewels brighter, but Sousa's Band has felt the influence of spring cleaning, and its members have replaced their blue winter uniforms with dazzling white ones.

To equal all this newness, Sousa has turned out some new march tunes. Toto tried some new pantomime. Miss Marjorie Bentley, remembering her training with the Metropolitan ballet, introduced new steps into the Kat Kabaret that were worthy of the Ballet Russe. After all this springtime ebullience even the most wintry scene in the production, "Skating at St. Moritz," ventured to yield to the thawing

influence, and Charlotte herself introduced several skating steps that warmed the audience to unwonted enthusiasm.

Even Sam 5/15/16

A burlesque performance of "Uncle Tom's Cabin" will be given the last week in May in some theatre for the benefit of the Hippodrome Employees Sick and Vacation Fund. Toto, the clown, will be Little Eva and Nat Wills Topsy. John Philip Sousa will play Uncle Tom and R. H. Burnside by popular request will impersonate Simon Legree. Charlotte will play Eliza, crossing the ice without skates, but with a German accent. The elephants will replace the usual bloodhounds and other liberties will be freely taken with the script of this classic.

Even Mail 5/15/16

An Eliza on Skates.

Hippodrome employees are to give an all-star revival of "Uncle Tom's Cabin" late in May for the benefit of their sick and vacation fund, the drain upon which is likely to be severe immediately following the revival. Toto the clown is cast for the part of Little Eva, John Philip Sousa will play Uncle Tom, R. H. Burnside, the stage director, will be the Simon Legree. Nat Wills the Topsy, Charlotte the Eliza, and Chin Chin, the baby elephant, the principal bloodhound.

Y Tribune 5/14/16

A MUSICIAN'S MEMORY MAY NEVER LAG.

"THE marvellous memory of great musicians is to me a never failing source of admiration," remarked John Philip Sousa the other evening. "What an enormous number of notes Paderewski must have memorized in acquiring his varied and extensive repertoire, and a great violinist such as Kreisler or Ysaye stores away in his brain the complete literature of his instrument. Such feats of memory make the mnemonic efforts of the great actors pale into insignificance."

"When Toscanini conducts one Wagnerian opera after another without a note before him the achievement loses none of its importance because of its spectacular aspects. Even the average musician acquires an amazing facility in storing away in his brain untold pages of music, and I have in mind two very remarkable instances of collective memory, if I may be permitted the phrase, which came under my immediate notice."

"This topic came into my mind when I conducted the 'William Tell' overture at a Hippodrome concert. A number of years ago, while on tour with my band, we played an afternoon concert at Richmond, Ind., and, as usual, I received a number of requests for encore numbers. One was for the 'William Tell' overture, which is not a composition to be lightly dashed off on casual request, for it takes ten minutes or more in the playing. On tour we carry only a limited number of programmes, and the music of Rossini's famous overture was at that moment safely locked up in the band library in New York."

"The very foolishness of the request appealed to me at the moment, and as I was very confident of my men I determined to essay the feat. So I called out to the men, 'William Tell' overture,' apparently as unconcerned as if I was demanding 'The Stars and Stripes Forever.' My band responded as though it had but one mind, and we

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played the composition through without a single discordant note or mistake. It was an exhibition calculated to make a conductor proud of his musicians."

"The other feat of collective memory happened during one of my tours in England, when we were engaged by the Countess of Warwick to give a midnight concert at the historic Warwick Castle. We had played in the afternoon in the Shakespeare Memorial Theatre at Stratford-on-Avon, and in the evening at Leamington, a watering place only a few miles from Warwick Castle. During the night concert a light rain fell, which froze as it struck the ground and covered the entire countryside with a sheet of ice. A number of the vehicles requisitioned by the countess to convey the band to the castle failed to put in an appearance, and many of the men were compelled to set out on foot."

"The results were dire! A large detachment lost their way and the wagon containing the music broke down and never reached the castle at all. When it was time for the concert to begin I found I had only forty men out of sixty, and no music! Far from dis-

heartened, as I noted a proportionate correct instrumentation present for duty, we began our concert and played through an entire programme from memory. Of course, the programme was the same that we had played that evening in Leamington, but the feat was worth noting, as there were no weak links in my musical chain and every bandman came through the test without a break."

"There were even fewer carriages in evidence to take us back, and most of the men had to slide several slippery miles back to the hotels of Leamington, carrying their instruments. The man playing the sousaphone, which is the particularly large brass instrument that looms up in the background of the band like the smoke-stack of an ocean liner and weighs thirty-three pounds, had to shoulder his formidable load. He said it weighed nearer a ton before he reached Leamington at 3 a. m."

Boston Journal 5/16

POP CONCERTS TO OPEN NEXT WEEK

The 31st season of Pop concerts will begin at Symphony Hall next Monday night. For the general public, the opening will come Tuesday evening, May 9, for the Women's City Club has taken the first night as a semi-private affair. Ernst Schmidt will conduct during the first week.

The orchestra will be the largest ever employed at these concerts. There will be a minimum of 75 musicians. Practically the entire Symphony Orchestra, except the leaders of the various choirs, is on call for these concerts.

The programs for the first two nights are as follows:

MONDAY, MAY 8.

Wedding March, from "A Midsummer Night's Dream".....Mendelssohn
Overture, "The Sold Bride".....Smetana
Procession, from "Lohengrin".....Wagner
Selection, "Madame Butterfly".....Puccini
Overture, "The Merry Wives of Windsor".....Nicolai

Largo.....Handel
Intermezzo, from "The Jewels of the Madonna".....Wolf-Ferrari
Ballet music, from "Carmen".....Bizet
Overture, "The Beautiful Galatea".....Suppe
Selection, "Sweethearts".....Herbert
Waltz, "Wine, Women and Song".....Strauss
March, "The Belles of Chicago".....Sousa

Cincinnati Times Star 5/12/16

Why the Fraction?

The New York Herald reports that Mr. Sousa's new march is dedicated to Henry M. Stanley, discoverer of Dr. David Livingston, "who was lost in the wilds of Africa in 1869 3/4." Why not say the middle of May, 1870, and eliminate the mental arithmetic?—Boston Transcript.

Boston Herald 5/9/16

POP CONCERT SEASON OPENS IN SYMPHONY HALL

The 31st season of the Symphony Hall Pops opened last night with a Women's City Club night. The entire hall had been reserved for members of the club and their friends and both the tables on the floor and the seats in the balconies were well filled. The hall was specially decorated with cut flowers and there were bouquets on the table. Conductor Ernest Schmidt and the orchestra were greeted as old friends at the beginning of the concert. They responded with several encores during the evening. The program was as follows:

Wedding March from "A Midsummer Night's Dream".....Mendelssohn
Overture, "The Sold Bride".....Smetana
Procession of Women to the Cathedral from "Lohengrin".....Wagner
(Organ, Mr. Marshall)
Selection, "Madame Butterfly".....Puccini
Overture, "The Merry Wives of Windsor".....Nicolai
Largo.....Handel
(Violin, Mr. Hoffmann; Harp, Mr. Holy; Organ, Mr. Marshall)
Intermezzo from "The Jewels of the Madonna".....Wolf-Ferrari
Ballet Music from "Carmen".....Bizet
a. Aragonaise, b. Intermezzo, c. Les Toreadors.
Overture, "The Beautiful Galatea".....Suppe
Selection, "Sweethearts".....Herbert
Waltz, "Wine, Women and Song".....Strauss
March, "The Belles of Chicago".....Sousa

Boston Citizen 5/13/16

Charles Dillingham has arranged for the convenience of Hippodrome patrons to keep the promenade at the big playhouse open from 12 to-day until after the night's performance for those who desire to rest there between performances or during the parade. John Philip Sousa's entire programme at the Hippodrome to-day will be dedicated to "Preparedness." A new number by the March King is among the selections.

SOUSA MAY LEAD BAND AT BIG SONG FESTIVAL

John Philip Sousa, America's greatest bandmaster, it has just been learned, has been invited by the Jersey City Music Festival Association to conduct his most popular march "The Stars and Stripes," at the matinee performance of the Jersey City Music Festival which opens in the Fourth Regiment Armory, Jersey City this evening, and in which a considerable number of Bayonne sing-

ers, headed by Miss Josephine Duke, will participate. It was said last night by intimate friends of Mr. Sousa that unless his contract with the Hippodrome prohibited him from appearing elsewhere, he would undoubtedly accept. Whether or not he can be persuaded to conduct, the Festival management hopes to have him present as their guest on this occasion.

Eve Telegram 5/15/16

Tribune 5/15/16

There is to be an all star revival of "Uncle Tom's Cabin" cast by the players at the Hippodrome and enacted for one performance only during the last week in May, the receipts to go to the Hippodrome Employees' Sick and Vacation Fund.

The performance will not be at the Hippodrome but at some smaller theatre and the seats will be distributed exclusively through the members of the organization, each one being limited to two seats, which they may use themselves or dispose of. No seats will therefore be on public sale.

Toto, the clown, will be cast for Little Eva, Nat Wills as Topsy, John Philip Sousa will play Uncle Tom and H. H. Burnside, by popular request, will impersonate Simon Legree. Charlotte will play Eliza crossing the ice, without skates but with a German accent.

Eve Sun 4/25/16

CLAY BIRD EXPERTS TO SHOOT AT "BAY"

Trap Shooting to Be Part of the Stampede Sports.

Trap shooting will be a conspicuous incidental feature of "The Stampede," the big Western reunion, spectacle and tournament which Harry S. Harkness and a coterie of other well-known amateur sportsmen will conduct at the Sheepshead Bay Speedway for eight days in August. In "Boomtown," a replica of the old-time frontier settlement, which will include ten acres of the space at the immediate entrance to the grounds, facilities for practice and competition at the traps will be provided under ideal conditions.

John Philip Sousa, "March King," who is an expert in the shattering of the clay disk, has already proffered the gift of a handsome gold prize, to be known as the "The Sousa Stampede Trophy," to be awarded the best amateur lady shot in contests to be conducted under the rules and regulations of the Interstate Trap Shooting Association.

The proposition has been enthusiastically received by prominent marksmen among the 50,000 trap shooting license holders in Greater New York.

Hebrew Standard 5/14/16

Charles Dillingham's brilliant pageant "Hip, Hip, Hooray!" started out all over again this past week on its record-breaking run, with the introduction of some novelties and a complete new spring outfit, at the Hippodrome. The great spectacle is even more opulent than before, and all the features and stars that contributed to this, the most phenomenal success of the year, are seen in more appealing and surprising offerings than ever before. The great popularity of Sousa, of Charlotte, of Toto, of Toyland and all the other joyous features will continue to increase week after week.

"UNCLE TOM" FOR BENEFIT

Hippodrome Players to Put on All-Star Revival.

There is to be an all-star revival of "Uncle Tom's Cabin," acted by the players at the Hippodrome, for one performance only, the last week in May, the receipts for the Hippodrome Employees' Sick and Vacation Fund. The performance will be given at some smaller theatre, and the seats will be distributed through the members of the organization.

Toto, the clown, will be cast for little Eva; Nat Wills as Topsy; John Philip Sousa will play Uncle Tom, and R. H. Burnside, by popular request, will impersonate Simon Legree. Charlotte will play Eliza crossing the ice without skates, but with a German accent. The elephants will replace the usual bloodhounds and other liberties will be freely taken with the script of the favorite classic. The scenery, which will be in the Elizabethan period, will be by the Hippodrome sign painter. The revival will be staged by the doorman on the Forty-third Street gallery entrance, who says he was a member of the original cast of Jarrett & Palmer's company when "Uncle Tom's Cabin" was produced at Booth's Theatre.

Brooklyn Times 5/15/16

THEATRICAL NOTES.

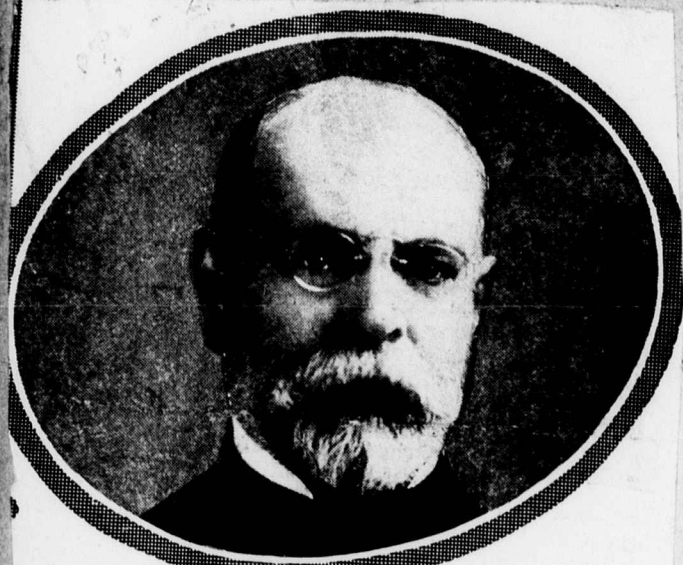
There is to be an all-star revival of "Uncle Tom's Cabin" by the players at the Hippodrome for one performance. Toto, the clown, will be cast as Little Eva; Nat Wills as Topsy; John Philip Sousa will play Uncle Tom, and R. H. Burnside will impersonate Simon Legree. Charlotte will play Eliza crossing the ice, without skates, but with a German accent. The elephants will replace the usual bloodhounds. The scenery, which will be in the Elizabethan period, will be by the Hippodrome sign painters. The notable revival will be staged by the doorman on the Forty-third street gallery entrance, who says he was a member of the original cast of Jarrett & Palmer's company.

Phila Post Ledger 5/14/16

Willow Grove's Season

The 21st season at Willow Grove Park will open next Saturday, May 20. The unquestioned reputation of the resort as a musical centre will be fully maintained in the 1916 season. Nahon Franko's Orchestra will play during the initial music period of two weeks, and it will be followed by such famous organizations as those directed by Arthur Pryor, Victor Herbert, Wassili Leps, Patrick Conway and John Philip Sousa.

Many changes and improvements have been made at the Park, and so far as amusements are concerned there will be many new devices, instructive and entertaining in type. The largest and most important of the new features is a model dancing pavilion of 8000 square feet, with balconies and rest rooms for spectators and dancers. Plans for the season's events include the usual number of special days, reunions of societies and associations, gatherings of Sunday schools and meetings of family associations.



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Decaturian May/16

The newly organized American Amateur Trapshooters' Association, with John Philip Sousa as president, and having headquarters in Baltimore, announces its purpose to "be for shotgun enthusiasts what the National Rifle Association is for riflemen." Membership (\$1.50) entitles the shooter to a year's subscription to the official organ, a new bi-monthly periodical called The American Shooter. One point of difference between the new trapshooters' association and the National Rifle Association, it is said, is that the former is backed by powder interests, whereas the latter is assisted by the War Department.

Musical Courier 5/18/16

Anna Pavlowa Dances Her Farewell

Sunday evening, May 7, Anna Pavlowa danced her farewell of the season before an immense audience at the New York Hippodrome. She was assisted by Alexandre Volinine in Drigo's "Pas de Deux" and in a new divertissement to Rubinstein's "Valse Caprice," a special band arrangement for which has been made by John Philip Sousa. The "Pavlowa Gavotte," in which she was ably assisted by Ivan Clustine, was added by special request. As is invariably the case when this artist appears, the audience was most enthusiastic in its applause. Indeed, so insistent did the audience become that she at length came before the curtain and in a charming speech expressed her thanks and au revoir.

Julia Hill, American soprano, and Haruko Onuki, Japanese prima donna, were heard in several numbers, each of these artists winning the enthusiastic approval of the huge audience.

And through it all the incomparable John Philip Sousa and his equally incomparable band were ever in evidence. The usual number of Sousa favorites were on the program, in addition to the "William Tell" overture.

Evening Telegram 5/18/16

"HIP" SENDS PRESIDENT SONG.

Copy of Lyric Dedicated to Him Goes to Mr. Wilson.

A special messenger from the Hippodrome leaves to-day for Washington with the dedication copy of "For the Honor of the Flag," the new song by R. H. Burnside and Raymond Hubbell, which the

authors have dedicated to President Woodrow Wilson. The original manuscript is on velum, beautifully hand engrossed with a portrait of the President. This number will be introduced at the Hippodrome on Friday night when the four hundredth performance of "Hip-Hip-Hooray" is observed. It will be "Preparedness Night," and in addition to this patriotic number John Philip Sousa will play a new march.

Nat. Review 5/13/16

Chicago Western Museum Record May 1/16

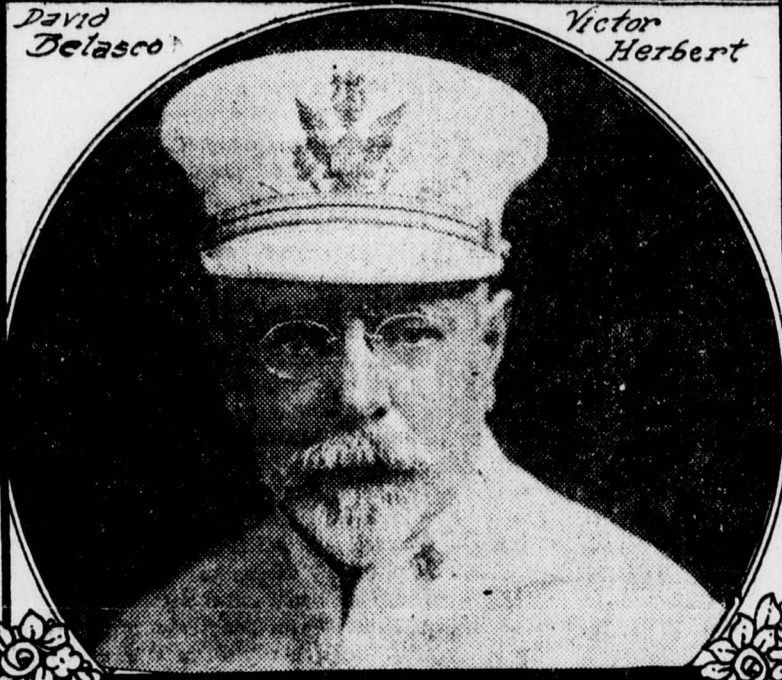
IN THE LAMBS' GAMBOL.



David Belasco



Victor Herbert



John Philip Sousa

ONCE MORE THE LAMBS ARE GAMBOLLING

ANOTHER Lambs' Gambol! Once more has this organization decided that it needs a new clubhouse (it builds another one every year or so, just to give the building trades practice), so the actors will turn out en masse and in various other ways next Friday night and twice on Saturday. Scene: The Metropolitan Opera House, with overflow in Central Park. Quite incidentally, the same aggregation will play at the Academy of Music, Brooklyn, on the following Monday.

One hundred and fifty great names of the stage—that is what the prospectus calls for! Actors, authors, managers—one and all will turn out for the occasion. This year the minstrel part will be dressed in strange clothing. It will be called "When Mr. Shakespeare Comes to Town." All of the bard's famous characters will be played by famous actors of to-day. Frank Tinney, tragedian, will play Othello; Barney Bernard will appear as Shylock, William Norris as Hamlet, Charles J. Ross as the bard, Will West as Bottom, Robert B. Mantell as Touchstone, Joseph Herbert as Malvolio and Andrew Mack as Romeo. Others in this number will be Thomas A. Wise, Jefferson de Angelis, William Elliott, Edmund Breese, Eugene Cowles, Charles Dalton, Effingham Pinto, Craig Campbell, and then some.

There will follow "Mary and Her Lamb," a dancing number by A. Baldwin Sloane and Edgar Smith. Julian Eltinge will play Mary, and will be supported by a dozen real Lambs. Thereupon Rube Goldberg, Hy Mayer, Winsor McCay, George McManus, Clare Briggs, Tom Powers and R. F. Outcalt will engage in a cartoon drawing contest for a prize not mentioned.

"Every Musical Play" will follow. This is from the pens of Roi Cooper Megrue, John Golden and Frank Slavin. Nat C. Goodwin will then give a few imitations, giving way to the Lambs' Sextet (which will reveal the fact that at least half a dozen prominent actors can sing). Next: Ten minutes of very grand opera.

The serious number is entitled "The Model," a sketch by the late Byron Ongley. The closing number will be a skit called "A Night at the Lambs," written by Raymond Peck and Malcolm Williams, which will call for the full strength of the company. Among those to appear will be David Belasco, Victor Herbert, Digby Bell, William H. Crane, James O'Neill, John Philip Sousa, William Courtleigh, Frank Craven, Maclyn Arbuckle, Hap Ward and Clayton White.

The remaining seats will be put on sale at the box office to-morrow morning.

JOHN PHILIP SOUSA TALKS OF MUSIC AND MOTHER'S INFLUENCE.

"I don't believe there is any such thing as national music in the sense of geographical lines," declares John Philip Sousa in the Theatre Magazine for March. "Had Wagner been born in New York his music would have been American and his imitators would have made it national. Good music is personality—not of a nation. Chaminade's music is not French, it is Chaminade. I believe that God intended me for a musician, and I call it the luckiest thing in the world that I could make my living by doing what I wanted to do. My mother's early influence was the most potent in my life. My mother was very religious, and believed as I do, that a power beyond man himself is the inspiration of his work, and with the love of God and His laws asked me never to compose on the Sabbath. I never have. During her lifetime my mother only heard my concerts a very few times. The first time was in Washington. When I returned home after the concert that night everybody had retired but my mother. She was waiting up for me.

"Well, mother?" I said.

"She put her arms around my neck.

"Philip, dear," she said, "you deserve it all."

"That memory is worth more to me than any applause ever given to me."

Sousa's Band is heard in two characteristic Sousa numbers, "The Lambs' March," dedicated to the Lambs' Club of which the "March King" is an enthusiastic member, and a charming number, "The Gliding Girl," which has made a hit at the Hippodrome concerts. Conway's Band gives two splendid melodies of the past, fifteen airs being included, and the numbers are played with the requisite dash and spirit, or pathos, according to the selection. The Victor Concert Orchestra offers a splendid presentation of one of Haydn's master works, the final two movements of the great "Military Symphony." Those two beautiful light classics, "Narcissus" and Moszkowski's "Serenade," seem especially attractive when embellished with Charles Kellogg's bird songs. This noted "Nature Singer" gives splendid renditions of both numbers, and the softly played music of the Victor Orchestra form a delicate accompaniment to Mr. Kellogg's twittering and warbling. Three different organizations furnish this month's dance music—McKee's Orchestra plays two waltzes, Vess Ossman's Banjo Orchestra plays a fox-trot and a one-step, and the Victor Military Band a half-dozen medley fox-trots and one-steps.

400TH PRESENTATION AT THE HIPPODROME.

The four hundredth performance of Charles Dillingham's remarkable pageant, "Hip, Hip Hooray!" will be observed at the Hippodrome on Friday of this coming week, and to observe this occasion arrangements are being made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features will be a new patriotic song by Raymond Hubbell, called "For the Honor of the Flag," which will be staged with a characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, is also planning a new military number, and the others of this large organization which is establishing such a remarkable record run will all provide a most interesting four hundredth performance.

SOUSA'S CROWN REMAINS FIRM

Foreign Monarchs May Tremble on Their Thrones but the "March King's" Sway Continues Unthreatened

It was a happy inspiration of the Hippodrome management to secure John Philip Sousa and his Band for the world's greatest playhouse. The announcement of this engagement was made last summer with a confidence in its artistic and financial success most remarkable, and created a sensation in the entertainment world that amazed the most optimistic. Sousa and his Band have proved an unerring magnet, and besides daily appearances in "Hip, Hip, Hooray," have played to overflowing houses for thirty consecutive Sunday nights, the attendance at times being so great that hundreds of the audience had to be seated on the stage. It may be noted that, in addition to a large list of programmed band numbers, Sousa and his Band have accompanied the most renowned vocalists, instrumental soloists (including concertos for piano and band) and dancers, in the most effective manner, taking the place of a regular orchestra. These concerts began on October 3, 1913, with a characteristic Sousa program and were kept up throughout the season. In writing of the initial concert the late Algernon St. John Brenon said:

"Mr. Sousa's program had two elements. One was designed for a popular audience in its easiest mood. The other was a tactful direction to the higher regions of musical taste and consciousness. The manifest satisfaction of the auditory in Mr. Sousa's forcible music and in his lively, topical and descriptive pieces raises an esthetic question well worth discussion, even if no definite decision can be made. Some of us take supreme delight in Brahms and in our Toscanini. There are thousands who take supreme delight in Mr. Sousa as their Brahms and their Toscanini conjoined. And who shall say whether the few or the many feel the greater pleasure in the peculiar and selected musical ministrations which let free the forces of their imagination for play and action undeniably benign and refreshing? In all, it was a prosperous concert, giving pleasure to thousands to whom Mr. Sousa, with his marked individualism, is an idol, and portending a happy musical season at the Hippodrome."

On November 6 Mr. Sousa's birthday was celebrated all over the country by orchestras in every city playing his latest march, "The New York Hippodrome," simultaneously, over two thousand musicians thus honoring the "March King." At the Hippodrome it was made a special event, and Mr. Sousa was presented with a token from the 1274 people comprising the Hippodrome organization.

All in all it has been a season upon which Sousa has a right to look back with great pride and an equally great satisfaction in the accomplishments of this splendidly trained body of musicians. Sousa's band has long been unique—the greatest concert band in the world; and wherever it may appear in future seasons it will steadily continue to deserve the high reputation which it has won for itself under the direction of the one and only Sousa, the "March King."

Attractive Programme for Irish Benefit

UNDER the auspices of The Irish Relief Fund a monster benefit will be held to-morrow afternoon, May 19, at 2:30, at the Criterion Theatre, Forty-fourth street and Broadway, which has been donated for the occasion by Mr. James K. Hackett. The entire proceeds will be given to the widows and children of the martyrs in the recent Irish rebellion. Mr. Augustus Thomas will preside.

Victor Herbert will accompany Miss Grace Breen, in a song written by Samuel Love. Mr. Herbert's grandfather, the music for which has been composed by Mr. Herbert especially for this occasion. Sousa's band, directed by John Philip Sousa himself will play.

Brandon Tynan and his company will give the second act of the "Melody of Youth" and the trial scene from "Robert Emmet."

Other artists who have volunteered their services and will positively appear are Wilton Lackaye, George M. Cohan, Tim Murphy, Donald Brian, Lily Cahill, Florence Arnold, Eddie Foy and his children, Andrew Mack, Fred Niblo, William J. Kelly, William Harrigan, Eva Le Gallienne, Miss Fischer, Barney Bernard.

The Irish Relief Fund Committee earnestly appeals to every American in New York City to patronize this benefit and thus help to give bread to the women and children who have suffered in the Irish rebellion.

Tickets may be had at the box office of the Criterion Theatre.

SOUSA PLAYS 30TH CONCERT OF SEASON

Bandmaster Carries Through His Novel Series at New York Hippodrome

John Philip Sousa and his band have completed a list of thirty successful Sunday night concerts at the New York Hippodrome this season. In addition to a large list of scheduled band numbers, Sousa and his band have accompanied noted singers, instrumentalists (including piano concertos with band), dancers, solo and ensemble skaters, etc., in the most effective manner, taking the place of a string orchestra.

These concerts began on Oct. 3, 1913, with a characteristic Sousa program. As the concerts progressed new features were added, first from the soloists and musical numbers of "Hip-Hip-Hooray," then Charlotte and the ice ballet were made a part of the programs.

On Nov. 6 Mr. Sousa's birthday was celebrated all over the country, with orchestras in every city playing his latest march, "The New York Hippodrome," simultaneously. At the Hippodrome Mr. Sousa was presented with a token from the 1274 persons comprising the Hippodrome organization.

The plan of having noted artists as guest stars with Sousa was instituted on Nov. 28, and was followed with great success for several months. Among these guest stars were:

Mme. Melba, Emmy Destinn, Olive Fremstad, Julia Culp, Maggie Teyte, Alice Nielsen, Sybil Vane, Tamaki Miura, Margarette Ober, Riccardo Martin, Anna Pavlova and her company of dancers, Kathleen Parlow, David Hochstein, Ernest Schelling and Leo Ornstein.

Mary Pickford and Charlie Chaplin were co-artists with Sousa. Mr. and Mrs. Vernon Castle, at two concerts, danced to the music of Sousa's band. One concert was devoted to a revival of the Harrigan and Hart successes and to the music of Ireland.

Some of the concerts were given as benefits, and among the artists were Billie Burke, Cyril Maude and other theatrical stars. Several of the "Hip-Hip-

Hooray" company, including Belle Storey and Orville Harrold, also appeared. Other artists who have appeared in this series during the season are:

Grace Hoffman, Virginia Root, Sidonie Spero, Ruth McTammany, Luisa Villani, Bettina Freeman, Pauline Donalda, Haruko Onuki and Ada Androva, sopranos; John O'Malley, Giuseppe Gaudenzi, Giuliano Romani, tenors; Thomas Chalmers, J. Humbird Duffey, Otto Goritz, George Baklanoff, Robert Maitland, baritones; William Hinshaw, José Mardones, Gaston Sergeant, basses; Ralph Brigham, Alfred Robyn, organists; Herma Menth, pianist; Florence Hardeman, Susan Tompkins, Helen DeWitt Jacobs, Mary Zentay and Evelyn Starr, violinists; Beatrice Harrison, cellist; Ruth Helen Davis and Alfred E. Henderson, in recitations; Herbert L. Clarke, Frank Simon and Bert Brown, cornetists.

Among the composers represented on the programs of the season were:

Berlioz, Thomas, Weber, Percy Grainger, Sarasate, Sullivan, Verdi, Dvorak, Nevin, Wagner, Smetana, Suppe, Mozart, Leoncavallo, Delibes, Rossini, Strauss, Herbert, Meyerbeer, Dukas, Gungl, Litolff, Koennemann, Luccini, Gounod, Rubinstein, Goldmark, Musin, Giordano, Liszt, Millocker, Drigo, Brahms, Mendelssohn, Grieg, Balfe, Weinawski, Auber, Bizet, Charpentier, Donizetti, Massenet, Planquette, Flotow, Audran, Tschalkowsky, Glazounoff, Mascagni, Paderewski, Kreisler, Offenbach, Ponchielli, Saint-Saëns, Schubert, Handel, Chapi, Mehul, Chopin, Moussorgsky, Haydn, Lalo, Moszkowski, Lassen and Sousa.

Hippodrome.

Ein Spezial-Bote des Hippodrome fuhr heute nach Washington, um Präsident Wilson mit einer Pracht-Kopie des neuen von N. S. Burnside und Raymond Hubbell verfassten Gesanges "For the Honor of the Flag" zu überraschen. Das Original-Manuskript ist auf Pergament geschrieben, hübsch verziert und mit einem Porträt des Präsidenten versehen. Diese Nummer wird am Freitag abend anlässlich der 400. Vorführung von "Hip Hip Hooray," zum ersten Mal von Sousa's Kapelle gegeben. Gestern wurde übrigens das 2,000,000ste Billett an der Kasse verkauft.

All Want Sousa March.

So many requests have been received by John Philip Sousa at the Hippodrome for copies of his new march, "A Day in Camp at Plattsburg," by bandmasters who wish to play it in the Preparedness parade that fifty copyists are now engaged making manuscripts of this unpublished composition.

San Francisco Chronicle 5/7/16

DAVID THE FIRST BAND MASTER

David might well be called the first bandmaster mentioned in history, for he was the first orchestral organizer of which we have any record. His band numbered two hundred, four score and eight, and he thus led the first body of players. He no doubt possessed a knowledge of instrumentation and tone color effect, for he assigns his subjects to special instruments.

The fourth Psalm, "Hear me when

I call, O God of my righteousness," he directs to be played by his chief musician, who was a player of the harp and the sackbut. Psalm fifth, "Give ear to my words, O Lord," he assigns to the chief musician, who was the solo flutist of his band. Psalm sixth, "O Lord, rebuke me not in thine anger," the chief musician or soloist on the string instrument, who had a virtuoso's regard for expression, is called upon to perform, and so on through the Psalms.—John P. Sousa.

N.Y. Review 5/20/16

UNUSUAL NUMBER OF BIG ARTISTS AT HIPPODROME

Imposing Array of Names in
Season's Record of Sun-
day Concerts.

A SUCCESSFUL POLICY

Mr. Dillingham Decided the Most
Famous Artists Were None
Too Good.

Having announced the last of the Hippodrome Sunday night concerts, for this season, it is interesting to review the series of unusually brilliant events which has contributed so materially to the season's fine activity at this vast theatre.

The unique plan of having renowned artists as "guest stars" with Sousa and his band, was instituted by Charles Dillingham on November 28, and was followed with memorable and notable series. Among these "guest stars" were Madame Melba, Emmy Destinn, Olive Fremstad, Julia Culp, Maggie Teyte, Alice Nielsen, Sybil Vane, Anna Fitzlu, Tamaki Miura, and Margarethe Ober, soprano soloists; Riccardo Martin, tenor; David Bispham, baritone; Anna Pavlova and her wonderful company of dancers; Ernest Schelling and Leo Ornstein, pianists; Kathleen Parlow and David Hochstein, violinists; and many other artists whose names are in another list.

Always seeking to present new and novel features, the management was indefatigable in its efforts to please, and the attraction presented in conjunction with Sousa's Band covered a large area. Even the domains of the "movies" were invaded, and those popular idols, Mary Pickford and Charlie Chaplin, were co-artists with Sousa on two occasions. It

also became possible to include those unusually popular favorites, Mr. and Mrs. Vernon Castle, who appeared in the inimitable dances at two concerts, dancing to the music of Sousa's Band. One concert was devoted to a revival of the Harrigan and Hart successes, and the music of Ireland. At this concert, William Harrigan sang his father's (Edward Harrigan) old hit, "Dad's Dinner Pail," in the original costume, and with the same old pail. Mr. William J. Kelly, of "The Melody of Youth" company, also appeared in stories of Ireland.

Some of the concerts given enlisted many artists from metropolitan successes from other theatres, who took part in conjunction with well known vaudeville stars. Among these were Billie Burke, Mrs. Langtry, Cyril Maude, Gaby Deslys, Bert Williams, Donald Brian, Sam Bernard, Elsie Janis, Maggie Cline, Will Rogers, the Dolly Sisters, Claire Rochester, and others.

Of the "Hip Hip Hooray" company from the Hippodrome, Charlotte, Belle Storey, Beth Smalley, Orville Harrold, Toto, Arthur Deagon, Nat Wills, Arthur Aldridge, Joseph Parsons, with the entire chorus, helped to make the programs attractive.

Other artists who have appeared in this series during the season are, Misses Grace Hoffman, Virginia Root, Sidonie Spero, Ruth McTammany, Luisa Villani, Bettina Freeman, Pauline Donald, Haruko Onuki, and Ada Androva, sopranos; John O'Malley, Giuseppe Gaudenzi, Guilianno Roman, tenors; Thomas Chalmers, J. H. Duffey, Otto Goritz, George Baklaboff, Robert Maitland, baritones; William Hinshaw, Jose Mardones, Gaston Sergeant, basses; Ralph Brigham, Alfred Robyn, organists; Herma Menth, pianist; Florence Harde-man, Susan Tompkins, Helen DeWitt Jacobs, Mary Zentay and Evelyn Starr, violinists; Beatrice Harrison, cellist; Ruth Helen Davis and Alfred E. Henderson, in recitations; Herbert L. Clarke, Frank Simon and Bert Brown, cornetists, and a long list, which concludes with the name of John McCormack.

Among the other composers who have added to the distinction of this list by appearing with Sousa are Raymond Hubbell, Leslie Stuart, Gustav Kerker, Rudolph Friml, Irving Berlin, A. Baldwin Sloane, John Golden, Silvio Hein, Hugo Felix, Louis Hirsch, Alfred Robyn, Victor Jacobi, Robert Hood Bowers, and the mighty Oscar Hammerstein, himself.

Dramatic News 5/7/16

400TH PRESENTATION AT THE HIPPODROME.

The 400th performance of Charles Dillingham's remarkable pageant, Hip, Hip, Hooray, will be observed at the Hippodrome on Friday of this week, and to observe this occasion arrangements are being made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features will be a new patriotic song by R. H. Burnside and Raymond Hubbell, called For the Honor of the Flag, which will be staged with a characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, is also planning a new military number, and the others of this large organization, which is establishing such a remarkable record run, will all provide a most interesting 400th performance.

5/20/16
Hippodrome—Charles Dillingham's gorgeous spectacle "Hip Hip Hooray," has just passed another impressive milestone in its remarkable career at the Hippodrome. Yesterday the 400th performance was given at the big playhouse, where the attendance has reached

2,000,000 patrons, a record, it is said, never before equalled by any amusement attraction in the history of New York theatres. R. H. Burnside and Raymond Hubbell have prepared a new song, "For the Honor of the Flag," which will be presented in characteristic Hippodrome fashion. The number, which is to be sung by Arthur Aldridge, has been dedicated to President Woodrow Wilson. Dixie Gerard, a newcomer in the big cast, is singing a new Irving Berlin song. Charles T. Aldrich, Toto, Nat Wills and Charlotte all provide new features weekly, and Sousa's Band changes its entire repertoire each Monday.

Albany Argus 5/14/16

Mark Luescher, who puts pieces in the newspapers for Charles Dillingham, says: "The Hippodrome will stay open all summer. A new edition of 'Hip, Hip, Hooray' is on view. For this version everything is new. Principals, soloists and comedians are appearing in fresh material. New musical numbers have been introduced, and Sousa's band has changed its repertory. Charlotte is seen in new dances. As a result a splendid entertainment is furnished amusement seekers."

Rochester Union Advertiser 5/13/16

The Hippodrome will stay open all summer. A new edition of Hip-Hip-Hooray" is on view. For this version everything is new. Principals, soloists and comedians are appearing in fresh material. New musical numbers have been introduced, and Sousa's Band has changed its repertoire. Charlotte is seen in new dances. As a result, a splendid entertainment is furnished amusement seekers.

N.Y. Review 5/13/16

400TH PRESENTATION AT THE HIPPODROME.

The four hundredth performance of Charles Dillingham's remarkable pageant, "Hip, Hip Hooray!" will be observed at the Hippodrome on Friday of this coming week, and to observe this occasion arrangements are being made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features will be a new patriotic song by Raymond Hubbell, called "For the Honor of the Flag," which will be staged with a characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, is also planning a new military number, and the others of this large organization which is establishing such a remarkable record run will all provide a most interesting four hundredth performance.

N.Y. Review 5/20/16

GIVE MR. WILSON A COPY OF THE SONG

"For Honor of the Flag" Is
Dedicated to the Chief
Executive.

A special messenger from the Hippodrome went to Washington Thursday with the dedication copy of "For The Honor Of The Flag," the new song by Raymond Hubbell, which has been dedicated to President Woodrow Wilson. The original manuscript is on velum, beautifully hand engrossed with a picture of the President. This number was introduced at the Hippodrome last night when the 400th performance of "Hip Hip Hooray" was given. It was "Preparedness Night" and in addition to this patriotic number John Philip Sousa's Band played a new number.

Exc. Post 5/19/16

2,000,000 Visited Hippodrome.

Charles Dillingham's beautiful spectacle, "Hip-Hip Hooray," has just passed another milestone at the Hippodrome. To-day the 400th performance was given at the big playhouse, where the attendance has reached 2,000,000. Every week some feature reflects the national events of current interest. For next week, R. H. Burnside and Raymond Hubbell have prepared a new song, "For the Honor of the Flag," which will be presented in Hippodrome fashion. The number is to be sung by Arthur Aldridge. Dixie Gerard, a newcomer in the big cast, is singing a new Irving Berlin song. Charles T. Aldrich, Toto, Nat Wills, and Charlotte all provide new features weekly, and Sousa's Band alter their entire repertory each Monday.

LAMBS' GAMBOL A MIGHTY SHOW

Usual "Galaxy of Stars" in
Annual Romp at the
Metropolitan.

SHAKESPEARE IS
IN IT THIS YEAR

Minstrel First Part Is Turned
Into a Travesty on the
Bard of Avon.

Once every year somebody in the Lambs' Club discovers that the solid gold door knobs are wearing a little thin or that a small diamond is missing from one of the broom handles, and thereupon everybody in the club who can spare the time contributes his services that the horrible defect may be remedied. So last night at the Metropolitan Opera House the flock was rounded up once more for the customary spring Lambs' Gambol, and at midnight it was still going on. It is a mighty show. The array of stars presented is of staggering proportions and a majority of the things that they do are highly entertaining. As for the minority—pouf! One cannot be captious at a Gambol.

In fact, it is impossible to take stock of so massive an entertainment in anything approaching a critical spirit. Any one who attends the show—assuming that he purchases at the box office and not at the auction—is assured his money's worth. He may view, on a single afternoon or evening, David Belasco, William H. Crane, John Drew, John Philip Sousa, James O'Neil, John Barrymore, Leo Ditrichstein, Donald Brian, Richard Bennett, Wallace Edinger, William Courtleigh, Lyn Harding, William Courtenay, Robert Edeson, King Baggot, Charles Richman, Nat C. Goodwin, Frank Tinney, Thomas A. Wise, Andrew Mack, Digby Bell, William B. Mack, Edmund Breese, Theodor Kosloff, Eugene Cowles, and so many more that his histrionic appetite will be more than satiated. In view of this fact, he would be an undeserving theatre lover who voiced objection merely because the entertaining power of the show is not kept constantly up to the level of "The Great Lover" or "The Boomerang."

Unless something unusual happened after midnight, the most amusing por-

tion of the entertainment is "Every-musicalplay," by John L. Golden, Roi Cooper Megrue and Frank Craven. It is a rich travesty on the ordinary musical comedy, which most of them are. It mirrors the perennial striving for comedy and for spectacular scenic effects, even though common sense is sacrificed in the melée. It shows "Times Square at night, with the Statue of Liberty and the Polo Grounds in the distance." And it gives the comedian a chance to wave a deprecating hand at the tenor and remark: "Alas, poor lyric! I knew him well."

In this year of the great celebration it was inevitable that Shakespeare would come in for attention. So the minstrel first part includes a number of travesties on the bard, the best of which is a scene from "Othello," with Frank Tinney as the Moor. Thomas A. Wise, again in the garments of Falstaff, is the interlocutor, and one sees Barney Bernard as Shylock, Andrew Mack as Romeo, Robert Mantell as Touchstone and Charles J. Ross as Shakespeare. No vast amount of ingenuity was lavished on this part of the entertainment, but it will pass.

The welcome given an octet of cartoonists made it seem for a moment as though the newspaper men were about to beat the actors at their own game. Those who appeared were Hy Mayer, R. L. Goldberg, Clair Briggs, Winsor McCay, Tom Powers, "Bud" Fisher, R. F. Outcault and George McManus. A scandal seemed imminent when The Tribune's Mr. Briggs was asked to draw a picture of President Wilson, but the cartoonist supplied a happy ending by sketching Colonel Roosevelt instead.

Mr. Sousa, in immaculate Hippodrome white, conducted the orchestra for a couple of numbers, and Julian Eltinge appeared in a reasonably diverting terpsichorean number entitled "Mary and Her Lambs." Nat Goodwin told a few stories and then did a few imitations, aided by his fellow Lambs. The imitations, incidentally, served to introduce the hiss to the Metropolitan Opera House. Both Mr. Roosevelt and the Kaiser were greeted as sibilants, but a little later the crowd indicated its approval of Abraham Lincoln and the American flog. Nay, it did more. It arose en masse in the belief that "My Country, 'Tis of Thee," is the American national anthem.

Aside from this the only serious note of the evening was "The Model," a dramatic playlet by the late Byron Ongley, acted by a cast which included Edmund Breese, Effingham Pinto, Frederick Lewis, Otto Kruger and Edward Ellis. Nor did matters stop there. There were twelve numbers in all—so many that the famous Lambs playing in other theatres had ample time to get around to the Metropolitan in time for the afterpiece.

Two performances are scheduled for to-day, and unless the entertainment is shortened there will be scant intermission between them. This year's tour will be a brief one, being confined to a single performance in Brooklyn on Monday.

SOUSA PAYS HIS TRIBUTE TO THE FIRST GREAT HELP

"A composition in march tempo must have the military instinct," said John Philip Sousa, the famous march king, in explanation of his own success in the Theater Magazine, "that is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace. The roll of musketry had no meaning for them, so that quality is entirely absent from their work. The Spanish war was an inspiration to me. 'The Man Behind the Gun' was a musical echo of it. 'The Stars and Stripes Forever' was written in honor of John Hay, who as secretary of state had handled some diplomatic situation with a masterful skill that inspired me. 'Imperial Edward' was written in England in honor of the last king. I had 'The Liberty Bell' finished some time before I could find a name for it. One night I attended a spectacle in a theater, and a scene was given showing the liberty bell which greatly impressed me. The next morning I received a letter from Mrs. Sousa describing the pride with which my two boys had shared in the liberty bell parade in Philadelphia, where they were living. That decided me, and I named the march accordingly. 'The Washington Post' was named after the oldest newspaper in Washington, on an occasion commemorating its work."

Still, these were statistics. I urged him to tell more of the secret impulses of his marching music.

"Inspiration!" he said thoughtfully. "The power that forces the inspiration also prepares the world for it. Anybody can write music of a sort, just notes. My religion is my composition. Nobody can rob me of what I have done. Sometimes somebody helps me, sends me a musical idea, and that somebody helps the public to lay hold of my meaning. It doesn't happen all the time, and I know when a composition of mine lacks inspiration. I can almost always write music. At any hour, if I put pencil to paper, something comes. But 24 hours later I usually destroy it."

"You see, I don't believe there is any such thing as national music in the sense of geographical lines. Had Wagner been born in New York his music would have been American and his imitators would have made it national. Good music is personality—not of a nation. Chaminade's music is not French, it is Chaminade. I believe that God intended me for a musician, and I call it the luckiest thing in the world that I could make my living by doing what I wanted to do. My mother's early influence was the most potent in my life. My mother was very religious, and believed as I do, that a power beyond man himself is the inspiration of his work, and with the love of God and his laws asked me never to compose on the Sabbath. I never have. During her lifetime my mother only heard my concerts a very few times. The first time was in Washington. When I returned home after the concert that night everybody had retired but my mother. She was waiting up for me. 'Well, mother?' I said. 'Philip, dear,' she said, 'you deserve it all.'"

"That memory is worth more to me than any applause ever given to me."

ANOTHER STARTLING HIPPODROME RECORD

Charles Dillingham's "Hip Hip Hooray" has just passed another impressive milestone in its career at the Hippodrome. Last night the 400th performance was given at the big playhouse where the attendance has reached two million patrons, a record never before equalled by any amusement attraction in the history of New York theatres. "Preparedness" is the keynote of the present week and for this occasion Raymond Hubbell has prepared a new song "For the Honor of the Flag," which is presented in characteristic Hippodrome fashion. The number which is sung by Arthur Aldridge, has been respectfully dedicated to President Woodrow Wilson. Dixie Gerard, a newcomer in the big cast is singing a new Irving Berlin song. Charles T. Aldrich, Toto, Nat Wills, and Charlotte, all provide new features weekly, and Sousa's Band alter their entire repertoire each Monday. Matinees are given daily and the prices are within the reach of all.

AMUSEMENT NOTES.

When the new song, "For the Honor of the Flag," was sung at the Hippodrome last night for the first time, the occasion being the 400th performance of "Hip, Hip, Hooray," Messrs. Burnside and Hubbell, the authors, were surprised to see all the principals of the company line up with the chorus to help out. It was announced that Arthur Aldridge would sing the song, but John Philip Sousa had been rehearsing all the other principals this week as a surprise to the authors.

STARS OF "HIP" GIVE AUTHORS A SURPRISE

Sousa and Splendid Chorus Swell
Harmony as Burnside and Hubbell Offer New Song.

Last night, when the 400th presentation of Charles Dillingham's joyous pageant was observed at the Hippodrome, R. H. Burnside and Raymond Hubbell planned to present a new musical number, "For the Honor of the Flag," which they have dedicated to President Wilson. It was to be an extra feature to surprise the audience with a preparedness appeal at the end, introducing a mammoth American flag, an effect which Mr. Burnside took a great deal of pains and time to perfect.

Last night, when it was presented for the first time, the Hippodrome stars in turn surprised Messrs. Burnside and Hubbell by appearing together in the chorus and singing the number with the ensemble, led by John Philip Sousa. The number was introduced in the Fifth Avenue scene and was to be sung by Arthur Aldridge, but quietly this last week Mr. Sousa and William G. Stewart, the stage manager, have been rehearsing all the other principals.

To the astonishment of Mr. Burnside and the audience, a great climax was obtained with an unexpected effect, in which Dixie Gerard, Leslie Leigh, Beth Smalley, Charlotte, Anna May Roberts, Marjori Bentley, Maude Mallia, Nat M. Wills, Charles T. Aldrich, Joseph Parsons, Harry Griffiths and John Philip Sousa participated.

THE PLAYS THAT LAST.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Pom-Pom" at the Cohan Theatre, "Katinka" at the Lyric Theatre, "The Blue Paradise" at the Casino Theatre, "Sybil" at the Liberty Theatre, "The Cohan Revue 1916" at the Astor Theatre and "Robinson Crusoe, Jr." at the Winter Garden.

The Hippodrome is open with Sousa's Band, "Hip Hip Hooray" and "Flirting at St. Moritz," a big spectacular offering.

The 400th performance of Charles Dillingham's remarkable pageant "Hip Hip Hooray," will be observed at the Hippodrome to-night, and to observe this occasion arrangements are being made to celebrate "Preparedness Night," at the big playhouse. Notable among the special features will be a new patriotic song by R. H. Burnside and Raymond Hubbell called "For the Honor of the Flag," which will be staged with a characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, is also planning a new military number, and the others of this large organization which is establishing such a remarkable record run will all provide a most interesting 400th performance.

Herald 5/20/16

When Frank Tinney fell on his face and interrupted the backward seams in his Othello tights so much that he exclaimed to Falstaff Wise:—"Put on something else, Tom, I feel a draught around here." Then everybody knew that the annual Lambs All Star Gambol was a success. This was at the Metropolitan Opera House last night in the first of three performances to be given there.

Even apart from Mr. Tinney's retiring act it was a success, for ten days ago when boxes and seats were sold at auction, the premiums amounted to about \$12,000, and to this sum was added the price of seats and admissions, bringing last night's receipts to about \$22,000, and making it full worth while for any flock of lambs to gambol.

Stars on the stage, stars in the audience, stars selling programmes and cigarettes, small wonder that the whole entertainment was one continuous "Hurrah!" from eight o'clock until midnight, or even after.

Gambolling with Wraiths.

Not even Shakespeare escaped the gibes of the performers, but, being dead for three centuries, he could well afford to be jested at and with, for the programme, after an overture, began with "When Mr. Shakespeare Comes to Town," written, composed, arranged and produced by the living and the dead, including Joseph W. Herbert, Silvio Hahn, Jack Hazzard, Hugh Ford, Schubert—neither "Jake" nor Lee—Mendelssohn, Sullivan and Shakespeare; in which Lambs big and little appeared in travesties of scenes from the bard's plays, the list of participants including more stars than a dozen all star revival companies.

To mention all their names would be to fill this column and run well into the middle of the next. So a few must suffice, including Tom Wise, who with little obvious make-up in the region of his belt, played Falstaff and interlocutor at the same time, extracting from Frank Tinney a lot of the jokes with which he was bursting.

"I think Caruso is punk," declared the comedian, who was black cork faced as Othello, "and I know for I saw him in a play called 'Madame Caterpillar,' written by George M. Cohan."

"You mean 'Madame Butterfly,' and it was written by Puccini," corrected Mr. Wise.

"Not when I saw it, for it had an American Flag in it and I knew Georgie Cohan wrote it. But Caruso's punk. He gets away with more junk than anybody I ever heard, he does. I had a good seat just in front of Browne's chop house across the way, and I couldn't understand a single word he said, 'couldn't.'"

Just after that he fell and retired in a disordered frame of mind and tights, and when he reappeared in a pair of pearl gray trousers he said:—

"Don't know whose they are, but I got 'em, I did."

Quite Free and Easy.

That's the free and easy sort of blank verse these Shakespearean Thespians declaimed, and the mood of good natured "give and take" prevailed, ending that section with a Shakespeare minstrel act, wits solos sung by Craig Campbell, George Hamlin, Andrew Mack and a lot more.

Then, attired in a suit of white that suggested Phoebe Snow, John Philip Sousa threaded his way through the audience and conducted the orchestra in some of his compositions.

Julian Eltinge, gowned exquisitely as a shepherdess, next stepped out of a frame carrying a stuffed toy lamb and sang "Mary and Her Lambs," assisted by a lot of live Lambs.

Charles J. Ross—who never was lost for words—now introduced some of the famous cartoonists who, including Hy Mayer, Rube Goldberg, Tom Powers and "Bud" Fisher, who drew caricatures. Then came an amusing travesty on musical comedy called "Every Musical Play," by John L. Golden, Roi Cooper Megrue and Frank Craven, in which poor old Plot was murdered and the Public acted as judge when Melody, Lyric and Laughs were on trial for the murder—a sort of musical morality play with many funny twists.

Nat C. Goodwin next told stories and gave imitations, while other sketches on the programme included Byron Ongley's "The Model," Raymond Peck's and Malcolm William's skit, "A Night at the Lambs," interlarded by Mr. Reginald de Koven's conducting of his "Maid Marian" entr'acte, singing by the Lambs' septet and other features.

To say the big audience got its money's worth was putting it all too mildly, for they got about three times as much and then a bit more for good measure. If Frank Tinney's costume will stand the strain the Lambs are going to do it all over again this afternoon and to-night, and at the end of this belated Lambs' season the club's treasury should be much fatter and the theatregoing public much happier for the abundant entertainment.

Some of the listeners almost split their sides, but that was not where Frank Tinney split his costume.

MR. BRYAN AT PLAY, ALSO MR. WATTERSON

Former Sees "Justice" and Latter
Goes to "Hip, Hip, Hooray"—
Others at Theatres.

Among those at the four hundredth performance of "Hip, Hip, Hooray" at the Hippodrome last night were Mr. Henry Watterson, of Louisville, Ky., who, with Colonel Watson C. Squire, of Seattle, Wash., came to congratulate Messrs. Charles B. Dillingham and John Philip Sousa, upon the long continuance of their entertainment. Others there were Mr. and Mrs. LeRoy W. Baldwin, Mr. and Mrs. Henry L. Joyce, Mr. and Mrs. Wentworth C. Bacon, Miss Elizabeth Douglas, Mr. and Mrs. Walter Cook, Mr. and Mrs. John P. Kane and Messrs. Robert C. Campbell, Henry Thompson and Henry Parish.

Mr. William Jennings Bryan was one of a party at the Candler to see "Justice."

Mr. and Mrs. J. Stewart Barney were among those who had guests at Maxine Elliott's to see "A Lady's Name."

Evansville, Ind. News 5/7/16

New "Hip, Hip, Hooray."

A new summer edition of the Hippodrome spectacle, "Hip, Hip, Hooray," had its premiere Monday. If anything, it will greatly enhance the already popular pageant.

Every singing principal had a new song in which the entire ensemble participated. Every comedian had a new opportunity to create laughter. Even the ice ballet, which has been the sensational novelty of the year, provided new surprises to arouse the wonder of the audience, and John Philip Sousa's band effected a triumphal new entrance in new white uniforms, led by the march king himself. His entire repertoire in the Tower of Jewels scene was completely altered to fit the gala occasion.

At the very beginning the Kat Kabaret introduced a new dancing solo by petite Marjorie Bentley. Charles T. Aldrich and Toto are more in evidence throughout the scenes which follow, with the former's rapid change of clothes and make-up a feature of every appearance on the stage.

In "Toyland" some fifty new characters were introduced in "The Marriage of Jack and Jill."

The new local numbers which appear throughout the three acts are admirably suited to the scenes. Nat M. Wills sings "The Cute Little Beauty Called Anna." Belle Storey sang Irving Berlin's "Everything is Ragtime," and also added a new duet with Arthur Aldridge called "San San Soo," with the entire ensemble in the Chinatown scene.

Sousa's band played "The Pathfinder of Panama" and another new number, "A Day in Camp," both written by the conductor.

The final scene again brought the greatest surprises with added snow, men and more realistic St. Moritz effects than originally, and with Ellen Dallerup presenting, at the very outset, a solo of surpassing beauty and surprising skill.

Journal of Commerce 5/22/16

Sousa's Band introduced a new number in the Tower of Jewels scene in "Hip, Hip, Hooray" at the Hippodrome last night, playing John Philip Sousa's new composition, "The Monastery March." Harry Ellis, a new tenor, also made his debut. A party of 1,250 from Easton, Pa., attended last night's performance.

Providence Journal 7/4/16

"Hip, Hip, Hooray," the season's spectacle at the Hippodrome in New York, has been thoroughly renovated for a summer's run. New songs, new tricks by the clowns and new figures for Charlotte to cut on the ice have been added. Also, John Philip Sousa has a new white suit.

Brooklyn Standard Union 5/24/16

London wants "Hip Hip Hooray." Yesterday for the third time since the record success opened at the Hippodrome Charles Dillingham received a tempting offer to present the great pageant in that city. The last request comes from Alfred Butt, who wishes the entire New York organization, including Sousa's Band, for the London Empire Theatre, under the general supervision of R. H. Burnside.

New Talking Machine Records Include Variety of Entertaining Selections

Plenty of new and entertaining selections are offered in the May lists of talking machine records.

For the Victor company Caruso sings "O sole mio," which has become known all over the world. "Moonlight" of Schumann's is sung by Julia Culp. Alma Gluck is heard in a ballad, "Listen to the Mocking Bird," which is given with some real mocking-bird calls by Charles Kellogg. Mme. Gluck also sings "Musetta Waltz," from Bohème. Sophie Braslau sings the old sentimental number, "Last Night." Marcel Journet, the famous French basso, presents the Russian national hymn, "God Save the Czar." He sings the first verse in Russian and the second in French.

One of the new group of English songs which Schumann-Heink has been using this season, is LaForge's setting of a poem, "Before the Crucifix." It is a sacred song and has been put on a record by the great contralto. Titta Ruffo contributes an aria, "What Ho, Mariners!" from the opera of "L'Africana." Herbert Witherspoon has chosen for his record that old Molloy ballad, "Rose-

Marie," and Clarence Whitehill sings "Some Day."

John McCormack sings one of the successes of his concert tour, "The Old Re-frain," a little number which Fritz Kreisler has arranged from an old Viennese folk song. McCormack also sings "Flirtation," with a violin obbligato by Kreisler. The Austrian violinist is also heard in a solo number, an interpretation of a little waltz by Leopold Godowsky.

Mischa Elman gives an exhibition of Weber's spirited "Country Dance." There are two renditions by the Athenian Mandolin Quartet, composed of four players of Greek descent. Three mandolins and a guitar are used and their records of the "Spanish Rhapsody" and "Eustadantina Waltz" are interesting. The Neapolitan Trio present "I Hear You Calling Me" and the Venetian Trio contributes concert ballad in instrumental form, the "Little Gray Home in the West." Joseph Moskowitz gives two cembalom solos of popular music and Pietro Deiro plays two overtures on his "accordion grand."

Sousa's Band is heard in two characteristic Sousa numbers, "The Lambs' March," dedicated to the Lambs' Club of which the "march king" is an enthusiastic member, and "The Gliding Girl," which has made a hit at the Hippodrome concerts. Conway's Band gives two melodies of the past, fifteen airs being included. The Victor Concert Orchestra

Times 5/24/16

A New Patriotic Song.

"For the Honor of the Flag" is the title of a new song by R. H. Burnside and Raymond Hubbell which has been interpolated in "Hip Hip Hooray" at the Hippodrome. Arthur Aldridge sings the number. New compositions by Irving Berlin and John Philip Sousa are also included in the program.

Herald 5/21/16

Employees of the Hippodrome, availing themselves of the first Sunday when the big playhouse is not open, will go on their annual outing to-day. They will leave the Hippodrome in automobiles at nine o'clock this morning for the Midland Park Picnic Grounds on Staten Island. Prizes for the games are cups donated by John Philip Sousa, Charles Dillingham, R. H. Burnside and Charlotte.

American 5/20/16

Brilliant Audience Greet Lambs in Spring Gambol

THE LAMBS, of Forty-fourth street, West, near Broadway, gambolled publicly again last night, in the presence of a host of warm friends and well-wishers, at the Metropolitan.

The first part of the show paid tribute to the Bard who, much to his own surprise maybe, is so much the fashion here just now. In an unserious sketch composed, arranged and produced by Joseph Herbert and more Lambs, we had a travesty of a Shakespearean Masque, introducing wicked skits on scenes from "The Mid-Summer Night's Dream," "As You Like It," "Twelfth Night," "Romeo," the "Comedy of Errors," "The Merchant," "Hamlet," "The Merry Wives" and, last but not least, "Othello."

An Irish Romeo, in the form of Andrew Mack, with a song and dance; an irreverent ragtime song, perverted from "To be, or not to be," by William Norris; a rollicking episode in the Forest of Arden, with Robert Mantell as Touchstone, Robert Connors as Orlando, and Albert Parker as the lovelorn Rosalind, were among the best of the numbers in this humoresque.

The most diverting hit in the skit, though, by long odds, were the improbable sidelights flung onto the character of Othello by that impetuous jester, Frank Tinney. What he did not do to the Moor—whom he changed to a minstrel Blackamoor—heaven only knows. But he did choke Desdemona. To that extent Mr. Tinney respected Shakespeare.

The musical interludes supplied by several Lambs, by Craig H. Campbell and George Hamlin notably, were very welcome. It did

one's heart good to hear "Who Is Sylvia?" after long years of neglect. A great song. And last night it was well sung, both by the soloist, Mr. Campbell, and the chorus.

John Phillip Sousa, younger than ever, gave us his "Lambs' March" and helped in the performance of a dramatic-musical recitation. Julian Eltinge appeared as Mary in a fantasy by A. Baldwin Sloane and Edgar Smith, entitled "Mary and Her Lambs." The world's "greatest drawing cards," seven newspaper cartoonists, contributed variations on an old stunt, by permission of their respective proprietors. And then a group of singing and dancing Lambs, including Andrew Mack, Theodore Kosloff, Eugene Cowles and others, frisked and frolicked, in an "Everymusicalplay," concocted by John L. Golden, Roi Cooper Megrue and Frank Craven.

There were other things—some good and some less good—in this perhaps too long drawn out Lambs Gambol. For instance, Otto Goritz and Albert Reiss, in a scene from "Stradella," a Parisian sketch, by Byron Ongley, called "The Model," and the mock imitations of great men by Nat C. Goodwin.

After a long absence from these parts Reginald de Koven preluded to his "Canterbury Pilgrims" with an "Entr'acte" played under his direction.

And as the very witching hour drew near the Lambs in their full strength began a sketch of a hilarious kind, by Raymond Peck and Malcolm Williams, named "A Night at the Lambs'." They were still wrestling with this work at the Metropolitan when one critic left that Temple of High Art.

Eve Sun 5/20/16

That rollicking spirit observable along Broadway in the early hours of this morning, that feeling that every man is your brother and a good fellow as well, showed that the Spirit of the Lambs was still on the job. After waving his magic jester's stick in the Metropolitan Opera House last night until after midnight he is eager to wave it again there this afternoon and evening.

The Lambs' Gambol started with a burlesque of the most familiar scenes from Shakespeare and then the characters sat down and gave a minstrel show with the Wise Falstaff as the interlocutor. William Norris was a synecopated Hamlet and danced a sailor's hornpipe after tobeornottobeing to ragtime. Frank Tinney as Othello was the life of this first part and was at his funniest. Robert Mantell gave a clever parody of Jacques's speech and William Mack made a hit in a song about the Irish Romeo. Then there were Jefferson De Angelis and Frank Doane as the two Dromios and dozens of other well known actors in familiar parts. Craig Campbell and Frank Croxton sang and so did George Hamlin, and Barney Bernard, who was Shylock, and others told amusing stories. But though they made fun of Shakespeare, the Lambs ended by crowning him, in the person of Charles J. Ross, with a laurel wreath and kneeling in his presence.

The most ambitious number was a one act play by the late Byron Ongley called "The Model." Effingham Pinto made a hit as a graceful and fascinating dark haired woman. The gawkiness and all too apparent masculinity of the other women were in amusing contrast to his allure and abandon. In fact his acting was of much better quality than the Latin Quarter playlet itself, which depended for its effect on a bit of theatricality at the end.

Ying 5/21/16

Daniel Frohman and John Phillip Sousa yesterday acted for the movies their roles in the cup presentation ceremonies at the Strand next Tuesday. The cup is to be presented to Carl Edouarde, conductor of the Strand orchestra, by some of the regular patrons of the theatre, and the pictures of the event will be shown at the Strand and in theatres throughout the country.

In fact, it was in its sketches that this season's gambol was weakest. "Everymusicalplay" was amusing in spots as a satire on the conventional musical comedy and while Julian Eltinge showed he was as much of an artist as ever the musical melange, "Mary and Her Lambs," he and a dozen others were in, was only mildly diverting. No sketch this season can compare with "The Clock Shop" or with "The River of Souls" of last year's gambol.

But there was lots of fun for all that. Nat Goodwin was in great form as monologist and as a fake lightning change artist. Then there was the drawing act that took as well as ever. Those in it this time were Goldberg, McCay, Powers, McManus, O'Leary and Briggs. In drawing Roosevelt they all exceeded the speed limit.

John Phillip Sousa conducted his piece, "The Lambs' March," and was given an enthusiastic reception and there were a number of other features, including a diverting scene from the opera "Stradella," sung by Otto Goritz and Albert Reiss, and a violin solo by Joseph Stoopack, with the composer, Ovide Musin, conducting the orchestral accompaniment.

The gambol closed with "A Night at the Lambs," which gave the whole company a chance to show themselves in their normal attire. Special honors were accorded to William H. Crane, John Drew and David Belasco, who were introduced by name to the audience, although every one knew them by sight. Barney Bernard and Julius Tannen brought down the house with an Abe and Mawruss dialogue, and after four hours of fun and frolic the first performance of the Lambs' Gambol of 1916 came to an end at 12:30 o'clock with the singing of "I Want to Be a Good Lamb." And every

THE PLAYGOER.

Eve Telegram 5/23/16

A new musical number was introduced in the Fifth avenue scene at the Hippodrome yesterday to introduce a new tenor, Mr. Harry Ellis, who was associated with Charles Dillingham's "Watch Your Step" company earlier this season. In the Tower of Jewels scene Sousa's Band played a new composition by the marching king called "The Monastery March," which has been dedicated to the Friars.



ORE ambitious from a musical standpoint than any of its predecessors, the Lambs' Gambol in the Metropolitan Opera House last night lasted longer than the longest musical work ever given there—and that is a record achievement.

If the new Gambol is duller than its predecessors, who cares? There is always a brilliant and friendly audience present to cheer the many stars who appear and to enjoy a mammoth bill to the moment of utmost surfeit.

A Shakespearean masque opened the bill with more stars than even the Community Masque of next week will muster, and certainly with much more humor.

Frank Tinney as Othello is a thing to remember with chuckles—especially after the actor retired to repair his costume and reappeared in conventional trousers.

William Norris as Hamlet, performing the famous soliloquy in ragtime with a sailor's hornpipe as a climax, is another joy forever. Robert Mantell's new reading of the "Seven Ages" would have amused the bard who wrote the original.

There is not room enough, nor time, to record all the richness of this comic masque, but passing mention must be made of Andrew Mack as an Irish Romeo, Barney Bernard as Shylock, the excellent singing of Shakespeare's lyrics by an excellent chorus with George Hamlin, Craig Campbell, Harrison Brockbank and Frank Croxton as soloists.

Sousa was there with new band music. Julian Eltinge was a plump and pleasing Mary, with many Lambs bleating about her. A group of cartoonists had their own little joke in portraying a group of famous men, while Nat Goodwin repeated the same joke in a different form a little later.

"Everymusical Play" was a trifle with some delightful moments and with a burlesque of bromidic versions of the modern morality play and the present musical comedy.

Byron Ongley's "The Model," presented by an all star cast, and "A Night at the Lambs" were the concluding numbers. It was well after midnight before the Lambs ceased gambolling.

After a repetition in the Opera House this afternoon the Lambs depart for a tour of leading cities, presenting the same elaborate bill.

Brooklyn Citizen 5/21/16

MILLIONS HAVE SEEN IT.

"Hip, Hip, Hooray" Continues to Draw Big Audiences.

Charles Dillingham's gorgeous spectacle, "Hip Hip Hooray," has just passed another impressive milestone in its remarkable career at the Hippodrome. Last Friday, the 400th performance was given at the big playhouse, where the attendance has reached 2,000,000 patrons—a record never before equaled by any amusement attraction in the history of New York theatres.

Mr. Dillingham strives to present each week some feature which reflects the national events of current interest: "Preparedness" is the keynote of the present week, and for this occasion R. H. Burnside and Raymond Hubbell have prepared a new song, "For the Honor of the Flag," which will be presented in characteristic Hippodrome fashion. The number, which is to be sung by Arthur Aldridge, has been respectfully dedicated to President Woodrow Wilson.

Miss Dixie Gerard, a newcomer in the big cast, is singing a new Irving Berlin song. Charles T. Aldrich, Toto, Nat Wills and Charlotte, all provide new features weekly, and Sousa's Band alters its entire repertoire each Monday. Matinees are given daily.

London wants "Hip Hip Hooray." Yesterday for the third time since the record success opened at the Hippodrome, Charles Dillingham received a tempting offer to present the great pageant in that city. The last request comes from Alfred Butt, who wishes the entire New York organization, including Sousa's Band, for the London Empire Theatre, under the general supervision of R. H. Burnside.

SOUSA'S MEMORY AND OTHERS.

The Retentiveness of the Musical Mind at Times.

"The marvellous memory of great musicians is a never failing source of admiration to me," remarked John Philip Sousa the other evening while awaiting the call for his appearance in the Hippodrome performance. "What an enormous number of notes Paderewski must have memorized in acquiring his varied and extensive repertoire, and a great violinist such as Kreisler or Ysaye stores away in his brain the complete literature of his instrument! Such feats of memory make the mnemonic efforts of the great actors pale into insignificance. When Toscanini conducts one Wagner opera after another without a note before him the achievement loses none of its importance because of its spectacular aspects. Even the average musician acquires an amazing facility in storing away in his brain untold pages of music, and I have in mind two very remarkable instances of collective memory, if I may be permitted the phrase, which came under my immediate notice.

"This topic came into my mind when I conducted the 'William Tell' overture at the Hippodrome concert last Sunday night. A number of years ago while on tour with my band we played an afternoon concert at Richmond, Ind., and as usual I received a number of requests for encore numbers. One was for the 'William Tell' overture, which is not a composition to be lightly dashed off on casual request, for it takes ten minutes or more in the playing. On tour we carry only a limited number of programmes and the music of Rossini's famous overture was at that moment safely locked up in the band library in New York. The very foolishness of the request appealed to me at the moment, and as I was very confident of my men I determined to essay the feat. So I called out to the men: 'William Tell' overture, apparently as unconcerned as if I was demanding 'The Stars and Stripes Forever.' My band responded as though it had but one mind, and we played the composition through without a single discordant note or mistake. It was an exhibition calculated to make a conductor proud of his musicians.

"The other feat of collective memory happened during one of my tours in England, when we were engaged by the Countess of Warwick to give a midnight concert at the historic Warwick Castle. We had played in the afternoon in the Shakespeare Memorial Theatre at Stratford-on-Avon, and in the evening at Leamington, a watering place only a few miles from Warwick Castle. During the night concert a light rain fell, which froze as it struck the ground and covered the entire countryside with a sheet of ice. A number of the vehicles requisitioned by the Countess to convey the band to the castle failed to put in an appearance, and many of the men were compelled to set out on foot. The results were dire. A large number lost their way and the wagon containing the music broke down and never reached the castle at all. When it was time for the concert to begin I found I had only forty men out of sixty, and no music! Far from disheartened, as I noted a proportionate correct instrumentation present for duty, we began our concert and played through an entire programme from memory. Of course the programme was the same that we had played that evening in Leamington, but the feat was worth noting as there were no weak links in my musical chain and every bandsman got through the test without a break. There were even fewer carriages in evidence to take us back to Leamington, and most of the men had to slide several slippery miles back to the hotels of Leamington carrying their instruments. The man playing the sousaphone, which is the particularly large brass instrument that looms up in the background of the band like the smokestack of an ocean liner and weighs thirty-three

pounds, had to shoulder his formidable load. He said it weighed nearly a ton before he reached Leamington at 3 A. M."

THE PROOF OF THE ACTING IS IN THE EATING.

YOU might think, at first and even second blushes, that the one subject that actors and actresses don't know anything about is eating. From earliest times there has been a popular impression that stagefolk have only a nodding acquaintance with food. But it isn't true. Rising as one man to contradict it, the actors and actresses of America are writing a cook book! On the level!

The Actors' Fund and the Red Cross are expected to benefit by this historic cookbook. Now, don't wilfully misunderstand us. That doesn't mean that people who cook according to the recipes will NOT benefit. Heavens, no! But the money will go to the aforesaid charities. It will be a handsome volume, says the announcement, fit to adorn a library table as well as a kitchen table. In fact, it probably will—if you understand what we mean.

Two hundred actors and actresses have contributed a recipe each, to say nothing of their photographs. A photograph of the person recommending the recipe will appear opposite each one, so you will be able to tell at a glance

whether you want to eat it yourself or not. What could be simpler? If only such a system had been put into use long ago! The photograph also is signed in facsimile, but it is a little hard to see how that will be of any aid.

Men alternate with women all through the book, beginning with Enrico Caruso and Lillian Russell. Some of the others in the book are Julia Arthur, Blanche Bates, Weber and Fields, Robert Hilliard, Laurette Taylor, Fanny Ward, Charlotte Walker, Maclyn Arbuckle, Mary Fuller, King Baggot, Edna Hunter, William Faversham, Julia Dean, William Hodge, May Irwin, Amelia Summerville, Al Jolson, Sophie Tucker, Arnold Daly, "Houdini," "Sousa," "Charlotte," Olga Petrova, Nance O'Neil, Ethel Levey, Doris Keane, James J. Corbett, Blanche Ring, Evelyn Nesbit, Trixie Friganza, Joseph Santley, Anita Stewart and William Courtleigh.

Robert Hilliard cannot eat where there is music playing; Ruth St. Denis sends a curry from India, and Bruce McRae another Hindu mess.

Lambs Gambol Awkwardly

This Year's Entertainment at the Metropolitan Is Not Up to Their Usual Standard.

By BURNS MANTLE.

THE entertainment they gave at the Metropolitan Opera House last evening was not a Lambs' gambol. It was a Lambs' crawl. And rather a sluggish crawl at that.

They deserve a scolding, these well meaning mumpers, when they take no more pains with their annual entertainment than they have with this one. They stand on honor in these gambols—on their honor as individuals and on the honor of their club.

They have records to live up to and promises to keep. They invite an eager and friendly public to bid high prices for preferred seats. They exploit the reputations of their most prominent members. And the least they should do in return is to give a better than average evening's entertainment.

There is not as much real entertainment in this particular gambol as is given in any one programme at the leading vaudeville theatre of the town at popular prices.

It is not lacking in ideas, but the ideas are poorly executed. There is little originality and no wit in them. A Shakespearean first part, save for its occasional burst of song, is a well grouped picture of a hundred players in costume and nothing more. It is neither good minstrelsy, good satire, nor a fitting contribution to the tercentenary that inspired it.

Surely something could have been done with so many actors and so much to choose from in the way of material—Shakespeare undefiled, or Shakespeare burlesqued. The tercentenary has been such a jolly excuse for charlatans to masquerade as devotees of the playwright they probably have paid not the least attention to in the acted drama the last several years, the theme suggests many possibilities.

After that Frank Croxton sang a song version of Kipling's "Boots," for which John Philip Sousa furnished the music and directed the accompaniment. Being generous and kindly, we trust it was not as bad as it sounded where we sat.

There was a flash of form in a skit for Julian Eltinge, with Julian playing Mary in a dance with an octette of her little Lambs, old and young. Being the best dressed lady on the stage, Julian lent an air of distinction to this number, and Johnny Slavin, who can really dance, touched it with a bit of something real.

Then there were the usual cartoons by the usual cartoonists—clever lads with crayons and not more than usually fussed by the experience—Mayer, Outcault, McCay and Powers taking it as veterans should, and Briggs, Goldberg, McManus and Bud Fisher reviving a natural coyness with complete success.

There was another idea roughly handled in a musical morality called "Every musical play," which might have been written just as badly by George V. Hobart, but was not. John Golden, Roi Megrue and Frank Craven are responsible. In the working out of this bit Plot tries to bring Melody, the heroine, and Lyric, the hero, together. He is constantly and ruthlessly interrupted, however, by old man Laughs and a very insistent individual representing Scenery.

Lyric is horrified, too, when he learns that Melody is an old timer; that, in fact, she had lived in Peer Gynt's suite for years. Finally Plot is about to be murdered, when they are all brought into the Court of Public Opinion, tried and discharged on their promise to inject a surprise into the last act. Which they do by introducing a bewhiskered masquerader, who introduces himself as Interpolation, and sings a song entitled "Mother and the Flag."

Nat Goodwin told his stories, posed as a lightning change artist with a hidden company to help him. There was a bit of real grand opera by Otto Goritz and Albert Reiss, and Master Joseph Stoopack played the violin quite wonderfully, an original composition by Ovide Musin.

There was a performance of the late Byron Ongley's sketch, "The Model," a somewhat labored effort, but rather well acted by the boys, and a sort of afterpiece, entitled "A Night at the Lambs," designed to bring as many somebodies of the profession into view as possible. And if you like actors in crowds it probably will interest you.

Round the Town

By S. JAY KAUFMAN.

At the Lambs' Gambol.

Not the least interesting part of the Lambs' Gambol last night at the Metropolitan was the audience. This in the face of a cast almost as large as the tremendous by auction audience. When Sousa came in to play "Diamond Jim" made his usual 9 o'clock up-the-aisle-shuffle and mistook Sousa's applause for him. He bowed nicely. George Ade spent the greater part of the evening asking two pretty girls who sat just back of us to go to the Midnight Frolic. They insisted upon waiting until the very end, which came about 12.55. When Tom Wise told Digby Bell he had been away for thirty years Bell's question got the biggest laugh of the

evening. "You haven't been vice-president, have you?" he asked. David Belasco got a round of applause when he came on the stage—from his daughter, who sat in a box, and from Frances Starr. Miss Starr made her exit at precisely the same moment as Mr. Belasco. Effects forever! The Gambol itself began at 8 o'clock, thus giving the early comers, who left early, and the late comers, who stayed late, a long bill. In one of the skits there was a character named "Scenery." In this same skit the scenery was almost nihil. The way in which it was done was the cleverest bit of the night. Some time after 1 we saw "Diamond Jim" gazing into the Automat!

STARS SURPRISE AUTHORS.

New Musical Number Given at the Hippodrome.

Last night, when the 400th presentation of Charles Dillingham's joyous pageant was observed at the Hippodrome, R. H. Burnside and Raymond Hubbell planned to present a new musical number, "For the Honor of the Flag," which they have dedicated to President Wilson. It was to be an extra feature to surprise the audience with a preparedness appeal at the end, introducing a mammoth American flag, an effect which Mr. Burnside took a great deal of pains and time to perfect. Last night when it was presented for the first time, the Hippodrome stars in turn, surprised Messrs. Burnside and Hubbell by appearing together in the chorus and singing the number with the ensemble, led by John Philip Sousa.

The number was introduced in the Fifth avenue scene, and was to be sung by Arthur Aldridge, but quietly this past week, Mr. Sousa and William C. Stewart, the stage manager, had been rehearsing all the other principals. To the astonishment of Mr. Burnside and the audience, a great climax was obtained, with an unexpected effect, in which Dixie Gerard, Leslie Leigh, Beth Smalley, Charlotte, Anna May Robertson, Marjorie Bentley, Maude Mellie, Nat M. Wills, Charles T. Aldrich, Joseph Parsons, Harry Griffith and John Philip Sousa participated.

HIPPODROME ITEMS.

New Tenor Secured—Employees Have an Outing.

A new musical number was introduced into the Fifth avenue scene at the Hippodrome yesterday to introduce a new tenor, Harry Ellis, who was associated with Charles Dillingham's "Watch Your Step" company earlier this season. In the Tower of Jewels scene Sousa's Band played a new composition by the march king called "The Monastery March," which has been dedicated to the Friars.

A party of 1,250 came from Easton, Pa., to see the Hippodrome last evening. This large party was arranged by the Easton "Free Press" for its subscribers. Many of the city officials were with the excursionists.

Last Sunday the Hippodrome stage employees held their annual outing at Midland Park picnic grounds, Grant City, Staten Island. Breakfast and dinner were served at the grounds, and the afternoon was devoted to games and sports. The music was furnished by the Hippodrome Fife and Drum Corps.

MANY BRILLIANT EVENTS

Have Been Held Sunday Evenings at the Hippodrome.

Having announced the last of the Hippodrome Sunday night concerts for this season, it is interesting to review the series of unusually brilliant events which have contributed so materially to the season's fine activity at this vast theatre.

The unique plan of having renowned artists as "guest stars" with Sousa and his band was instituted by Charles Dillingham on Nov. 28, and was followed with memorable and notable series. Among these "guest stars" were Mme. Melba, Emmy Destinn, Olive Fremstad, Julia Culp, Maggie Teyte, Alice Nielsen, Sybil Vane, Anna Fittu, Tamaki Miura and Margarethe Ober, soprano soloists; Riccardo Martin, tenor; David Bispham, baritone; Anna Pavlova and her wonderful company of dancers; Ernest Schelling and Leo Ornstein, pianists; Kathleen Parlow and David Hochstein, violinists, and many other artists.

Always seeking to present new and novel features, the management was indefatigable in its efforts to please, and the attractions presented in conjunction with Sousa's Band covered a large area. Even the domains of the "movies" were invaded, and those popular idols, Mary Pickford and Charlie Chaplin, were co-artists with Sousa on several occasions. It also became possible to include those unusually popular favorites, Mr. and Mrs. Vernon Castle, who appeared in their inimitable dances at two concerts, dancing to the music of Sousa's Band. One concert was devoted to a revival of the Harrigan and Hart successes and the music of Ireland. At this concert William Harrigan sang his father's (Edward Harrigan) old hit, "Dad's Dinner Pail," in the original costume, and with the same old pail. William J. Kelly, of "The Melody of Youth" company, also appeared in stories of Ireland.

Some of the concerts given enlisted many artists from metropolitan successes from other theatres, who took part in conjunction with well-known vaudeville stars. Among these were Billie Burke, Mrs. Langtry, Cyril Maude, Gaby Deslys, Bert Williams, Donald Brian, Sam Bernard, Elsie Janis, Maggie Cline, Will Rogers, the Dolly Sisters, Claire Rochester and others.

Of the "Hip Hip Hooray" Company from the Hippodrome, Charlotte, Belle Storey, Beth Smalley, Orville Harrold, Toto, Arthur Deagon, Nat Wills, Arthur Aldridge, Joseph Parsons, with the entire chorus, helped to make the programmes attractive.

Other artists who have appeared in this series during the season are Misses Grace Hoffman, Virginia Root, Sidonie Spero, Ruth McTammany, Luisa Villani, Bettina Freeman, Pauline Donalda, Haruko Onuki and Ada Androva, sopranos; John O'Malley, Giuseppe Gaudenzi, Guiliano Romani, tenors; Thomas Chalmers, J. H. Duffey, Otto Goritz, George Baklaffoff, Robert Maitland, baritone; William Hinchshaw, Jesse Mardones, Gaston Sergeant, basses;

Ralph Brigham, Alfred Robyn, organists; Herma Menth, pianist; Misses Florence Hardeman, Susan Tompkins, Helen DeWitt Jacobs, Mary Zentay and Evelyn Starr, violinists; Beatrice Harrison, cellist; Miss Ruth Helen Davis and Alfred E. Henderson in recitations; Herbert L. Clarke, Frank Simon and Bert Brown, cornetists, and a long list which concludes with the name of John McCormack.

Among the other composers who have added to the distinction of this list by appearing with Sousa are Raymond Hubbell, Leslie Stuart, Gustave Kerker, Rudolph Friml, Irving Berlin, A. Baldwin Sloane, John Golden, Silvio Hein, Hugo Felix, Louis Hirsch, Alfred Robyn, Victor Jacobi, Robert Hood Bowers and Oscar Hammerstein.

Bandmaster Extends Woman Rare Courtesy

A woman led Sousa's band for one single number at the Easter matinee performance at the New York Hippodrome for the benefit of the permanent blind relief war fund. It was Elsa Maxwell, the young composer.

Until this season no one aside from the march king ever conducted his band, but recently, fourteen of his confreres were handed his baton in turn while the band played the favorite composition of each, and Easter he graciously gave way to Miss Maxwell for sweet charity, while the famous band played her composition, "The United States Volunteer March."

March King Is the Most Imitated Man

NO one man has been imitated more than the march king, John Philip Sousa. There is hardly a country or a town, great or little, that has escaped a Sousa imitation, as it has been one of the great assets of vaudeville performers for twenty years. As the world knows, Sousa is one of the most original of conductors. His characteristic gestures seem to sketch the composition he is conducting; he paints with the movements of his baton the swaying waltz or the stirring march. The up and down pump handle gesture with which he marks the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth. But the important feature of the Sousa gestures is the fact that they are perfectly natural and unstudied, and Sousa could no more help conducting thus than he could avoid writing a march when the spirit moved him.

The first public imitating of the Sousa conducting was given by Walter Jones in the Lederer revue, in Gay New York at the famous Casino theater in New York. Jones had been playing in revivals of the old Rice shows at Manhattan Beach, where Sousa gave daily concerts. Jones was a great admirer of the bandmaster and attended these concerts regularly, and his active sense of comedy urged him to attempt to reproduce the Sousa gestures for the amusement of his friends. Shortly after in Gay New York had started its successful career at the Casino a newspaper man suggested to Walter Jones that he introduce his Sousa imitation in the play some night. Jones fell in with the idea, had a wig made and borrowed a bandman's coat for the occasion. It was kept a secret from every one except the orchestra, which of course had to be rehearsed. Sousa had been invited to the performance, but was kept in ignorance of the surprise to follow. Just before the second act Jones came on the stage completely made up as the bandmaster, with pointed beard, curled mustaches and eyeglasses.

Sousa, in his box, gasped with amazement, and the audience roared approval as the actor climbed down into the orchestra pit, took up the baton and led the orchestra through the mazes of the Washington Post March. Enthusiastic applause and laughter proclaimed a merited hit and as Sousa beamed good naturedly at the successful joke George Lederer hurried back on the stage and told Jones to keep the Sousa imitation in the show. This was the beginning of the worldwide craze for Sousa imitations. The Great Lafayette, the vaudeville artist who was burned to death a few years ago in Edinburgh, was the next Sousa imitator. His was a most laughable caricature of the Sousa mannerisms, while Jones gave an absolute impersonation of the bandmaster in action.

On the continent the first Sousa imitator was Willy Zimmerman, who took up the act immediately after Sousa had made his great success in Berlin in 1900. But it was not until the following year in London that the craze became worldwide. At one time in the autumn of 1901 there were no less than fifteen imitations of Sousa presented simultaneously in the London theaters and music halls. Since then performers of all nationalities have burlesqued or imitated the march king. He has been done in blackface and by pretty soubrettes, by a giant in Russia and by a midget in Paris. The Sousa imitation has invaded every form of entertainment except tragedy and grand opera and it is being done in wholesale in George M. Cohan's new revue at the present time. Through it all Sousa has smiled contentedly.

Charles Dillingham paid the Federation of Women's Clubs delegates a compliment at the Hippodrome yesterday. In the Ballet of the States each group of girls representing a State carried a banner with the name of the delegate-at-large from that community and when Uncle Sam appeared in the finale of Sousa's ballet he carried a pennant reading "Welcome General Federation."

Brooklyn Citizen 5/20/16

UNUSUAL GALAXY OF STARS AT THE LAMBS' GAMBOL

Shakespearean Minstrels
Number Nearly 100.

"EVERY MUSICAL PLAY"
THE BIG HIT OF THE BILL

Performance Continues Till Long
After Midnight—Will Be Re-
peated Twice To-Day—Comes to
Brooklyn Monday Evening.

Drop dread of platitude or the prosaic and give up search for unique phrases in description of the annual Lambs' Gambol at the Metropolitan Opera House, Manhattan, last night. The commonplace expressions are the strongest whether used in telling of routine events or of this performance extraordinary where America's greatest stage stars shone so brilliantly. So here's for meekness, proper quality for lambs, although rare, alas, among these Lambs, and for an effort to write temperately of their gambol. Call it the "best ever" or "an unparalleled display of dramatic talent," the effect is the same, while in the meantime the real description waits.

Devotion to the cause of their clubhouse for which the gambol was a benefit is an incentive that never fails to bring out the Lambs' best efforts. There is, however, their own pride of art and a desire to stage the best production of the year. Last night there was not only quality, but also a surfeit of quantity, for when 1 o'clock drew near many of the audience left without waiting to see the end of the "Night at the Lambs." The programme doubtless will be cut in the performances that are to follow.

The big show started promptly and moved onward with the sweep of an avalanche. It all was new stuff, too, with many bits of cleverness and humor that are worthy to become classics.

After the overture "Jubilee" by Charles A. Prince and his orchestra, the gambol started with an amplification of Frank Craven's Shakespearean minstrels in two parts. The first part was "The Spirit, the Boy and the Bard," with James Clarence Harvey, William Elliott and Charles J. Ross and with Will Archer as Ariel. The second part was the masque with bright parodies on familiar passages in the chief Shakespearean plays and with every character from Shylock to Juliet represented by some Lamb. A Shakespearean minstrel show followed. Thomas A. Wise, who was Falstaff, acting as interloctor and with Frank Tinney, the Othello, as end man. Mr. Tinney had many of the most clever lines, including his song, "When Desmonda Eloped with a Coon."

The syncopation "To Be or Not to Be" fell to William Norris and the song, "An Irish Romeo," to Andrew Mack. The Shakespearean part ended with a grand finale "Hail Poetry," by Sir Arthur Sullivan and the crowning of the Bard of Avon with a wreath of evergreen.

A Royal Welcome for John Phillip Sousa.

Passing to a present day king of melody, the programme showed John Phillip Sousa to an audience that gave him an ovation. Sousa conducted the "Lambs' March" and a dramatic musical recitation "Boots," sung by Frank Croxton.

Catchy lyrics and fine dancing featured "Mary and Her Lambs" a terpsichorean fantasy in which Julian Ellinge as Mary, surpassed his highest records in female roles.

Seven of the world's greatest drawing cards then faced easels and with lightning strokes created pictures such as have given fame to the names of Hy. Mayer, Rube Goldberg, Clair Briggs, Winsor McCay, Tom Powers, George McManus and Richard Outcault. To show their versatility, the audience was requested to ask for the drawings of well known men. Many names were called out, including Villa, Charlie Chaplin and "Diamond Jim" Brady, and the artists set to work, but each one drew Teddy Roosevelt.

Brooklyn Citizen 5/23/16

LAMBS GAMBOL AT THE ACADEMY

More Stars Than B'klyn
Ever Saw Before.

FAVORITES OF THE STAGE
ARE WARMLY APPLAUDED

Sousa Directs the March—"When
Shakespeare Comes to Town"
Makes a Hit—World's Greatest
Drawing Cards Appear.

Though the inhabitants of Greater New York are convinced that it rained last night from shortly after 8 o'clock, a large number of Brooklynites are somewhat skeptical, owing to the great number of stars that were visible in the neighborhood of the Academy. True, the stars were of the theatrical firmament, and their appearance in Brooklyn was due to the presentation of their annual Gambol.

The large audience gave no thought to the weather outside, as they were too busy enjoying the clever doings and sayings of old and present day favorites.

Under the shepherding of William Courtleigh the fun began with an overture by Charles A. Prince and his orchestra, and then down through the center aisle came John Philip Sousa in his white suit, to the edge of the orchestra pit, where he took charge and directed "The Lambs' March," written by himself.

There appeared before the curtain James Clarence Harvey as "The Spirit of the Lambs," who waved his material wand and commanded the beginning of the Gambol; the curtain arises disclosing a shepherd boy, asleep, William Elliott, and a statue of William Shakespeare, Charles J. Ross.

Chicago Herald 5/21/16

Answers to Correspondents

H. E. W. asks: "In scoring for a military band is the instrumentation always the same? An overture for orchestra will always be certain of accurate performance in whatever country it may be interpreted, because, as I take it, orchestras are made up of the same units everywhere. But does the same uniformity exist in the case of bands?"

It does not. In all countries the foundation of military bands is the clarinets, and eight or nine of these are employed in the best bands in France, Germany, Austria and Italy. In Britain ten or eleven are used, as well as a bass clarinet, which is not employed in other countries, except here in Sousa's Band. Soprano saxophones are used in France and in Italy, but not elsewhere, and saxophones in general do not enter into the composition of bands in Germany. Alto horns, too, are employed in France and England, but not in Germany, Russia or Italy. Other divergences could be named.

Toronto World 5/21/16

The 400th performance of Charles Dillingham's remarkable pageant "Hip, Hip, Hooray" was celebrated at the New York Hippodrome on Friday night. John Philip Sousa was billed as one of the outstanding and tremendous attractions. A decidedly patriotic flavor was in the air.

Brooklyn Citizen 5/24/16

Charles Dillingham paid the Federation of Women's Clubs delegates a clever compliment at the Hippodrome yesterday. In the Ballet of the States each group of girls representing a State carried a banner with the name of the delegate-at-large from that community, and when Uncle Sam appeared in the finale of Sousa's great ballet, he carried a pennant reading "Welcome, General Federation."

New York Telegraph 5/24/16

SOUSA AND FROHMAN POSE.

Act for Films at Presentation of
Cup to Carl Edouarde.

John Philip Sousa and Daniel Frohman acted for the films yesterday morning and, incidentally, talked over old times while they were awaiting the commands of the director. The occasion was the rehearsal of the presentation of a silver loving cup to Carl Edouarde, leader of the Strand Concert Orchestra.

The public presentation is to take place the night of Decoration Day on the stage of the Strand Theatre. It was first planned to take motion pictures of the event, but the necessity for strong studio lights made this impossible.

The idea originated with a group of music lovers, who have enjoyed Mr. Edouarde's musical programs at the Strand the past two years. The token was purchased with contributions from the many Strand patrons. The committee is composed of Daniel Frohman, John Phillips Sousa, Carl Laemmle, Adolph Zukor, R. A. Rowland, Mitchell H. Marks, Mrs. J. Christopher Marks, Leo Feist, Benjamin A. Rolfe, Max Spiegel and John D. Gluck, chairman.

School (NY) 5/18/16

400TH PERFORMANCE OF "HIP HIP HOORAY."

The 400th performance of Charles Dillingham's remarkable pageant "Hip Hip Hooray" will be observed at the Hippodrome on Friday of this week, and to observe the occasion, arrangements are being made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features will be a new patriotic song by R. H. Burnside and Raymond Hubbell, called "For the Honor of the Flag" which will be staged with a characteristic Hippodrome effect. John Philip Sousa is also planning a new military number, and the others of this large organization, which is establishing such a remarkable record run, will all provide a most interesting 400th performance.

London (Eng) Weekly Dispatch 4/30/16

"Charley" Dillingham, now one of America's most enterprising managers, who was at one time Fourteen Com- Charles Frohman's right-hand man and posers as a Turn. is well and most favourably known in

London theatre circles, gave a novelty turn, for one Sunday evening only, at the New York Hippodrome two or three weeks back. It consisted of presenting fourteen of the best-known musical play composers now in New York on the same stage at the same time, each one of them seated at a grand piano. They included Leslie Stuart, who played a selection from "Florodora"—up to now the biggest success ever known in America. Gus Kerker played selections from his "Belle of New York"; and in turn each of the fourteen gave something from his greatest success. Louis A. Hirsch, composer of the first London Hippodrome revue, "Hullo, Ragtime," was one of the fourteen. Jerome D. Kern was another. Irving Berlin, composer of "Watch Your Step" and "Follow the Crowd" (the youngest-looking man in the group) was there, too, as was also the veteran "March King"—John Philip Sousa. Oscar Hammerstein, who built the London Opera House, also sat at a piano and played a value of his own composition, and then his brother composers, with Mr. Sousa for their spokesman, presented him with a watch-chain and fob as a memento.

Boston American 5/21/16

Mr. Ernst Schmidt resumes the baton at the Pops tomorrow night, and has prepared a set of programs which are as frilly and frothy as one could wish. Mr. Schmidt is a fine musician and a good conductor, and, now that he is offering lighter programs, an ideal leader for the Pops. He has listed "Pom Pom" for tomorrow evening, and has actually put on a Sousa march, "El Capitan," a product of the earlier Sousa period. There are two Sousa periods, the first ending about 1900, when he wrote splendid swinging marches with bright, original themes, and the second, ever since, during which period he has written sonorous imitations of his early successes.

GAMBOLING LAMBS DROP IN AT ACADEMY

Frank Tinney Takes Chief Honors at Annual Fun Festival.

"If the Brooklyn speculators gambled on the Gambol they got stuck, didn't they?" was Frank Tinney's comment on the yawning rows of empty orchestra seats at the Academy of Music last night. The occasion was the only Brooklyn performance of the annual Gambol of the Lambs, and whether because of the rain, the high cost of living through a gambol, or the power of an over-critical press, the house was the poorest that ever confronted the Gambolling Lambs in this borough.

Be it said to their credit, that they never winked an eyelash, but went through with an abbreviated, and for that reason doubly entertaining, programme with zest and spirit. The Shepherd of the Lambs explained to the audience that abbreviations were made because at the first performance the curtain didn't ring down until after 1 o'clock. He also insisted that last night's performance was an exact duplicate of the two Saturday shows at the Metropolitan Opera House.

The Shepherd protested overmuch for last night's entertainment stood on its own legs and stood up well. John Philip Sousa, in immaculate white, even took a long enough holiday to come into the Academy and direct a piece, and the only criticism of the veteran bandmaster's performance is that he didn't swing his rhythmic arms with his wonted enthusiasm.

Joseph W. Herbert's "When Mr. Shakespeare Comes to Town" was the first and longest number of the programme, and this amplification of Frank Craven's Shakespearean minstrels was pleasant entertainment. Frank Tinney easily ran away with the honors. His spontaneous humor would b'aw an iceberg.

"Mary and Her Lambs," a dance number, featured Julian Eltinge's much-dissembled masculine charms, and Charles J. Ross presented seven of the city's leading cartoonists, who demonstrated that they could draw something besides big salaries. "Every-musical play" proved itself to be a satire of more than ordinary merit, and the much-assisted Nat C. Goodwin's imitations were a big feature. The concluding "A Night at the Lambs" was pleasantly sentimental.

Anna Pavlowa Dances Her Farewell

Sunday evening, May 7, Anna Pavlowa danced her farewell of the season before an immense audience at the New York Hippodrome. She was assisted by Alexandre Volinine in Drigo's "Pas de Deux" and in a new divertissement to Rubinstein's "Valse Caprice," a special band arrangement for which has been made by John Philip Sousa. The "Pavlowa Gavotte," in which she was ably assisted by Ivan Clustine, was added by special request. As is invariably the case when this artist appears, the audience was most enthusiastic in its applause. Indeed, so insistent did the audience become that she at length came before the curtain and in a charming speech expressed her thanks and an revoir.

Julia Hill, American soprano, and Haruko Onuki, Japanese prima donna, were heard in several numbers, each of these artists winning the enthusiastic approval of the huge audience.

And through it all the incomparable John Philip Sousa and his equally incomparable band were ever in evidence. The usual number of Sousa favorites were on the program, in addition to the "William Tell" overture.

WILLOW GROVE PACKED ON THE OPENING DAY

Throng Pours Thru Park, Admiring Many Improvements

NAHAN FRANKO CONCERT

Management Provides Thrills; 'Crazy Village' and 'The Whip' Added

Clear skies and a crowd of more than 30,000 pleasure seekers yesterday combined to make the opening of the twenty-first

season of Willow Grove Park one of the most brilliant and successful in its entire history.

Despite the fact that the formal opening was modestly advertised for the "afternoon," the crowd began to pour into the park long before



NAHAN FRANKO

noon. The first comers strolled up and down its clean swept walks examining the freshly painted buildings and admiring the various changes until the amusement devices were finally opened and Nahan Franko mounted the platform in the big music pavilion to give the first musical program.

From the outset it was evident that Franko and his musicians will be one of the chief delights of Willow Grove patrons. The first program, beginning of 2:30 o'clock, opened with a stirring march, "The Admiral's Flag" by Fucik. Auber's "Le Cheval de Bronze," a serenade by Saint-Saens, and a Strauss waltz, "Tales from the Vienna Wood" followed.

Franko is not widely known in Philadelphia because his activities have been confined in recent years almost exclusively to New York, Newport and social resorts along the New England coast. More than any other director, he has enjoyed the favor of the New York "Four Hundred." That his reputation is honestly earned by sincere musicianship was evident at yesterday's concert.

The second part of the program was a little more serious. It had "The Merry Wives of Windsor" overture, the Bizet "Suite L'Arlesienne," and a fantasy on themes from Verdi's "Traviata." Idelle Patterson, a full-voiced soprano, who will be the assisting soloist for the first two weeks, sang the familiar "Ciao Nome" from "Rigoletto."

The program at the evening concert was in the same popular tone and was obviously enjoyed by a large audience. The principal offering of the orchestra today will be "Le Deluge," by Saint-Saens, a prelude for solo violin which will be played by Mr. Franko, a Lalo number for violoncello to be played by Paul Morgan and the Liszt symphonic poem, "Les Preludes."

In planning for the coming season, however, the management of the park has remembered those who like the "thrills" of the amusement devices as well as the music lovers. There are two new amusements called "The Crazy Village" and "The Whip." The "Scenic Railway," the "Mountain Scenic," the "Coal Mine" and the "Race Coaster" have been improved, and the "Mirror Maze" almost entirely reconstructed.

There are also improvements and additions in the restaurants where the present vogue of the dance has been respected by the erection of dance floors. The management of the park announces that among the bands to be heard at the park before the close of the season are those of Arthur Prior, Victor Herbert, Wassill Leps, Patrick Conway and John Philip Sousa.

HIPPODROME.

Charles Dillingham has made the policy of the Hippodrome as big as its dimensions. His plan, announced this past week, will provide a limited season at the world's largest playhouse which will have a definite beginning and a positive end. These seasons will last from August until June, and in order to provide adequately for the new incoming spectacle each year, June and July will be devoted to rehearsals and careful preparations for the contemplated Fall production. Playing twice a day and preparing a stupendous new creation to fit the Hippodrome are two conditions which cannot be reconciled.

Consequently, this coming week will end the phenomenal engagement of the Hippodrome's master triumph, "Hip Hip Hooray," which even now seems far from having exhausted itself, although it has entertained over two million patrons and leaves a trail of broken records behind which has never been equalled in the history of the New York theatre. The last six matinees and the last six evening performances of this magnificent pageant promise to be a series of fond farewells for the stars of "Hip Hip Hooray" have made a host of friends.

John Philip Sousa, through his permanent season in New York, has distinguished himself in many directions, and the pleasure he brought to Hippodrome patrons will be remembered for many years to come. Charlotte and her skating companions, who are generally accredited with starting the vogue of ice skating throughout America this past winter,

have been the most talked of artists on the stage all season and their departure will be most regretted.

A few of the larger out-of-town cities are to be given the privilege of seeing "Hip Hip Hooray" in its entirety with its many wonders next season, but so far as New York is concerned this coming week witnesses the end of its remarkable career at the Hippodrome, which Charles Dillingham has brought back to prosperity through its grandeur, its novelty and its manifold pleasures.

Sousa and Frohman Pose.

John Philip Sousa and Daniel Frohman posed for the motion picture camera last week, the occasion being the rehearsal of the presentation of a loving cup to Carl Edouarde, leader of the Strand Concert Orchestra. The public presentation is to take place on Decoration Day, from the stage of the Strand Theatre. The committee who have purchased the cup with the contributions of many Strand patrons, who for the past two years have enjoyed Mr. Edouarde's musical programs, is made up of: Daniel Frohman, John Philip Sousa, Carl Laemmle, Adolph Zukor, R. A. Rowland, Mitchell H. Marks, Mrs. J. Christopher Marks, Leo Feist, Benjamin A. Rolfe, Max Spiegel and John D. Gluck, the chairman.

Daniel Frohman and John Philip Sousa acted for the films early this week when they rehearsed the presentation of the silver loving cup to Carl Edouarde, leader of the Strand Concert Orchestra. The public presentation of the cup will be made on the night of Decoration Day on the stage of the Strand Theatre.

News of The Theatres

Beginning today at the Hippodrome a series of farewell performances will be given. As this is the final week of the great pageant Charles Dillingham has arranged to give to each of the popular principals, the comedians, clowns, skaters, chorus and ballet an individual opportunity to say good-by to their friends. Friday night will be farewell night to John Philip Sousa as the other American composers desired one evening during the week to pay tribute. Thursday evening will be Charlotte's big skating night. The comedians will have Wednesday evening. The ladies will have two nights. Monday will be devoted to the ballet and Tuesday will wish a fond farewell to the feminine loveliness of the big cast and chorus. Saturday will be big "get-away" night.

Phila Enquirer 7/20/16

STARS PARTICIPATE IN LAMBS' GAMBOL

Distinguished Audience Sees
Annual Production of Stage
Luminaries

Company Will Tour Eastern Cities
After Repeating Performance at
New York Today

From The Inquirer Bureau.

NEW YORK, May 19.—When Frank Tinney fell on his face and interrupted the backward seams in his Othello tights so much that he exclaimed to Falstaff Wise: "Put on something else Tom, I feel a draught around here," then everybody knew that the annual Lambs' All-Star Gambol was a success. This was at the Metropolitan Opera House tonight in the first of three performances to be given there.

Even apart from Mr. Tinney's retiring act, it was a success, for ten days ago, when boxes and seats were sold at auction, the premium amounted to about \$12,000, and to this sum was added the price of seats and admissions, bringing tonight's receipts to about \$22,000 and making it full worth while for any flock of Lambs to gambol.

Stars on the stage, stars in the audience, stars selling programmes and cigarettes, it is a small wonder that the whole entertainment was one continuous "Hurrah" from eight o'clock until midnight or even after.

Not even Shakespeare escaped the gibes of the performers, but being dead for three centuries he could well afford to be jested at and with, for the programme after the overture began with "When Mr. Shakespeare Comes to Town," written, composed, arranged and produced by the living and the dead, including Joseph W. Herbert, Silvio Hein, Jack Hazzard, Hugh Ford, Schubert—neither Jake nor Lee—Mendelssohn, Sullivan and Shakespeare in which Lambs, big and little, appeared in the travesty of scenes on the Bard's plays, the list of participants including more than a dozen all-star revival companies.

To mention all their names would be to fill this column and run well into the middle of the next. So a few must suffice, including Tom Wise, who, with little obvious makeup in the region of the belt, played Falstaff and interlocutor at the same time, extracting from Frank Tinney a lot of the jokes with which he was bursting.

"I think Caruso is punk," declared the comedian, who was black cork face as Othello, "and I know, for I saw him in a play called 'Madam Catterpillar,' written by George M. Cohan."

"You mean 'Madam Butterfly,' and it was written by Puccini," corrected Mr. Wise.

"Not when I saw it, for it had an American flag in it and I knew Georgie Cohan wrote it. But Caruso is punk. He gets away with more junk than anybody I ever heard, he does. I had a good seat just in front of Brownie's chop house, across the way, and I couldn't understand a single word he said, I couldn't."

Just after that he fell and retired in a disordered frame of mind and tights, and when he reappeared in a pair of pearl gray trousers he said:

"Don't know whose they are, but I got 'em, I did."

That's the free and easy sort of blank verse these Shakesperian Thespians declaimed, and the mode of good-natured "give and take" prevailed, ending that section with a Shakespeare minstrel act, with solos sung by Craig Campbell, George Hamlin, Andrew Mack and a lot more.

Then attired in a suit of white that suggested Phoebe Snow, John Philip Sousa threaded his way through the

audience and conducted the orchestra in some of his compositions.

Julian Eltinge gowned exquisitely as a shepherdess next stepped out of a frame carrying a stuffed toy lamb and sang "Mary and Her Lamb," assisted by a lot of live Lambs.

Spokane Spokesman Review 7/14/16

American Amateur Sharpshooters' Association Formed by Sportsmen

Probably the most important happening in the shooting world since the formation of the National Rifle association is the recent incorporation of the American Amateur Trapshooters' association for the purpose of providing an official supervisory body for the 500,000 shooters and nearly 5000 trapshooting clubs in this country. The national officers of the association are as follows: John Philip Sousa of New York, president; Dr. Horace Betts, president Delaware State Sportsmen's association, first vice president; Charles W. Billings of New Jersey, captain of the trapshooting team which won for America in the Olympic games at Stockholm, second vice president; Professor James L. Kellogg of Williams, third vice president; Stanley Frederic Withe, secretary of the Intercollegiate Trapshooting association, secretary-treasurer.

Coming as it does at the close of the most successful season in the history of trapshooting, the announcement of the new association is particularly timely, and though not at all unexpected by close followers of the sport, this latest development has for the moment taken precedence over all other topics among shotgun enthusi-

asts. In announcing the organization of the new association Secretary Withe made this statement:

"Amateur shooters have long felt the need of a strictly amateur organization, directed by amateur sportsmen and in the interests of the amateur gunner. It is owing to the increasing sentiment that such an organization would prove of inestimable value to the sport and to the individual shooter that the A. A. T. A. has come into being. In addition to standardizing the rules governing the sport the association aims to increase interest in club shooting and to bring about a greater development of the individual shooter by instituting a system of medal and trophy awards. As soon as a shooter has scored breaks of 38 out of 50 targets he will be awarded a 75 per cent medal of bronze, and so on as his skill increases, until he has won the 95 per cent medal of solid gold, each medal representing the association's official recognition of the degree of proficiency attained."

The headquarters of the association will be in Baltimore, Md., in charge of Secretary Withe, where the American Shooter, the official organ of the association, will be published.

Purs 5/18/16

LOVING CUP FOR THE STRAND LEADER

Purchased by Patrons and Will
Be Presented to Edouarde
on Tuesday Evening.

Just what the motion picture has added to or taken away from the drama may always be a mooted question, but there can be no denying the place the cinema entertainment has gained for itself among amusement seekers. A striking evidence of this fact will be offered in the Strand Theatre next Tuesday night when an event will occur which is unique in the annals of the silent drama.

A thousand of the Strand patrons have contributed to a fund for the purchase of a silver loving cup to be presented to Carl Edouarde, leader of the orchestra. The cup is to be presented with fitting ceremonies by a committee headed by John Philip Sousa, and having among its members Daniel Frohman, Carl Laemle, Adolph Zucker, R. A. Rowland, Mitchell H. Mark, Mrs. J. Christopher Marks, Leo Feist, Benjamin A. Rolfe, Max Spiegel and John D. Gluck.

The committee has requested Sousa to make the presentation speech, and accordingly he will leave his band in the Hippodrome and journey over to the Strand.

Edouarde has been leader of the Strand orchestra since the opening of the theatre two years ago. Before that time he had gained a solid musical foundation from a variety of studies and positions.

Purs 5/20/16

TO HAVE LIMITED SEASON.

Hippodrome Will Open Each Year
in August and Close in June.

Charles Dillingham's plans for the Hippodrome, announced last week, will provide a limited season each year. These seasons will last from August until June, and in order to provide adequately for the new spectacle each year, June and July will be devoted to rehearsals and preparations for the contemplated production.

Consequently this week will end the engagement of "Hip Hip Hooray," which even now seems far from having exhausted its popularity, although it has entertained over 2,000,000 patrons. John Philip Sousa, through his permanent season in New York, has brought much pleasure to the Hippodrome patrons, while Charlotte and her skating companions, who are generally accredited with starting the vogue of ice skating this past winter, have been among the most talked of artists all season. A few of the larger out-of-town cities are to see "Hip Hip Hooray" in its entirety next season.

Columbus O. Journal 5/21/16

MOST AMERICAN COMPOSER.

"To our mind," says the Etude, "the most distinctively American music thus far is that of the Sousa March. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk song of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American?"

"Wherever Sousa and his band have gone (and they have gone around the world twice), he has brought honor to American music. There is something in his marches which seems to jump up, wave the Stars and Stripes and say, 'Here I am. I'm an American, and I'm proud of it.'"

"This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to be a distinctively American type, for Nevin is akin to Chopin, Godard and Raff, Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any other of the lofty Viennese masters."

N.Y. Journal of Commerce 7/29/16

FAREWELL WEEK AT HIP.

Great Playhouse Closes for the Season
Next Saturday.

A series of farewell performances will be given at the Hippodrome, beginning today. As this is the final week, Charles Dillingham has determined to give the entire company opportunities to say goodbye. Each of the twelve performances this week will be a special demonstration for some department.

Friday night will be farewell night to John Philip Sousa, the plans for the evening being in the hands of Victor Herbert, Gustav Kerker, Irving Berlin, Leslie Stuart and a committee from the Lambs Club. Skating enthusiasts will say goodbye to Charlotte Thursday night, the celebration being arranged by George H. Brown, Irving Brokaw, William G. Chase and Arthur Held.

The comedians will have Wednesday evening when Nat Wills, Charles T. Aldrich and all the rest of the fun-makers will have free rein. Monday (to-night) will be devoted to the ballet and the dancers, and to-morrow night to Dixie Gerard, Beth Smalley, Marjorie Bentley and the rest of the female principals and chorus.

The matinees will also be celebrations. To-day the girls of the Kat Kabaret will celebrate; to-morrow, Agnes McCarthy and the Hippodrome children; Wednesday, Toto and the clowns; Thursday the elephants and other animals; Friday, the fairy folk from Toyland. And Saturday there will be one big farewell to the entire organization of 1,274 people.

Worcester Mass Telegram 5/8/16

MADAME SUNDELIUS AND HERBERT L. CLARKE WINS HONORS AT CONCERT

An American audience likes music with plenty of dash to it. That is why an American audience likes music by American composers, and it is also one of the reasons why last night's band concert at Poli's theater, the eighth annual concert of Worcester musicians relief association, found such a splendid response in the hearts of 2000 music lovers.

In the long list of notable concerts conducted by this organization none stands out with so much prominence and none has served to show with such brilliance the efficiency of a concert band in the sort of music a concert band ought to play.

Herbert L. Clarke, the world's leading cornetist and director of the concert, won for himself a place in the hearts of Worcester music lovers. This master of the cornet displayed his ability on several occasions when the work of the band framed his tone pictures of unusual strength and charm, and in his leadership worked with the smooth and easy assurance of one who has long mastered his art.

The appearance of Madame Marie Sundelius, operatic star of Boston, was a feature of the concert. Madame Sundelius was known to many in the big audience. Her voice has charmed and thrilled Worcester music lovers on other occasions.

Madame Sundelius has a voice that needs to make no challenge for recognition. It is sure and firm, but pleasantly soothing and one admires it more and more as it unfolds its splendid qualities. For her part of the program she chose lilting ballads and old-time folk songs, with tender sentiment in lines and of haunting melody. These numbers she sang without effort, reaching the upper scale with perfect ease.

The band opened the program of the concert in the march by Clarke, "New England's finest." This march gave the band an opportunity to feature the work of all instruments and to show the efficiency of the 150 members grouped on the stage. As an encore, Clarke's "Some novelty" was played, and a delightful novelty it proved to be.

Then came Madame Sundelius in an aria from Louise, "Depuis le Jour," Carpenter. J. Edward Bouvier was at the piano. The band followed with "Fortune teller," Herbert, and as an encore played "Ragging the scale."

"Ragging the scale" is one of the most popular of late theatrical hits. It demonstrates more than any other American composition just how much melody can be obtained in ragtime. The band had to play it twice.

Mr. Clarke's cornet solo, written by himself, "Neptune's court," displayed the artistry of the musician, and convinced the audience that his title of the world's premier cornetist, is one he richly deserves. Later, during the playing of "The stars and stripes forever," he demonstrated even more forcibly his mastery of this instrument, when he joined the band in the closing measures.

As an encore to "Neptune's court," Mr. Clarke offered, with band accompaniment, "Nearer, my God, to Thee." Then came a brass quartet, Messrs. Tildander, Leitsinger, Dodge and Bagley, "Hark, the trumpet calleth," Buck. It was finely executed, and won the players an encore.

Perhaps the crowning achievement of the band came in Sousa's descriptive suite, "The dwellers of the western world." The suite began with "The red man," a weird melody, conjuring up pictures of the Indian in his war paint dancing about the campfire to the beat of the tom-tom and the rather mournful chanting of his tribesmen.

Then the number gave way to "The white man," the story of his battle with

the seas and the coming of the dawn after a dark, dark night. From the first plaintive strains which described the vessel sailing on its way, came the thunder of descending storms, the shriek of the gale through the rigging, the wild roar of the waves and the terrible battle of the elements. And slowly the storm died away, and one could see the horizon in the east blushing with the first touch of dawn. Afterward came the triumphant music of the soul, marching on and on and on.

The last part of the suite was "The black man," a fast and happy melody, in which one could hear the strum of banjos and the harmony of voices in plantation airs and imagine the shuffling of countless feet inspired by the character of the music. It was a splendid number, splendidly executed from beginning to end.

Madame Sundelius sang again, this time five numbers: "The minstrel boy," old Irish; "Oh, whistle," old Scotch; "Love at 14, 17, and now," old Swedish; "Zuni Indian lovers wooing," Arr. Troyer, and "Summertime," Ward-Stevens. They were all sung in a manner which brought vigorous applause.

The band closed the concert with a "Grand national fantasia," arranged by Langey, closing with "The star-spangled banner."

Review 5/22/16

Carl Edouarde Will Be Given One on Tuesday Evening Next.

SOUSA ON COMMITTEE

Mr. Edouarde Was First to Fit Music to Cinema Drama.

As to just what the moving picture has added to or taken from the drama may always be a mooted question, but there can be no denying the place the cinema entertainment has gained for itself among the amusement seekers. New witnesses come forward every day to attest to the regard of the public for the beloved "Movie." At the Strand Theatre next Tuesday night there will occur an event undoubtedly unique in the short and complex annals of the motion picture theatre.

A thousand of the Strand patrons have contributed to a fund for the purchase of a silver loving cup to be presented to Carl Edouarde, leader of the Strand Concert Orchestra. The cup is to be presented with fitting ceremony by a committee headed by John Phillip Sousa and having for its members such prominent persons as Daniel Frohman, Carl Laemmle, Adolph Zukor, R. A. Rowland, Mitchel H. Mark, Mrs. J. Christopher Marks, Leo Feist, Benjamin A. Rolfe, Max Spiegel and John D. Gluck. Mr. Sousa has been a lifelong friend of Mr. Edouarde, and when he heard of the testimonial to be given the leader, asked that he might in some way participate. The committee replied by requesting that Mr. Sousa make the presentation speech. Accordingly he will leave his famous band at the Hippodrome next Tuesday night and journey over to the Strand.

As the Strand Theatre was the first organization to dignify the exhibition of motion pictures, it is fitting that its patrons seek some way of expressing their appreciation other than their patronage from week to week. Chief among the things that have distinguished the Strand from other moving picture theatres is the musical programs. The fitting of music to a feature picture has become an industry almost, since the inception of the idea of the Strand. Selections from an average of thirty compositions a week are necessary for the incidental music played during the showing of a five-reel feature picture. This phase of the work has been under the direction of Mr. Edouarde, who has built up a music library second to none in the country.

Mr. Edouarde has been leader of the Strand orchestra since the opening of the theatre two years ago. Before that time he had gained a solid musical foundation from a variety of studies and positions. Mr. Edouarde was born in Cleveland, Ohio. As a young man he began the study of the violin, later going to Europe to complete his musical education. He graduated from the Royal Conservatory at Leipzig in 1899. Returning to this country he made a tour with Liberati's Band as violin virtuoso.

Following his tour Mr. Edouarde assumed the professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned this chair several years later to become conductor of Knapp's Millionaire Band, after which he organized the Carl Edouarde Concert Band. During his leadership of his band, Mr. Edouarde was the author of many popular compositions. He established an office in New York city to direct the booking of his band. When the Strand was opened its founders offered the post of musical director to Mr. Edouarde, and he abandoned his organization to accept the position.

Review 5/27/16

LAST CHANCE TO SEE "HIP, HIP, HORRAY"

After this week but six matinee and six evening performances will be given of Charles Dillingham's pageant of delight, "Hip, Hip Hooray!" at the Hippodrome. Beginning Monday this colossal spectacle will enter upon its final week. It was at first intended to continue this record-breaking engagement well into the summer, owing to its continued popularity, but as during the

months of June and July the stage is required by the general stage director to prepare the new Hippodrome spectacle, which is scheduled to open in August, it was decided to bring the present wonder-show to an end this coming week. It was hoped even last week, in view of the remarkable advance sale and the great number of large out-of-town parties already booked for June, that the Hippodrome could remain open until July 1, but, with two performances daily, it was found impractical to properly supervise the new spectacle.

The coming week will be a busy series of farewells for Sousa, Charlotte, and the many other stars of the Hippodrome's current success who have made two million friends during the record season which is being brought to a close far too soon to satisfy the popular demand.

Yarbrow 5/29/16

Every night will be farewell night at the Hippodrome this week. Principals, clowns, skaters and chorus will have performances given in their honor. Friday night's performance will be dedicated to John Phillip Sousa, and many prominent musicians are expected to be present.

Evening Mail 5/27/16

Closing Week at the Hip Likely to Make New Record

Beginning Monday "Hip, Hip, Hooray!" will enter upon its final week at the Hippodrome. It was at first intended to continue this record-breaking engagement well into the summer, owing to its continued popularity, but as during the months of June and July the stage is required by R. H. Burnside, the general stage director, to prepare the new Hippodrome spectacle which is scheduled to open in August, it was decided to bring the present wonder show to an end this coming week. It was hoped even last week, in view of the remarkable advance sale and the great number of large out-of-town parties already booked for June, that the Hippodrome could remain open until July 1, but with two performances daily it was found impractical.

The coming week will be a busy series of farewells for Sousa, Charlotte and the other stars of the Hippodrome's current success, who have made two million friends during the record season, which is being brought to a close far too soon to satisfy the popular demand. Special features, characteristic of the present management, will be introduced and the last performances promise to provide a fitting climax.

Dramatic News 5/27/16

A burlesque performance of Uncle Tom's Cabin will be given the last week in May in some theatre for the benefit of the Hippodrome Employees' Sick and Vacation Fund. Toto, the clown, will be Little Eva and Nat Wills Topsy, John Philip Sousa will play Uncle Tom and R. H. Burnside, by popular request, will impersonate Simon Legree. Charlotte will play Eliza, crossing the ice without skates, but with a German accent.

Neal 6/11/16

John Phillip Sousa yesterday presented Mark A. Luescher, general press representative of the Hippodrome, with a silver and bronze sideboard set of twenty-one pieces. Mr. Luescher would not trust the service to any other hands than his own, and took it home in an automobile. Mr. Sousa accompanied by his daughter, Miss Prilla Sousa, yesterday left Trenton, N. J. for Philadelphia, Pa., on a ride from New York to Washington, D. C.

8 am 5/18/10

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TRADITIONS in the theatrical profession die hard. It takes only a glimpse at the annual public gambol of the Lambs Club to prove that. There has always existed in the minds of the laity the conviction that there could be nothing in the world so funny as a gambol of the Lambs. It was suspected of being the most amusing session that anybody could conceive of. Why not? All the very funniest actors in the world and all the wittiest playwrights and the most inspired composers of popular melodies. There could be no possible doubt about it. So the public waited outside the doors of the clubhouse dreaming of all the indescribably funny things they might see on the inside if they were only members. After a while it was proposed to capitalize this curiosity. There was a public gambol in a theatre to which anybody could go who was able to afford a ticket. The expectant crowd entered the playhouse already trying to control itself and not laugh too soon. But it was hard. The performance was going to be, oh, so funny. You just wait.

But after all it was possible to sit in one's seat. One need not roll out from excess of merriment. The crushing avalanche of wit rolled down much more softly than anybody had expected. It was quite possible to sit up under it and not have to hold on too tightly to the arm of the orchestra seat. Frank souls with no reputation to live up to said quite openly that they were bored almost to death. More timid mortals were in the majority, however, and what the public thought of a Lambs Gambol was never freely nor frankly expressed.

So the traditions survive in spite of truth and experience. Yearly the funniest men in the world issue from their clubhouse into the light of a theatre stage. One year it will be the Metropolitan Opera House and the next the Century Theatre. Wherever it is, there is no change in other respects. Even the programmes bear the same names. None of these is very eminent nowadays. There are few that soar higher in the realms of art than Frank Tinney. Then he was the life of the last show. Then come Julian Eltinge and Andrew Mack. But they are rather high in the circles of Lambs' art compared to the rank and file of the performers. It takes a comprehensive knowledge of who's who in the theatre to identify the famous men on a gambol programme.

But the force of the tradition that the gambol of the Lambs was funny! Reports to the contrary were scouted as the opinions of disgruntled dyspeptics. So there was a large audience at the Metropolitan Opera House two years ago which had paid many more thousands than the box office asked for tickets to get in, and there were just as many hundreds of unasked for premiums poured into the treasury of the club last week when the Lambs gave their public appearance for the benefit of the new clubhouse. It is true that the audience dwindled perceptibly during the progress of this entertainment. But don't believe for a minute that the original tradition as to the amusing qualities of a Lambs Gambol has been disturbed. There will be just as much anxiety to get into the Metropolitan Opera House next year as there was this spring.

Yet there was never a gambol, public, private or otherwise, that was regarded as quite so soporific as this one. Perhaps the fact that Nat Goodwin was the only actor with the exception of Frank Tinney, who escaped criticism—the bitter criticism of the first night audience—was due to his preeminence. But it may have been due to his jokes.

Two men passed in the street. "Could you tell me the way to the post office?" one asked the other.

"Yes," answered the second, continuing on his way.

Then he felt conscience stricken at his coldness to a stranger who might be in need of information. So he ran after the man.

"Did you really want to know where the post office is?" he inquired of the first man.

"No," was the response from the first, who continued on his way.

The audience laughed. It was the first chance it had except for that minute in which Frank Tinney tore his tights and had to retire.

"But," Mr. Goodwin went on, as the audience gradually quieted down, "the Englishman I told that to did not in the least smile. All he did was to look at me blandly and say, 'Well, what then?'"

But Nat Goodwin told another story which did not have to bring in any Englishman. A friend of his was thirsty, oh, so thirsty. It was almost closing time and he had never felt such a thirst. But unluckily he had not a penny. Not far away he saw the kindly lights of a saloon. But how could he, without a cent? Would his skill as a story teller help him out? He went in to try it on.

He sipped his silver fizz and told the barkeeper one funny story after another. He even got a second drink and so delighted his listener that when the time came to say good night the barkeeper altogether failed to recall whether or not he had been paid. And he was too much confused by the amusing stories to ask.

Such success was too much for the raconteur. He met a friend outside the bar, also penniless and thirsty, and told him the story. He was by way of being a good story teller himself. So he went in, ordered his gin fizz and told the barkeeper a wonderful story. But he stopped laughing suddenly.

"Don't make me laugh," he said. "I just had a fellow in here who told me so many funny stories that I think, although I am not sure, that he got away with the price of two drinks. So I don't want to hear any more stories. I might forget again."

"You might forget again," was the indignant answer of the last story teller. "Wouldn't know whether I had paid or not. Well, you give me my 15 cents change and I'll clear out now."

Of course, it was Nat's way, and the happy audience turned to him for the first gayety of the evening. Some of those who stuck it out may have found other opportunity. But there was a melancholy looking crowd that trailed out into Broadway.

Even the jokes on the programmes contributed by Lambs did not cheer them up. But the Lambs had come to the front bravely. Victor Herbert expressed himself in music by means of a few bars of "Natomia." Thomas A. Wise told something about his early experiences in the West, and John Philip Sousa, being also a musician, could not allow the privilege of scratching notes to Mr. Herbert. So he was there with some bars from the Lambs March. There was a poem by Clarence James Harvey and some more music from Irving Berlin. W. H. Crane was there with an anecdote, and Sylvio Hein was another who indicated his emotions by music. Then there was a portrait of William Courtleigh, the Shepley, and under a picture by Frederick Remington Augustus Thomas had inscribed his sentiments. A picture of a ruined church somewhere in France bore the name of Walter Hale. George Hobart, Archibald Selwyn and Porter Emerson Browne were represented by appropriate sentiments, but Nat Goodwin told the most interesting bit of personal reminiscence in these words:

"My debut on the stage forebode but little success. Many years ago some members of the Thorne family, consisting of C. R. Thorne, Sr., his wife and one of his sons, Edwin, were living with my parents in Boston. The members of the Thorne family on Sunday evenings were invited to the parlor to listen to my recitations and imitations of actors. They proved very patient and kindly, and one evening, after hearing me recite the dream scene from 'Richard III,' suggested to their son Edwin that, in view of the hospitality that had been bestowed upon them by my father and mother, it would be a kindly act of reciprocity to secure me an engagement at the Providence Opera House, where Edwin was to shortly assume the position of leading man. Edwin consented and in due time I was sent for to appear in the character of Sir George Hounslow in an old English melodrama called 'The Bottle.' I came to Providence and attended the first rehearsal letter perfect. (All amateurs know their lines at the first rehearsal.) The company were all very gracious and a few complimented me on my resonant voice,

repose and natural grace, to all of which I acquiesced most politely. As far as I was individually concerned my success was assured. We rehearsed three days. I wondered why we had even three. Knowing my lines and having borrowed from Thorne a huge blond wig and a pair of patent leather shoes, I considered myself capable of performing any light part in any modern play. A blond wig and a pair of patent leather shoes were enough to inspire any aspiring Roscius.

"The night of the performance arrived, much to my satisfaction. My first scene was obliged to be played in one, that is in front of a pair of flats as near as possible to the footlights in order to enable the stage carpenter and his assistants to set the following scene and make as much noise as possible to drown the efforts of the players. Happily these sort of scenes have long since become obsolete and are now never used. The character I played—Hounslow—was supposed to be the bad young man of the drama, who visits a little village wherein the play is located in quest of the virtuous young heroine. We were supposed to meet down the road off stage and continue a scene which the audience were not privileged to witness. It was the opening of the second act. The heroine rushes on pursued by Hounslow, who grabs her in the centre of the stage and endeavors to steal a kiss after saying to her, 'So I have you again, my sweet girl. Why do you avoid me thus?' The leading lady and I were talking casually in the first entrance as the warning came announcing the rise of the curtain. Not knowing the technique of the stage I was not aware of the warning nor that the curtain was up when I heard a piercing shriek, and the leading lady hissing in my ears 'You brute!' which she never said at rehearsal, rushed on wildly. I asked the property man, who was standing by, if he heard me say anything to the lady that could possibly offend her, and he replied 'No, go on after her quick.' I said, 'Where is she?' 'On the stage, you idiot,' he replied. I looked and saw her standing there glaring off to where I stood, biting her nails and clawing the air. The property man flung me on. I rushed and grabbed her and said, 'So I have—' and stopped. That was as far as I got. All I saw was the pale angry woman, a black opening in front and a fat man sawing away wildly at a huge fiddle. A weird sound of uncanny music coming from somewhere and a very tall, thin man waving frantically at me with a violin bow. Voices said, 'Go on' or 'Come off.' I stood transfixed, not being able to move a muscle or utter a sound. All was still, then darkness came. When I awoke I found myself lying on a bunch of carpet while a man in a red flannel shirt was dashing cold water in my face. When the man with the red shirt left me I hurriedly made my way to the stage door of the theatre, rushed to the railway station and took the first train to Boston. I went to my home, having failed to remove my makeup or take off my wig and shoes, told my parents of my dreadful fiasco, fell upon my mother's neck, tearfully told her that I would never become an actor and for her to endeavor to secure me a position in a shoe store. I was telling this incident in after years to a party of gentlemen, including Edwin Thorne, who verified all I said but cruelly added that I omitted to return his blond wig and patent leather shoes."

George Ade, being a professional humorist, talked about the quality which is supposed to possess least of the quality of humor. He said near his picture:

"The surefire asset of small calibres is dignity. Any one can be dignified. The most needful props are a dark suit of clothes and a set of vocal cords keyed low. All horse doctors, phrenologists and justices of the peace are dignified. Also the head floorwalker. Also the village embalmer.

"Dignity was invented to mask mediocrity. Profound silence and an air of abstraction may indicate that the subject is meditating on problems of international diplomacy or they may be proofs that a short circuit has been established between the cerebellum and the medulla oblongata and the whole works have closed down.

"Only those who have moral courage can stand out in the presence of dignity and be frivolous and regular. Be a hero. Postpone the attempt to be dignified until they have you placed horizontal on a satin pillow with a

calla lily on the bosom.

"Dignity is evaporating. In the days of Daniel Webster nearly every one was overstarved with it.

"Dignity received a body blow when the frock coat went out. The dancing craze and Theodore Roosevelt are now after it hard. Some of us will live to see the day when even a college professor will be approximately human.

"But the tradition that the Lambs are funny en masse and gamboling will not die."

96 *New York Telegram 5/30/16*

CARL EDOUARDE HONORED.

Patrons of Strand Give Loving Cup to Musical Director.

A silver loving cup last night, was presented to Carl Edouarde, musical director of the Strand Theatre, by the patrons of that house.

The presentation was made by a committee representing the patrons, which was composed of John D. Gluck, chairman; John Philip Sousa, Daniel Frohman, Adolph Zukor, R. A. Rolan, Carl Laemmle, Mrs. J. D. Gluck, Leo Fielt, M. Spiegel and Ben A. Rolfe.

There were 5,000 persons in the audience at the time and many others were clamoring for admission at the box office. John Philip Sousa presented the cup with a neat speech.

Mr. Edouarde thanked the donors and showed his appreciation by leading the orchestra in a special number composed for this occasion.

Y Tribune 5/31/16

Carl Edouarde, musical director of the Strand Theatre, was presented with a loving cup on the Strand stage last night as a token of appreciation from 1,000 Strand patrons. John Philip Sousa, lifelong friend of Mr. Edouarde, made the presentation speech. On the testimonial committee were Daniel Frohman, Adolph Zukor, Carl Laemmle, B. A. Rolfe and others.

Sam 5/31/16

Carl Edouarde, musical director of the Strand Theatre, received a handsome loving cup on the stage of the theatre last night as a token of appreciation from 1,000 Strand patrons. The committee having in charge the testimonial was Daniel Frohman, John Philip Sousa, Carl Laemmle, Adolph Zukor, R. A. Rowland, Mitchell H. Mark, Leo Fielt, Benjamin A. Rolfe, Max Spiegel and John D. Gluck.

New York Telegram 5/31/16

According to Schedule.

Carl Edouarde, director of the Strand orchestra, last night received the loving cup tendered to him by appreciative patrons of the theatre. John Philip Sousa made the presentation speech. The entire affair went off without a hitch, as was to be expected, considering the fact that a special dress rehearsal was held at which motion pictures of the event were taken.

New York Telegram 5/29/16

Farewell Week at the "Hip."

This will be farewell week at the Hippodrome and Charles Dillingham has arranged to give each of the popular principals, the comedians, clowns, skaters, chorus and ballet an individual opportunity to say good-by to their friends.

Friday night will be farewell night to John Philip Sousa, and assurances that it will be an unusual one is vouched for by the announcement that plans for the evening's festivities are being arranged by Gustav Kerker, Victor Herbert, Irving Berlin, Leslie Stuart and a committee from the Lambs Club, headed by Joseph Herbert.

Thursday evening has been set aside for Charlotte, the premier skater of the big show, and whatever will take place on that evening is being arranged by Irving Brokaw, William B. Chase of the Cambridge Skating Club, Arthur Held of the St. Nicholas Skating Club and George H. Browne of the Boston Skating Club.

The comedians will be given Wednesday night, when Nat Wills, Charles T. Aldrich, the Bogannys, Mallis & Bart, Dippy Diers and all the other fun-makers will be given free run of affairs and a special token of popular esteem.

The ladies are to have to-night and to-morrow night, this evening being given over to the ballet and those who have helped make the Hippodrome a success with their dancing divertissements. Saturday, both matinee and evening, will be devoted to one final good-by to every one of the 1,274 persons who have been associated with the first year of the big house under the Dillingham management.

Brooklyn Citizen 5/29/16

FAREWELL PERFORMANCES.

Will Be Given This Week at the Hippodrome.

Beginning to-day at the Hippodrome a series of farewell performances will be given. As this is the final week of the great show, Charles Dillingham has arranged to give each of the popular principals, the comedians, clowns, skaters, chorus and ballet an individual opportunity to say good-by to their friends. Each of the twelve final performances will be in the nature of a special demonstration for some department of the big institution.

Friday night will be farewell night to John Philip Sousa. The plans for this evening's festivities are being arranged by Gustav Kerker, Victor Herbert, Irving Berlin, Leslie Stuart and a committee from the Lambs Club headed by Joseph Herbert.

Skating enthusiasts requested a special evening to honor Charlotte and the other skaters, and Thursday evening was chosen for this occasion.

The comedians will be given Wednesday evening, when Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallis, Bart and Mallis, Dippy Diers, and all the other fun makers will be given free run of affairs and a special token of popular esteem.

The ladies will have two nights. Monday will be devoted to the ballet and those who have brought pleasure to the millions of patrons with their dancing divertissements—the Amaranths, the Glorias, the Soltis, Lillian Carrena, the Mordecai Sisters, Marie Cullen and all the rest, and Tuesday night the holiday will be made more hilarious wishing a fond farewell to the feminine loveliness of the big cast and chorus, with special attention given to Miss Dixie Girard, Beth Smalley, Anna May Roberts, Leslie Leigh and Marjorie Bentley.

The matinees, too, will be given over to special features each of the six remaining days. Monday the girls of the Kat Kabaret will celebrate; Tuesday Agnes McCarthy and the Hippodrome children; Wednesday Toto and the clowns; Thursday the Hippodrome elephants and other animals, and Friday the fairy folk from Toyland will come in for special attention.

On Saturday one big final good-by celebration will be given to every one of the 1,274 people who have been associated with the Hippodrome's triumph.

Brooklyn Citizen 5/29/16

LAST WEEK OF BIG SHOW.

Hippodrome to Close for the Season Saturday Night.

Charles Dillingham has made the policy of the Hippodrome as big as its dimensions. His plan, announced last week, will provide a limited season at the world's greatest playhouse which will have a definite beginning and a positive end. These seasons will last from August until June, and in order to provide adequately for the new incoming spectacle each year, June and July will be devoted to rehearsals and careful preparations for the contemplated fall production. Playing twice a day and preparing a stupendous new creation are two conditions which cannot be reconsidered.

Consequently this coming week will end the phenomenal engagement of the Hippodrome's master triumph, "Hip, Hip, Hooray," which even now seems far from having exhausted itself, although it has entertained over two million patrons and leaves a trail of broken records behind which has never been equalled in the history of New York theatres. The last six matinees and the last six evening performances of this magnificent pageant promise to be a series of fond farewells, for the stars of "Hip, Hip, Hooray" have made a host of friends.

John Philip Sousa, through his permanent season in New York, has distinguished himself in many directions and the pleasure he brought to the Hippodrome patrons will be remembered for many years to come.

Charlotte and her skating companions, who are generally accredited with starting the vogue of ice skating through America the past winter, have been the most talked of artists on the stage all the season and their departure will be regretted. A few of the larger out-of-town cities are to be given the privilege of seeing "Hip, Hip, Hooray" in its entirety, with its many wonders next season, but so far as New York is concerned this week witnesses the end of its remarkable career at the Hippodrome, which Charles Dillingham has brought back to prosperity through its grandeur, its novelty and its manifold pleasures.

New York Clipper 5/27/16

THE LAMBS' GAMBOL.

ARRAY OF STARS AT METROPOLITAN OPERA HOUSE.

From a financial standpoint, the Lambs' All-Star Gambol of 1916 was a huge success on its New York premiere at the Metropolitan Opera House.

From a technical viewpoint there was much in the production that could have been improved, but then it is not often that such an array of stars can be seen at one time, therefore we might say that the performance suffered from too much talent that was not properly assigned.

The program was a long one and carried novelty.

A Shakespearean Minstrel, in which Charles J. Ross, as Shakespeare; Robert Mantell, as Touchstone; Albert Parker, as Rosalind; Andrew Mack, as Romeo; Jefferson De Angelis and Frank Doane, as the two Dromios; Thomas A. Wise, as Falstaff; Effingham Pinto, as Desdemona, and Frank Tinney, as Othello, was hugely enjoyed. Frank Tinney and Andrew Mack divided first honors.

John Philip Sousa, the March King, directed the orchestra that played a "Lambs' March," composed by the well known composer.

Julian Eltinge, as Mary, in "Mary and Her Little Lambs," scored one of the hits of the evening, ably assisted by A. Baldwin Sloane.

The world's greatest drawing cards, in the persons of Rube Goldberg, Winsor McKay, Hy Mayer, Clair Briggs, Tom Powers, Richard Outcault and George McManus, drew cartoons of celebrities at the request of the audience, and their work individually and collectively was applauded to the echo.

"Every musical play," written by Frank Craven, Roi Cooper Megrue and John L. Golden, proved an entertaining novelty. Among those who appeared in this skit were Rudolph Cameron, Scott Welch, Kenneth Webb and Andrew Mack.

Nat Goodwin monologued and staged impersonations of great men. Goodwin would announce General Grant and dash behind the curtain and almost instantaneously the figure of the General appeared. At the conclusion of Mr. Goodwin's "bit" he accepted curtains surrounded by the characters he impersonated.

"The Model," a one act play, was received attentively. Fred Lewis, Fred Burton, Wm. L. Ablington, Edmund Ellis, Effingham Pinto and Edmund Breese were in the cast.

The finale of the affair was a sketch entitled "A Night at the Lambs," in which a half a hundred Lambs who had not previously appeared were introduced.

Saturday "The Model" did not appear.

Press 5/29/16

FAREWELL WEEK IN "HIP."

Sousa and Others, Also Chorus, Given Special Days.

Beginning to-day in the Hippodrome a series of farewell performances will be given. As this is the final week of the pageant Charles Dillingham has arranged to give each of the popular principals, the comedians, clowns, skaters, chorus and ballet, an individual opportunity to say goodbye.

One gala farewell night, which had originally been intended, proved inadequate for an organization as large as that which has made "Hip Hip Hooray" a success, so R. H. Burnside has provided that each of the twelve final performances will be in the nature of a special demonstration for some department of the big institution.

Friday night will be farewell night to John Philip Sousa. The plans are being arranged by Gustav Kerker, Victor Herbert, Irving Berlin, Leslie Stuart and a committee from the Lambs Club headed by Joseph Herbert.

Brooklyn Eagle 5/31/16

STAGE AND SCREEN

John Philip Sousa, band king, presented Carl Edouarde, musical director of the Strand Theater, with a silver loving cup at the performance, last night. The presentation was made in the name of a host of musical notables who have admired the work of Edouarde.

Portland Oregonian 5/21/16

Miss Courier 5/25/16

Musical American 5/27/16

New Edition Presented.
Instead of closing at the usual time this year, the Hippodrome has offered a new edition of "Hip, Hip, Hooray," with just enough of the original production to keep the good flavor. Charlotte has a new dance number, "The Moth and the Flame," in the skating scene. Against a background of mountains with the deepening twilight around, she gives a wonderful dance. Gliding between two rows of lighted candles, her performance thrills with its attractiveness and daring. Another novelty which she introduces in the new edition is a dainty Oriental dance, equally graceful in rhythm and daintiness.

Sousa's band has some new airs, some comedy bits have been added to

the Grand Central scene, and Irving Berlin's song, "Everything Is Ragtime," was greeted with much applause. "The March of the States" has been kept intact and is still the signal for much applause.

By the way, there always seems to be a sprinkling of Oregonians present, and the pretty girl who represents us, never fails to be loudly welcomed. The clowns have new stunts, of course, and Toto, the chief one, has introduced more nonsense into the snow scene, where he emulates the skaters, and other advocates of outdoor sports. His efforts are ludicrous and amuse children and grownups as well.

Hand 5/31/16

Musical Director at the Strand Gets Loving Cup

John Philip Sousa Presents Gift to
Carl Edouarde, Who Returns His
Thanks, Both Speaking Softly.

John Philip Sousa last night slipped away from the Hippodrome between the appearances of his band on the programme and made a speech at the Strand Theatre between motion pictures. Not many persons heard his remarks, because he spoke softly, but the cause of his appearance on the stage was apparent to all. It was to present a big silver loving cup to Carl Edouarde, musical director at the Strand.

For the benefit of those who sat back of the fourth row and for those who were not present when the speech was made, Mr. Sousa's address is printed. Said he:—

"My Dear Mr. Edouarde, a thousand patrons of the Strand and your co-workers in this splendid house of entertainment have deputized me to convey to you their appreciation of your worth as a man and a musician. Your presence at the conductor's stand in this theatre has been a source of pleasure and education to all patrons and has added to the musical progress of this great city. As a slight token of their regard and admiration they present you, through me, with this loving cup, with the earnest wish that your success may grow with the days and that your remain enshrined in their hearts as one to love, to admire and to respect."

The committee in charge of the testimonial included Daniel Frohman, Carl Laemule, Adolph Zukor, R. A. Rowland, Mitchel M. Mark, Leo Feist, Benjamin A. Folfe, Max Spiegel, John D. Gluck and Mrs. J. Christopher Marks.

Mr. Edouarde made a short speech of thanks. Mr. Sousa heard it and the audience applauded it heartily, although it heard it not.

A Cup for Carl Edouarde.

Last night's Strand spectators were divided in allegiance of interest between the programme and a presentation of a loving cup to Carl Edouarde, whose direction of the orchestra has made this theatre appeal so strongly to the generality of music lovers. A committee, headed by Daniel Frohman and John Philip Sousa, made the presentation amid great applause. For those who could not attend last night there will be pictures of the event on the screen to-night and thereafter.

Sam 5/31/16

Japanese Pupil of Saenger

Almost every nationality is represented among Oscar Saenger's students, and one of the most interesting is a young Japanese girl, only nineteen years of age, who, ac-



HARUKO ONUKI,
The nineteen-year-old Japanese prima donna.

According to those who have heard her, possesses a soprano voice of beautiful quality, high, clear and even throughout its register. Haruko Onuki is the little lady's name, and despite her nationality, she speaks English fluently, French fairly well, and is studying Italian. She now is working on "Madame Butterfly" in Italian, and the role suits her admirably, both vocally and histrionically.

Miss Onuki was soloist with Sousa's Band at a Sunday night concert recently at the New York Hippodrome, and her success was so pronounced that she received a return engagement to sing Sunday evening, May 7, when she repeated her hit with her voice and gracious stage presence. She was scheduled to sing only the aria from "Madame Butterfly," but the audience was so insistent in recalls of the artist that she was obliged to respond with an encore, "A Little Gray Home in the West." Even then the audience was not satisfied and the applause was so prolonged that she came out and sang "An Open Secret," by Huntington Woodman. This seemed to increase the desire of the audience to hear her again and she finally responded with Tosti's "Good-bye." Evidently this was a gentle hint to the audience, for after another recall she bowed and smiled her thanks. With such a start it seems certain that Miss Onuki will be a real acquisition on the concert stage. She has just signed a contract with Charles Dillingham, who will manage the charming artist next season.

Be it recorded as a historical fact that Elsa Maxwell, of New York, was the first woman to conduct Sousa's Band. The novelty occurred at the Hippodrome, New York, on Easter Sunday. The composition played was "The United States Volunteers' March," written by Miss Maxwell.

THE REVIEW HEARS

THAT John Philip Sousa's latest march, "A Day in Camp at Plattsburg" was one of the big features with the bands in the Preparedness Parade last Saturday.

Rebtr American 6/4/16

At a farewell given to John Philip Sousa in a performance at the New York Hippodrome, a delegation of composers, including Reginald De Koven, Robert Hood Bowers, Raymond Hubbell, Leslie Stuart, Gustave Kerker and John Golden attended to do him honor.

JAPANESE SOPRANO A PROMISING PUPIL OF OSCAR SAENGER



Haruko Onuki, Soprano

ALMOST every nationality is represented among Oscar Saenger's students, and one of the most interesting is a Japanese girl, nineteen years of age, who possesses a soprano voice of beautiful quality, high, clear and even throughout its register. Haruko Onuki is the little lady's name and, despite her nationality, she speaks English fluently, French fairly well and is studying Italian. She is now working on "Madama Butterfly," in Italian, and the rôle suits her admirably, both vocally and histrionically. Miss Onuki was soloist with Sousa's Band at a Sunday night concert recently at the New York Hippodrome, and her success was so pronounced that she received a return engagement to sing Sunday evening, May 7, when she created a sensation with her voice and gracious stage presence.

Miss Onuki will appear this season under the management of Charles B. Dillingham.

Musical American 5/31/16

LAMBS HOLD GAMBOL

The Lambs gave their annual Gambol Friday evening, May 19, at the Metropolitan Opera House. Every Lamb who was able to do so was represented either on the stage or in the audience. The performance was very long and lasted until past midnight—and it was made up of real talent.

Shakespeare was represented in the proceedings, characters from a number of his plays being shown. Among the best of these were Robert Mantell as Touchstone, Frank Tinney as Othello, Chas. J. Ross as Shakespeare, Andrew Mack as Romeo, Thomas A. Wise as Falstaff and Effingham Pinto as Desdemona.

John Philip Sousa had composed a special march for the occasion and called it "The Lambs' March." "Mary and Her Lambs" introduced Julian Eltinge as Mary, together with other Lambs. "The World's Greatest Drawing Cards" brought forth a number of well-known cartoonists and included Winsor McCay, Hy Mayer, Geo. McManus and Richard Outcault.

"Every musical play" was a miniature musical comedy which proved to be a novelty. Nat Goodwin told some stories and "The Model" introduced a number of members.

"A Night at the Lambs," a sketch of clubhouse life, finished the program, which was declared to have been a financial and artistic success, with the emphasis on the financial.

Balto Star 5/26/16

Good Theatrical Season.

The theatrical season just closing has been the best the legitimate stage has enjoyed for years. After two years of comparative failure the producers seem to have resolved to give the public better plays, and have reaped the reward of their good judgment. As the theaters of Europe are either moribund or dead, American play men sought and fully met the public demand to be amused and entertained and not scolded, lectured and hectored or made melancholy by heavy tragedy. There were 89 new plays produced, including one-act plays, 21 revised plays, 23 new musical comedies, five revised musical comedies and seven Shakespearean revivals by four companies. Of the plays 68 were by native authors, and 21 by foreign playwrights.

The greatest success is the Boomerang, which has broken every record of Mr. Belasco's long service as manager. This piece will run for another season. Miss George's repertoire at the Playhouse has been a notable acquisition to the season. Some of the most successful plays, a number of which are still running, are Justice, Fair and Warmer, The Unchastened Woman, Hobson's Choice, Treasure Island, Our Mrs. McChesney, Cock of the Walk, Otis Skinner. The musical hits were The Blue Paradise, Katirka, Alone at Last, Very Good Eddie and Sybil. One must include the bewildering spectacle glittering in ballets and Sousa's band in Hip, Hip, Hooray at the Hippodrome.

Journal 6/2/16

"Hip Hip Hooray" to Tour.

Charles Dillingham yesterday completed arrangements for a limited tour, next season of "Hip Hip Hooray," which will close its engagement at the Hippodrome to-morrow night. The tour is to include eight cities, as only that number have theatres large enough to house the production. They are the Metropolitan Opera House, Philadelphia, where the tour will begin on October 16; the Boston Grand Opera House, Boston; B. F. Keith's Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago.

Sousa and his band, Charlotte and the ice ballet, Nat Wills, Baby Chin Chin and other favorites of the cast will accompany the production on tour, as will the entire stage organization, under the general direction of R. H. Burnside.

Yulme 6/2/16

The Hippodrome tour for "Hip! Hip! Hooray!" will start at Philadelphia on October 16, and will take in eight cities. Because of the gigantic proportions of the show, only cities possessing auditoriums of great size could be chosen. They are Philadelphia, Boston, Cleveland, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago. Two special trains will be needed to accommodate the production, and to eliminate difficulties in supplying an ice plant for the skating ballet, duplicate refrigerators will be taken along. The extra machine will be installed in advance of the show. The entire show, including Sousa and his band, Charlotte and the ice ballet, Nat Wills, Charles Aldrich, Dixie Girard, Joseph Parsons, the Soltis, the Glorias, Mallia and Bart and Chin-Chin, the baby elephant, will make the trip.

Eve globe 6/5/16

With celebration and rejoicing the long and successful engagement of "Hip Hip Hooray." Charles Dillingham's initial triumph at the big Hippodrome, came to an end Saturday evening. Together with Charlotte and her skating, Sousa came in for a hearty ovation at the end of the Ballet of the States, which closes the second act. Following the cheers of the company, Mr. Dillingham took occasion to congratulate and thank them all for the part each played in his engagement, which has made stage history. R. H. Burnside received a testimonial signed by the entire Hippodrome organization with a little token of their esteem to which every one of the 1,274 attaches had subscribed, in the form of a gold key chain, pencil and pocket set. It was a glorious night and a fitting end to a phenomenal season.

Journal of Commerce 6/2/16

"HIP, HIP, HOORAY" TO TOUR.

Hippodrome Spectacle to Be Seen in Eight Large Cities.

Charles Dillingham yesterday completed arrangements for the limited tour next season of "Hip, Hip, Hooray," the great Hippodrome success, which closes here to-morrow. Next season's show at the Hippodrome will be entirely new, and the present spectacle will be seen in eight of the important cities of the country.

The task of booking such a production was a great achievement in itself. In some cases, notably St. Louis, St. Paul and Cincinnati, the theatrical managers and city officials have agreed to rebuild their auditoriums and stages to permit the showing of the spectacle.

The tour will necessarily be confined to cities where enormous stages are available. It will play the Metropolitan Opera House, Philadelphia, where the tour begins, October 16; the Boston Grand Opera House; Keith's Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; Convention Hall, Kansas City; Government Auditorium, St. Paul, and the Auditorium, Chicago.

The entire stage organization, under the direction of R. H. Burnside, will be taken on tour, precisely as it closes at the Hippodrome this week, with Sousa and his band, Charlotte and the ice ballet and all the other favorites of the remarkable cast. Two special trains will be required to transport the cast, musicians, staff, crew and production.

The installation of the ice refrigeration mechanism was another problem which confronted Mr. Dillingham and Mr. Burnside, as they intend to reproduce the scenes precisely as they have been seen at the Hippodrome. To solve this, duplicate refrigeration plants will be carried, and while one is in use the other will be put in operation in the next theatre to be visited.

Press 6/2/16

"HIP HIP HOORAY" TO TOUR

Entire Organization, Including Sousa's Band, to Travel.

Plans were completed yesterday by Charles Dillingham for a limited tour next season of "Hip Hip Hooray," which closes its season in the Hippodrome to-morrow night. As only eight cities have theatres large enough to accommodate it, the tour of the spectacle will be confined to Philadelphia, Boston, Cleveland, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago.

The entire organization, including Sousa and his band and Charlotte and the ice ballet, will be taken on tour. To solve the ice refrigeration problem duplicate plants will be carried, and while one is in use the other will be put in operation in the next theatre to be visited. Two special trains will be utilized to transport the production.

Eve Telegram 5/31/16



WHEN John Philip Sousa stepped out on the stage of the Strand Theatre last night it took the crowded audience a minute or two before it realized that the great bandmaster was really present. Then he was greeted with enthusiasm.

He had hurried over from the Hippodrome in order to make a little speech representing a committee of one thousand patrons of that playhouse who presented a silver loving cup to Carl Edouarde.

This testimonial was originated and furthered by a group of music lovers who have appreciated Mr. Edouarde's work as leader of the Strand orchestra.

Eve Telegram 6/2/16



WITH a merry little twinkle in his eye Sousa is conducting his band during this closing week at the Hippodrome, through the soulful and prophetic strains of "Goodby, Girls, I'm Through."

Galveston News, News 5/25/16

March King and Band Unerring Attraction.

It was a happy inspiration of the Hippodrome management to secure John Philip Sousa and his band for the world's greatest playhouse, asserts the Musical Courier in issue of May 11. The article continues: The announcement of this engagement was made last summer with a confidence in its artistic and financial success most remarkable, and created a sensation in the entertainment world that amazed the most optimistic. Sousa and his band have proved an unerring magnet, and besides daily appearances in "Hip, Hip, Hooray," have played to overflowing houses for thirty consecutive Sunday nights, the attendance at times being so great that hundreds of the audience had to be seated on the stage. It may be noted that in addition to a large list of programmed band numbers, Sousa and his band have accompanied the most renowned vocalists, instrumental soloists (including concertos for piano and band) and dancers, in the most effective manner, taking the place of a regular orchestra. These concerts began on Oct. 3, 1913, with a characteristic Sousa program, and were kept up throughout the season. In writing of the initial concert the late Algernon St. John Brenon said:

"Mr. Sousa's program had two elements. One was designed for a popular audience in its easiest mood. The other was a tactful direction to the higher regions of musical taste and consciousness. The manifest satisfaction of the auditory in Mr. Sousa's forcible music and in his lively, topical and descriptive pieces raises an esthetic question well worth discussion, even if no definite decision can be made. Some of us take supreme delight in Brahms and in our Toscanini. There are thousands who take supreme delight in Mr. Sousa as their Brahms and their Toscanini cojoined. And who shall say whether the few or the many feel the greater pleasure in the peculiar and selected musical ministrations which let free forces of their imagination for play and action undeniably benign and refreshing? In all, it was a prosperous concert, giving pleasure to thousands to whom Mr. Sousa, with his marked individualism, is an idol, and portending a happy musical season at the Hippodrome."

Eve Globe 6/2/16

Charles Dillingham has completed his plans for the limited tour next season of "Hip Hip Hooray," which closes its record run at the Hippodrome to-morrow. Everything at the Hippodrome will be entirely new next season, and the present spectacle, with all its popular stars, its manifold novelties, and its gorgeous grandeur, will be seen in the eight principal cities with theatres large enough to stage it. The entire stage organization, under the general stage direction of R. H. Burnside, will be taken on tour, with Sousa and his band, Charlotte and the Ice Ballet, and all other favorites of the cast. Two special trains will be required to transport the cast, musicians, staff, crew, and production.

Press 6/2/16

TRIBUTE PAID TO SOUSA.

Bandmaster Has Charge of Hippodrome Farewell Ceremony.

The farewell week festivities in the Hippodrome last night were given over to John Philip Sousa, who was honored by the presence of many fellow composers in the audience, including Reginald De Koven, Leslie Stuart, Gustav Kerker, Dr. Hugo Rietz, Raymond Hubbell, John Golden, Robert Hood Bowers, Louis Hirsch and a delegation from the Lambs' Club, headed by Joseph Herbert, with whom the March King is collaborating on a new comic opera.

Each of the composers presented Sousa with a baton, which he himself had used, marked "Stars and Stripes Forever."

Albany Argus 5/20/16

400th Presentation at the Hippodrome.

The four hundredth performance of Charles Dillingham's remarkable pageant "Hip, Hip, Hooray" was observed at the Hippodrome on Friday of last week, and to observe the occasion, arrangements were made to celebrate "Preparedness Night" at the big playhouse. Notable among the special features was a new patriotic song by R. H. Burnside and Raymond Hubbell, called "For the Honor of the Flag," which was sung with characteristic Hippodrome effect. John Philip Sousa, whose stirring marches have thrilled the universe, gave a new military number and the others of this large organization, which is establishing such a remarkable record run, also provided a most interesting four hundredth performance.

Plainfield, N.J. Courier-News 6/6/16

JOHN P. SOUSA STOPS HERE

Famous March King Had Sentimental Reason for Visiting Plainfield

STARTED CAREER HERE

From His First Concert, Played in Old Music Hall Sept. 26, 1892, His Fame Has Become World-wide

John Philip Sousa, the "March King," who is enjoying a pleasure trip on horseback about the country, was a visitor in the city over night, stopping at the Kensington Hotel.

Mr. Sousa had just finished his breakfast this morning when a representative of the Courier-News dropped into the hotel to seek an interview of the well-known composer and band leader, regarding his novel trip.

"You see I have two passions," said Mr. Sousa, "one is horseback riding and the other trap shooting, and I intend to combine the two on a trip of easy stages to Washington, D. C. I closed my engagement with my concert band on Saturday night at the Hippodrome, New York, after a sixty-two weeks' tour that took me across the continent to the 'Frisco Exposition and back again to New York, and I thought that this trip would be one of pleasure, giving me a much needed rest."

Mr. Sousa yesterday morning started from Ridgewood, this State, with his groom, P. S. Delaney, and by easy stages they rode to this city, reaching here at eight o'clock. Both are riding Arabian horses, of which breed Mr. Sousa is very fond of. They rode fifty-five miles yesterday, Mr. Sousa preferring this sort of sport to automobiling. At noon today they left the hotel for New Brunswick where they will stop tonight at the Hotel Klein.

Tomorrow night they will stop at Trenton, with Philadelphia to follow. Mr. Sousa is connected with the Holmesburg Junction Shooting Club in the Quaker City, and expects to spend a few days at the traps shooting clay pigeons. He will then

push on to Delaware and thence on through to Washington, where he expects to arrive about the first of the month.

Mr. Sousa began his great career with a concert in the Stillman Music Hall, in this city, September 26, 1892, coming here for the concert because of having heard that Plainfield was a city with a large contingent of music-loving people who would appreciate such a concert. From that day he has been all over the world with his band. In his company are four men who played in his first concert in this city. They are Joseph Norrito, Mark Lyons, Edward Williams and Samuel Schick. Arthur Pryor, who has played several seasons at Asbury Park, was also in Mr. Sousa's band as trom-

bone player when the concert was given here in 1892.

Mr. Sousa is a native of Washington, and comes from a family that was not musical, but he was specially inclined to music, and his father gave him opportunities to develop that tendency by sending him to a conservatory. He did so well that at the age of seventeen he was a bandmaster. His special forte was the violin.

At one time when in Washington a vacancy as leader of the Marine Band occurred, and he was selected for the leader. He has since then been all over the world. His name is heard in the capitals of all Europe, Asia and in the civilized parts of Africa, wherever the larger functions are held in which the high class music is heard, Plainfielders who were in Cairo, Egypt, three years ago heard the initial number announced at a grand ball as Sousa's March.

Mr. Sousa came into the broader field of music about the time that Patrick Sarsfield Gilmore died. Up to Gilmore's time there had been no one man who held as wide a reputation, and Mr. Sousa's fame has become even more nearly world-wide.

He is a man who bears his laurels gracefully, and with a modesty not often found in great musicians. He has a cordiality that is pleasing, and a magnetic presence that makes lasting friendships. He is a devoted horseman, with several fine steeds in his stable, at Port Washington, Long Island, where he has country home, as well as a city home in New York. He rides horseback daily in Central Park, and takes long rides at different intervals. He came to Plainfield for a sentimental reason, because it was the place where he played the first concert and one that started his great musical career.

New York Telegraph 6/13/16

BROADWAY'S HIGH SPOTS

By LEO A. MARSH.

It was a good many years ago the Hessians tried to hang up a long-run record at Trenton, but Washington, with the aid of several rowboats and an alpenstock, interrupted their engagement in a most effective manner. Since that time Trenton has always been a one-night stand. John Philip Sousa, bandmaster and trapshooter, has almost upset the order of things in Jersey in the last few days, however, and the musician is boasting of his feat with a pardonable pride.

It was each last week that the March King, accompanied by his daughter, Jane Priscilla Sousa, started out on a horseback jaunt with Washington, D. C., as their objective point. Passing through Paterson and Princeton on schedule time, they arrived safely in Trenton just as the skies got set for water stuff—and that ended their overland trip for three whole days, while the rain beat down in torrents. On Friday, after an unending contemplation of the dripping heavens, Mr. Sousa wired the following triumphant message to Harry Askin at the Hippodrome:

"The sun evidently misunderstood our plans, for it turned on the spigot and we came in here to be overtaken internally, externally and infernally. Please ask Mr. Burnside to stage a sunlit scene here to-morrow so we can be off for Philadelphia in the morning. Three days of Trenton! Think of it! Even Corse Payton doesn't play here that long."

It has been said, however, that a native of Jersey is a man who doesn't tell folk about it.

Lincoln, Neb. Journal 5/19/16

THE AUTHORS' UNION.

The plan of the authors' league of America to affiliate with the national federation of labor and be a union indeed is a subject of great interest and importance.

A tendency to unionize the arts and sciences has been visible for some time. The musicians' union, without which Wagner, Bach, Sousa and the rest must soon be silent, has been growing in strength for several years. In science, the school teachers' union has been making headway in large cities against unrelenting opposition on the part of school boards. With the authors joining hands with Samuel Gompers, we foresee the day when books by scab authors will have hard sledding, and the union label will attach to every signature in the magazines.

Just how the spirit of art and the letter of trade union law are to adjust themselves to each other cannot yet be told. Art is expected to be free and unfettered. When the flame burns, the poet is supposed to work regardless of eight-hour days. When the spirit is still, he is supposed to lie low, regardless of contracts. But as a matter of fact art has never been free and unfettered. Artists, like others, must eat. That necessity has always fettered art. If unionization adds new fetters, it is supposed to remove in part the old ones.

It would be blindness not to see a further revolutionary import to this trekking of authors into the trade union camp. It marks the development of the intellectual proletariat. No longer are authors to be proteges of publishers and captains of industry, as once they were beholden to kings and lords. Pens formerly inked in the shadow of the throne are now to write from the point of view of the footstool. That makes an important difference.

The word we shall await with most

breathlessness from the headquarters of the authors' union is the answer to this: Will the union enforce a limitation of output? In these paper famine days this is important.

Herald 6/3/16

SOCIETY AT THE THEATRES.

At the Hippodrome last night the performance took on the semblance of a special farewell to John Philip Sousa, who with his band, has been one of the chief features of "Hip, Hip, Hooray," which closes to-night. The audience included several other composers, among them Reginald de Koven, Gustav Kerker, John L. Golden, Robert Hood Bowers and Dr. Hugo Felix.

Others in the audience were:—Mr. and Mrs. Joseph Palmer Knapp, Mrs. Reginald de Koven, Miss Helen MacGregor Byrne, and Messrs. Frederic D. Weekes, Ernest C. Bliss, Jefferson Seligman and George E. Massey.

For Angeles Times 5/24/16

Charlie Chaplin is seen in a melange of film fun at Quinn's Empress this week. His latest vehicle, which has never before been shown in Los Angeles, is called "Charlie Chaplin's Stormy Romance," the storm being principally one of applause, and the romance that of mirth and laughter.

Probably the funniest part of the whole four reels is where Charlie leads Sousa's Band in the Metropolitan Grand Opera House in New York City. Charlie certainly burlesques the famous bandmaster in a way that has never before.

Globe 6/3/16

Sousa's Night at Hippodrome.

Last evening, as a part of the farewell week festivities at the Hippodrome, it was Sousa Night, and the popular March King was honored by an audience which included many of his famous fellow composers, who came to pay him a tribute in commemoration of his first permanent season in New York. Among those present were Reginald de Koven, Leslie Stuart, Gustav Kerker, Dr. Hugo Felix, Raymond Hubbell, John Golden, Robert Hood Bowers, Louis Hirsch and a delegation from the Lambs, headed by Joseph Herbert, with whom Mr. Sousa is collaborating on a new comic opera. Each of the composers presented a baton which he himself had used, marked "Stars and Stripes Forever—to John Philip Sousa." The last two performances of "Hip-Hip-Hooray" in New York will take place to-day.

For Times 6/3/16

Last night was John Philip Sousa night in the series of farewells being given this week at the Hippodrome. A delegation of composers, which included Reginald de Koven, Leslie Stuart, Gustav Kerker, Hugo Felix, Raymond Hubbell, John Golden, Robert Hood Bowers, and Louis Hirsch, and a party of Lambs headed by Joseph Herbert, with whom Mr. Sousa is collaborating on a new opera, were in the audience. Each of the composers presented the bandmaster with a baton which he himself had used. Special features will be introduced at the last performance tonight.

Morn Telegraph 6/2/16

HIPPODROME SHOW WILL GO ON TOUR NEXT SEASON

**"Hip Hip Hooray" to Be Offered in
Eight Cities—Margaret Greene
Accepts Famous Players'
Offer—Reicher to Deliver
Lines in German.**

NELLIE REVELL A PLAYWRIGHT

**Beatrice Allen Buys Life Member-
ship in Actors' Fund—Every
Friar to Have Pack of Play-
ing Cards—Ball Victory
for "Pom-Poms."**

By RENNOLD WOLF.

PLANS were completed yesterday whereby the present Hippodrome show, "Hip-Hip-Hooray," will be sent on a limited tour next season. In this manner Charles Dillingham will be enabled to reap a double profit, inasmuch as heretofore Hippodrome spectacles have been laid away to final rest after their run in Sixth avenue.

Everything at the Hippodrome, beginning next August, will be new, and the present spectacle, with its stars and glittering scenic investiture, will be presented in the eight cities having theatres commodious enough to accommodate it. Indeed, the task of booking this big production in as many as eight cities has been quite an achievement in itself.

In some cases local managers have helped solve the problem by agreeing to rebuild their stages to suit the unusual requirements of so massive a production. The tour as now arranged will take "Hip-Hip-Hooray" to the following playhouses: Metropolitan Opera House, Philadelphia, where the tour begins on October 16; Opera House, Boston; Keith's Hippodrome, Cleveland; Municipal Music Hall, Cincinnati; Coliseum, St. Louis; Convention Hall, Kansas City; Government Auditorium, St. Paul, and the Auditorium, Chicago, in order named.

The stage organization, under the direction of R. H. Burnside, will be taken on tour just as it closes at the Hippodrome this week. Sousa and his band, Charlotte and the ice ballet, Nat M. Wills, Charles F. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia & Bart, Dixie Girard, Beth Smalley, Chin-Chin, the baby elephant—all will visit the outlying cities.

Two special trains will be required to transport the cast, staff and equipment, and their arrival in the cities booked will take on some of the interest of a circus come to town. The installation of the refrigeration mechanism made necessary by the skating scene was one of the most difficult problems which Messrs. Dillingham and Burnside were called upon to solve. Duplicate refrigeration plants will be carried, and while one is in use the other will be put in operation in the next theatre to be visited.

The advance crew also will be formidable, and in many ways the Hippodrome's excursion is the most ambitious undertaking in traveling amusements except the circus.

Albany Argus 5/1/16

SOUSA MARCHES PROCLAIM REAL AMERICAN SPIRIT

**Etude Analyzes Emotions Aroused by
March King's Compositions as
"Stars and Stripes" Feeling.**

"To our mind," says the Etude, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American?"

"Wherever Sousa and his band have gone (and they have gone around the world twice), he has brought honor to American music. There is something in his marches which seems to jump up, wave the Stars and Stripes and say, 'Here I am. I'm an American, and I'm proud of it.'"

This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to be a distinctively American type, for Nevin is akin to Chopin, Godard and Raff, Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Greig. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any other of the lofty Viennese masters."

Eve Sun 6/5/16

With celebration and rejoicing the long and successful engagement of "Hip Hip Hooray," Charles Dillingham's initial triumph at the big Hippodrome, came to an end Saturday evening. This great spectacle, which has brought delight and amusement to over 2,000,000 patrons, achieved its 426th presentation yesterday and during its tenancy of the world's greatest playhouse it broke all known records of attendance. It served to bring America's popular March King to New York for a permanent season, during which his achievements, particularly in the Sunday series, have been notable. Together with Charlotte and her skating companion, Mr. Sousa came in for a hearty ovation at the end of the Ballet of the States, which closes the second act. Following the cheers of the company Mr. Dillingham took occasion to congratulate and thank them all for the part each played in his engagement, which has made stage history. R. H. Burnside was presented with a testimonial signed by the entire Hippodrome organization with a little token of their esteem to which every one of the 1,274 attaches had subscribed in the form of a gold key chain, pencil and pocket set. It was a glorious night and a fitting end to a phenomenal season.

Journal of Commerce 6/4/16

With 426 performances to its credit in a record run both in attendance and financially, "Hip, Hip, Hooray" closed at the Hippodrome Saturday night with a series of ovations for Charles Dillingham, John Philip Sousa, Charlotte, R. H. Burnside and all the principals of the big cast. A gold key chain with pencil and pocket set was presented to Mr. Burnside with a testimonial signed by the 1,274 attaches of the Hippodrome.

Eve World 6/3/16

SOUSA ON A HORSE.

John Philip Sousa is to emulate Gen. Miles and take a long horseback ride. Accompanied by his daughter, Jane Priscilla Sousa, the March King will leave Monday for Washington, stopping along the way to play golf, shoot and attend the races at Havre de Grace. He expects to arrive in Washington June 12. Last night was Sousa night at the Hippodrome. A dozen composers, friends of the bandmaster, were in the audience. The Hippodrome closes to-night.

Lincoln Pub. Star 5/1/16

Certain things belong distinctively to certain countries. The novels of Charles Dickens and plum pudding are unmistakably English. Gorky and caviar are as unmistakably Russian and the works of Mark Twain, the Sunday newspaper, women's clubs, baseball and many other things are typically American. The most distinctively American music is the march of John Philip Sousa. Mr. Sousa has not written in the larger forms as has McDowell, Chadwick or Nevin but it is in the Sousa march that we find the most distinctive evidence of characteristic American music. The worldwide apotion of his marches, their popularity after years of popularity, their vim, their American dynamism put them in a class by themselves. Wherever he and his band have gone he has brought honor to American music. This does not mean that music of such eminent Americans as McDowell, Beach and Nevin is not original but is certainly is more closely allied to the great universal music of the world than to a distinctly American type, for Nevin is akin to Chopin, Mrs. Beach to Brahms and the immortal works of McDowell to Greig and Liszt. John Philip Sousa alone in his music has struck the distinctive American note of our great public just as Johan Strauss

Jr., expressed the spirit of Vienna more clearly than Haydn, Mozart or any of the lofty Viennese masters.

Dramatic Mirror 6/3/16

John Philip Sousa and Daniel Frohman acted for the "movies" and incidentally talked over old times while they were awaiting the commands of the stage director. The occasion was the picturization of the presentation of a silver loving cup to Carl Edouarde, leader of the Strand concert orchestra. The public presentation took place the night of Decoration Day on the stage of the Strand Theater. These films will be shown throughout the country and form a part of the Strand's programme, so that those missing the presentation will be able to see the pictures of it.

The Hip Closed.

The Hippodrome was closed for the season last evening after giving twelve performances a week ever since Sept. 30 last. This brought to an end what seemed to be by far the most successful year in the history of this, the biggest playhouse in the world. The management estimates that in that year 2,116,110 persons bought seats to see the big show, a dazzling total. The Hippodrome was closed for the Summer to prepare the Sousa-Charlotte entertainment for the big cities of the road and to make room for the work on the new entertainment which must be ready by Fall.

Herald 6/4/16

The Hippodrome Closed.

After the closing performance of "Hip, Hip, Hooray" at the Hippodrome last night R. H. Burnside, stage director, gave a dinner for John Philip Sousa in the Cascade restaurant of the Biltmore Hotel. At the Hippodrome the members of the company gave a souvenir to Mr. Burnside and Charles E. Dillingham, producer of the spectacle, made a speech.

Boston American 6/4/16

Arrangements have been made by which the big Hippodrome show, "Hip, Hip, Hooray," which broke all records for attendance in New York this season, will be taken on tour intact, and will play the Boston Opera House next Fall. This includes Sousa's Band, Charlotte and the Ice Ballet, Nat Wills and other stars. Dillingham will retain nothing in New York for the new show is to be entirely new.

The stage of the Boston Opera House is 100 feet deep, and has a proscenium opening of about 60 feet. As the Hippodrome stage has a width of about 200 feet, it is obvious that some high-class clipping of scenery will be necessary. And the Boston Opera stage is the largest that the Hippodrome show will encounter outside New York.

Herald 5/28/16

Bklyn Stand Union 6/5/16



Stars of the Stage Preparing to Enjoy Honeymoon Trips and Other Vacations.

NOW approacheth the season of the year in which the stars of the drama hie themselves to mountain and seashore to take a well earned rest after having heaped their energies upon the altar of art through the winter and spring.

The summer vacation problem is really not a difficult one for actors and actresses. Only too many of them have it decided by some one else, who is, if anything, too generous in the matter of time. But this season a lot of them are working right up to or into the summer.

Two of the most interesting vacations will be wedding trips, those of two beautiful brides who now are Miss Elsie Ferguson and Miss Julia Sanderson.

Miss Ferguson, who will be married to Mr. Thomas B. Clarke, Jr., vice president of the Harriman National Bank, at the St. Regis Hotel on June 14, will tie up several neatly typewritten manuscripts with pink or blue ribbon and tuck them in her trunks with her trousseau when she starts on a two months' honeymoon trip, destination unrevealed. These will be new plays which she will read. She will tie the dramas with blue ribbon and the comedies with pink, and open the comedies first. Late in August Mr. Clarke and his bride will be in their new home, at No. 850 Park avenue, and Miss Ferguson expects to resume her stage career early in the autumn.

Honeymoon in Nova Scotia.

Miss Sanderson, who will be married to Lieutenant Bradford Barnette, U. S. N., on June 6, three days after "Sybil" suspends its run until the autumn, will have her wedding trip in Nova Scotia. This will be more remote from big league baseball games than Miss Sanderson is accustomed to, and they say the fox-trotting in Nova Scotia is indifferent, but on one's wedding trip one can dispense with a plethora of these amusements. Miss Sanderson, an ardent "fan," will see some of the baseball games before June 6, and some more before "Sybil" reopens in the autumn.

Miss Geraldine Farrar, charming bundle of energy and golden notes, will work harder during her vacation than ever. The prima donna, as she did last summer, will go to California under the auspices of the Jesse L. Lasky Feature Play Company and occupy a house near the motion picture studios at Hollywood, Cal., where she will perform blithely before the camera, starting at eight o'clock in the morning. Her house is large, and she will give many entertainments.

Leo Ditrichstein will, if he gets a brief vacation in the late summer, "shoe" (shoo) chickens, horses and automobile tires at his place at Stamford, Conn. He is a farmer by avocation. He passes his Sundays there now. Richard Carle passes his Sundays at his place at Long Branch, N. J., cultivating flowers.

John Phillip Sousa has a passion for the saddle and the shotgun. He will ride from here to Washington, D. C., and return, accompanied by his daughter, Miss Jane Priscilla Sousa, and will shoot clay pigeons en route if he gets a chance. He will return to his place at Port Washington, L. I.

Charlotte, of the Hippodrome, will kick off her skates and take to the automobile to see this country. She has seldom been outside the city limits since she has been here. Her parents will accompany her.

Miss Ina Claire will dwell for most of the summer in a big apartment house, in Riverside Drive, with her mother.

Pasquale Amato, after he sings at the music festival in Norfolk, Conn., on June 7, will go to one of Victor Herbert's cottages on Lake Placid and join the colony of musicians there with his wife and their two sons. Early in October he will begin his concert engagements.

Al Jolson will take the air by speeding to and fro in his automobile between the Gedney Farms Hotel, in Westchester, and "Robinson Crusoe, Jr."

And no one enjoys a quiet, rustic play-spell any more than the hard working actor.

"HIP HIP HOORAY" TO TOUR NEXT SEASON

Charles Dillingham has completed his plans for the limited tour next season of "Hip Hip, Hooray!" the greatest success the Hippodrome has ever known, which closed its record run at the big playhouse on Saturday evening last. Everything at the Hippodrome will be entirely new next season, which begins in August, and the present spectacle with all its popular stars; its manifold novelty and its gorgeous grandeur will be seen in the eight principal cities with theatres large enough to stage it. The task of booking a production as massive and pretentious as "Hip Hip, Hooray!" was an achievement in itself as it is the most elaborate amusement spectacle that any theatrical manager has ever attempted to move from town to town. In many cases the local managers have helped to solve the problem by rebuilding their stages to suit the unusual requirements of this production, as is the case in St. Louis, St. Paul and Cincinnati. In their eagerness to present the great pageant in these cities, the theatrical managers, city officials and public-spirited citizens have promised Mr. Dillingham to reconstruct their auditoriums and stages to suit the mechanical needs of the spectacle, as they consider the local presentation of such remarkable educational and amusement values that every effort to co-operate with and to encourage this colossal undertaking is offered from both private and municipal sources.

The tour will necessarily be confined to eight towns where enormous houses are obtainable. These are the Metropolitan Opera House, Philadelphia, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago, in the order named.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken en tour in its entirety precisely as it closed at the Hippodrome, with Sousa and his band, Charlotte and the Ice Ballet and all the other favorites of the remarkable cast, including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia and Bart, Dixie Girard, Beth Smalley, Harry Ellis, Albert Froom, J. P. Combs, Joseph Parsons, Chin Chin, the baby elephant, and all the other hundred and one surprising features. Two special trains will be required to transport the stupendous cast, musicians, staff, crew and production. One will carry the scenery, properties, electrical effects, animals, carpenters, property men, engineers and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians.

The installation of the ice refrigeration mechanism was another problem which confronted Mr. Dillingham and Mr. Burnside, as they intend to reproduce the great scenes precisely as they have been seen here by over two million patrons at the Hippodrome. To solve this, duplicate refrigeration plants will be carried and while one is in use, the other will be put in operation in the next theatre to be visited.

The advance crew, aside from the mechanics and refrigeration experts, will consist of excursion, literary and advertising staffs, that will thoroughly organize the exploitation of this extremely interesting and highly important theatrical venture, which will be the greatest attraction of its sort that has ever been toured in the world.

SOUSA MAROONED BY MUD.

That well known young composer, bandmaster and trap shooter, John Phillip Sousa, is marooned in Trenton and is finding life a heavy burden. Last Monday he started for Washington horseback, accompanied by his daughter. The rain stopped them at Trenton, and there they have stuck ever since. Yesterday the bandmaster wired Harry Askin at the Hippodrome as follows:

"The sun evidently misunderstood our plans, for it turned on the spigot and we came in here (Trenton) and were overtaken internally, externally and infernally. Please ask Mr. Burnside to stage a sunlit scene here tomorrow so we can be off for Philadelphia. Three days in Trenton! Think of it! Even Corse Payton doesn't play here that long."

LONDON AGAIN ASKS FOR "HIP HIP HOORAY"

Yesterday for the third time since the record success opened at the Hippodrome, Charles Dillingham received a tempting offer to present the great pageant in that city. The last request comes from Alfred Butt, who wished the entire New York organization, including Sousa's Band, for the London Empire Theatre, under the general supervision of R. H. Burnside.

The Ice Ballet, in "Hip! Hip! Hooray!" at the Hippodrome will soon be as soothing a sight as it is beautiful—that is, if summer ever does come. But just the same, its tremendous success, as a musical, scenic and gargantuan spectacle of wonderful stage artistry has carried it past the 400th performance. The national appeal of America's premiere bandmaster, John Phillip Sousa, is unabated.

Atlantic City Gazette 7/26/16

N.Y. Town Review 5/25/16

One World 6/10/16

Morn Telegraph 6/5/16

"HIP, HIP HOORAY" STARS OFF DUTY

John Philip Sousa Goes on Horseback Tour and Trap Shooting With Daughter.

CHARLOTTE AT LAKE RETREAT

Dixie Girard Goes Home to St. Louis.
Hippodrome Elephants Turned Out to Grass.

Most all the stars and many of the performers and chorus of "Hip-Hip-Hooray," the biggest theatrical company in the world, are leaving town today for ten weeks' rest and recreation.

It is vacation time at the Hippodrome. But not for all of the forces of that tremendous amusement institution, where millions have been entertained during the last season. A large contingent of wardrobe women will begin this morning the work of refurbishing and packing away not a stitch less than 3,200 costumes, which were left in the dressing rooms after the final curtain was rung down Saturday night. And in about ten days R. H. Burnside, general stage director, will begin recruiting and rehearsing the new company.

Stars who have already earned popularity by playing twice daily since last September are free now to plan vacations which will give them the enjoyment of their favorite pastimes. Interest naturally centers in John Philip Sousa and in Charlotte. These two luminaries of "Hip-Hip-Hooray" provided the greatest novelties of the record-making season. The former has been a national figure before and the latter became an international celebrity this past season through her art, her personality and the judicious and worthy manner in which the publicity department of the Hippodrome carried on its ice-skating propaganda during the Winter.

An Expert at the Traps.

John Philip Sousa starts this morning, accompanied by his daughter, Jane Priscilla Sousa, on a long cross-country horseback jaunt, which will ultimately end in Washington, his former home, after visiting several trap-shooting meets along the way. Trap-shooting, by the way, is the March King's favorite sport, and, although it is not generally known, the great composer of "Stars and Stripes Forever" is an expert at the traps.

He will travel through Princeton, New Brunswick, Trenton and Philadelphia to Catawissa, Pa., and Newmans-town, Pa., where trap-shooting events are scheduled the middle of June. After these little diversions, Mr. Sousa and his charming daughter will continue to Wilmington, Havre de Grace, Baltimore and Washington. Upon his return, the remainder of the Summer he will spend with his family at his country home at Barker's Point, L. I.

Charlotte's Summer will be spent at Lake Hopatcong, N. J., where she has leased an estate which borders on the water, with private boat landing, motor

boats and canoes, for the great skater is also an expert swimmer and a devotee of water sports. She has called her little American villa, St. Moritz, and with her father and mother she will spend her vacation in the open air—far from any suggestion of ice ponds, steel runners or foreign hair pins!

Reared in a Convent.

Dixie Girard, who was the successor of Belle Storey in the prima donna role in the new edition of "Hip-Hip-Hooray," is bound for her home in St. Louis, where she will remain until about the middle of August, when she will return to rehearse for the road tour, beginning the middle of August.

Miss Girard was reared in a convent and had only one theatrical engagement prior to the recognition awarded her at the Hippodrome. It is therefore reasonable to suppose she will have many things to talk about nearly all Summer long with the home folk.

Nat Wills has bought a suburban place at Leonia, N. J., near Fort Lee. He will spend his idle time automobiling with his wife, May Day, who was of the "Follies."

Of the famous trope of ice skaters, Ellen Dallerup will sail on June 14 for her home in Copenhagen, Denmark accompanied by her partner, Kate Schmidt, who lives in Berlin. These two girls do a specialty in skating at St. Moritz, and Miss Schmidt will be the guest of her Danish friend on the vacation trip.

Toto, the clown, will go to Mark Luescher's place, Shady Brook Farm, at South Port, Ct., to practice scientific chicken farming under the instruction of the proprietor. Mr. Luescher, who is general representative of the Hippodrome, will be detained in New York for several days, and even when he sets out for the country it will be necessary for him to buy a commuters' ticket.

Don't Forget the Elephants.

Forget the elephants? Certainly not. They were the first to insist on having a vacation, in fact spoke for all the rest of the company. Lena, Jennie, Roxie and Julie will go to Highland Park, Newark, N. J., where there is plenty of fresh air, spring water and new mown hay. William (Elmer) Powers, the trainer, Mrs. Powers and their children, Julie and George, will lead the procession.

The baby elephant, Chin-Chin, will be separated from her mother, Jennie, for the first time. Chin-Chin will be chaperoned to the country estate of R. H. Burnside, at Hohokus, N. Y. Mr. Burnside is a neighbor of Charles Belmont Davis.

The general stage director will travel between his country home and the Hippodrome by automobile almost every day when rehearsals are called in less than two weeks. He will have charge of a company of between 500 and 600 to get them ready for the opening attraction of the coming season.

Marjorie Bentley will spend her vacation dancing in the Knickerbocker Grill. Raymond Hubbell, who wrote the music and directed the orchestra of "Hip Hip, Hooray," goes to his Summer home at Rockville Centre, L. I.

Harry Askin, business manager of the theatre, leaves to-day for Chicago to put his touring car into commission. He will return with his wife and daughter in the machine, stopping wherever fancy holds them.

Numerous members of the chorus boast of cottages by the seashore and expect to enjoy a Summer of dalliance in groups of threes and fours. Eight or ten have joined the Preparedness Camp for Women, organized by Miss Anne Morgan at Plattsburg. Others prefer to stay here in town and work as artists' models or in the moving picture studios.

Morn Telegraph 6/4/16

DILLINGHAM SPEECH ENDS HIP SEASON

In a blaze of glory and with 466 performances chalked up on its credit sheet, "Hip-Hip-Hooray!" closed its season last night at the Hippodrome after one of the most successful years ever enjoyed by an American Theatre. From the opening of the doors on the night of the premiere under Mr. Dillingham's management, to the hour of closing last night, the big house has been packed at every performance.

As befitted the occasion, Charles Dillingham made a speech to the 1,274 persons connected with the show at the end of the "Ballet of the States," in which he thanked them all for their efforts to make his venture a success. A surprise was also in store for R. H. Burnside, the stage director, for besides a testimonial signed by every member of the company, a present, to the purchase price of which every one had contributed 10 cents, was given him.

Preparations for the production to be given next Fall will get under way June 12, Mr. Burnside only consenting to take one week's vacation. John Philip Sousa and his daughter are to start immediately upon a horseback ride to Washington, and Charlotte, who is a motor boat enthusiast, has taken a place at Lake Hopatcong, where she will spend the Summer.

Journal Courier Journal 7/1/16

SOUSA TYPICALLY AMERICAN

TO our mind," says the Etude of Paris, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and

Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American?

"Wherever Sousa and his band have gone (and they have gone around the world twice), he has brought honor to American music. There is something in his marches which seems to jump up, wave the Stars and Stripes and say, 'Here I am. I'm an American, and I'm proud of it.'"

"This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach, or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to be a distinctively American type, for Nevin is akin to Chopin, Godard and Raff, Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any other of the lofty Viennese masters."

Charleston S.C. News 6/4/16

THE HIPPODROME CLOSES.

After a wonderfully successful season the Hippodrome, New York city, has closed for the summer. Charles B. Dillingham's management of the mammoth theatre has brought huge dividends to interested shareholders and the American public has been

treated to the best spectacle yet devised for the Hippodrome. John Philip Sousa and his famous Concert Band, Charlotte, the incomparable ice danseuse, Nat Wills, Toto, Miss Belle Storey and other popular people have spent the entire season at the huge show house. Mr. Dillingham plans to send "Hip Hip Hooray" on tour next season, the larger cities of the country to be visited. Arrangements are already in the making for the production to be opened at the Hippodrome in the fall. "Hip Hip Hooray" was given 466 performances during the season, the attendance throughout the period having been enormous. Sunday nights concerts of great drawing power have been given.

Mornal Courier 6/8/16

Mary Gailey to Appear as Soloist With Sousa and His Band

Mary Gailey, the young and gifted American violinist, has been engaged for a week's appearance as soloist with John Philip Sousa and his band at Willow Grove Park, Pa. This attractive summer resort is situated in the suburbs of Philadelphia, and is very popular among music lovers of that city and its environs. The music at Willow Grove is a feature of unusual interest, providing the best and occupying a position in the front ranks of similar places of recreation.

WALTER JONES FIRST IMITATED SOUSA

Band Leader Was Not In On the
Joke But En-
joyed It

NEW YORK, May 27.—No one man has been imitated more than the March King, John Philip Sousa. There is hardly a country or a town, great or little, that has escaped a Sousa imitation, as it has been one of the great assets of vaudeville performers for twenty years. As the world knows, Sousa is one of the most original of conductors. His characteristic gestures seem to sketch the composition he is conducting; he paints with the movements of his baton the swaying waltz or the stirring march. The up and down pump-handle gesture with which he marks the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth.

The First Imitation.

The first public imitation of the Sousa conducting was given by Walter Jones in the Lederer revue, "In Gay New York," at the Casino. A newspaper man suggested to Jones that he introduce a Sousa imitation in the play some night.

Jones fell in with the idea, had a wig made and borrowed a bandman's coat for the occasion.

Kept a Secret.

It was kept a secret from every one except the orchestra, which of course had to be rehearsed. Sousa had been invited to the performance, but was kept in ignorance of the surprise to follow. Just before the second act Jones came on the stage completely made up as the bandmaster.

Sousa Astounded.

Sousa, in his box, gasped with amazement, and the audience roared approval as the actor climbed down into the orchestra pit, took up the baton and led the orchestra through the mazes of the "Washington Post March." Enthusiastic applause and laughter claimed a merited hit, and as Sousa beamed good naturedly at the successful joke, George Lederer hurried back on the stage and told Jones to keep the Sousa imitation in.

It has invaded every form of entertainment except tragedy and grand opera, and it is being done in wholesale in Cohan's new revue at the present time. Through it all Sousa has smiled contentedly.

Now it's playtime up at the Hippodrome, where the stars and members of the biggest theatrical company in the world have been entertaining millions during the past season. Having played twice daily since September the popular stars are planning vacations which will give them rest and the enjoyment of their favorite pastimes. Interest naturally centres in John Philip Sousa and in Charlotte, the two bright lights of "Hip Hip Hooray," who provided the greatest novelties of the record-making season. The former has been a national figure before and the latter became an international

opaccong.

celebrity this past season through her art, her personality and the judicious and skilful manner in which the publicity department carried on its ice skating propaganda this past winter.

John Philip Sousa started Monday morning, accompanied by his daughter, Jane Priscilla Sousa, on a long cross-country horseback jaunt which will ultimately end in Washington, his former home, after visiting several trap shooting meets along the way. Trap shooting, by the way, is the March King's favorite sport, and although it is not generally known the great composer of "Stars and Stripes Forever" is an expert at the traps. He will travel through Princeton, New Brunswick, Trenton and Philadelphia to Catawissa, Pa., and Newmanstown, Pa., where trap shooting events are scheduled the middle of June. After these little diversions Mr. Sousa and his charming daughter will continue to Wilmington, Havre de Grace, Baltimore and Washington. Upon his return the balance of the summer he will spend with his family at his country home at Barkers Point, L. I.

"HIP HIP HOORAY" TO TOUR

Hippodrome Spectacle to Be Seen in
This and Seven Other Cities.

Charles Dillingham yesterday completed his plans for the limited tour next season of "Hip Hip Hooray," the greatest success the New York Hippodrome has ever known. The piece last night closed its record run at that big playhouse. Everything at the Hippodrome will be entirely new next season, which begins in August, and the present spectacle will be seen in the eight principal cities with theatres large enough to stage the show. These are the Metropolitan Opera House, in this city, where the tour will begin October 16; the Boston Grand Opera House, Boston; B. F. Keith's Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken on tour in its entirety precisely as it closes at the Hippodrome this week, with Sousa and his Band; Charlotte and the Ice Ballet, and all the other favorites of the cast, including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia and Bart, Dixie Girard, Beth Smalley, Harry Ellis, J. P. Coombs, Joseph Parsons, Albert Froom, Chin Chin, the baby elephant, and other features. Two special trains will be required to transport the cast, musicians, staff, crew and production. One will carry the scenery properties, electrical effects, animals, carpenters, property men, engineers and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians. Duplicate refrigeration plants for the ice scene will be carried and while one is in use, the other will be put in operation in the next theatre to be visited.

BROADWAY'S HIGH SPOTS

By LEO A. MARSH.

It was a good many years ago the Hessians tried to hang up a long-run record at Trenton, but Washington, with the aid of several rowboats and an alpenstock, interrupted their engagement in a most effective manner. Since that time Trenton has always been a one-night stand. John Philip Sousa, bandmaster and trapshooter, has almost upset the order of things in Jersey in the last few days, however, and the musician is boasting of his feat with a pardonable pride.

It was each last week that the March King, accompanied by his daughter, Jane Priscilla Sousa, started out on a horseback jaunt with Washington, D. C., as their objective point. Passing through Paterson and Princeton on schedule time, they arrived safely in Trenton just as the skies got set for water stuff—and that ended their overland trip for three whole days, while the rain beat down in torrents. On Friday, after an unending contemplation of the dripping heavens, Mr. Sousa wired the following triumphant message to Harry Askin at the Hippodrome:

"The sun evidently misunderstood our plans, for it turned on the spigot and we came in here to be overtaken internally, externally and infernally. Please ask Mr. Burnside to stage a sunlit scene here to-morrow so we can be off for Philadelphia in the morning. Three days of Trenton! Think of it! Even Corse Payton doesn't play here that long."

It has been said, however, that a native of Jersey is a man who doesn't tell folk about it.

Charles Dillingham gave out in New York yesterday the news that his prodigious Hippodrome show, "Hip-Hip-Hooray," which on Saturday night finished an all-the-season run at the mammoth playhouse in the metropolis, will visit this city early next season, the engagement to take place at the Boston Opera House.

The entire Hippodrome organization will come intact. Sousa and his band, Charlotte and the Ice Ballet, Charles T. Aldrich, Nat M. Wills, Dixie Gerard, Chin Chin, the baby elephant, and "all the other hundred and one surprising features" of the mastodonic show, will tour the big cities of the East in two special trains.

"Most Distinctive American Music"

"To our mind the most distinctively American music thus far is that of the Sousa March," says an editorial in *The Etude*. "The world-wide adoption of these marches, their longevity in all countries where they have been introduced, their freshness after many years of popularity, their vim, their American dynamism put them in a class by themselves. This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to a distinctively American type, for Nevin is akin to Chopin, Godard and Raff; Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms or any of the lofty Viennese masters."

HIPPODROME ENDS ITS RECORD SEASON.

With celebration and rejoicing, the long and successful engagement of Hip, Hip, Hooray! Charles Dillingham's initial triumph at the big Hippodrome, came to an end Saturday evening. This great spectacle, which has brought delight and amusement to over two million patrons, achieved its 426th presentation yesterday, and during its tenancy of the world's greatest playhouse it broke all known records of attendance. It served to bring America's popular march king to New York for a permanent season, during which his achievements, particularly in the Sunhay series, have been notable. Together with Charlotte and

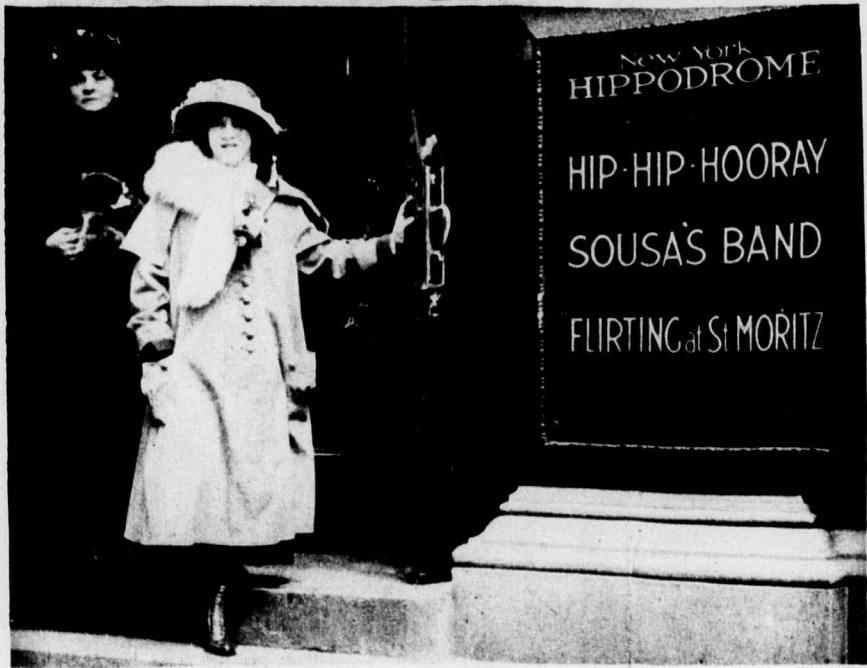
her skating companions, Mr. Sousa came in for a hearty ovation at the end of the Ballet of the States, which closes the second act. Following the cheers of the company, Mr. Dillingham took occasion to congratulate and thank them all for the part each played in this engagement which has made stage history. R. H. Burnside was presented with a testimonial signed by the entire Hippodrome organization, with a little token of their esteem to which everyone of the 1,274 attaches had subscribed, in the form of a gold key chain, pencil, knife and pocket set. It was a glorious night and a fitting end to a phenomenal season.

SOUSA'S COMPOSITIONS TYPICALLY AMERICAN

"To our mind," says *The Etude*, "the most distinctively American music thus far is that of the Sousa March. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American?"

"Wherever Sousa and his band have gone (and they have gone around the world twice), he has brought honor to American music. There is something in his marches which seems to jump up, wave the Stars and Stripes and say, 'Here I am. I'm an American, and I'm proud of it.'"

"This must not be taken to mean that the music of such eminent Americans as MacDowell, Mrs. Beach or Nevin is not original, but the observer will certainly see that it is more allied to the great universal music of the world than to be a distinctively American type, for Nevin is akin to Chopin, Godard and Raff, Mrs. Beach to Brahms, and the immortal work of MacDowell to Beethoven, Mendelssohn, Liszt and Grieg. John Philip Sousa alone in his music has struck the distinctive American note of our great public, just as Johann Strauss, Jr., expressed the spirit of Vienna more distinctively than Haydn, Mozart, Beethoven, Schubert, Brahms, or any other of the lofty Viennese masters."



104 World 6/14/16 NY Star 6/14/16 **HIPPODROME CLOSES: "HIP HOORAY" TOURS**

There was a final flare of rejoicing and the long and successful engagement of "Hip Hip Hooray," Charles Dillingham's initial triumph at the big Hippodrome came to an end Saturday evening, June 3. This great spectacle, which had attracted 2,000,000 people, achieved its 426th presentation Saturday. It broke all known records of attendance.

Following the cheers of the company, Mr. Dillingham took occasion to congratulate and thank them all for the part each played in this engagement which has made stage history. R. H. Burnside was presented with a testimonial signed by the entire Hippodrome organization with a little token of their esteem, to which everyone of the 1,274 attaches had subscribed, in the form of a gold key chain, pencil, knife and pocket set. It was a glorious night and a fitting end to a phenomenal season.

Mr. Dillingham has completed his plans for the limited tour next season of "Hip Hip Hooray." Everything at the big Hippodrome will be entirely new next season, which begins in August, and the present spectacle will be seen in the eight principal cities with theatres large enough to stage it. These are the Metropolitan Opera House, Philadelphia, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago, in the order named.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken on tour in its entirety, precisely as it closed at the Hippodrome last week. In the roster will be Sousa and his band, Charlotte and the Ice Ballet, Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia and Bart, Dixie Girard, Beth Smalley, Harry Ellis, J. P. Coombs, Joseph Parsons, Albert Froom and Chin Chin, the baby elephant.

Two special trains will be required to transport the stupendous cast, musicians, staff, crew and production. One will carry the scenery, properties, electrical effects, animals, carpenters, property men, engineers and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians. Duplicate refrigeration plants for the great ice scene will be carried, and while one is in use the other will be put in operation in the next theatre to be visited.

NY Herald 6/12/16 **SOUSA DEDICATES MARCH TO THE "NEW YORK HERALD"**

"In Remembrance of Sir Henry M. Stanley 'In Darkest Africa'" at The Hippodrome.

(From the NEW YORK HERALD of May 8.)

Always following closely the events of the day, the Hippodrome at its Sunday night concerts has mirrored the important things of the week, and last night, in honor of the eighty-first anniversary of the founding of the HERALD, it presented a new march by John Philip Sousa, its bandmaster.

On a large placard upon the stage the following notice was printed and displayed during the performance of the work by Sousa's Band:—

"In Remembrance of Sir Henry M. Stanley 'In Darkest Africa.'"
"Dedicated to the NEW YORK HERALD."
"SOUSA."

The reference to Stanley was to recall the relief expedition which the HERALD sent under his direction to find Dr. David Livingstone, who was lost in the wilds of Africa in 1869.

The music of the new piece was in Mr. Sousa's happiest vein, and it met with enthusiastic applause at the hands of the audience.

Elmira Herald 6/7/16 **HIP HIP HOORAY GOES ON TOUR NEXT SEASON**

Charles Dillingham has completed his plans for the limited tour next season of "Hip Hip Hooray" the greatest success the New York Hippodrome has ever known, which closed its record run at the big playhouse on Saturday. Everything at the big Hippodrome will be entirely new next seasons, which begins in August, and the present spectacle with its popular stars; its manifold novelty and its gorgeous grandeur will be seen in the eight principal cities with theaters large enough to stage it. These are the Metropolitan Opera House, Philadelphia, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith's Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul and the Auditorium, Chicago in order named.

The entire stage organization under the general direction of R. H. Burnside, will be taken on tour in its entirety precisely as it closed at the Hippodrome last week, with Sousa and his band; Charlotte and the Ice Ballet, and all the other favorites of the remarkable cast including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia & Bart, Dixie Girard, Beth Salley, Harry Ellis, J. P. Coombs, Joseph Parsons, Albert Froom, Chin Chin, the baby elephant, and all the other hundred and one surprising features. Two special trains will be required to transport the stupendous cast, musicians, staff, crew and production. One will carry the scenery, properties, electrical effects, animals, carpenters, property men, engineer and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians. Duplicate refrigeration plants for the great ice scene will be carried and while one is in use, the other will be put in operation in the next theater to be visited.

Cleveland Plain Dealer 6/8/16 **Big Show is on Its Way Here**

BY CHARLES HENDERSON.



Nat Wills.

back by the tun. Altogether, Dillingham depended for his profits on a policy of paying for what he thought belonged in a big show.

Dillingham wanted a band, to play for a few minutes. He hired John Philip Sousa and bade him forget concert engagements while he played for the Hippodrome a few minutes every day. Sousa came through. In the New York Hippodrome Sousa's band was only an act, not a concert. Of course Dillingham paid Sousa wonderful wads of money for his work, but it is true, if Sousa added his mite to the big show, Sousa received not only money for it but got back on the musical map again with a star, meaning a capital, over his name.

The hiring of Sousa's band as a single act is typical of the lavish and intelligent way in which Dillingham went about building the greatest show the world has ever known. Dillingham, when he wanted a feature, bought the best. Dillingham wanted a dance act. He bought Anna Pavlova. She is the best dancer in America, and so Dillingham got her, paying a price that art always figures on while thinking of art. He paid Nat Wills, perhaps the world's most famous monologist, his price, in order that Wills might give his bit to the Hippodrome stage. Dillingham brought Charlotte, the world's best skater to the Hippodrome and he paid her a fabulous salary.

Everybody who went to New York from the middle west saw it, and came back wondering if such a show might ever come our way. The Hippodrome is such a colossal theater, its mechanical possibilities so hopelessly beyond our reach, that those of us who were fortunate enough to see the New York show had little hope of ever seeing it again outside of the big playhouse. Dillingham resolved to send out his big show on the road and Cleveland, having a Hippodrome second only to the New York Hippodrome, will have the show. The date is uncertain, but Dillingham's resolve is unshakable, and you may depend upon seeing the New York Hippodrome show.

NY Women's Wear 6/12/16 **AMUSEMENT NOTES**

John Philip Sousa, the noted bandmaster, who has just ended a season engagement as one of the features of "Hip Hip Hooray," has presented Mark Luescher, the general press representative of that institution, with a sideboard set of 21 pieces. Each article is of bronze and lined with sterling silver. The gift is in recognition of Mr. Luescher's work as a publicity expert.

Musical America 6/10/16

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 26



John Philip Sousa, Whose Melodious and Stirring Band Music Has Carried
His Name as an American Composer All Over the World

A hearty ovation for John Philip Sousa was one of the features of the June 3 performance which closed the long season of the New York Hippodrome.

Columbus O. Journal 6/5/16

AUDITORIUM NEEDED.

The need of the new auditorium which is being talked of for Columbus is emphasized when tours of big companies are being announced. For instance, the other day Dillingham sent out announcements of the tour which "Hip, Hip, Hooray," the great New York Hippodrome success, is to make next season. It is to be a limited tour, playing in only eight cities—as the press notice reads, "in the eight principal cities with theaters large enough to stage it." These cities are Philadelphia, Boston, Cleveland, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago.

The entire Hippodrome organization will be taken on tour, and this includes the Sousa Band, Charlotte and the Ice

Ballet and a long list of vaudeville and circus entertainers. Refrigeration plants have to be carried for the ice scene, and altogether there will be two special trains to transport the outfit.

If we had the proper auditorium we would undoubtedly be able to see this attraction and others of like character.

Buffalo Times 6/18/16

SOUSA BASS SOLOIST NOW A MEMBER OF VICTORIA ORCHESTRA

Oscar Copp, famed throughout the country as a double bass player, who formerly was a member of Sousa's band, has been engaged by Manager Hyman for the Victoria symphony orchestra. The addition of Mr. Copp to the orchestra makes the Victoria orchestra one of the best assembled bands of orchestral musicians in the country. Mr. Copp will be heard at the Victoria beginning tomorrow.

Atlantic Mirror 6/17/16

TRENTON, N. J.

TRENTON, N. J. (Special).—There is no diminution in the patronage at the local Trent Theater for Miss Winifred St. Claire and her own stock company in the week's presentations of "The Misleading Lady," week June 5-10, winning greater crowds than ever before since the opening of the engagement seven weeks ago, and the members of the company coming in for greater success. William Mortimer gained an added following by virtue of his enactment of the role of Boney, the escaped lunatic, and Robert Le Sueur, Miss St. Claire's leading man, won a host of admirers for his work in the other main character. Others who won success were: John Todd, Frances Woodbury, Nola St. Claire, Bertha Allen, Leo Andrews, Frederick Lyle, Clifford Mack, Bennett Mercer, Lawrence Arnsman, Herbert Hayes, and H. Percy Meldon, the director, who made his first local appearance in "The Misleading Lady." At one performance Miss St. Claire had as her guests John Philip Sousa, Harry Askin, and R. H. Burnside, bandmaster, manager, and stage director, respectively, of the New York Hippodrome, who were passing through this city en route to Washington.

"Kick In," week June 12, after which "Jerry," with Miss St. Claire in Billie Burke's role. FISHER.

Trenton, N.J. Gazette 6/8/16

SOUSA HERE, SEES MISS ST. CLAIRE

Miss Winifred St. Claire had a number of personages of eminence as her guests at last night's performance of "The Misleading Lady," at the Trent theatre.

No less a brilliant luminary in theatrical circles than John Philip Sousa, the composer and band master, was among them. Mr. Sousa was accompanied by Harry Askin and R. H. Burnside, manager and stage director, respectively, of the New York Hippodrome, where the famous "march king" held forth all during the past season with his big band. Mr. Sousa was en route to Washington to visit his daughter.

Another shining light in the audience was little Marjorie Sterrett, the noted battleship builder, who was the guest of honor at the "Preparedness Show" at Taylor Opera House. The audience was one of the largest of the season.

Rochester Post-Express 6/12/16

HIPPODROME SEASON ENDS.

1,274 Persons in Spectacle Each Give
a Dime for Director's Gift.

In a blaze of glory and with 466 performances chalked up on its credit sheet, "Hip-Hip Hooray!" has closed its season at the Hippodrome after one of the most successful years ever enjoyed by an American theater. From the opening of the doors on the night of the premiere under Mr. Dillingham's management, to the hour of closing, the big house has been packed at every performance.

At the last performance Charles Dillingham made a speech to the 1,274 persons connected with the show at the end of the "Ballet of the States," in which he thanked them all for their efforts to make his venture a success. A surprise was also in store for R. H. Burnside, the stage director, for besides a testimonial signed by every member of the company, a present, to the purchase price of which every one had contributed 10 cents, was given him.

Presentation for the production to be given next fall will get under way this week, Mr. Burnside only consenting to take one week's vacation. John Philip Sousa and his daughter are to start immediately upon a horse-back ride to Washington, and Charlotte, who is a motor boat enthusiast, has taken a place at Lake Hopatcong, where she will spend the summer.

Reading Eagle 6/11/16

SOUSA AS A TARGET SHOT

Philadelphia, June 10 (Special).—John Philip Sousa, the bandmaster, who is riding from New York to Washington on a horse, was a visitor at the trophy shoot of the Philadelphia Electric Gun Club at Observatory Hill, Delaware county. A 50-target event was being shot when Mr. Sousa arrived. He was invited to break some of the clays and he proved his class as a crack shot.

C. R. Taylor, breaking 50 targets straight, won the shoot and trophy. Sousa tied for third with Stewart with 45. Gross was second, smashing 47 blue rocks.

Trenton Gazette 6/10/16

Only one member of the Trent theatre orchestra was aware of the presence at the presentation of "The Misleading Lady" Wednesday night of John Philip Sousa, the renowned bandmaster and composer, and that one was Frank A. Winkler, the leader, himself. Mr. Winkler recognized the "march king" seated in an upper stage box, during one of the lull moments in the orchestral program, but none of the other orchestramen happened to look that way at the time Mr. Sousa was there. Afterwards, it was said of Mr. Winkler that on Wednesday night he gave a recital of fiddling never before equaled in a local orchestra.

SOUSA, "THE MARCH KING", WAS ENTERTAINED HERE

Few people were aware of the fact that Allentown yesterday entertained John Philip Sousa, "The March King," and peerless band leader. Prof. Sousa had just closed with the New York Hippodrome and is out on a jaunt on horseback through this section. This morning he left for Washington, N. J., accompanied by his groom.

Professor Sousa registered at the Hotel Allen and last evening was the guest of Manager W. D. Fitzgerald, at Central Park, where he was delighted with the amusement place and its many attractions. Harry Askin, manager of the New York Hippodrome, who had some business to transact with Mr. Fitzgerald and a close friend of both, combined his trip with pleasure and joined the march kind at the park. While the latter was enjoying the many rides and other attractions Mr. Askin, who is a Chicagoan, commented on the beauties of the park, it being his first visit, and stated that it was far ahead of "White City" in his home city and was unsurpassed by any other outdoor amusement place, this being especially due to the fact that the park relied on its natural beauty and its ideal location.

Upon his arrival here in the morning Mr. Sousa called on another near friend, Martin Klingler, and in the latter's automobile made a tour of the city. With special permission from Colonel Harry C. Trexler a minute inspection of his game preserve was made.

During the past week the bandmaster has encountered much rainy weather but has enjoyed the trip immensely up to this time and will ride as far as Philadelphia, the trip extending from New York city.

JOHN PHILIP SOUSA SPENDS NIGHT HERE

Famous March King Touring This Section on Horseback.

John Philip Sousa, the March King, was a visitor in this city yesterday and last evening and was registered at the Hotel Allen. The day following the closing of the Hippodrome in New York, where he and his band had played for the season, he left on a horse-back trip, one of his favorite diversions. He traveled leisurely, through towns in New Jersey and Pennsylvania, arriving in Quakertown on Tuesday evening and spending the night there. From Quakertown he came to this city yesterday morning. Through the courtesy of Colonel Trexler he was taken on a tour of inspection of the game preserve and fish hatchery by Postmaster Klingler and was presented with a half-dozen trout by Colonel Trexler.

He had as a guest last evening Harry Askin, manager of the Hippodrome, a warm personal friend, who came here from New York to spend the evening with Mr. Sousa. They spent the evening at Central Park, where they were entertained by W. D. Fitzgerald, manager of the park.

Mr. Sousa is an ardent sportsman, among other things being a crack amateur trap-shooter. He is a warm admirer of Allen Heil, the local shot, and speaks in high praise of Mr. Heil's ability, having shot with him in many matches throughout the country.

Sousa and his band will open their annual engagement at Willow Grove Park in August, and in October they will go on tour with the Hippodrome "Hip, Hip, Hooray" company, which will make a tour of the principal cities of the country, this being one of the most colossal road ventures ever attempted in this or any other country. The show will be given complete as it was shown at the Hippodrome all last season, even to the ice-skating feature. Special tanks and ice-making machinery will be carried to achieve this effect.

To a Morning Call reporter last evening. Mr. Sousa expressed a deep feeling for Allentown, that prompting him to make this city a point in his itinerary. While here he visited Postmaster Martin Klingler, whom he has known intimately for a number of years.

Mr. Sousa will start on the return trip to New York this morning, his first stop on the home-bound trip being Easton. He is accompanied on the trip by a valet, who rides with him.

Sousa—John Philip Sousa's favorite sport is trap-shooting, and the "March King," accompanied by his daughter, has started on a horseback trip to Washington, stopping off for several shooting meets at Princeton, New Brunswick, Trenton, Catawissa, Pa., and Newmanstown, Pa. On his return he will spend the summer with his family at his country home at Barker's Point, L. I.

The last day of September saw the first flashes of a new craze which threatened to displace dancing in the affections of a fickle fashionable set seeking to amuse itself. It came about through Charles B. Dillingham taking possession of the Hippodrome and introducing there an ice-skating act, "Flirting at St. Moritz," as an afterpiece to "Hip-Hip-Hooray," a winner in itself. Orville Harrold, Nat Wills, and Sousa's band were also regular parts of this mammoth show, which made an instant hit, giving two performances a day, and stimulating such a strenuous advance sale of seats that an all-night box-office had to be opened. It looks as if the show may run all summer.

It was a big gamble, this new craze.

March King Rides Through Easton.

John Philip Sousa, the March King, passed through this city on Thursday afternoon, accompanied by his valet, on a horseback trip from Allentown to New York City. The day after the closing of the Hippodrome, where he and his band played during the past season, Mr. Sousa left on a horseback trip, traveling leisurely through towns in New Jersey and Pennsylvania. He reached Allentown Wednesday and with Postmaster Klingler visited the Trexler game preserve and fish hatchery. He spent the night at the Hotel Allen and on Thursday morning started on the return trip to New York City.

FREEPORT "LIGHTS" TO OPEN CLUB HOUSE

500 Actors and Actresses Expected at Dedication Tomorrow.

(Special to The Eagle.)

Freeport, L. I., June 17—Actors and actresses prominent in all branches of stage and screen life are flocking to Freeport this afternoon and more will come tomorrow to attend the formal opening of the "Lights" Clubhouse. The informal opening is this afternoon, but the chief attractions are scheduled for tomorrow, when Mary Pickford, Charlie Chaplin, if he is in the East; John Philip Sousa, Albert Spalding, James J. Corbett, George Cohan, Willie Collier, Robert Mantell, William Morrissey, Barry Lupino, Frank Tinney and Victor Moore will appear and either play, sing, talk or dance.

In the early evening, tomorrow, a banquet will be served to 500 guests, including notable members of the profession and their friends. An orchestra of twenty-four pieces will be led by John Philip Sousa, and speeches will be made by Wilton Lackaye, Dudley Field Malone, Joseph Tumulty, secretary to President Wilson; Lew Mann, Willie Collier, George M. Cohan, J. Clarence Harvey and Abe Erlanger.

There will be a comedy baseball game this afternoon. The actors, in makeshift costume, will line up against an "imported" team of stars. In the actors' line up will be Ed. Flanagan, Paul Morton, Charles Carmell, Charles Middleton, Eddie Carr, Bert Leighton, Frank Leighton, Frank Kauffman and William O'Keefe.

Dedication services will be held Sunday, when a large flag pole will be erected and an American flag unfurled, while John Philip Sousa's band plays "America." Dancing will be a feature Saturday and Sunday evenings. The big revolving light has been installed in the lighthouse. It was lighted for the first time last evening.

"HIP, HIP, HOORAY"

Arrangements Completed for Tour of Hippodrome Spectacle.

Charles Dillingham completed his plans yesterday for the limited tour next season of "Hip Hip Hooray," which closed its run at the New York Hippodrome on Saturday, June 3.

The tour will be confined to eight cities in which enormous houses are obtainable. These are the Metropolitan Opera House, this city, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith's Hippodrome, Cleveland; the Municipal Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago, in the order named.

The entire stage organization, under the direction of R. H. Burnside, will be taken en tour with Sousa and his band; Charlotte and the Ice Ballet, and all the other favorites of the cast, including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, e Glorias, Mallia and Bart, Dixie Girard, Beth Smalley, Harry Ellis, Albert Froom, J. P. Coombs, Joseph Parsons and Chin Chin, the baby elephant. Two trains will be required to transport the cast, musicians, staff, crew and production. Duplicate refrigeration plans will be carried, and while one is in use by Charlotte and the Ice Ballet the other will be put in operation in the next theatre to be visited.

JOHN PHILIP SOUSA GOES TRAPSHOOTING

John Philip Sousa, the famous bandmaster and march composer, who is also an enthusiastic and excellent trapshooter, left New York yesterday to attend various amateur shooting meets in Pennsylvania and Ohio. He is motoring to Bellefonte, Pa., where the State College shoot is scheduled for June 22, and from there he goes to Cedar Point, Ohio, where a four days' meet, in which most of the well-known trapshooters from that section are entered, starts June 26.

Sousa to Compete in Shoot.

John Philip Sousa, the famous bandmaster and composer, who is also an enthusiastic and excellent trapshooter, left New York yesterday to attend various amateur shooting meets in Pennsylvania and Ohio. He is motoring to Bellefonte, Pa., where the State College shoot is scheduled for June 22. From there he will go to Cedar Point, Ohio, where a four days' meet, in which most of the well known trapshooters from that section are entered, starts June 26.

John Philip Sousa Will Compete in Ohio Shoot

John Philip Sousa, the famous bandmaster and composer, who is also an enthusiastic and excellent trapshooter, left New York to-day to attend various amateur shooting meets in Pennsylvania and Ohio.

He is motoring to Bellefonte, Pa., where the State College shoot is scheduled for June 22. From there he will go to Cedar Point, Ohio, where a four days' meet, in which most of the well-known trapshooters from that section are entered, starts June 26.

MANHATTAN BEACH IS GONE.

All Resort Features Obliterated by Pressing Demand for Homes.

With the passing of the old Oriental Hotel, which up to ten years ago was the centre of the city's seashore life, the last vestige of a once famous watering place for New Yorkers will have gone, leaving only the bathing pavilion to remind those familiar with its past of what it once was. A remarkably well and rapidly developed home community urged forward by Joseph P. Day's organization has taken the place of this former aristocratic resort. Pain's old firework amphitheatre is now covered with homes, artistic and well built, and more homes stand where Sousa and Gilmore entertained thousands annually, and private residences also cover the ground where stood the open-air theatre in which DeWolf Hopper, Frank Daniels, and scores of other well-known comedians amused pleasure-seekers.

Manhattan Beach is now essentially a residential settlement of the best sort, some 120 houses having been erected and occupied by business and professional persons since ten years ago, when the late Austin Corbin decided that the beach could be more appropriately developed with "residences of New Yorkers who appreciated oceanside advantages, including quick access to Manhattan via trolley and elevated trains and soon to be linked to the new subway.

Added to these attractions and conveniences are the physical developments, such as streets, sidewalks, water, gas, electricity, telephone, and sanitary sewer system. The streets and avenues are lined with fine maple trees. Then there is a wide esplanade running along the ocean the entire length of the estates, built at a cost of more than \$1,000,000 on top of a great sea wall that forever will protect the shore-front from a storm-lashed sea. Other homes overlook Sheepshead Bay, which separates Manhattan Beach from the mainland, affording a splendid harbor for sailing craft or motor boat.

JOHN P. SOUSA HERE

Spent Tuesday Night as Guest of the Bush House

Quakertown had a distinguished guest at the Bush House over night Tuesday. John Philip Sousa, the distinguished band leader, stayed here on his way from Philadelphia to New York, making the trip on horseback.

During his brief stay here Mr. Sousa was interviewed by a number of the town's musicians who spent a time in pleasant conversation, for Mr. Sousa is an interesting talker.

A delegation representing the Germania band called on the eminent leader to pay their respects.

Mr. Sousa is recuperating after continuous engagements covering sixty-two weeks, and two concerts a day. He finds the horseback method of finding rest and change most beneficial.

"Boomtown's" New Mayor.

After an appropriate ceremony, James C. Dahlin, chief executive of Omaha,

Neb., and known generally as the "Cowboy Mayor," yesterday accepted the post of Mayor of Boomtown, a replica of an early frontier settlement which will occupy ten acres of Sheepshead Bay Speedway during the progress of the Stampede from August 5 to August 12.

Boomtown will display exhibits from the States beyond the Mississippi River, illustrating the products, progress and advantages of that vast country. It will be governed by its own marshal and deputies in true pattern of the law and order of the period it represents. Old-time retired justices of the peace will hold daily mock trials.

H. H. Tammon, of the Denver Post, has donated a cup for the champion cowboy relay-race rider at the Stampede. John Philip Sousa and Fred Stone are among the contributors of trophies for the trap-shooting tournament.

Of interest to Springfield music lovers will be the following concerning the large amounts of money made by grand opera stars and other mu-

sicians in the United States, many of whom have been heard with the keenest delight many times by Springfielders, not only in this city, but out of it as well. "Music Hath Charms" in the United States to the tune of \$600,000,000 a year. Marie Rappold, the first American to appear in the stellar role at the Metropolitan opera house, receives of this amount many thousands of dollars, as does Josef Stransky, who contends that the "rag time" is the only expression of naturalness in this country—the egg of whatever national music America may develop! Mary Garden, with the Titian hair and the grand opera warble, receives \$20,000; Walter Damrosch has cashed in his musical notes at one hundred cents on the dollar, as does also Riccardo Martin, the first American tenor to sing leading and alternate roles with Caruso; the verdant freshness of the tenor notes of the famous Irish tenor, John McCormack, have been recorded on a million records and have therefore poured into the McCormack treasury thousands of the golden eagles of the \$600,000,000. Mrs. Corinne Rider-Kelsey pulls down the highest salary ever paid a church chorister, in the sum of \$5,000 a year. Josef Hofmann, who is now but thirty-nine years of age, has wrung a fortune out of the piano. Geraldine Farrar (Mrs. Lou Tellengen) warbles for \$2,500 a song, and when she enacted the leading role in Carmen, the other day, she received the sum of \$50,000. One of the popular songs written by Irving Berlin netted him \$50,000. John Philip Sousa, the march king, has netted a neat fortune by his orchestral marches.

SOME HIPPODROME FIGURES.

During the season "Hip Hip Hooray" at the New York Hippodrome drew a stupendous patronage. November 27 it celebrated its hundredth performance with a record of 517,400 patrons in that time. January 25 the 200th performance was reached with a box office record of 1,031,400 seats sold. The next century mark showed total sales of 1,532,100 seats. The 400th presentation took place May 19, the total seat sales then having climbed to the enormous total of 2,012,100. These statistics indicate the enormous success of the mammoth theatre under the direction of Charles Dillingham and also yield a good reason why the owners of the Century Opera House were so anxious to have Mr. Dillingham as their manager. As the Hippodrome has a seating capacity of 5,274 patrons at each performance, a little arithmetic shows that "Hip Hip Hooray" played regularly to capacity with free passes a rare occurrence.

BY WAY OF COMPARISON.

The amazing statistics produced by the popularity of the Hippodrome under its changed management eclipse the previous high marks of the rest of them. "Ben Hur" and other wonderful popular attractions did not earn so great a record. The exact average attendance at the Hippodrome was 5,003 at each performance, through May 19, the occasion of the 400th presentation of the gigantic spectacle. John Philip Sousa and his famous Concert Band, Charlotte, "the Pavlova of the ice," Toto, the celebrated German clown; Miss Belle Storey, popular prima donna; Nat M. Wills, champion tramp comedian, and many others have had a full share in bringing rich success to the Dillingham banner at the Hippodrome. For the 400 performances herein considered, the total receipts were \$1,876,542 75, and the treasurer's itemized statement shows this distribution: Family circle, \$26,420; first balcony, 510,610; orchestra, 614,820, and loges and boxes, 70,250.

SOUSA TRAPSHOOTING

John Philip Sousa, the famous bandmaster and march composer, who is an enthusiastic and excellent trap-shooter, has left New York to attend amateur shooting meets in Pennsylvania and Ohio. He motored to Bellfonte, Pa., where the State College shoot was held yesterday, and from there he goes to Cedar Point, O., where a four days' meet starts on June 26.

Children Cry for It.

TO THE EDITOR OF THE EVENING SUN—Sir: I have read with the greatest interest the recent letters in your columns. Let us be honest about this music for the masses, gentlemen. Some years of pleasant residence and travel in this country have shown me that, in matters musical as in all other branches of commerce and high art, what this country needs is more bunk!

It has the political bunk, the anti-preparedness bunk, the society bunk, the art bunk, the religio-commerce bunk, the charity bazaar bunk, the sausage skins for starving Serbians bunk, the bare-back dancing bunk, the dirty moving picture bunk and clean moving picture bunk. It has even stood a good dose of the newer stage, the master colorists, Sir Herbert Tree, Charlie Chaplin and the Russian ballet bunk.

Now all that we uplifters can do is to give it the great musical bunk. Mechanical music, real music, operatic music, Joseph Stransky, John Philip Sousa, Harry Lauder and music. (The newspapers can help, too.) Then at the end of a perfect day we can gather in the rent, stick out our chests, turn on the great organ, massed choirs, massed bands, Caliban choirs, opera on the Polo Grounds, opera on the race tracks and conclude with the grand old Oh-say-can-you-see bunk. The millennium approaches! W. PERCEVAL-MONGER.

New York, June 16.

SOUSA AIDS IN SELECTING SONG FOR THE SCREEN

Though it cannot be heard, the song on the screen is a difficult thing to portray so as not to appear absurd.

"The height of inanity," according to one writer, is the fashion in which a motion picture actor attempts to show in the films that he is singing. When the characters in a photo-drama are conversing the printed titles show the subject matter of their talk and, in addition to this, most of the persons in the audience have acquired enough skill in the lip-reading art to follow a conversation. But no way has been discovered to synchronize music and the movement of the lips on the screen.

This was one of the problems overcome in "The Weaker Strain," the ninth episode in the "Who's Guilty?" series of photo-dramas released by the Pathe Exchange and produced by the Arrow Film Corporation.

In this episode the action revolves around

a concert star, and in a number of scenes the heroine is singing. Miss Anna Nilsson, who, with Tom Moore, is co-starred in the "Who's Guilty?" series, plays the part of Laura Price in "The Weaker Strain." Laura is the young wife of Tom Price, a rising young architect, and she has a voice of unusual brilliance. In the evolution of the plot she is seen practicing and in concert work before the public.

For a long time the problem of showing these scenes and making Miss Nilsson appear perfectly natural in them was one that could not be solved.

The problem was put up to John Philip Sousa, premier American march and operatic composer and conductor of the orchestra at the New York Hippodrome, and he said that if a simple song, the words of which were mainly in one syllable, were sung, the effect would be natural and pleasing. A search was made for such a song, but when it proved unavailing, Mr. Sousa, whose interest in the matter had been aroused, agreed to write the words and music for such a song.

The result of five days' hard work by the composer was a composition called "The Song of the Dagger." Every word in this song is of one syllable and is most readily pronounced; consonantal sounds rather than vowels, were used so that the lips would be expressive.

Arrangements have been completed whereby the song will be brought out for the public at the time "The Weaker Strain" will be shown on the screen. It has a maximum range of twelve notes; not a sharp or a flat is used, and every word is a short one.

To aid those who will try to read Miss Nilsson's lips while she is singing "The Song of the Dagger," the first two lines of the song are quoted. They are:

"I fly from my death,
To save them I serve."

JOHN PHILIP SOUSA TO ATTEND FAMOUS SHOOT

Cedar Point, O., June 23.—"Chief March King," otherwise John Philip Sousa of New York, noted as a bandmaster, will be among those who will step to the firing line when the Indian Shooting association begins its seventeenth annual tournament and pow wow here on Tuesday. Last year he was directing his band at San Francisco exposition and for the first time in the history of the association was unable to answer the roll call.

Detroit News Tribune 6/24/16

'CHIEF MARCH KING' SHOOTS WITH BUCKS

John Philip Sousa, Bandmaster, at Traps.

CEDAR POINT, O., June 24.—"Chief March King," otherwise John Philip Sousa, of New York, noted as a bandmaster, will be among those who will step to the firing line when the Indian Shooting association begins its seventeenth annual tournament and pow-wow here on Tuesday, June 27. Last year he was directing his band at the San Francisco exposition and for the first time in the history of the association was unable to answer the roll call.

This year's meet begins on Tuesday, June 27, and ends four days later, from the beginning to the end each member of the organization will be known by his Indian name. Tom Marshall of Chicago, famous as a trapshooter, president, is "High Chief Long Talk." Vice Chief John R. Taylor, of Columbus, is "Chief Buckeye"; James W. Bell, of St. Louis, Mo., keeper of wampum or treasurer, is "Chief Ding Dong," and D. H. Eaton, of Cincinnati, scribe or secretary, is "Chief Write 'Em Up."

Anderson Daily Bulletin 6/24/16

SOUSA TAKES PART IN SHOOT TOURNAMENT

Cedar Point, O., June 22.—"Chief March King," otherwise John Philip Sousa, of New York, noted as a bandmaster, will be among those who will step to the firing line when the Indian Shooting Association begins its seventeenth annual tournament and pow-wow here on Tuesday, June 27. Last year he was directing his band at the San Francisco exposition and for the first time in the history of the association was unable to answer the roll call.

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Members in the association is limited to 100 and to qualify a candidate for a vacant place must prove that he is an expert trapshooter in a series of elimination contests.

Washington Evening Journal 6/24/16

TRAPS LURE SOUSA DURING HIS VACATION

John Philip Sousa, the famous bandmaster, who is also an enthusiastic and excellent trapshooter, is going to put in his vacation smashing clay-birds. He has left New York to attend various amateur shooting tournaments in Pennsylvania and Ohio. After competing at Bellefonte, Pa., in the State college tournament, Sousa will go to Cedar Point, for a four-day meet.

Evening World 7/2/16

John Philip Sousa, the Hippodramatic bandmaster, announces that if this country goes to war he'll be right up in the front line directing the big band. If Mexico has never heard a Sousa organization here's its chance.

FAMOUS SINGERS FOR OCEAN GROVE

"Billy" Sunday Most Conspicuous
Figure on Religious Service
Program This Year

Special Telegram to Public Ledger

OCEAN GROVE, N. J., June 24.—The program for this season's activities has just been issued by the Ocean Grove Campmeeting Association, the governing body of this resort, and it promises many interesting features for the entertainment of visitors to this unique watering place.

The most notable announcement is the appearance of the Rev. "Billy" Sunday, the famous evangelist, who will conduct the great campmeeting held here during the last 10 days of August. Mr. Sunday will have entire charge of the religious services during this time. The corps who did service with him at Trenton, Philadelphia and Patterson will be with him. Homer A. Rodeheaver, Mr. Sunday's mainstay in the musical and vocal line, has been engaged to preside over the musical services in the grove during the entire season.

Another interesting feature of the program will be the concert to be given on Saturday evening, July 15, when Miss Margaret Wilson, daughter of the President, will sing. The President is expected to attend, coming from his summer home at West End. Several boxes in the auditorium have been reserved for his party.

On July 5 the first of the popular concerts will be given, when Mme. Frances Alda will appear. Mme. Schumann-Heinck will sing on July 22. Mischa Elman will appear on July 29. For the second season John McCormack will appear. He is scheduled to sing on August 5. Miss Alma Gluck will sing on August 12, and Efreim Zimbalist will play. Sousa's Band will play on Friday and Saturday, August 18 and 19, and Rudolph Gans, the Swiss pianist, will appear on Labor Day evening, as will also Albert Spaulding, the American violinist.

On August 1 a new oriental musical pageant, "Joseph," will be presented in the auditorium and promises to be one of the most elaborate events of the kind ever given here. The event will be repeated on August 5 and 15. Director Rodeheaver will begin rehearsals for the affair early in July. For some of the grand chorus effects in the play he will use the services of the choral organizations he formed in the cities where "Billy" Sunday conducted campaigns.

"The Messiah," Handel's oratorio, will be presented to Ocean Grove audiences again on August 21. It is to be given by the New York Festival chorus, consisting of 800 voices. The soloists who will appear on this occasion will be Mme. Anita Rio, soprano; Henri Scott, bass, and Dan Beddoe, tenor.

Pryor's Band, under Arthur Pryor, gave a good account of itself at Willow Grove in the three weeks just ended. Victor Herbert's popular orchestra comes to the beautiful resort for three weeks beginning today. A feature of Mr. Pryor's organization is that its personnel is entirely American. The leader was formerly trombone soloist and assistant conductor with Sousa. It has an excellent cornet soloist in the person of Eugene La Barre, and other virtuosos of equal merit. A contrabass saxophone, such as this band possesses, is an instrument seldom heard. The programs offered a suitable melange of music, appealing to slightly instructed popular taste and that which addresses an educated appreciation. Among the classical numbers offered from a very large repertoire were excerpts from Wolf-Ferrari's "Jewels of the Madonna," Liszt's "Les Preludes," Beethoven's "Coriolanus" overture, Wagner's "Song to the Evening Star," sung by Prince Ilma, as headliner of a quartet of vocalists.

He Wants Music.

Editor Journal: Detroit is a very prosperous, a very beautiful and delightful city, but it lacks some things that a good city ought to have. I will mention but one thing in this communication. Where I came from the citizens are provided free of charge by the municipality with high class music from May until October through bands and orchestras stationed in different parts of the city. In addition to this, Sousas and Pryos bands and Damochs, Thomas and Herbert's Orchestras, in addition to the Philadelphia Orchestra are heard at a high class park every day and evening from Memorial day to Labor day. Isn't Detroit big enough and ain't there sufficient music lovers here to support and demand something of this kind.

The good old summer time seems to call for music, why cannot we have it?
H. E. S.

Pittsburgh Sun 7/3/16

John Philip Sousa offers his services to the Government. John would be a shining mark if he were to go into action wearing all his medals. The enemy would be justified in thinking he had on a coat of golden mail.

Providence Journal 6/24/16

JOHN PHILIP SOUSA IS A CRACK SHOT

FAMOUS BANDMASTER ENTERED
IN SHOOTING TOURNAMENT AT
CEDAR POINT.

TROPHIES AND CASH TO WINNERS

Tom Marshall, of Chicago, President
of Association Composed of 100
Great Trapshooters.

Cedar Point, O., June 21.—"Chief March King," otherwise John Philip Sousa, of New York, noted as a bandmaster, will be among those who will step to the firing line when the Indian Shooting association begins its seventeenth annual tournament and pow-wow here on Tuesday, June 27. Last year he was directing his band at the San Francisco exposition and for the first time in the history of the association was unable to answer the roll call.

This year's meet begins on Tuesday, June 27, and ends four days later. From the beginning to the end each member of the organization will be known by his Indian name. Tom A. Marshall, of Chicago, famous as a trapshooter, president, is "High Chief Long Talk." Vice Chief John R. Taylor, of Columbus, is "Chief Buckeye"; James W. Bell, of St. Louis, Mo., keeper of wampum or treasurer, is "Chief Ding Dong," and D. H. Eaton, of Cincinnati, scribe or secretary, is "Chief Write 'Em Up."

Membership in the association is limited to 100 and to qualify a candidate for a vacant place must prove that he is an expert trapshooter in a series of elimination contests.

This year's program is said to be the most elaborate ever arranged. Numerous trophies have been hung up in addition to \$1,000 in cash.

Boston Globe 6/24/16

JOHN PHILIP SOUSA 146

That His Score, Not His Age, in the
Shoot at Cedar Point, O.—Arle
Breaks 174 Out of 175 Targets

CEDAR Point, O., June 27.—More than 200 shooters, professional and amateur, participated in the first regular events of the National Indian Shooting Association tournament, which opened here today.

Mark Arle, Illinois amateur champion, broke 174 in the 175 event, while John R. Taylor of Columbus led the professionals with the same score.

John Philip Sousa had a score of 146 in the amateur class. Mrs. L. B. Vogel of Detroit led the women with a score of 153.

Duluth Tribune 6/25/16

John Philip Sousa's favorite spot is trapshooting, and the "March King," accompanied by his daughter, has started on a horseback trip to Washington, stopping off for several shooting meets at Princeton, New Brunswick, Trenton, Catawissa, Pa., and Newmanstown, Pa. On his return he will pass the summer with his family at his country home at Barker's Point, L. I.

Detroit Tribune 6/28/16

Mrs. Vogel Hits Best

CEDAR POINT, O., June 28.—Mrs. L. B. Vogel, of Detroit, led the woman's division of the national Indian shooting tournament which opened here yesterday with a score of 153 targets out of a possible 175. Mrs. Vogel represented the Pastime Gun Club, of Detroit.

John Phillip Sousa, the band master, topped the amateur class with 146. Mark Arle, former Illinois amateur champion, and John R. Taylor, of Columbus, led the pros with 174 out of 175.

NY Review 7/1/16

John Philip Sousa Offers His Services To General Wood

Band Leader Would Serve His Country and Asks for Assignment.

John Philip Sousa, the band leader, is eager to do his "bit" toward helping Uncle Sam in Mexico, and, according to an announcement made to-day, has telegraphed to Maj.-Gen. Leonard Wood asking him for an assignment with the troops now moving toward the border.

Mr. Sousa has recently been in Ohio, but is expected back in New York soon. When the relations with Mexico became acute recently he hurriedly arranged his affairs so that he could absent himself as long as the government desired his services, and then sent word to Major-General Wood that he was ready and anxious to do whatever he could. It is not known yet whether the government will avail itself of this offer from the famous musician.

The modest request of Mr. Sousa is that he be assigned to one of the militia bands, but it is not unlikely that if the army accepts his proffered services it will give him greater authority than a rank of that character would carry. Army officers are fully cognizant of the inspiration regimental bands can infuse in the soldiers, and to have a bandmaster of the distinction and ability of John Philip Sousa would undoubtedly help to keep the morale of the troops to the proper point.

In connection with Mr. Sousa's offer to join the assembling troops it is a noteworthy fact that in all parts of the country the men started on their way to the stirring strains of his martial music. The Sousa marches have for years been music for marching bands.

Cleveland Press 7/30/16

John Philip Sousa Offers Services to Uncle Sam

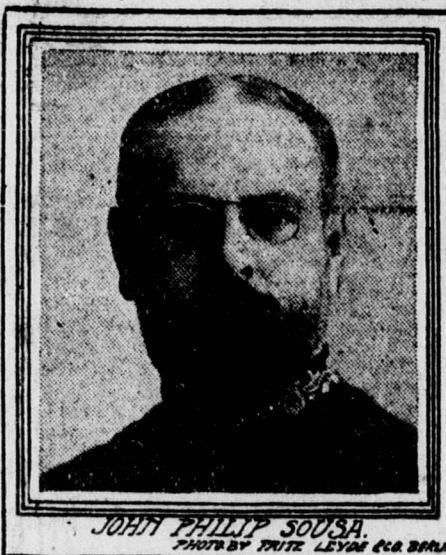
Famous Band Leader Telegraphs to General Wood Asking for Assignment with Troops.

READY AND EAGER TO DO WHATEVER HE CAN.

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JOHN PHILIP SOUSA.
PHOTO BY FRITZ LEYER FOR BUREAU

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Press 7/2/16

OCEAN GROVE TO HEAR MANY NOTED ARTISTS

Big Musical Season Planned for Popular Jersey Summer Resort.

OCEAN GROVE, July 1.—On account of the high wave of patriotism now sweeping the country, managers of the Ocean Grove summer entertainment programme expect a big demonstration here on July 4, when a mass meeting will be held in the auditorium at 10.30 o'clock in the morning. The service in the vast building, seating 10,000 people, will begin with a prayer, followed by a reading of the Declaration of Independence and a Fourth of July oration by the Hon. Edward Casper Stokes, former Governor of New Jersey.

Ocean Grove is expecting a big season. There is a new bathing pavilion and bath houses at the south end of the beach front, where Lillagore's pavilion burned two years ago.

Mme. Frances Alda will be the first of the popular concert singers to appear, being scheduled for Wednesday evening, July 5. Mme. Schumann-Heink, who has delighted Ocean Grove audiences for several years, will sing on July 22. Another Metropolitan favorite, Mischa Elman, will appear on July 29. John McCormick, the celebrated Irish tenor, will sing on August 5. Miss Alma Gluck, the American soprano, will appear on August 12, as will Efram Zimbalist, the violinist. Sousa's Band will play on Friday and Saturday, August 18 and 19, and Rudolph Ganz, the Swiss pianist, on Labor Day night. Albert Spalding, the violinist, is another star engaged for the Labor Day concert.

For the great musical event of the summer, Handel's "Messiah," the date of August 21 has been reserved. It will be given as usual by the New York Festival Chorus of 800 voices, with the soloists Mme. Anita Rio, soprano; Dan Beddoe, tenor, and Henri Scott, basso, and others.

Dramatic Mirror 7/8/16

David Warfield will spend most of his summer in a sailboat in Long Island and New Jersey waters. John Philip Sousa will take life easy at Port Washington, L. I. Charlotte, of Hippodrome Ice Ballet fame, will tramp, fish and canoe at the Delaware Water Gap. Frank Tinney and Will Rogers will play polo at Freeport, L. I. Al Jolson and John Charles Thomas will while away the summer days in speeding along the country roads of Westchester County in their new automobiles.

Cleveland Press 7/27/16

SOUSA, AT CEDAR POINT, SAYS HE'D GO TO BORDER

John Philip Sousa, band leader and famous composer, was at Cedar Point Tuesday attending the annual tournament of the Indians, a national organization of shotgun marksmen.

Sousa passed thru Cleveland en route and caught the military spirit.

"If the country needs me, I will go," he said. "I'm in fine physical trim."

Yokel News 7/26/16

TRAPS LURE SOUSA DURING VACATION

John Philip Sousa, the famous bandmaster, who is also an enthusiastic and excellent trapshooter, is going to put in his vacation smashing claybirds. He has left New York to attend various amateur shooting tournaments in Pennsylvania and Ohio.

After competing at Bellefonte, Pa., in the States college tournament, Sousa went to Cedar Point, for the four-day meet.

Chicago Evening Journal 7/26/16

SOUSA PICKS 'EM OFF

CEDAR POINT, Ohio, June 26.—More than 200 shooters, both professional and amateur, participated in the first regular events of the National Indian Shooting association tournament which opened here today. Mark Arie, Illinois amateur champion, broke 174 in the 175-bird event, while John R. Taylor of Columbus led the professionals with the same score. John Philip Sousa had a score of 146 in the amateur class. Mrs. L. B. Vogel of Detroit led the women with the score of 158.

Harrisburg Patriot 7/24/16

SOUSA TAKES PART IN SHOOT

John Philip Sousa, of New York city, world famous band master, is in this city as a contestant in the fourth annual trapshooting tournament of the Harrisburg Sportsmen's association, being held on the grounds of the organization at Second and Division streets. In yesterday's event Mr. Sousa broke a total of 173 targets out of a possible 200.

Herald 7/4/16

SOUSA AND THE U. S. A.

TO THE EDITOR OF THE HERALD:—

"The great Sousa has volunteered!" Well, General Wood knows his business and might divide Sousa's band, one half to charm Mexicans with the "Spanish Paloma," while our boys shoot straight and often under the inspired "Stars and Stripes Forever" for the other half.

T. W. PARKER.
Brooklyn, N. Y., July 2, 1916.

Times 7/8/16

Independence Day Music.

To the Editor of The New York Times:

The celebration of the Fourth of July at Central Park was anything but patriotic. There were at least 30,000 people in the park to hear the concert arranged for the occasion, and many of them were foreigners. But there was not an American number on the program, except a Sousa march at the beginning and a Herbert fantasy at the end. All other numbers were Russian, French, German and Italian. They were good numbers for an inclosed auditorium. They were not suited to open-air production. They did not carry two hundred feet. Of all days in the year, and at a critical period of patriotic upheaval, with such a chance to give our immigrant population a demonstration, why did we not have American music?

BLANCHE GREENLAND.
New York, July 6, 1916.

Ave Telegram 7/13/16

John Philip Sousa, the noted band leader, has been invited by Belle Story, Arthur Deagon and Mallia and Bart, his recent associates in "Hip! Hip! Hooray!", to attend to-morrow evening's performance at the New Brighton Theatre, where they are appearing this week.

110 Herald 7/2/16

It was Charles B. Dillingham who hit upon the idea of Bakst scenery and Bakst costumes for the Hippodrome as upon the brassy glories of John Philip Sousa's Band. When the problem of music for the big playhouse came up for consideration last summer Mr. Dillingham said, "Why not Sousa's Band?" But Mr. Sousa was extremely busy at the Panama-Pacific Exposition in San Francisco and a winter tour for the organization had been booked across the country.

"It cannot be done," was the verdict of those in his confidence. "Oh, well, let's see if it can't," replied the manager who had just had the Hippodrome thrust upon him in a way of speaking, and he wrote a long telegram to the popular bandmaster. Without delay the answer came back. "Your offer interests me strangely. It seems impractical just now, but will see what can be done." It all ended by Mr. Sousa spending the winter at the Hippodrome and writing new marches in celebration of the event.

Portland, Me., Express 7/3/16

SOUSA OFFERS SERVICE ON BORDER



JOHN PHILIP SOUSA.

John Philip Sousa, foremost band leader in the Country and well known in Portland having visited here not only on his theatrical tours but also to attend the various shoots held by the Portland Gun Club, is eager to do his share toward helping Uncle Sam in Mexico, and according to word received here, has telegraphed to Major General Leonard Wood asking him for an assignment with the troops now moving toward the border.

When the Government will avail itself of the services of this famous

musician, is not known, but Mr. Sousa has already arranged his affairs so that he could absent himself as long as the Government desires his services. In his communication, Mr. Sousa makes the modest request that he be assigned to one of the militia bands. In connection with Mr. Sousa's offer to join the assembling troops, it is a noteworthy fact that in all parts of the Country the men started on their way to the stirring strains of his martial music. The Sousa marches have for years been music for marching hosts.

Cincinnati Express 7/2/16

Charles Dillingham has completed his plans for the limited tour next season of "Hip Hip Hooray," the greatest success the Hippodrome has ever known, which closed its record run at the big playhouse on Saturday, June 3. Everything at the Hippodrome will be entirely new next season, which begins Monday, September 4; and the present spectacle with all its popular stars; its manifold novelty and its gorgeous grandeur will be seen in the eight principal cities with theaters large enough to stage it. The task of booking a production as massive and pretentious as "Hip Hip Hooray" was an achievement in itself, as it is the most elaborate amusement spectacle that any theatrical manager has ever attempted to move from town to town.

The tour will necessarily be confined to eight towns where enormous houses are obtainable. These are the Metropolitan Opera House, Philadelphia, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith's Hippodrome, Cleveland; Music Hall, Cincinnati; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago, in the order named.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken en tour in its entirety precisely as it closed at the Hippodrome; New York, with Sousa and his band; Charlotte and the Ice Ballet, and all the other favorites of the remarkable cast, including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Mallia and Bart, Dixie Girard, Beth Smalley, Harry Ellis, Albert Froom, J. R. Coombs, Joseph Parsons, Chin Chin, the baby elephant, and all the other hundred and one surprising features. Two special trains will be required to transport the stupendous cast, musicians, staff, crew and production. One will carry the scenery, properties, electrical effects, animals, carpenters, property men, engineers and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians.

The installation of the ice refrigeration mechanism was another problem which confronted Mr. Dillingham and Mr. Burnside as they intend to reproduce the great scenes precisely as they have been seen by over 2,000,000 patrons at the Hippodrome. To solve this duplicate refrigeration plants will be carried, and while one is in use the other will be put in operation in the next theater to be visited.

Harold Brighouse's comedy, "Hobson's Choice," which was the success of the Comedy Theater in New York last season, has just been produced with great success by the Shuberts in conjunction with George B. McLellan and Thomas J. Ryley at the Apollo Theater, London. The original company will tour the United States in this comedy next season.

Chicago Year, Year 7/18/16

John Philip Sousa has offered his services to the government as bandmaster. Mr. Sousa had the advantage of years of experience with the United States marine corps before he took up the business of independent concert work. During our old war with Mexico the entire corps requested to be assigned to duty with the army. The request was granted and the marines performed a glorious part in that conflict. Mr. Sousa today is true to the spirit of the organization with which he was connected so long.

SPECIALLY WRITTEN FILM SONG

In order to overcome the usual futile effect obtained when a player on the screen is supposed to be singing a song and there is nothing apparent but the moving lips, Director Larry McGill, who produced "The Weaker Strain," one of the episodes in the Pathe and Arrow "Who's Guilty," series, persuaded John Philip Sousa to write the words and music of a song so simple that every person in the audience could gather the meaning simply by watching the lips of Anna Nilsson, and with a melody so simple that it would naturally suggest itself to the minds of the audience as the only tune that would fit the words. Coincident with the release of this episode this simple song, the lyrics of which are made up of words of one syllable, and the melody contained within a range of twelve notes, will be published.

Portland Oregonian 7/2/16

Before passing from the achievements of this great theatrical manager it must not be forgotten that it was Charles Dillingham who had the foresight to realize that no attraction in the world could be greater than John Philip Sousa and his band as a permanent feature at the Hippodrome. Who but this self-same Mr. Dillingham could have presented from the Hippodrome stage such singers as Emmy Destinn and Melba and Pavlova, and artists of that class? It is all but unbelievable, and beyond this it may be added that instead of detracting from their prestige it added to it.

Prometheus 7/8/16

BIG HIPPODROME COMPANY COMING TO MUSIC HALL

Charles Dillingham completed his plans recently for the limited tour next season of "Hip Hip Hooray," the greatest success the New York Hippodrome has ever known, which closed its record run at the big playhouse on Saturday, June 3. Everything at the Hippodrome will be entirely new next season, which begins Monday, September 4, and the present spectacle with all its popular stars, its manifold novelty and its spectacular scenes will be seen in the eight principal cities with theaters large enough to stage it. The tour will necessarily be confined to eight towns where enormous houses are obtainable. These are the Metropolitan Opera House, Philadelphia, where the tour begins October 16; the Boston Grand Opera House, Boston; the B. F. Keith's Hippodrome, Cleveland; the Springer Music Hall, this city; the Coliseum, St. Louis; the Convention Hall, Kansas City; the Government Auditorium, St. Paul, and the Auditorium, Chicago, in the order named.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken en tour in its entirety precisely as it closed at the Hippodrome, New York, with Sousa and his band, Charlotte and the Ice Ballet, and all the other favorites of the cast. Two special trains will be required to transport the company, musicians, staff, crew and products.

Hip, Hip, Hooray!

ONE of the theatrical pomps and ceremonies which will be vouchsafed to the public of Chicago next season will be Dillingham's "Hip, Hip, Hooray," a production which has been running with success at the Hippodrome, New York.

A communication from Mr. Dillingham's press department offers the intelligence that "Hip, Hip, Hooray" will be presented at the Auditorium during the winter. It is stated also that the privilege of beholding the spectacle will be given only to eight cities, and Mr. Dillingham, probably with a view to impressing upon some of these communities that it will be no ordinary spectacle, has ordered the local managers to rebuild their stages.

The entire stage organization, under the general stage direction of R. H. Burnside, will be taken en tour in its entirety precisely as it closed at the Hippodrome, New York, with Sousa and his band; Charlotte and the Ice Ballet, and all the other favorites of the remarkable cast, including Nat M. Wills, Charles T. Aldrich, the Tornado Troupe, the Soltis, the Glorias, Malla and Bart, Dixie Girard, Beth Smalley, Harry Ellis, Albert From, J. P. Coombs, Joseph Parsons, Chin Chin, the baby elephant, and all the other hundred and one surprising features. Two special trains will be required to transport the stupendous cast, musicians, staff, crew and production. One will carry the scenery, properties, electrical effects, animals, carpenters, property men, engineers and working staff. The second special train will transport the executives, stars, ballet, principals, stage managers, chorus, skaters and musicians.

The installation of the ice refrigeration mechanism was another problem which confronted Mr. Dillingham and Mr. Burnside, as they intend to reproduce the great scenes precisely as they have been seen by over 2,000,000 patrons at the Hippodrome. To solve this, duplicate refrigeration plants will be carried and while one is in use the other will be put in operation in the next theater to be visited.

The Trend of Education

To the Editor of The Mercury—"Horning in," a slang term of some standing, which has always borne an unpleasant significance, may be elevated to a position of commonplace dignity in the English language, should the current of New Bedford school life eventually flow in the channels toward which it is at present trickling.

The phrase has hitherto been general in its application, dealing with those who sprint where angels hesitate to step; in other words force themselves into circles where their presence is not desired. The great change has been wrought by the increasing educational influence in this city of the school bands, especially the wind instruments.

Recently it has become known that performers upon the trombone or "slip-horn," as the instrument was known in the golden days of the small-town cornet band, are so much in demand in hotels and other places where orchestras abound, that it is possible for a young man ambitious of a college education but limited as to funds, literally to trumpet his way to fame, or blow his way through four bright college years.

In addition to prospective emoluments, there is no mean athletic advantage to be derived from the manipulation of the brass horn. While to play for pay upon athletic teams while in college, means the incurring of the stigma of professional, no such disgrace comes to the student who holds down the right end or left tackle position in the uniformed band or orchestra.

Then, to come back to the beginning, when the stuttering notes of the initiate horn-blowers are hurrying themselves athwart New Bedford's gentle breezes—the preparedness side of this form of musical education offers itself for consideration. The training and development of muscles incident to the necessary storage, conservation and expulsion of wind, are said to be the equal of any setting-up drill yet devised; and the military mind is appealed to by the manipulation of the trombone slide, which is said to be a great help toward acquiring speed in working the magazine action of the army rifle.

These things being true, it is expected that no New Bedford youth possessed of stout lungs and a brass horn need much longer be oppressed by the thought of board and tuition expenses, when ambitious of the higher education; but, sustained and soothed by the brass trust, he may burst upon the college campus with a glad fanfare, and let music do the rest.

The existing situation has its sombre side, however, in that so many boys are desirous of blowing themselves through Harvard or Yale that other essential sound sections in the school band are said to be suffering. While the drum is absolutely essential to a band and highly desirable to an orchestra, its sole possibilities are so limited as to make it unattractive to the budding musical virtuoso, in comparison to the tooting opportunities offered by the horn. Therefore, most of the promising candidates in the local school organization are said to have succumbed to the fascinations of the sounding brass, and the authorities have difficulty in holding steadfast upon the job the necessary plunkers of the humble drum.

Sousa.

THE UNITED STATES MARINE BAND

[The following account of this finest of American military bands is taken from an article on the subject by Edwin Litchfield Turnbull, in the Baltimore Evening Sun. Readers of THE MUSICIAN will be glad to have definite knowledge of this splendid organization.—Editor of THE MUSICIAN.]

THE Marine Band came into great prominence as a concert organization under John Philip Sousa, who was succeeded as bandmaster about seventeen years ago by Mr. Santelmann, to whom belongs the credit of having brought the band to the highest point of efficiency.

And it is a matter of great importance, for the sake of military band music in this country, that this present high standard should be rigidly maintained by the United States Government. Today the Marine Band is unquestionably the finest in the United States and ranks among the famous bands of the world.

No other band in this country is organized upon so strong and permanent a basis. Some of the musicians have been playing together for thirty years or more, and under the careful drilling and excellent musicianship of Bandmaster Santelmann, with four or five rehearsals a week the year round, frequent concerts, and an extended annual tour, it is not surprising that the organization has developed a remarkable *esprit du corps* and virtuosity.

The full military band, when playing open-air concerts, now numbers sixty-five musicians and the string orchestra for indoor music about fifty.

Sousa, Champion Bandmaster, Here; Would Go to Front

The military spirit which is pervading Cleveland got into the blood of John Philip Sousa, famous band master, and foremost composer of martial music, who was here Monday visiting E. S. Rogers, of the English Woolen mills.

"If the country needs me, I will go, too," said Sousa. "I was disappointed in the Spanish-American war. I had been chosen as musical director of the Sixth army corps and just before I left I was taken ill and did not recover until after the flurry was over. I'm in fine physical trim now, however, and I would respond to the nation's call."

Sousa was on his way to Cedar Point, where the Indians, a national organization of shotgun marksmen, hold their annual tournament this week.

"The most important factor of war, with the exception of shooting the enemy, is to have plenty of music," said Sousa.

BY CAPT. E. O. PHILLIPS.

Springfield, Ill., July 7.—[Special.]—Now it's the First Illinois field artillery, Col. Charles M. Allen commanding, Lieut. Col. Louis R. Dougherty, second in command.

The required authority for the organization of the six batteries of field artillery now at Fort Sam Houston into a regiment was received by Adj. Gen. Dickson from the war department at 5 o'clock this afternoon.

Col. Allen immediately started upon the trail of John Philip Sousa, the bandmaster, to offer him the command of the new band that will be organized to go with the new regiment.

Col. Allen had read in the evening paper just before receiving his commission that Sousa had tendered his services to Maj. Gen. Wood and had asked for the opportunity to go to the border to do his bit.

John Philip Sousa has written a "song" for a scene in the "Who's Guilty?" series. It has a maximum range of twelve notes; not a sharp or a flat is used and every word is a short one.

New Brunswick 6/7/16

Sousa, "March King" Has Bridal Suite At Hotel Klein

John Philip Sousa, the "March King," is a visitor at the Hotel Klein and is occupying the bridal suite at the famous hostelry. Klein Brothers believing the best was none too good for the great musician. Mr. Sousa thinks the New Brunswick hotel is one of the finest he has ever stopped at in Jersey.

Sousa, whose two hobbies are horseback riding and trap shooting, is combining the two in a trip which he is making by easy stages from New York to Washington, D. C. Mr. Sousa is accompanied by his groom, P. S. Delaney, both riding Arabian horses, of which breed Mr. Sousa is very fond. Mr. Sousa closed his engagement at the Hippodrome, New York, on Saturday night, after a sixty-two weeks' tour that took him across the continent to the 'Frisco exposition and back again to New York. He and his man started from Ridgewood, N. J., on Monday morning and arrived in this city about three o'clock yesterday having stopped en route over night at the Hotel Kensington, Plainfield.

Mr. Sousa expects to resume his journey to Trenton today, if the weather permits. If not he will stay at the Hotel Klein. From Trenton he will go on to Philadelphia.

Mr. Sousa is connected with the Holmesburg Junction Shooting Club in the Quaker City, and expects to spend a few days at the traps shooting clay pigeons. He will then push on to Delaware and thence on through to Washington, where he expects to arrive about the first of the month.

Mr. Sousa began his great career with a concert in the Stillman Music Hall, Plainfield, September 26, 1892, going there for the concert because of having heard that Plainfield was a city with a large contingent of music-loving people who would appreciate such a concert. From that day he has been all over the world with his band.

In his company are four men who played in his first concert. They are Joseph Norrito, Mark Lyons, Edward Williams and Samuel Schick. Arthur Pryor, who has played several seasons at Asbury Park, was also in Mr. Sousa's band as trombone player when the concert was given in 1892.

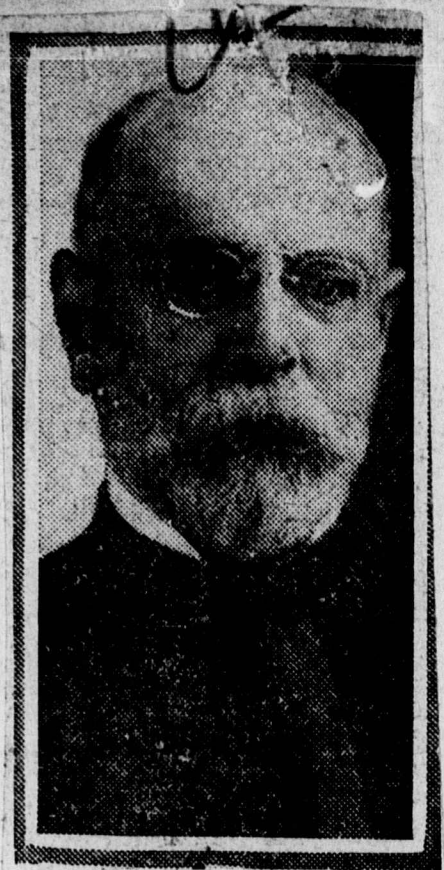
Mr. Sousa is a native of Washington, and comes from a family that was not musical, but he was specially inclined to music, and his father gave him opportunities to develop that tendency by sending him to a conservatory. He did so well that at the age of seventeen he was a bandmaster. His special forte was the violin.

At one time when in Washington a vacancy as leader of the Marine Band occurred, and he was selected for the leader. He has since then been all over the world. His name is heard in the capitals of all Europe, Asia and in the civilized parts of Africa, wherever the larger functions are held in which the high class music is heard.

Mr. Sousa came into the broader field of music about the time that Patrick Sarsfield Gilmore died. Up to Gilmore's time there had been no one man who held as wide a reputation, and Mr. Sousa's fame has become even more nearly world-wide.

He is a man who bears his laurels gracefully, and with a modesty not often found in great musicians. He has a cordiality that is pleasing, and a magnetic presence that makes lasting friendships. He is a devoted horseman, with several fine steeds in his stable, at Port Washington, Long Island, where he has country home, as well as a city home in New York. He rides horseback daily in Central Park, and takes long rides at different intervals. He stopped at Plainfield for a sentimental reason, because it was the place where he played the first concert and one that started his great musical career.

Sharon, Pa. Herald 7/2/16



JOHN PHILIP SOUSA.

John Philip Sousa, foremost band leader in the country, is eager to do his "bit" helping Uncle Sam in Mexico, and has telegraphed to Major General Leonard Wood asking him for assignment with the troopers now moving toward the border.

Mr. Sousa has recently been in Ohio, but is expected back in New York soon. When the relations with Mexico became acute recently he hurriedly arranged his affairs so that he could absent himself as long as the Government desired his services and then sent word to Major General Wood that he was ready and anxious to do whatever he could. It is not known yet whether the Government will avail itself of this offer from the famous musician.

The modest request of Mr. Sousa is that he be assigned to one of the militia bands, but it is not unlikely that if the army accepts his proffered services it will give him greater authority than a rank of that character would carry. Army officers are fully cognizant of the inspiration regimental bands can infuse in the soldiers and to have a bandmaster of the distinction and ability of John Philip Sousa would undoubtedly help to keep the morals of the troops at the proper point.

Mr. Sousa is also an expert shot and is also president of the Amateurs' Trap Shooting Association of America.

Houston Chronicle 7/12/16

SOUSA AT HEAD OF TRAPSHOOTERS

BY PETER P. CARNEY.

The National Amateur Trapsshooters' Association is an organization of the past. The American Amateur Trapsshooters' Association now has the field all to itself. The A. A. T. A. is a very active body and has a club membership of 595. The club membership is increasing at the rate of about 50 clubs each month. The organization, headed by Bandmaster Sousa, is doing a wealth of good for the individual trapsshooters, and when its worth becomes known to all devotees of the "sport alluring" the individual membership will run into the hundreds of thousands.

Pennsylvania is the leading state in club membership in the A. A. T. A., with 134 clubs, with Illinois second with an even 100 clubs. The following list shows the number of clubs enrolled from the various states:

Pennsylvania, 134; Illinois, 100; Iowa, 76; Indiana, 48; Maryland, 21; Michigan, 20; Massachusetts, 19; California, 18; New York, 18; Wisconsin, 14; Missouri, 13; Delaware, 12; New Jersey, 12; Ohio, 9; Colorado, 9; Washington, 8; Idaho, 7; Montana, 7; Alabama, 6; Connecticut, 6; Louisiana, 6; Minnesota, 5; Oklahoma, 4; Kansas, 3; Oregon, 3; West Virginia, 3; Arkansas, 2; Kentucky, 2; Nebraska, 2; Virginia, 2; Nevada, 1; New Hampshire, 1; North Carolina, 1; Canada, 3.

Trap Shooting, Mountain Climbing and Golf in the White Mountains

BRETTON WOODS, N. H., July 8.

UNPRECEDENTED crowds of people flocked to the White Mountains over the Fourth and every train from New York and Boston left in two sections for three days previous to the holiday. Cottages have been opened on all sides. To-day the Mount Washington Hotel at Bretton Woods threw open its doors to hundreds of guests who had been awaiting this event with impatience. The Upland Terrace at Bethlehem is the last of the large hotels to open and will welcome many arrivals from New York on Monday.

Enc Mail 7/8/16

New York Colony in White Mountains

Special Dispatch to The Evening Mail.

White Mountains, N. H., July 8.—The Balsams is having a record early motoring season. Among New Yorkers there is Henry Sellers McKee, 2d. The Balsams colony turned out this week for the Fourth of July celebration at Colebrook.

Mrs. Frederick Everett Thompson, of Eighty-fourth street, arrived at the Crawford House this week with her mother. Later Mr. Thompson will motor up to join her.

Frederick Holbrook, of New York, motored to the Crawford House to spend the Fourth and entertained in the Crawford grill, to which he has given a superb ship's clock.

Many New York arrivals motored to the Maplewood the first week of its opening, and among the famous shots there this week for the tournament were John Philip Sousa, David Wadsworth, of Auburn, J. Leonard Clark and Mrs. Clark, of New York.

The Sinclair has had many arrivals during the week, and the cottages are fast filling.

Numerous New York arrivals motored to the Maplewood the first week of its opening, and among famous shots there this week for the tournament were John Philip Sousa, David Wadsworth, of Auburn, J. Leonard Clark and Mrs. Clark, of New York. Others to arrive were Mr. and Mrs. R. L. Spotts with Mrs. R. and W. Sloane and party, Mr. and Mrs. Edward G. Helson and Mrs. Monroe Lauer, H. S. Welles, James E. McMahon and Dr. and Mrs. A. Stern-dorf, Mr. and Mrs. Howard Tingle, Mr. and Mrs. Charles Steff. At the Maplewood Inn are Mrs. Henry E. Dunn and Miss Dorothy Dunn, Mr. and Mrs. William B. Leonard, Mrs. Marguerite Beaurey, and C. E. Lufkin, all of New York.

Boston Post 7/9/16

John Philip Sousa, the band leader, is eager to do his "bit" toward helping Uncle Sam in Mexico, and, according to an announcement

made the other day, has telegraphed to Major-General Leonard Wood asking him for an assignment with the troops now moving toward the border. It is not known yet whether the government will avail itself of this offer from the famous musician.

The modest request of Mr. Sousa is that he be assigned to one of the militia bands, but it is not unlikely that if the army accepts his proffered services it will give him greater authority than a rank of that character would carry. Army officers are fully cognizant of the inspiration regimental bands can infuse in the soldiers, and to have a bandmaster of the distinction and ability of John Philip Sousa would undoubtedly help to keep the morale of the troops to the proper point.

Tribune 7/11/16

Cleveland Plain Dealer 7/6/16

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Crew Drank and Sang Under Allied Warships

Captain Tells How Undersea Freighter Dived Past Dangers—Lay on Bottom of English Channel All Night.

[From a Staff Correspondent of The Tribune.]
Baltimore, July 10.—The log of the Deutschland records no thrills that one's fancy associates with the cruise of the first submarine merchantman. The sea-tanned skipper of twenty years' service in the German merchant marine, Captain Paul Koenig, makes up that deficiency in the remarkable journey's narrative. His modest elation shows only in steel blue eyes and generous smile or laughter, but the story he tells is radiant with interest that forgets the lack of exciting escapades.

This wonder voyage of the Deutschland was easy to Captain Koenig and his men. It was not difficult to dive beneath the waves when a surface craft was sighted and remain hidden from view until danger had passed. And it was lots of fun to lie on the bottom of the English Channel, drinking champagne and listening to the gramophone strains of "Peer Gynt" while English and French destroyers hovered above.

That one incident tells more than anything else the ease of the Deutschland's cruise. It is, however, only one

of the fascinating features of Captain Koenig's tale. He talked freely to the Tribune correspondent this afternoon in the office of the North German Lloyd Line. His modesty is his most noticeable characteristic, it seems. His eyes have a pleasant sparkle, and though he smiles often and chuckles "Do you have any luxuries on board?" the skipper was asked. He must have been expecting that, for a merry twinkle lit up his eyes when he replied: "Surely! A little champagne and some music. Every submarine carries a gramophone and we played marches and songs and dances."

"What did you play when you sank into the British Channel and waited for the destroyers to get by? Was it 'Tipperary'?"

"Well, I don't think we played 'Tipperary.' Let me see," he began, and pressed his browned fingers to his brow for a moment or two. "Oh, yes; we played one American tune, a nigger song it was, and then a song from 'Peer Gynt'—that's Ibsen's. We only played it because we liked the tune. And we liked the other one because it was, you know," and the skipper gesticulated with his hands as if he waved a baton vigorously, "it was very Sousa kind of music, lively."

John Philip Sousa Has 'Visible' Song for Photo Drama

VICTOR HERBERT, noted orchestra director and composer, wrote the musical score for "The Fall of a Nation," the Dixon film spectacle.

John Philip Sousa, noted band master, has gone Mr. Herbert one better. He has written the words and music of a song in such a manner that they

are perfectly intelligible to a spectator who "sees" them sung by a player on the screen.

In filming "The Weaker Strain," one of the fourteen photo novels of the Pathe serial, "Who's Guilty?" Director Lawrence B. McGill, who directed "The Love Chase," The Plain Dealer-Duchess theater picture, was confronted with a real problem. In a number of scenes the action required that the heroine be shown



JOHN PHILIP SOUSA

actually singing, and most film lions will agree that it is at least uninteresting to "watch" a photo player sing.

McGill laid his troubles before Mr. Sousa and asked the march king if he could write both the music and the lyrics of a song so simple that by watching the lips of the singer on the screen the spectators could read the words and in imagination supply the music. Mr. Sousa responded by creating a composition called "The Song of the Dagger," in which every word is but one syllable and consonant sounds rather than vowels are used so that the lips are most expressive.

"The Song of the Dagger" has a maximum range of twelve notes, not a sharp or flat is used and every word is short. Arrangements have been made whereby the song will be brought out for the public within a few weeks.

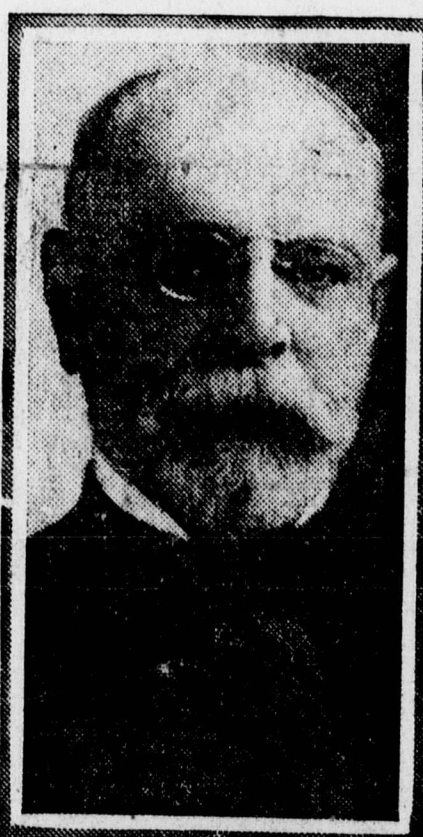
Indianapolis Times 7/6/16

SOUSA'S BAND MAY PLAY DURING SEMI-CENTENNIAL

Sousa's famous band may play here during the city's semi-centennial celebration in October. Mark K. Edgar, secretary of the board of trade and chairman of the industrial committee of the celebration, is in communication with John Philip Sousa and is arranging rates and dates.

Mr. Edgar has had assurances that the Seventh and Seventy-first regiment bands of New York will be here, if the city employs them, and also the famous Pat Conway band, that plays on Young's Million Dollar pier at Atlantic City and that spent the greater part of last year at the San Francisco exposition.

Sousa Volunteers Services to Uncle Sam



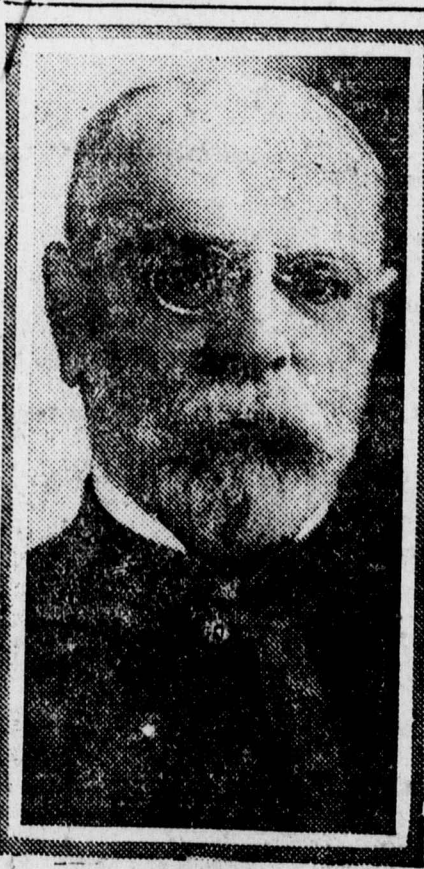
JOHN PHILIP SOUSA

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Mr. Sousa has recently been in Ohio, but is expected back in New York soon. When the relations with Mexico became acute recently he hurriedly arranged his affairs so that he could absent himself as long as the government desired his services, and then sent word to Maj.-Gen. Wood that he was ready and anxious to do whatever he could. It is not known yet whether the government will avail itself of this offer from the famous musician.

Dallas Times 7/12/16

Bandmaster Offers Service to Nation



JOHN PHILIP SOUSA

WASHINGTON, July 5.—John Philip Sousa, foremost band leader in the country, is eager to do his "bit" toward helping Uncle Sam in Mexico, and telegraphed to Maj. Gen. Leonard Wood, asking him for an assignment with the troops now moving toward the border.

SOUSA LOSES BATTING EYE.

Sandusky, July 1.—John Philip Sousa is losing his shooting eye. The famous bandmaster was among the low men competing in the Indian Shooting Association's annual tournament at Cedar Point, Tuesday afternoon. Heretofore he has always been among the leaders.

Cincinnati Enquirer 7/6/16

SOUSA IS "VOLUNTEER"

John Philip Sousa, famed band master, has applied to Maj. Gen. Leonard Wood for an assignment with a military band on the Mexican border.

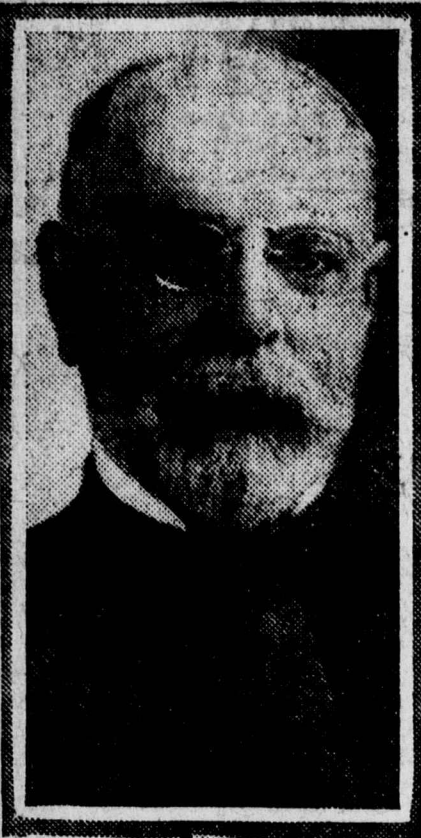
Birmingham Ala Leader 7/11/16

TRAPS LURE SOUSA DURING VACATION

John Philip Sousa, the famous bandmaster, who is also an enthusiastic and excellent trapshooter, is going to put in his vacation smashing claybirds. He has left New York to attend various amateur shooting tournaments in Pennsylvania and Ohio. After competing at Bellefonte, Pa., in the state college tournament, Sousa will go to Cedar Point, for a four-day meet.

F IRED with patriotic spirit, fanned by the prospect of an impending crisis between the United States and Mexico, Sousa has offered himself to the government as a member of any musical organization to which they wish to assign him. He does not even ask to be a leader, but would occupy a less conspicuous place if there is such a

JOHN PHILLIP SOUSA VOLUNTEERS SERVICES TO UNCLE SAM.



JOHN PHILLIP SOUSA.

John Phillip Sousa, foremost band leader in the country, is eager to do his "bit" toward helping Uncle Sam in Mexico, and, has telegraphed to Major General Leonard Wood, asking him for an assignment with the troops now moving toward the border.

Mr. Sousa has recently been in Ohio, but is expected back in New York soon. When the relations with Mexico become acute recently he hurriedly arranged his affairs so that he could absent himself as long as the government desired his services, and then sent word to Major General Wood that he was ready and anxious to do whatever he could. It is not known yet whether the government will avail itself of this offer from the famous musician.

The modest request of Mr. Sousa is that he be assigned to one of militia bands, but it is not unlikely that

if the country accepts his proffered services it will give him greater authority than a rank of that character would carry. Army officers are fully cognizant of the inspiration regimental bands can infuse in the soldiers and to have a bandmaster of the distinction and ability of John Phillip Sousa would undoubtedly help to keep the morale of the troops to the proper point.

Mr. Sousa is also an expert shot and is president of the Amateur's Trapshooting Association of America.

WOW! MUSIC MUST SMELLS; YEP, WE KNOW!

BY UNITED PRESS
CHICAGO, July 7.—Robert W. Stevens, director of the music at Chicago university, found a new use for the human nose today—smelling music.

Each kind of music has a distinctive smell, Stevens said. The Sousa march has a piercing sharp odor, "Sampson" smells like onions and ragtime like hash, for instance.

John Phillip Sousa has volunteered for service as a regimental band leader if needed. Should Mr. Sousa ever get across the border he'll make those Mexicans step lively.

Film Makes Song Almost Audible

"The height of inanity," according to one writer, is the fashion in which a motion picture actor attempts to portray on the film that he is singing. When the characters in a photo-drama are conversing the printed titles show the subject matter of their talk and in addition to



Sousa's "Song of the Dagger" in words of one syllable in the photoplay, "The Weaker Strain," at the Hippodrome.

SOUSA WOULD LIKE TO JOIN THE ARMY

Noted Bandmaster Offers His Services to Major-General Leonard Wood.

John Phillip Sousa, the band leader, is eager to do his "bit" toward helping Uncle Sam in Mexico, and, according to an announcement has asked Major-General Leonard Wood for an assignment with the troops now at the border.

Mr. Sousa has recently been in Ohio, but is expected back in New York soon. When the relations with Mexico became acute recently he hurriedly arranged his affairs so that he could absent himself as long as the government desired his services, and then sent word to Major-General Wood that he was ready and anxious to do whatever he could. It is not known yet whether the government will avail itself of this offer from the famous musician.

The modest request of Mr. Sousa is that he be assigned to one of the military bands, but it is not unlikely that if the army accepts his proffered services it will give him greater authority than a rank of that character would carry. Army officers are fully cognizant of the inspiration regimental bands can infuse in the soldiers, and to have a bandmaster of the distinction and ability of John Phillip Sousa would undoubtedly help to keep the morale of the troops to the proper point.

In connection with Mr. Sousa's offer to join the assembling troops it is a noteworthy fact that in all parts of the country the men started on their way to the stirring strains of his martial music. The Sousa marches have for years been music for marching bands.

It was suggested (during the recent war scare) by a facetious New York Herald correspondent, that John Phillip Sousa, if he re-enters United States service as a military bandmaster, play "La Paloma" in order to fascinate the Mexicans into inaction, and play "Stars and Stripes Forever" to inspire the American troops.

BRIGHTON BEACH, N. Y.

Trap shooting is a new diversion for members of the Shelburne summer colony this season and a number of the residents have recently been elected to the Industrial Bureau Trap Shooting Club at Coney Island. The clubhouse is located in Luna Park and the trap shooting school is open daily from 10 A. M. until noon. Each Friday morning some noted expert is a guest of honor and a large attendance is the usual order for these special days. John Phillip Sousa, Jack Fanning, T. E. Doremus, William Beecroft and John F. Moran are among the notables who have already signified their intention of being present at the Friday morning meets. Among Shelburne guests who attend are Mr. and Mrs. Frank Daniels, Miss Gertrude Hoffman, Mr. and Mrs. Louis Fischer, Lewis Lee Ames, Mrs. John S. Butterfield, Sam Abrahams and Mr. and Mrs. G. Weller.

YOUR NOSE CAN "SMELL" A TUNE

CHICAGO, July 7.—Robert W. Stevens, director of music at Chicago university, found a new use for the human nose today—smelling music. Each kind of music has a distinctive smell, Stevens said. The Sousa march has a piercing sharp odor, "Sampson" smells like onions and ragtime like hash, for instance.

John Phillip Sousa's prompt offer of his services to the government as military band master in case of war in Mexico is in contrast to the attitude of some of the bandmen in the National Guard who have refused to go to the border. Military bands that can play martial music with proper spirit are a real factor in troop morale. Sousa has already furnished us with much of the music the troops march to most gladly. He would be of great value to our army if the occasion required service such as he could give; and he would be ready to give it gladly.

Indpls Star 7/16/16

Sousa's Soloist to Conduct Big Band in Concert

**Herbert L. Clarke Will Lead
100 Indianapolis Musicians,
Now Rehearsing Numbers,
at State Fair Grounds Coli-
seum.**

Herbert L. Clarke, Sousa's most famous soloist and his assistant conductor, will conduct the second annual monster band concert of the Indianapolis Musicians' Protective Association Tuesday evening, Aug. 1, at the State Fair Grounds Coliseum in one of the most notable programs ever presented by so large a band. The band of 100 Indianapolis musicians is rehearsing the seven numbers, some of them novelties of the first rank, and not the least among the unique features will be the first Indianapolis presentation of John Philip Sousa's newest march, "The Hippodrome," said by musicians to be the most stirring and inspiring march number Sousa ever penned. This number and the medley selection of "War Songs of the Boys in Blue," together with Dalby's "Fireside to Battle Field," descriptive work, a musical treasure from the days of '61, will give the concert its patriotic and martial spirit.

The members of the concert committee are still rejoicing that they were so fortunate as to obtain so great a musician as Herbert L. Clarke, who has long been identified with John Philip Sousa, and who is recognized as the greatest of all American cornet artists. He is to give one of his famous solos in the concert. A Hoosier himself and the consulting cornet expert of C. G. Conn, Inc., of Elkhart, Ind., makers of band instruments, Mr. Clarke informed the committee that he would be more than glad to appear with the Indianapolis musicians.

Program Announced.

"The Popular Music at Popular Prices" slogan of last year will rule the concert and the program announced shows that the affair will be a popular musical treat. The encore numbers will be especially light and full of swing. The program follows:

PART I.

March—"The Hippodrome"Sousa
Overture—"Tannhauser"Wagner
Selection—"Offenbachiana"Offenbach
Solo for Cornet—(To be announced later).
Herbert L. Clarke, conductor.

PART II.

Overture—"Jubel"Weber
Medley Selection—"War Songs of the Boys in Blue"Laurandean
Selection—"Sari"Kalman
Finale—"Fireside to Battle Field" (descriptive civil war epoch)Dalby

The popular price side of the affair will be taken care of by thousands of comfortable seats at 25 cents, and there will be about 1,500 reserved seats at 50 cents. The new seating arrangement of the Coliseum, which is now ready to be installed, will afford comfortable accommodations for 7,500 people, and as more than 5,000 heard last year's initial affair on the occasion of the twenty-fifth anniversary of the association, the committee in charge expects that practically all the seats will be sold long before the opening number. The seat sale will open next Thursday at a number of downtown stores and offices and the locations will be announced in a day or two.

Special street car schedules have been worked out by the traction company. Free parking space for motorists will be provided and these arrangements will be in charge of an experienced motor trade man of the city. A part of the proceeds of the concert will be contributed to local mission and fresh air funds and the balance will be used in the association's social and welfare work.

Indpls News 7/14/16

CLARKE WILL CONDUCT CONCERT AT COLISEUM

ASSISTANT OF JOHN PHILIP SOUSA OBTAINED FOR EVENT.

SPECIAL STREET CAR SERVICE

Herbert L. Clarke, soloist and assistant conductor to John Philip Sousa, has been obtained by the directors of the Indianapolis Musicians' Protective Association as the conductor for the Coliseum concert to be given the evening of August 1 by a massed band of more than 100 local professional musicians.

Mr. Clarke has long been recognized as the leading instrumental soloist of the Sousa Band and the foremost cornet artist of the country. He will give two solos as well as conduct the concert. He is a native of Indiana.

Will Accommodate 7,500.

W. G. Ulrich, chairman of the concert committee, reports that the new seating arrangement that will accommodate 7,500 people is ready to be put in the Coliseum. Special street car service schedules have been perfected and a plan for free parking space for motor cars also has been worked out.

"Popular Music at Popular Prices" is the keynote of the program arranged by the committee and the rehearsals already held assure those in charge that from a musical standpoint the concert will be far ahead of last year's affair that delighted more than 5,200 Indianapolis music lovers.

Albert E. Short, the local soloist and conductor, will be in charge of all the preliminary work of the band until the arrival of Mr. Clarke and he will conduct during Mr. Clarke's solos.

Herald 7/26/16

SHOOT MEDAL FOR J. P. SOUSA

The regular monthly meet of the Coney Island Trap Shooting Club was held yesterday at the shooting grounds in Luna Park. High scores which won medals were made by John Philip Sousa, O. C. Journey, Mrs. F. Walker Winch and Mrs. O. C. Journey. Mr. Sousa scored 88 out of a possible 90 from a set trap; Mr. Journey 34 out of a possible 35 from a hand trap, and Mrs. Winch 22 out of a possible 25 in the women's hand trap contest. Mrs. Journey won second prize in the grand set trap contest.

The next meet will be held on August 3, when "Jack" Fanning will compete.

Boston American 7/25/16

SOUSA COMPETES IN PROVIDENCE SHOOT

Providence, July 22.—The high amateurs in the first day's shooting of the Rhode Island State trap shooting championship on the grounds of the Providence Gun Club at Cranston, were J. Clark, Jr., of Worcester and W. J. Weaver of this city, each of whom broke 140 out of a possible 150 clay pigeons. J. S. Fanning was high professional, with 139.

Among the participants was John Philip Sousa, the bandmaster and composer.

Boston American 7/25/16

Coney Island Trap Shot To-Day

The largest trapshooting meet of the Coney Island Trapshooting Club so far held this season will take place at the shooting grounds in Luna Park to-day. It is an open competition, in which trophies will be awarded the winners. Among the prominent competitors is John Philip Sousa, the bandmaster.

Boston Journal 7/22/16

Sousa Shoots at Cranston

Providence, July 21.—Professional and amateur trap shooters competed in the Rhode Island State championship at Cranston today. The high amateurs were J. Clark, Jr., of Worcester and W. J. Weaver of this city. Each broke 140 out of a possible 150 pigeons. J. S. Fanning was high professional with 139. Among the participants was John Philip Sousa, the bandmaster and composer.

Indpls Times 7/14/16

H. L. CLARKE WILL BE CONDUCTOR OF BAND CONCERT

Local Musicians Union Has
Engaged Services of
Sousa's Assistant.

Herbert L. Clarke, the celebrated soloist and assistant conductor to John Philip Sousa, has been obtained by the Indianapolis Musicians' Protective association to conduct the monster band concert scheduled for the state fair grounds coliseum the evening of Tuesday, Aug. 1. Under the leadership of Clarke a massed band of more than 100 local musicians will give this second annual concert of the association and the members of the organization are jubilant that so notable an artist and musician has been obtained for the great event. He will give a solo during the concert, besides conducting the other numbers of the program, and the fact he is a native Hoosier will make the event almost entirely a local affair.

W. G. Ulrich, chairman of the concert committee, reports all arrangements complete; the new seating arrangement for the Coliseum that will comfortably accommodate 7,500 people is ready to be installed; a special street car service has been perfected by the Traction Company; a comprehensive free parking plan for the motorists has been worked out and will be in charge of one of the prominent members of the local motor car trade association.

"Popular music at popular prices" is the keynote of the program and rehearsals already are making it evident that from a musical standpoint the affair will be far and ahead of last year's event, which delighted more than 5,200 local music lovers. Albert E. Short, local soloist and conductor, is in charge of the preliminary work and will conduct during Clarke's cornet solo.

While part of the proceeds will go into the treasury of the association to continue the social and welfare work of the organization, a portion will be set aside for the local fresh air funds, The Indiana Daily Times Children's Aid fund to receive a generous proportion.

Boston Eve Transcript 7/19/16

SOUSA KNOWS HIS PLACE

[From the Rochester Post-Express]

John Philip Sousa's prompt offer of his services to the Government as military band master in case of war in Mexico is in contrast to the attitude of

some of the bandsmen in the National Guard who have refused to go to the Border. Military bands that can play martial music with proper spirit are a real factor in troop morale. Sousa has already furnished us with much of the music the troops march to most gladly. He would be of great value to our army if the occasion required service such as he could give; and he would be ready to give it gladly.

Eve Telegram 7/25/16

The meet of the Coney Island Trap Shooting Club will take place at the shooting grounds in Luna Park to-day. It is an open competition. Among the prominent competitors is John Philip Sousa, the well known bandmaster.

Times 7/26/16

Sousa Wins at Coney Island

The regular monthly meet of the Coney Island Trap Shooting Club was held yesterday at the shooting ground in Luna Park. John Philip Sousa was the guest of honor. The high scores which won medals were made by Mr. Sousa, O. C. Journey, Mrs. F. Walker Winch, and Mrs. O. C. Journey. Mr. Sousa scored 88 out of a possible 90 from a set trap; Mr. Journey, 34 out of a possible 35 from a hand trap; and Mrs. Winch scored 22 out of a possible 25 in the ladies' hand trap contest. Mrs. Journey won second prize in the grand set trap contest, for which she received a silver medal. The first three winners named received gold medals. The next meet will be held on Aug. 8, when Jack Fanning will be the guest of honor.

N.Y. American 7/26/16

Fair Nimrods Win at Luna Park Traps

John Philip Sousa was the guest of honor at the regular monthly meet of the Coney Island Trap Shooting Club at Luna Park yesterday. The high scores medals winners were: Mr. Sousa, O. C. Journey, Mrs. F. Walker Winch and Mrs. O. C. Journey.

Sousa scored 88 out of a possible 90, from a set trap; Journey, 34 out of a possible 35 from a hand trap, and Mrs. Winch scored 22 out of a possible 25 in the ladies' contest, for which she was awarded a silver medal.

John Philip Sousa

by Walt Mason

The March King's stately name is known wherever music holds its own, wherever drums and cymbals throb, and orchestras hold down their job. A Sousa march—just mention that, and mark how people smile thereat; they know what Sousa's music is; it's melody without the fizz; it's full of energy and pep, and makes old graybeards dance a step; they hear the sound of marching men, of chargers trotting down the glen, the shock of battle and the roar, and billows beating on the shore. And Sousa, when he would compose that music which the whole world knows, fills up his pipe with good old "Tux" (name f'other brands, and he says, "Shucks!"). Tuxedo is the smoke of men who do big things with lyre or pen, who make the old world's wheels go round, whose names will down the ages sound.



JOHN PHILIP SOUSA
And His Band, Say:

"All the vim, energy and enthusiasm we put into the playing of 'The Stars and Stripes Forever' we find in the steady use of Tuxedo."

John Philip Sousa,
And His Entire Band

SOUSA HAS HIGH SCORE.

Breaks 88 Out of 90 at Coney Island Traps.

The regular monthly meet of the Coney Island Trap Shooting Club was held yesterday at the shooting grounds in Luna Park. There was a large attendance, numbering several expert shooters. John Philip Sousa was the guest of honor.

The high scores which won medals were made by Mr. Sousa, O. C. Jurney, Mrs. F. Walker Winch and Mrs. O. C. Jurney. Mr. Sousa scored 88 out of a possible 90, from a set trap; Mr. Jurney, 34 out of a possible 35 from a hand trap, and Mrs. Winch scored 22 out of a possible 25 in the ladies' contest, for which she was awarded a silver medal. The first-named three winners were awarded gold medals.

BANDMASTER SOUSA WINS MEDAL FOR SHOOTING

New York, July 26.—The regular monthly meet of the Coney Island Trap Shooting Club was held yesterday at the shooting grounds in Luna Park. High scores which won medals were made by John Philip Sousa, O. C. Jurney, Mrs. F. Walker Winch and Mrs. O. C. Jurney. Mr. Sousa scored 88 out of a possible 90 from a set trap; Mr. Jurney 34 out of a possible 35 from a hand trap, and Mrs. Winch 22 out of a possible 25 in the women's hand trap contest. Mrs. Jurney won second prize in the grand set trap contest.

The next meet will be held on August 3, when "Jack" Fanning will compete.

Coney Island Trap-Shooting.

The largest trap-shooting meet of the Coney Island Trap-Shooting Club, so far held this season, will take place at the shooting-grounds in Luna Park to-day. It is an open competition in which trophies will be awarded the winners. Among the prominent competitors is John Philip Sousa, the well-known bandmaster. The meet is scheduled to begin at 1 P. M., and continue throughout the afternoon.

FUNDS TO BE RAISED FOR MUSICIANS' FAMILIES

Burger's Band Will Render Concerts. Herbert L. Clarke, Sousa Band, Coming.

Raising funds to care for the dependent families of soldiers now at the border will be the purpose of band concerts at which the chief feature will be solos by Herbert L. Clarke, cornetist of Sousa's Band. The concerts will be rendered by Burger's Military Band at Rocky Springs Park on Sunday afternoon and evening, August 6.

Burger's Military Band is under the management of Frank McGrann, the well-known Lancaster musician. Mr. Clarke, who has been the cornet soloist of Sousa's Band for a number of years, is the assistant conductor of that organization. A vocal solo will be rendered by George F. Hambricht. The band has been at work for some weeks reorganizing and a fine aggregation has been gotten together. Lancastrians are especially fortunate in having an opportunity to hear Mr. Clarke. Arrangements were made to have Mr. Clarke appear here largely through Mr. McGrann, they being personal friends.

The cause is a very worthy one and there should be a large crowd on hand to hear the local band and encourage the effort to secure a large sum for the families of the musicians from Lancaster at the front.

American School of Music Nears Reality

A national university of music will be established on the tract of twenty acres overlooking the Hudson where Lillian Nordica lived. Mrs. Mary Tait Keon, friend of the prima donna, obtained the Nordica estate, and will add twenty more acres to it. The property provides a natural amphitheater, where the festival house will be built and oratorios, symphonies and operas given.

The undertaking will be America-wide in scope by having an advisory board of directors, which will consist of one woman from each state. This

board will co-operate with the board of managers. Among the musicians who have pledged support to insure success from an artistic standpoint are Caruso, Walter Damrosch, John Philip Sousa and Victor Herbert.

It will be seen that the plan of Mrs. Keon puts nearer realization the dream of the prima donna, who died in Java two years ago, for a school in America with musical advantages equal to those abroad. The site is at Harmon, N. Y.

Soothing Sousa.

John Philip Sousa, eminent bandmaster and master of the march, has volunteered and so his entire band.

Francis Powell, a southerner and therefore an enthusiast, offers an excellent suggestion.

"If Sousa and his band have volunteered, as it appears, the best service he could render," declares Mr. Powell, with a merry twinkle in his eyes, "would be to divide the musicians into two parts. Send one to the front with the American troops while the other division goes to Mexico, where they might soothe the greasers with the strains of 'La Paloma,' the American soldiers shooting sure and straight meanwhile to the stirring air of 'America.'"

Miscellaneous Sporting News.

Winners in the trap-shooting tournament yesterday at Luna were J. P. Sousa, O. C. Jurney, Mrs. F. Walker Winch, and Mrs. Jurney.

BANDMASTER SOUSA WINS MEDAL FOR SHOOTING

NEW YORK, July 26.—The regular monthly meet of the Coney Island Trap Shooting Club was held yesterday at the shooting grounds in Luna Park. High scores which won medals were made by John Philip Sousa, O. C. Jurney, Mrs. F. Walker Winch and Mrs. O. C. Jurney. Mr. Sousa scored 88 out of a possible 90 from a set trap; Mr. Jurney 34 out of a possible 35 from a hand trap, and Mrs. Winch 22 out of a possible 25 in the women's hand trap contest. Mrs. Jurney won second prize in the grand set trap contest.

The next meet will be held on August 3, when "Jack" Fanning will compete.

We don't want to be a regular old tattletale. Asbury and environs is the summer home of President Wilson and Governor Fielder. There will be twenty "first nights" there in August alone. Manager Harvey of the athletic grounds is scheduled to bring together on this diamond on the morning of August 19, the ball tossers of Pryor's and Sousa's bands—the march king pitching. Then there's the annual dog show of the Asbury Park Kennel Club at the Hollywood Hoss Show grounds and—

Oh! we forgot to tell you. Mr. Bill motored over to Ross-Fenton farm and all is well with him.

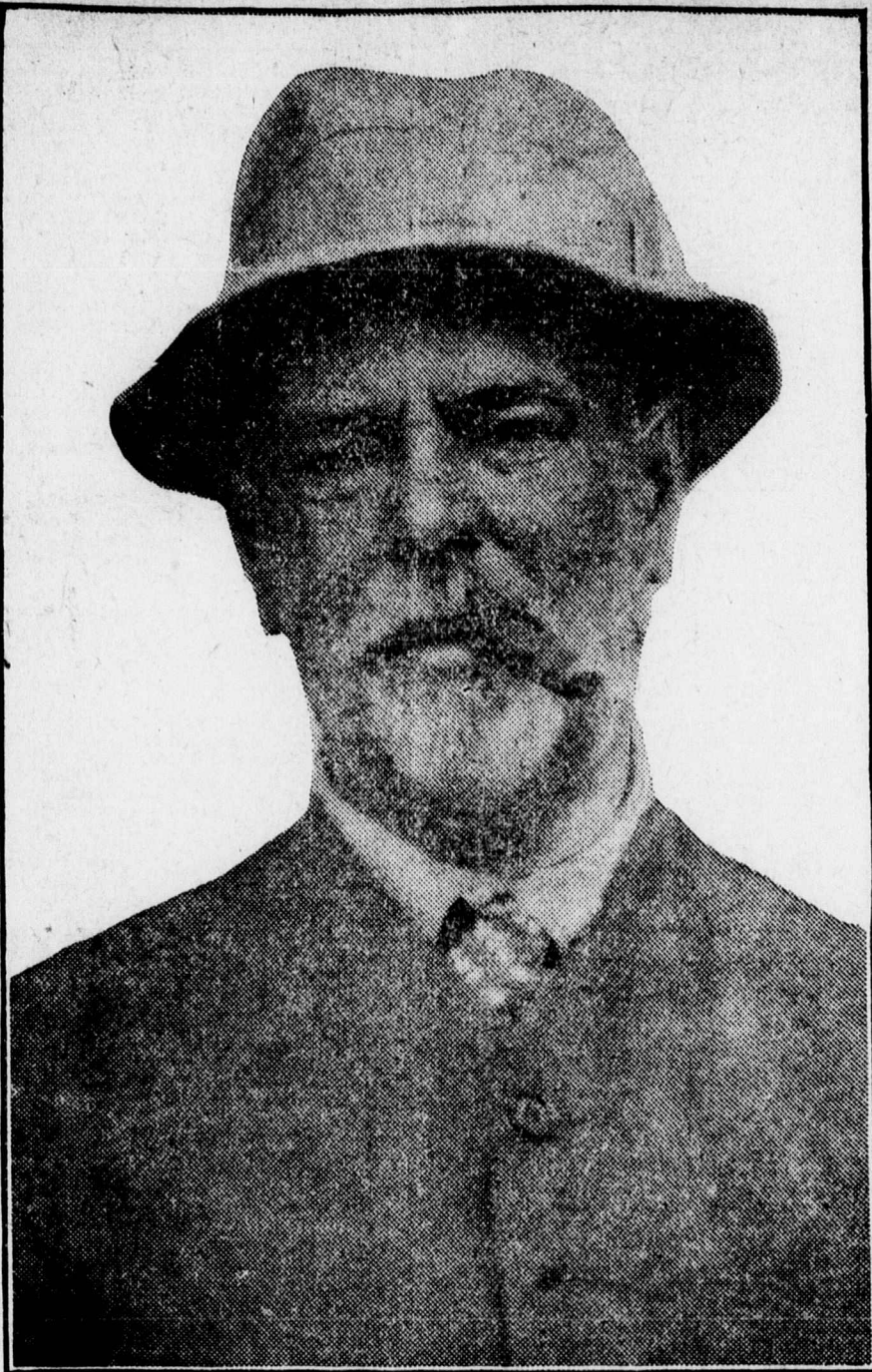
SOUSA ON EASY STREET.

John Philip Sousa isn't worrying about the plan of the bakers to make bread cost 10 cents a loaf. With his shotgun he recently broke 134 clay birds out of 150 at Lock Haven, Pa., and won a sack of flour.

A Chicago dispatch says: "Robert W. Stevenson, director of music at Chicago university, has found a new use for the human nose, smelling music. Each kind of music has a distinctive smell, Stevens said. The Sousa music has a sharp piercing smell, ragtime like hash, for instance." If some music hasn't a smell it ought to have. Then it would be shunned.

Phil. Sousa 7/19/16

Bandmaster Stars at Traps



JOHN P. SOUSA

World-famous musician, who is showing his ability as a trapshooter at the tenth annual Eastern handicap tournament at the Keystone Shooting Club, Holmsburg.

Oakland, Cal. Observer 7/15/16

John Phillip Souza has written the words and music for a song that has a special appeal but will never be heard by an auditor. To overcome the usual futile effect obtained when a player in a film is supposed to be singing and there is nothing apparent but the moving lips arrangements were made with the great leader for a song so simple that it would naturally suggest the only tune possible to the picture audiences.

Los Angeles, Cal. Express 7/25/16

Portland, Me. Express 7/27/16

Thousands Honor Memory of Riley

(By International News Service)

INDIANAPOLIS, Ind., July 24.—On a catafalque trimmed in gray and surrounded by flowers and palms, the body of James Whitcomb Riley, poet, rested this afternoon and tonight under the dome of the Indiana capitol, while thousands of Indianans passed his coffin.

Old and young passed by, rich and poor alike. The procession seemed interminable.

The body arrived at the State House shortly before 3 o'clock in the afternoon, in a procession headed by mounted police and with Governor Ralston and Mayor Bell in automobiles.

Final arrangements for the funeral services were made tonight. It will be held at 2:30 o'clock tomorrow afternoon.

Tributes received today included those from Mrs. Joel Chandler Harris, John Philip Sousa, Mrs. Robert J. Burdette and many others.

SOUSA TO ENTER TRAP SHOOT HERE

Famous Band Leader to Take Part in Maine Shoot On Portland Gun Club Traps.

John Philip Sousa, leader of the famous Sousa's Band, has arrived in Portland from New York City. Mr. Sousa is an enthusiastic trap shot and will participate tomorrow and Saturday in the big two-days' Maine State Shoot which will be carried on under the auspices of the Portland Gun Club at their grounds at Falmouth. Mr. Sousa is in the best of form for the shoot and anticipates making some very good records. Several other non-resident trap shots arrived today to participate in the big shoot of tomorrow.

Mr. Sousa of Band Fame

Very Fond of Spaghetti

I NEVER knew there were so many ways of preparing spaghetti until the recipes started to come in. It is such a prime favorite as a supper dish that one could never go wrong in "handing it out" to actors anyway.



One of the most unusual of the spaghetti comes from John Philip Sousa. It is:

Tomato sauce—One quart can of tomatoes; put in kettle on top of stove, simmer

or let boil slowly for one and a half hours. Add pepper, salt, two onions cut in fine slices, four allspice and four cloves, the cloves and allspice to be added after it starts to boil. After one and a half hours add:

Pelotas (meat balls)—Two pounds chopped meat (beef, as hamburger steak). Add one onion chopped fine, one cup bread crumbs, a little parsley, salt and pepper. Make into meat balls about the size of a plum. Put into sauce and boil one and one-half hours slowly. This makes fully three hours' slow boiling for the sauce.

Spaghetti—Use a package or a pound of spaghetti (not macaroni). Have a large pot of boiling water with about one tablespoonful of salt. Slide the spaghetti into the water. Do not break it. Boil exactly twenty minutes. Must be tender, not tough, not doughy.

To sauce add three bay leaves one hour before taking off the stove. Serve spaghetti on large platter, pouring tomato sauce over it. Serve pelotas on smaller platter, allowing a small quantity of sauce to remain. Serve grated Parmesan cheese on side. Use the piece of cheese to grate, not bottled cheese.

"This serves from six to eight people and is my favorite dish," says Mr. Sousa.

Darlington News-Yorker 7/23/16

It was suggested (during the recent war scare) by a facetious New York Herald correspondent, that John Philip Sousa, if he re-enters United States service as a military bandmaster, play "La Paloma" in order to fascinate the Mexicans into inaction, and play "Stars and Stripes Forever" to inspire the American troops.

Hartford, Conn. Post 7/25/16

SPIRIT OF THE PRESS

What Contemporaries Are Writing And Talking About—Current Problems and Politics

SOUSA KNOWS HIS PLACE

John Philip Sousa's prompt offer of his services to the Government as military band master in case of war in Mexico is in contrast to the attitude of some of the bandmen in the National Guard who have refused to go to the Border. Military bands that can play martial music with proper spirit are a real factor in troop morale. Sousa has already furnished us with much of the music the troops march to most gladly. He would be of great value to our army if the occasion required service such as he could give; and he would be ready to give it gladly.—Rochester Post-Express.

Savannah Daily Press 7/22/16

John Philip Sousa wants to go to fight the Mexicans. A blast upon John's trombone should be worth a thousand muskets.

Houston, Tex. Post 7/23/16

John Philip Sousa's popularity with the army as well as with the mass of our civilian citizenship is immense. He has offered his services to Major General Wood as a military band leader at the front.

24 June, N. B. Gazette 7/25/16 Indianapolis News 7/24/16

THOUSANDS PASS DEAD POET'S BIER

Long Procession Views Body of
James Whitcomb Riley in
Capitol.

(Special by Leased Wire.)

INDIANAPOLIS, Ind., July 24.—On a catafalque trimmed in grey and surrounded by flowers and palms, the body of James Whitcomb Riley, poet, rested this afternoon and tonight under the dome of the Indiana capitol, while thousands of heavy hearted Hoosiers passed his coffin and looked for the last time on the face so dear to them.

Old and young passed by, rich and poor alike. The procession seemed interminable.

The body arrived at the state house shortly before 3 o'clock in a procession headed by mounted police and with Governor Ralston and Mayor Bell in automobiles.

On the coffin beneath the big dome were Indiana's floral tribute, provided by Governor Ralston at the head. The city's tribute was at the foot. Just to the side was another beautiful floral creation "from the old folks back home" at Greenfield. Other tributes were from Mr. and Mrs. Meredith Nicholson and Mr. and Mrs. St. Clair Farry.

Final arrangements for the funeral services were made tonight. It will be held at 2:30 tomorrow afternoon. A telegram received today announced that Mrs. Mary Elizabeth Payne, the poet's only sister, and her daughter, Miss Lesley Payne, were en route from New York, and would arrive some time tonight. It is the hope of Mr. Riley's most intimate friends that he will be buried in Crown Hill Cemetery, Indianapolis, where a great memorial can be placed to his honor. Greenfield is desirous that his body rest there in the old family burial ground.

Tributes received today included those from Mrs. Joel Chandler Harris, John Philip Sousa, Mrs. Robert J. Burdett and many others.

MANY TRIBUTES TO MEMORY OF POET

Messages of Affection and Reverence Received at the
Home of Riley.

HEWITT HOWLAND GRIEVED

Enjoyed the Writer's Confidence for
Many Years—Praise by the Church
Federation.

Expression of the affection, regard—even reverence—in which James Whitcomb Riley was held by the people of Indiana and of the nation were received from many quarters at the home where the poet lay dead, yesterday and today.

Among the telegrams received by Mr. Riley's family today was one from Mrs. Joel Chandler Harris, the widow of the southern poet who was Riley's intimate friend. Mrs. Harris wired:

"Mrs. Joel Chandler Harris and family send sincere sympathy in your great loss which the nation shares with you."

Howard Chandler Christy, the artist, another good friend of Riley's sent a telegram today expressing his sorrow.

John Philip Sousa, the bandmaster, telegraphed Hewitt Howland an expression of sorrow that Mr. Howland was instructed to bear to the poet's family. John T. McCutcheon also sent a message telling of his regret.

Mrs. Robert J. Burdette sent telegrams to Mr. Howland and to Mrs. Charles L. Holstein, at whose home Mr. Riley lived. Mrs. Burdette is the widow of the humorist, long a friend of Riley. Mrs. Burdette asked Mr. Howland to see that a suitable floral tribute was placed on Mr. Riley's coffin as an expression from her.

In Riley's Confidence.

Hewitt H. Howland, of the Bobbs-Merrill Company, probably held James Whitcomb Riley's confidence more fully than any other person. He had been so long identified with the publication of Mr. Riley's books and with the poet's personal affairs that they were in reality pals. It was but natural that Mr. Howland felt a hesitancy in speaking of this old intimacy because of the sorrow then abiding in his heart. But he remembered that Mr. Riley once had dedicated a book to him and had used a bit of sentiment that seemed to express his own feelings today. That sentiment is the verse used at the close of the following expression from Mr. Howland:

"The thought that a great poet—state loved and nation honored—has gone beyond our sight and reach is, for me, lost in the more intimate sense of personal bereavement. Twenty years is a long time in which to be called friends, twenty years of almost daily association, with

never a passing cloud to darken its bright radiance. And now he has gone into that glorious company of them that can never die, and has left behind him a sweet and imperishable memory. I can not now pay tribute in any formal or extended way. It seems to me we must dim the recollection of those we love before we can remember the things we should like to say. Mr. Riley honored me with his confidence. I can not do better than treasure the precious gift in loving silence.

Little boy! Hallo! Hallo!
Can't you hear me calling you?—
Little Boy that used to be,
Come in here and play with me.

The Indianapolis Church Federation today made public the following:

"In James Whitcomb Riley the churches and Christian forces of the city have recognized one of the finest exponents of Christian truth and life. Though not a member of the church, he had a heritage of faith in God, and all things high and holy. His appreciation of, and personal belief in God, and goodness, and Providence, and immortality, and his belief in human goodness and possibilities—withstanding all frailties and sin—made him a truly Christian poet.

"As a helpful interpreter of God and the humanities, and as a poetic preacher of goodness, kindness, mercy and righteousness he was among the federated forces of the Christian church.

"Like Jesus, he was a great lover of children, and though having no child of his own, he marvelously interpreted child life. He was truly the children's poet.

"No prophet of God ever gave finer tribute to the doctrine of immortality than did he. His poems on death breathe forth a simple faith in the reality of heaven and the life to come. To him, death was but a doorway, opening into a beautiful and fuller life.

"The Church Federation of Indianapolis, representing the Protestant churches of the city, gives gratitude to God for the spirit and work of this good man, and pays grateful tribute to his memory.

"C. S. DENNY, President.
"M. C. PEARSON, Secretary."

Other Telegrams.

Among the telegrams received yesterday, two were particularly notable—one from Vice-President Thomas R. Marshall and one from the American Academy of Arts and Letters.

Mr. Marshall's message read as follows:

"To die for one's country is to reach the heights of glory; to live for humanity so that each succeeding age will be the happier is to attain immortality. This is the record of James Whitcomb Riley. Rest to his ashes and peace to his soul."

"THOMAS R. MARSHALL."

From the American Academy of Arts and Letters came the following:

"On behalf of the American Academy of Arts and Letters we respectfully offer you its sympathy on the death of our beloved and honored associate, James Whitcomb Riley, which is a signal loss to the academy, of which he was a greatly valued member. His position as a genuine and virile poet of the people has long been secure.

"WILLIAM DEAN HOWELLS,
President.

WILLIAM L. SLOANE,
Chancellor.

"ROBERT UNDERWOOD JOHNSON,
Permanent Secretary."

Other telegrams were from Dr. James M. Jackson, of Miami, Fla., Mr. Riley's physician during his winter visits to Miami; George Thompson, of St. Paul; Charles Breene, Dayton, O., and Mrs. Juliet V. Strauss, of Rockville, Ind., the country contributor.

DISTANT FRENCH COLONY

Noted Band Leader Says.

John Philip Sousa, the band leader, is an enthusiastic trapshooter. When asked his opinion on women taking up the sport, he said:

"Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shot gun game she is not classified as a woman. She is not segregated from the men. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the grand American handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women and never have I seen an ungraceful one who used a shotgun well."

If John Philip Sousa can direct his shots as well as he can his band he will make a good showing in the Portland Gun Club shoot.

BRIGHTON BEACH, N. Y.

The season of summer gayety is at its height. On rainy days dancing has served as a pastime, and on several occasions during the week dancing contests and endurance dances have added to the interest of social life at the Shelburne.

Trap-shooting increases in popularity as the summer advances, and on Tuesday last, there was a special event at the Coney Island Industrial Bureau Trap Shooting Club, when John Philip Sousa was the guest of honor. This world-famous gun expert attracted a crowd to the club, and he was awarded a gold medal, scoring 98 out of 100 shots. Following this event Mr. Sousa was entertained at a luncheon given at the Shelburne Hotel, additional guests being Mr. and Mrs. Oscar C. Jurney and Mr. and Mrs. F. Walker Winch.

SOUSA MAY PLAY HERE IN AID OF STRIKERS

Members of Local No. 16, American Federation of Musicians, are diligently preparing for the concert next Friday at Clinton Park under the auspices of the citizens' committee for the striking garment workers. About fifty members of the union will play in the band, but the program and the leader will not be announced until later.

The committee of the musicians which has charge of selecting the members of the band are now negotiating with J. F. Sousa, the bandmaster, to conduct one of his own numbers, and hope that it will be possible for him to give his services.

The members of the committee are James M. Prendergast, business agent of the union; August Schmidt, George Morgenroth, William Forster and Edward Vogel.

Women Boost Shooting Sport

Placing of "Dianas" on Even
Terms With Men Has
Helped Game.

JOHN PHILIP SOUSA, the band leader, is an enthusiastic trapshooter. When asked his opinion on women taking up the sport, he said:

"Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shotgun game she is not classified as a woman. She is not segregated from the men. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the Grand American Handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women and never have I seen an ungraceful one who used a shotgun well."

OUTLOOK IS FOR CAPACITY CROWD AT MASSED BAND CONCERT AUG. 1

Reservations Are Made From Cincinnati, Chicago, Cleveland, Detroit, in Addition to State and Local Demand.

The enormous fair grounds coliseum will be sold out by next Thursday if the sale for the massed band concert of the Indianapolis Musicians' Protective association Tuesday evening, Aug. 1, continues as swiftly as it began. All the drug, music and cigar stores acting as box-offices report big sales and most of the 350 members of the association are making great progress in disposing of the tickets supplied to them.

Musicians from Cincinnati, Cleveland, Detroit and Chicago who were greatly impressed with the success of last year's concert are coming to hear the concert and to get tips for similar entertainments in their cities. Several bands from Indiana cities are planning to attend in bodies, as did seven bands last year, while music lovers from all parts of the state have written in for reservations.

Rehearsals are progressing rapidly, and although the concert is ten days off, the seven big numbers have been mastered so only the finishing touches of the conductor, Herbert L. Clarke, Sousa's famous cornet soloist and assistant conductor, will be needed to make the program an artistic triumph. Clarke is delighted with the enthusiasm, skill and ability shown by the association in planning the affair and so far has put his approval on every single feature planned for the event. His solos, the names of which will be announced in a day or two, are bound to be great treats, as Clarke is acknowledged by the world's leading band men to be the most wonderful player of the cornet of the age. The fact his first public cornet solo was given in Tomlinson hall in 1886 and that his schooling and early professional training was obtained here will make his return all the more noteworthy.

Two brothers of Clarke, also Hoosiers in the early days, have become noted band men; one, Ernest, being first trombone of the Boston Symphony orchestra. The other, Edward, is manager of Sousa's band. These and Walter Rogers, now in charge of all the music for the Victor Talking machine; Bohumir Kyril, the famous bandmaster and considered the wealthiest musician of the country; Edward Timmons, the celebrated flutist of the Thomas orchestra, now with the Cincinnati Symphony orchestra, are fair types of the many lead-



HERBERT A. CLARK.

ers in the musical world who have risen from the ranks of the association which is giving the concert. Henry Daniel Belsenherz, who was the leader of the old English Opera House orchestra under whom Herbert Clarke played, is another Indianapolis band man who rose to national distinction. He was known as the father of the Federation of American Musicians and is credited with having done more for the advancement and welfare of professional musicians than any other American.

The proceeds of the concert will be used in part to further the interests of all local professional musicians and to enlarge the work and plans of the association for the benefit of its members and of the city. A portion also will be devoted to the children's aid fund of The Indiana Daily Times.

The musical treat will be unique not only in the size of the band, but in the program, which, while of the popular sort, with lots of swing, ginger and lilt, is of high grade in every respect and worth while from every standard. Three of the numbers along martial lines will satisfy the demand for patriotic scores, too few of which have been heard in these days of quickened national spirit.

Scandinavian herself, Olive Fremstad honored some Danish soldiers at the Hippodrome in a "feature" not down on the program. The lower boxes were occupied by a detachment of infantrymen en route to the Danish West Indies. All unexpectedly to a big house, the famous opera prima donna presented the young soldiers with a large Danish flag. The incident aroused the greatest enthusiasm not only among the men in uniform, but also the entire audience of 5,000, who rose and cheered Sousa's band in the Danish national anthem, "King Christian Stood Beside the Mast."

It has been announced that congress will be asked to give John Phillip Sousa a place in the new army as Lieutenant of Marines. He has done much for martial music and it would be a fitting honor to bestow upon him.

Spiering and His Pupils Are Working Hard.

If any one thought that Theodore Spiering was to be permitted a period of rest this summer, it was a decided error, for the eminent violinist and teacher has never been busier than he is at this moment in Elizabethtown, N. Y.

Among the pupils who could not be induced to take a vacation themselves nor to give one to their distinguished teacher are Mary Gailey, Madeleine MacGuigan, Orley See and Adre Polah, all professional artists who are making reputations for themselves every time they appear.

Miss Gailey, who will play with Sousa in Willow Grove during the entire month of August, has just been engaged for six additional concerts there. She will also be heard as soloist with the Civic Orchestra, Walter Henry Rothwell, conductor, during the same month. Miss Gailey has prepared an extensive repertory for next season as she is to have a large number of engagements.

MESSAGES STILL BEING RECEIVED

"Sorrow of Indianapolis Is Greatest, for Knowing Him Best They Loved Him Most," Wires Senator Kern.

OTHER NOTABLES IN LIST

William Winter, Erasmus Wilson and John Philip Sousa Among Those to Send Condolences to Riley Home.

Telegrams of condolence continue to come to those nearest to James Whitcomb Riley. Among those received late yesterday are some that are characteristic of the varied friendships made by Mr. Riley in the course of his life. The wires are addressed to Henry Eltel and to Mrs. Charles Holstein. William Winter, Erasmus Wilson, John Phillip Sousa, the Miami (Fla.) Chamber of Commerce and Senator John W. Kern last night expressed their sympathies.

William Winter, telegraphing from New Brighton, N. Y., said:

"Thousands are mourning with you for James Whitcomb Riley, the poet of womanhood, childhood, and the loving human heart. All honor to the name and memory of an author whose life was a blessing. In Shakespeare's words: 'Our cause of sorrow must not be measured by his worth for then it has no end!'"

Word From Wilson.

From Erasmus Wilson of the Pittsburgh Gazette-Times came the word:

"And so it is that my dear friend has passed on to that state in which he was much interested, or rather was curious to know about. He said to me one time that he expected Nye, Bob Burdette and some of the others to be waiting for him, and that they would all be at the gate when 'I came' and 'give me a grand reception.' Bowing in sadness with all his many friends."

John Philip Sousa wired from New York:

"Please convey to Mr. Riley's relatives my heartfelt condolences in this hour of their great bereavement. Although our mutual friend has passed beyond, his works will live as long as man loves the God-given utterances of the past."

Senator John W. Kern, telegraphing from Washington, D. C., wrote:

"Sharing your sorrow I sincerely mourn the death of one whom I have known and loved for more than forty years. While the nation is paying tribute to his memory the sorrow of Indianapolis is greatest, for knowing him best they loved him most."

Resolutions Passed.

E. G. Swell, president of the Miami (Fla.) Chamber of Commerce, telegraphed Mrs. Charles Holstein as follows:

"The board of directors of the Miami Chamber of Commerce this day passed the following resolutions:

"Whereas, to the Great Ruler of the universe in His omniscience has seen fit to remove from his earthly pilgrimage our beloved and esteemed friend, James Whitcomb Riley, Miami has lost a high-minded, earnest, cultured and gentle friend, whose presence was a treasured inspiration both to her citizenship who respected and honored his memory and to the children whose confidence and devotion he had won by his kindly spirit and sweet songs; be it further

"Resolved, That a copy of these resolutions be spread in full upon the minutes of the Miami Chamber of Commerce and that a copy thereof be sent to the relatives of our departed friend."

The popularity of John Philip Sousa is immeasurable, according to one authority, who further states that in all parts of the country recently the mobilized troops marched to the tune of the best known airs of this composer. It is also known that Sousa offered his services as a military band leader at the front, to Major General Wood.

Me, Press & Inq 7/30/16

Portland Telegram 7/30/16

Music Sousa's Profession, Trap Shooting His Hobby



JOHN PHILIP SOUSA.

John Philip Sousa is almost quite so good a trap shot as he is bandmaster. Music is Sousa's profession; trap shooting is his hobby. The world famous musician and composer travels all over the country during his vacation, shooting at the various registered tourneys. Friday and Saturday he competed at the Maine State shoot for the second time since he has taken up this fascinating sport. When he shot here several years ago he used a \$1000 gun made to his order, but he has since changed, and is now shooting a regular type Daly trap gun.

At the trap shoots Sousa is recognized and welcomed as a hail fellow well met, and as the politicians say "a good mixer."

Sousa now wears the emblem of the New York Athletic club, wherever he shoots. On the opening day of the State shoot he shot about 20th in a field of the best in New Eng'and breaking 162 targets out of his 200. Yesterday he was right up with the singers breaking 174 birds and finishing with the ninth highest score of the day amongst the amateurs, in a field of 50 trap shots.

GREAT BAND MAN AS TRAP SHOOTER



Photo by Hanson
JOHN PHILIP SOUSA,
Of New York City.

Phila En Telegram 8/2/16

JOHN PHILIP SOUSA MAY CONTEST IN SHOOT

LOCK HAVEN, Pa., Aug. 3.—John Philip Sousa, the famous bandmaster, is expected to be among the contestants in the twelfth annual tournament of the Lock Haven Gun Club, which will open here today and continue tomorrow. Several women trapshooters will probably take part in the various events.

Alb Springs Gazette 7/29/16



By PETER P. CARNEY.

John Philip Sousa, the band leader, is an enthusiastic trapshooter. When asked his opinion on women taking up the sport, he said:

"Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shotgun game she is not classified as a woman. She is not segregated from the men. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the grand American handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women and never have I seen an ungraceful one who used a shotgun well."

Herald 8/8/16

"A CITY WITHOUT SONGS."

TO THE EDITOR OF THE HERALD:—

As one of the oldest song writers still in harness, and a reader and admirer of your great paper I will have to take issue with you in regard to your editorial "A City Without Songs." New York is never without them. Harrigan and Braham were a grand old team—particularly Edward Harrigan—whom Howells called the Dickens of America. The songs you mention were first sung at the Theatre Comique, No. 514 Broadway, and were probably used at Harry Hill's (not Clifton's), in Houston street, later by the free and easy singers of that time. But even with the passing of Harrigan and Braham other writers have kept New York whistling and dancing ever since. What's the matter with "My Pearl Is a Bowery Girl," "Give My Regards to Broadway," "The Bowery: I'll Never Go There Any More," "Sweet Rosie O'Grady," "Annie Rooney," "The Sidewalks of New York," "Chinatown, My Chinatown," "Don't Blame It All on Broadway," "New York Isn't Such a Bad Old Town," "I'm a Yankee Doodle Dandy," "The Grand Old Flag," "A Hot Time in the Old Time Town," "Forty-Five Minutes from Broadway," "With men like George M. Cohan, Irving Berlin, Victor Herbert, Jean Schwartz, Jerome Kern, Sousa, McCarty and Monaco, Grant and Young, E. Ray Goetz, Meyers and Lewis and hundreds of others that I could mention, New York need never worry about a song famine.

WILLIAM JEROME,
writer of "Bedelia," "Mister Dooley," "My Irish Molly O," "Rip Van Winkle Was a Lucky Man," &c.
New York City, Aug. 6, 1916.

Phila Ledger 9/20/16

'BILLY' SUNDAY SOON TO PREACH AT GROVE

Evangelist in Charge of This Year's Revival at Seaside. Sousa's Band Heard

OCEAN GROVE, N. J., Aug. 19.—With the approach of the annual Methodist camp-meeting, which will begin here next Saturday, interest is centering in the Rev. William A. Sunday—"Billy" Sunday to thousands of his admirers—who is to have charge of this year's revival of the Grove's famous religious festival. Not in years has such interest been taken in the arrangements for camp-meeting, and all this new zeal and enthusiasm is being attributed to the personality of Mr. Sunday.

The famous evangelist will arrive in Ocean Grove next Friday, coming from Philadelphia, and his first sermon will be delivered in the Auditorium on the following day. Homer Rodeheaver, Mr. Sunday's chorister, who has already taken charge of the musical activities here, will motor to Philadelphia and bring the evangelist to the Grove. Arrangements are under way to give Mr. Sunday a big reception. Quarters for the evangelist and his party have been set aside at the North End.

Music lovers here had another treat this week-end. John Philip Sousa, the bandmaster, and his company of musicians appeared in the Auditorium at afternoon and evening concerts. The band was given a warm greeting and several thousand people were in attendance at each of the performances.

BIG MASSED BAND CONCERT TUESDAY

112 Musicians, Under Herbert L. Clarke, Famous Cornetist, to Give Second Annual Music Feast at Fair Grounds Coliseum.

POPULAR PROGRAM SELECTED

Special Street Car Service Is Provided—Concert Is in Nature of a Memorial to Henry Beissenherz.

"The massed band concert at the Fair Grounds Coliseum Tuesday evening by 112 skilled local musicians will take rank as one of the greatest musical events of the year, figured as a national affair and not merely from its local connection," said Herbert L. Clarke, the noted conductor who will direct the presentation of the carefully selected popular program. An Indiana man and a graduate of local musical circles, Clarke's varied career with Sousa, Herbert, Gilmore and Innes and his 600,000 miles of globe-trotting as a professional musician give his words weight and authority.

The Indianapolis Musicians' Protective Association, under whose auspices the concert is given, made a great success of its first massed band concert in commemoration of the twenty-fifth anniversary of the organization, and the fame of that event won national note for the organization, long known to music circles of the country.

Many Leaders Produced.

No less than a dozen of the foremost musical leaders of the country have gone from its ranks to broader fields. Among them are Conductor Clarke and his two brothers, one manager of Sousa's band, the other with the Boston Symphony Orchestra; Walter Rogers, head of the Victor Talking Machine music; Bohumir Kryl of his own great band, and the flutist, Edward Timmons, with the Boston Symphony Orchestra—all artists of note.

There are 350 members in the organization at present, some thirty of them women, all active professional musicians. The officers are: President, Theodore Perry; vice president, L. P. Ruth; recording secretary, James J. Curley; financial secretary, W. G. Ulrich; treasurer, A. H. Schellschmidt; and sergeant-at-arms, Arthur Young. The concert committee, which has the affair in charge, is headed by W. G. Ulrich, chairman.

The fact that Herbert L. Clarke, conductor and soloist, is also a composer of note, enables the association through its concert to give a graphic presentation of the work of Indianapolis musicians. Aside from Clarke's cornet solo, "Neptune's Court," the opening number will be another Clarke composition—the march, "New England's Finest," destined, it is said, by many experts to become one of the most popular of American marches—and America leads the world in this sort of composition. It is probable that one or two of the encores also will be Clarke compositions. The program follows:

PART I.

March—"New England's Finest"..... Herbert L. Clarke
Overture—"Raymond"..... Thomas
Selection—"Offenbachiana"..... Offenbach
Solo for Cornet—"Neptune's Court"..... Herbert L. Clarke
Herbert L. Clarke, conductor and soloist.

PART II.

Overture—"Hubel"..... Weber
Waltz—"The Beautiful Blue Danube"..... Strauss
Selection—"Naughty Marietta"..... Herbert
Finale—"Fireside to Battle Field"..... Dalby
(The greatest of civil war descriptive compositions, with distant trumpets and bands, distant firing and the great battle songs of the North and the South.)

Former Milwaukee Boy Visiting Here.

Marshall Lufsky, flute soloist with Sousa's band, a former Milwaukee boy, is visiting friends in the city. Mr. Lufsky received his musical education in Milwaukee, from Carl Woempner. He was formerly a member of the Bach Symphony orchestra, but left Milwaukee fifteen years ago to join Sousa. Mr. Lufsky has crossed this continent a number of times, and has made four European tours. His parents reside in Waukesha. He will leave for New York Sunday.

Massed Band Concert Stirs Enthusiasm of Big Audience

Several thousand persons thoroughly enjoyed the second annual massed band concert given Tuesday night at the Coliseum, at the Indiana state fair ground by 100 members of the Indianapolis Musicians' Protective Association, under the direction of Herbert L. Clarke, assistant director of John Philip Sousa's band. From the beginning until the finale of the long program the concert was a series of ovations for the Indianapolis musicians. Seldom has a local musical organization received so enthusiastic a reception.

The crowd almost filled the Coliseum, and included many of the well known musicians of Indianapolis, as well as many persons who developed a "lip" for brass band instruments many years ago. The band was required to play an encore after each number, many snatches of popular music and some of the old band classics, such as "Under the Double Eagle," being used very effectively to arouse enthusiasm.

Great credit is due not only to Mr. Clarke, the director, but to the individual musicians who organized and perfected so large a musical organization in a short time, and presented a program that revealed mastery in attack and a fine sense of musical balance. The performance of the musicians was such that they should be encouraged to continue their efforts to present similar concerts more frequently, for it was evident from last night's program that the public's enjoyment of the concert was no less than the pleasure the members of the band received as reward for many weeks of faithful effort.

A pleasing feature of the program was a cornet solo by Mr. Clarke. He showed a mastery of the instrument that excited the admiration of persons who have never before admired the cornet as a solo instrument. He played two encores before the crowd would permit a continuance of the program.

Perhaps the band appeared to its best advantage in playing "Jubel," an overture by Weber, for it was during this selection that contrasts expected in a band of such numbers were brought out most effectively, the organization displaying an admirable sense of assurance in attacking intricate passages. Another overture, "Raymond," by Thomas, also was well played, as was Strauss's famous walse, "The Beautiful Blue Danube."

The concert was brought to an effective close with Dalbey's "From Fireside to Battlefield," combining a series of patriotic airs with sounds and music descriptive of the civil war.

SOUSA PRESENT AT PORTLAND GUN CLUB TRAP SHOOT

Portland, Me., July 28.—Ernest A. Randall of Portland and J. Clark of Worcester were the high guns in the first 40 birds shot at during the Maine State shoot of the Portland Gun Club today, each breaking 40 birds. Unlike the shoot of last year, the six-state mid-summer championship constituting events 4, 5, 6, 7 and 8 (100 targets) came late in the first leg of the big two-day State tournament on the Portland Gun Club traps at Falmouth today.

At 9.30 the shoot opened with 54 trap shots on the platforms at the little clubhouse overlooking the lower bay.

There was a disagreeable mixture of smoke from the Quebec forest fire mingled with the fog which has been loitering off the coast for several weeks. Despite the hazy condition, however, the gunners got busy at the scheduled hour and some very good scores had been obtained up to noon.

Noticeable among the shooting fraternity was John Philip Sousa of New York, the famous band leader, garbed in a natty suit of Bombay cloth.

G. L. Osborne, winner of the Massachusetts state championship shoot, who has also been participating in the Maplewood shoot, said this morning that the grounds of the Portland Gun Club and what are known among trap shots as sporty grounds. The targets are finicky in their flight and shooting over the water is difficult. Mr. Osborne said that the targets at Maplewood were much easier to shoot at than those of Portland, that in a match where 80 or 90 men were in competition, week before last, there were two or three 100 straight breaks with three or four 99, while four or five men broke 98 in the string, which is a phenomenal record.

THE FOURTH OF JULY

Americanization Day. Make this a great day for the children. Inspire the highest ideals of citizenry. Invite your city officials to co-operate with you for a safe and sane Fourth. Enter into their programs, stimulate love of country through its constitution and history.

Program:

- 1—Song, "The Star Spangled Banner."
- 2—Pledge to the Flag.
- 3—Prayer.
- 4—The Constitution of the United States.
- 5—A Patriotic Drill by Boys and Girls.
- 6—"The Battle Hymn of the Republic."
- 7—Teaching Patriotism.
- 8—Teaching Patriotism in the Church.
- 9—"Three Cheers for the Red, White and Blue."

Elaborate plans are being made for splash week in New York City, in conjunction with the safe and sane Americanization Day Celebration. \$25,000.00 has been appropriated. The Editor of this paper has been elected Chairman of Mount Morris Park and Battery Park Celebration, and Member of Executive Committee, and will reach 40 nationalities—"Good Citizenry" is the motto of this movement, and every means of naturalization and encouraging all aliens to become citizens of the Country of their adoption.

There will be band concerts, the Pledge to the Flag, patriotic exercises, moving pictures; and the Statue of Liberty will be illuminated. On motion, the "Stars and Stripes" by Sousa, was proposed and carried, the same to be printed on all programs, including "America," and the "Star Spangled Banner."

Hon. John Purroy Mitchel and George Gordon Battle, Hon. Marcus M. Marks, Borough President, Col. Louis Annin Ames and other distinguished gentlemen of the Board of Aldermen, on Committee.

SOUSA WIELDS THE SHOTGUN TOO

AS soon as John Philip Sousa, the world's famous band master, was made president of the Trap Shooters' Association of America, interest in that sport increased amazingly among former followers of the game who had allowed their enthusiasm to wane on account of the lax rules which had governed the pastime. Detroiters are following the pace of others and are talking of organizing a real trap shooting

club to be governed by amateur rules and will promote the best interests of this pleasant sport.

Seeing the march king wielding the baton at the Hippodrome in New York, one would never take him for one of the trap shooters of America, but he is. Mr. Sousa owns a 2,000 acre preserve in North Carolina, where he puts in most of his time during the off season.



Philat. Post Ledger 8/6/16

Jacksonville, Fla. Dispatch 8/16



JOHN PHILIP SOUSA
The Famous Bandmaster
is a Devotee of the Traps
and Always Turns in a
High Score

John Philip Sousa has offered his services to Uncle Sam to go to Mexico and play the Greasers to death with their own "La Paloma."

Norfolk, Va. Dispatch 8/5/16

John Philip Sousa has written a "song" for a scene in the "Who's Guilty?" series. It has a maximum range of twelve notes; not a sharp or a flat is used and every word is a short one.

Albany Times Union 8/9/16

Binghamton, Aug. 9.—Expert trap shooters from five states are participating in the interstate matches now being held in this city. Yesterday's events were won by F. S. Wright of Buffalo and H. R. Prendergast of Phoenix. John Philip Sousa, the bandmaster, broke 126 out of 150 targets. Today's prizes go to the highest gunners in the 20 and 25 target events. Among the cities represented are New York, Albany, Syracuse, Wilkesbarre, Detroit, Scranton, Brooklyn, Portland, Me.; Buffalo, Rochester, Auburn, Watkins, Corning, Elmira and Wilmington, Del.

SOUSA IS HOST AT ARLINGTON DINNER PARTY

Famous Bandmaster
Spends Night at New-
comb Homestead

The New York Herald this morning says that Mr. and Mrs. Willis Sharpe Kilmer gave a dinner at the Casino in Saratoga Springs last night for Mr. and Mrs. Chauncey Olcott, Mr. and Mrs. John McCormack and Mr. and Mrs. Edward Murphy, 2d.

John Philip Sousa entertained dinner guests at the Arlington Hotel last night. The party included Mr. and Mrs. Harry A. Clinton and Miss Ethel Newcomb of Whitney Point, and Douglas Arthur Teed. After dinner, the party, with the exception of Mr. Teed, motored in the Clinton car to Whitney Point where Mr. Sousa was a guest at the Newcomb residence over night, returning for the shooting tournament this morning. Miss Newcomb, who a few weeks ago, opened a studio at the homestead in Whitney Point for the summer, has a large class of pupils who have come from places as distant as Atlanta, Ga., to study with Leschetitsky's distinguished pupil, having heard of her through friends who knew of her work abroad and in this country. She expects to reopen her New York City studio in the early autumn.

World 8/13/16

OCEAN GROVE, N. J.

As the time for the opening of the annual campmeeting services draws near interest in "Billy" Sunday begins to manifest itself. With Sunday here for the meeting, which begins in the Auditorium on Aug. 26, lasting ten days, its religious complexion is likely to take on a ruddy glow.

Two more musical events still to come are concerts by Sousa's Band to be held in the Auditorium on the afternoons and evenings of Aug. 18 and 19. Special vocal soloists have been engaged for the occasion.

The Haberdasher - page 6

Sketching John Philip Sousa

Not less unaffected and delightful to count among one's circle is John Philip Sousa, still the March King, that peerless master of the baton, whose fame remains unrivaled for all the years since world renown first came to him. We ran across the great musician, near the McAlpin, the other day and noted his soft, grey hat, dark suit, covert raincoat, blue scarf with white design, wing collar and grey gloves. Do you remember the stirring strains of "El Captain," the "King Cotton March" and the magic of the "Manhattan Beach," melodies all that echo through the music of twenty years or more? Sousa and his band! Great leaders come and go, new names and new harmonies are given us to applaud and approve, but John Philip Sousa and his genius will always stand first in our appreciation and our liking. His hair is silvered and his beard is quite grey but when you've chatted with him a little while you will know that he is among those favored few who will always be young. It is a precious birthright and helps to keep the laurels green in this bustling, old world.

West Courier 8/2/16

The inimitable Sousa and his band will go on tour next fall with the Hippodrome production of "Hip, Hip Hooray." In the meantime a new piece is to be produced at the Hippodrome and following that the touring company will return, plus Sousa and his forces, and present still another novelty at the popular mammoth show house.

Long May It Wave

Mr. John Philip Sousa is not one of those Americans who found nothing but contempt for the United States when he visited Europe. Speaking of the "Star Spangled Banner" as played by his band in Petrograd, he says:

"I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the 'Star Spangled Banner' in the capital of the Russian empire."

Mr. Sousa has no hyphenated nor unhyphenated streak of unwarranted criticism of his country. He was born, christened and raised in Washington, D. C., and says: "If I had to be born again I would select the same country, the same city, the same parents and—well, just say that I have no kick."

If more of our traveling Americans were loyal, patriotic citizens, zealous in their love of country and without countenance or consideration for her unfair and untruthful critics, we should hear less of the dislike of this country by foreigners.

And the way to be the right kind of Americans when you travel is to be that kind at home. There is a widespread want of consideration for our flag and our country in many schools and the teacher who encourages such a spirit ought to be subjected to trial and dismissal. It isn't fair to the children under them and it isn't fair to the public that is paying their salaries for teachers to be to any degree remiss in their love and loyalty to the flag that protects them. This criticism applies to only a very small part of our teachers, but it ought to apply to none—not one.

SHANNON'S REMINISCENCES

Says Patrick S. Gilmore Was Offered Rank of General in Civil War

Did you ever know that Patrick S. Gilmore, the pioneer of American band concert masters, was offered the rank of general during the Civil War, but refused, preferring to remain with his beloved "music children." This fact is not generally known to the public, and when Thomas F. Shannon, leader of the famous Twenty-second Brooklyn Concert Band, which is daily delighting patrons of Woodside Park, told this there was considerable surprise manifested.

"Gilmore was very proud of his organization, which was recruited largely from European countries," said Bandmaster Shannon yesterday. "With the death of Gilmore at St. Louis in 1892 the star of John Philip Sousa reached its ascendancy."

Mr. Shannon declared that the average American's taste for music has rapidly changed in the last decade. People do not attend band concerts now for casual entertainment, he said, but they follow each selection with critical and discriminating care and show wonderful judgment in deciding between good and bad music.

Shannon began his second week at Woodside Park yesterday. Miss Catherine Grey remains as soprano soloist after having maintained the high standard which has prevailed at Woodside during the last season.



HITTING the clays in expert fashion John Philip Sousa, world's famous bandmaster was second in the handicap event, a feature of the last day of the Binghamton Rod and Gun Club tourney. He received as a memento of his visit to stars and those youngsters will be shown tomorrow at Johnson Field when the lowly Mackers will appear in exhibition conflict with the Bings.

THEY LOVE THE U. S. A.

There has been considerable loose, unpatriotic talk about the United States being in contempt in Europe. But John Philip Sousa has a different report to make. Speaking about his band playing "The Star-Spangled Banner" in Petrograd, he says:

"I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the 'Star Spangled Banner' in the capital of the Russian empire."

Would that Americans would show as much enthusiasm and patriotism when the national anthem is played!

Funeral of Son of Senator Richardson and Champion Trap-shooter at Dover.

DOVER, Del., Aug. 7.—The funeral of the late Alden B. Richardson, more familiarly known in the trap-shooting world as "Dol Richardson," who died in Wilmington Saturday as the result of accidentally shooting himself a week ago yesterday, will be held from his residence on State street, tomorrow afternoon at 2 o'clock. The services will be open to the public and will be in charge of the Rev. Benjamin Fish Thompson, rector of Christ P. E. Church. Interment will be made in the Richardson plot in Lakeside cemetery. The honorary pall-bearers selected today include, M. Hayes Wilson, Harry S. Crawford, Colonel William D. Denney, H. Ridgely Harrington, S. Maxwell Harrington, T. Marvil Gooden, Hart Scott, T. Victor Clarke, Dr. Charles M. Wharton, Harry Mayer, William Pennewill.

Mrs. Richardson, as well as the family of Senator Richardson, have received many telegrams of condolence from all over the country from associates of Mr. Richardson in the trap-shooting world as well as from personal friends.

Many From Here To Attend Funeral

Many friends and acquaintance of Alden B. Richardson are planning to attend his funeral at Dover today. Philadelphia, New York, and many other eastern points will be represented in the assembly of those who gather to perform the last sad rites. The Benevolent and Protective Order of Elks will hold funeral services at the house, and that lodge will be represented by a large delegation. "Dol" was long prominent in the local Elks' organization. There will also be a goodly sprinkling of noted trapshooters who learned to love Mr. Richardson in his long and honorable career before the traps. Charlie Newcomb, John Phillip Sousa, Capt. Simonton, William Coyne, Edward Banks, Charles Billings, Ralph Spotts, Vincent Oliver, Frank Sidebotham, E. R. Galvin, W. A. Joslyn, W. G. Robelen, Shan Prouse, Harry Carlson, C. Thorpe Martin, Frank Turner, Dudley S. Wood, Frank L. Cates, Exalted Ruler of the Elks, Canby Mammele, T. W. Baker, E. Hogue, William L. Hamann, Frank Shilling, W. Mast, William M. Foord, Harry Partington, George Bacher and many others will make the journey by auto or train to pay mute tribute to the qualities that endeared them to "Dol" in this life, and will make them ever remember him as one of the truest gentlemen and sportsmen they have ever been associated with.

Theatres

A BIG DEMAND FOR BAND CONCERT TICKETS

The members of Burger's Military Band are exceedingly gratified over the demand on all sides for tickets for the concert to be given at Rocky Springs Park on Sunday next, afternoon and evening, as a benefit for the families of the members of the Fourth Regiment Band now in Texas. The announcement that the soloists would be Herbert L. Clarke, the world-famous cornet soloist of Sousa's band, and George Hambright, Lancaster's popular basso, has added additional interest to the concert. In addition to the forty or more musicians in the band there will be five musicians from the Sousa band in addition to Mr.

Clarke, and oboes, bassoon and also French horns will add color to the heavier works on the two programmes selected. Mr. Herbert Clarke has aided Prof. Raymond L. Myers in choosing the programmes, which promise to be among the best ever rendered by a band, whether local or foreign, in this section. The tickets for either concert are only twenty-five cents and they should find a wide sale.

WILL BE ASHAMED LATER.

Quoth an organ, echoing Hughes: Mr. Wilson and his supporters may argue all they please; they may catalogue achievements and promise benefits; they may claim and proclaim—but still they will face the fact that American citizenship and the American flag do not mean, around the globe, what they did four years ago.

So says John Philip Sousa telling about the rendering by his band of the Star Spangled Banner in Petrograd:

I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute.

Nowhere on earth in the last two years has there been permitted an expression of common peoples that has not had similar import. Nowhere is there a neutral nation that does not look to the United States with hope as well as gratitude as the one great champion of neutral rights. Nor could it be otherwise after the events of the last two years. It is only where it is supposed to be good Republicanism to misrepresent the facts about our own country is the contrary sort of stuff heard, in assertions for which nothing worthy of the name of evidence ever has been or can be produced. After the campaign the asserters will themselves be ashamed.

OMAHA GUN CLUB IN BIG A. A. T. A.

John Philip Sousa is National Head. Efficiency Shoots Scheduled Soon.

Secretary Frank E. Ellison of the Omaha Gun club has received word that the local club has been admitted to affiliation with the American Trapshooters' association, the national body of the sport.

The A. A. T. A. has for its president Bandmaster John Philip Sousa.

Affiliation with the national body permits the local club to hold shoots for the proficiency medals awarded by the A. A. T. A. for averages of 75 per cent or over.

It is anticipated that there will be considerable interest in the new medals among local shooters.

Makes Music Visible

There usually is nothing sillier than watching a motion picture in which singing is the basis of a scene. For the silent drama is never so silent as when some screen character is observed to be singing. When the characters are conversing the spoken titles show the subject matter of their talk, but no way has yet been found to synchronize music and the movement of the lips on the screen.

This problem presented itself to Director "Larry" McGill of Arrow Films when he was directing "The Weaker Strain," one of the fourteen photo-novels in the "Who's Guilty?" series. McGill was forced to face the situation of having the heroine, a concert star who, in a number of scenes, had actually to be singing.

He unfolded his troubles to John Philip Sousa, premier American march and operatic composer, and asked Mr. Sousa whether he could and would write both the music and lyrics of a song so simple that, by watching the lips of the singer on the screen, the audience could read the words and, almost without the help of any orchestra or piano in the theater, supply in imagination the simple music that carried the lyrics.

The result is a composition called "The Song of the Dagger." Every word of the song is but one syllable and is most readily pronounced; consonantal sounds, rather than vowels, were used so that the lips would be most expressive. It has a maximum range of twelve notes; not a sharp or flat is used, and every word is a short one.

LOVE OF MARTIAL AIRS LOSS ITS DOOM, WA

THE RIFLE REGIMENT MARCH.
JOHN PHILIP SOUSA

Tempo di March.

PIANO.

THE THUNDERER.
MARCH.

PIANO.

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John Philip Sousa

Patriotic Fire Dies When Race Is No Longer
Moved by Its Anthems, Says Greatest
Composer of March Music.

FOSTER THE MILITARY INSTINCT,
HERITAGE OF THE NORMAL MAN

Spur to Humanity to Greater and Better Deeds,
and Forfeit Would Be to Surrender
Badge of Civilization.

BY ED. A. GOEWEY.

"TRACE music back to its very beginning and you will find that the chorus with a real martial swing has appealed to the world, quickened the pulse of man and spurred him on to greater and better deeds," said John Philip Sousa, famous author of "The Washington Post" march, the greatest writer of march music the world ever has known and the man who has carried the stirring rhythm of American music to every quarter of the globe.

"Civilization," he continued, "has moved onward to the strains of march music. Should the day ever come when the peoples generally no longer could appreciate melody of this character, just so surely will we know that the human race had lost its fire and that the world is going backward.

"In the seventeenth century Andrew Fletcher, of Saltoun, wrote a letter to the Marquis of Montrose, in which he said: 'I knew a very wise man who believed that if a man were permitted to make all the songs he need not care who

should make the laws of a nation.' That statement has the ring of conviction, and history has proved, time and again, the great part that stirring melody has played in shaping the destinies of the nations.

NATURAL HERITAGE.

"In normal mankind the military instinct is born, and whether it is encouraged or dwarfed usually depends upon environment, shaped in part by circumstances. From the earliest stages the martial spirit was part of the human makeup, and has continued. To the strains of stirring melody they have marched, fought and accomplished things as the years rolled by, through the old 'hay foot, straw foot' period on to the 'right foot, left foot' days.

"Personally, I believe that our love for things martial comes from our mothers rather than our fathers. Throughout all times women have been beautiful, have delighted in bedecking themselves in finery, and to them, far more than to the sterner sex, has sentiment appealed.

The gay uniforms of the soldiery always has found favor in their eyes, and their susceptibility to music, particularly that which has the swing of the march or the sway of the waltz is too well known to be dwelt upon. And this must be taken as the case in general, for no nation has a monopoly upon the military spirit."

Having thus discussed for a few moments the form of melody which always has appealed to him and which has made him world famous, Mr. Sousa, a fun lover and story teller second to none, suddenly interrupted his serious discourse to smile.

"I often have been asked," he said with a grin, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but by father played a trombone in the marine band of Washington and was a veteran of both the Mexican and civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play.

WAR AS INSPIRATION.

"And," he continued with a twinkle in his eye, "it is for that reason that I do not feel that much music came to me through my father. But let us look at the heredity side of the question. I was born in Washington, D. C., November 6, 1854, and by the time I reached the age when I began to see things understandingly and be influenced by what went on around me, the civil war started. Throughout the time of that struggle I lived at the nation's

A NATION'S BULWARK, URNS JOHN PHILIP SOUSA

NGTON POST.



SOUSA.

THE CRUSADER MARCH

SOUSA.

THE HIGH SCHOOL CADETS. MARCH.

Marziale.

SOUSA

By JOHN PHILIP SOUSA.

capital, constantly surrounded by troops and playing bands, and it was then and there that the germ of martial music obtained a firm foothold in my system.

"I cannot believe that heredity obtains in the arts. It would be cruel if it did, for in that event there would be too many men and women inclined to follow certain occupations, which soon would become overcrowded. No, it is environment which shapes the business or professional careers of most of us. If proof is needed, take the encyclopedia of music and note that but few sons of famous musicians have qualified to take their places alongside of their fathers. And it is the same in painting, or even baseball, to take up a subject which we all understand pretty thoroughly.

"This is our national pastime, we have been playing it for years, and thousands of fathers have achieved distinction on the green diamonds. Yet it is only in rare instances that sons of such fathers have played the game sufficiently well to earn posts in the major leagues. Heredity did not count. On the other hand, environment did, and there often are two or more brothers in a family who play the game and play it well. If heredity had anything to do with the matter we would have so many first class players to-day that there wouldn't be room for them. The reverse is the case, and every big league team is constantly on the lookout for star material. Occasionally they have gone to Cuba for players, and the limited number of years the game has been played there would not support the theory that the island players had inherited any baseball talent from their forebears.

"Take almost any family of five and the extremes of intellect will be shown, again proving the case against heredity.

ITS PUBLIC APPEAL.

"But to again return to music. As I have said, I am a firm believer in march music, and my experience has shown that the people at large are with me in that respect. Play or write that which appeals to the public generally and you never will fail of an audience. If persons are not sufficiently interested to come and hear music it is absurd to think that they can be educated in musical art. It is not my province to tell the public what it shall have, and so I weave into my programmes just as much of the classical as my audience can appreciate. Of what avail would it be to me, considering music solely as an art, if I should be continually writing to empty benches?

"There is no doubt that the peoples of the various nations have the most sincere regard for their national anthems, but the truth is that they more often are moved by music with the march rhythm. Take Great Britain, for instance. The nation's song is 'God Save the King,' but to really stir the Englishman all you have to do is play 'Rule Britannia' or 'The British Grenadier.' In Germany more enthusiasm is created by 'Der Wacht am Rhein' than by 'Heil dir im Siegerkranz,' the air of which is similar to 'America' and 'God Save the King.' Even the 'Star Spangled Banner' lacks the real swing. It has too much of the waltz rhythm of one, three, rather than the one-two rhythm of the march. France is the most fortunate of the nations in this respect, for nothing could be more inspiring than her national anthem, 'The Marseillaise.'

"And it is the love of march music which has made some song whose chief virtue was its swing generally popular. 'A Hot Time in the Old Town To-night,' such a favorite with us in the Spanish was, possibly possessed some significance, for our boys surely had a hot time in Cuba, but 'Tipperary,' the war song of the Entente Allies, has nothing to do with the case in point. But it has the swing, and I have been told that it is being sung and played as much in France and Italy as by the British bands. Every Entente soldier can say 'Tipperary,' even if he hasn't the slightest idea of what the word means, and he likes the tune. These are but two instances of songs with the march swing which wars made popular."

MR. SOUSA'S NAME.

Then, once again, Mr. Sousa figuratively waved aside the subject of music, and, lighting a cigar of generous proportions, transformed suddenly into the jolly yarn spinner, a character in which he is best known to his multitude of friends.

"If there is one thing I dislike more than another, it is to spoil a good story. I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa,

but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

HOW IT STARTED.

"The story emanated about ten years ago from the youthful and ingenious brain of a onetime publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1992 the name of Sousa will supplant that of Smith as our national name.

(over)

World Famous Band Leader Believes Mothers More Responsible Than Fathers for Sentiment That Inspires Devotion to Country.

"STAR-SPANGLED BANNER" HAS UNFAILING APPEAL IN AMERICA

Hymns That Rouse the Best in Men and Women Make for Security of All the Peoples of the Earth.

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time and—well, just say that I have no kick coming.

"There is, however, one thing of which I stand in deadly fear, and that is that people will call me 'professor.' Let 'em call me anything but that, for from my earliest days I have pictured 'professors' as persons with long hair, wearing goggles, with poor digestion and no sense of humor. And thank goodness I am free from all of these drawbacks.

HIS PET AVERSION.

"However, I must confess that once I was called 'professor,' and the remembrance of that incident still makes me smile. It was in the Harrison administration and I was conducting the Marine Band at Washington. One day I was summoned to the White House and directed to take the band to Fayetteville, N. C., to assist in the ceremonies incidental to a celebration of the anniversary of the Declaration of Independence at Mecklenburg, which antedated the other Declaration of Independence, with which even the smallest child is somewhat familiar.

"The President directed me to do my best to afford those who would gather the best of entertainment, and so, when I was met by the master of ceremonies, a well known tobacco grower, and requested to have the band play in the lobby of the principal hotel, I consented. This hotel was not large, and when the band finally crowded into the space set aside for it the crowd was packed so closely about my men that they could not move and were in danger of having their instruments broken.

"Going to the master of ceremonies, I explained to him that we must have more room or we could not play, and he at once mounted a chair and spoke as follows:— 'The professor has just notified me that if you do not move back the professor and the professor's professors will be unable to play, and there will be no concert.' Well, the crowd moved back, and the 'professor's professors' did their best.

NATIONAL ANTHEMS.

Speaking of his experiences abroad, Mr. Sousa referred to the many instances that had come to his personal notice when the peoples of foreign lands made unusual efforts to demonstrate their kindly feeling toward the United States.

"There have been instances," he said, "when I have played the national anthem, in which the intensity of public feeling and patriotism of the audiences evoked great enthusiasm, but I can remember no time when the song was received with greater acclaim than in Russia. It was during my tour of Europe, in 1903, and we were in Petrograd, on the Tsar's birthday. When I reached my dressing room in the Cirque Cincelli, which corresponds to our New York Hippodrome, I was waited upon by the secretary of the Prefect of the city, who requested that I open my performance with the Russian national anthem. 'And,' said he, 'if it meets with a demonstration, will you kindly repeat it?' I answered that I would. 'And,' continued he, 'if it meets with further demonstration, will you repeat it again?' I said that I would repeat it just as long as a majority of the audience applauded.

"The audience consisted almost entirely of members of the nobility and the military, with their wives, sweethearts, sons and daughters. At the playing of the first note the entire audience arose and every man, almost all in uniform, came to a salute. At the end of the anthem there was loud applause, and I was obliged to play the air four times before the audience was satisfied.

"Upon retiring to my dressing room at the end of the first part, I again was called upon by the secretary, who said it was the wish of the Prefect that I begin the second part of my programme with the national anthem of America, and that he would have an official announce to the audience beforehand the name and sentiment of the song.

"Before we began our second part a tall Russian announced the name and the character of the words of the 'Star Spangled Banner,' and I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the 'Star Spangled Banner' in the capital of the Russian empire.

LOVER OF ANIMALS.

Practically all of the civilized world is familiar with John Philip Sousa, the band leader, and hundreds have given imitations of him when leading his band. Many also know that he is a composer of operas, words and music, has written some splendid books and that he has composed more than 100 successful marches. But only his friends know him when he puts aside his uniform and becomes a plain American citizen, ready for any fun or frolic. He is a lover and student of nature, and passes weeks every year "out in the wilds" with his horses, his dogs and his guns. "Always treat animals like friends and not like slaves," is his motto, and if you are desirous of argument just dispute his assertion that the greatest of all recreations are the companionship of a good horse and a faithful dog, a dependable gun, followed by a chat with a pretty girl.

Mr. Sousa has become one of the best trap shooters in the country, and his home at Port Washington, L. I., is littered with the trophies he has won. At the present time he is away competing at the annual trap tournaments being held in the Middle Atlantic States. He will return here soon, and tour part of the country with his band. In October, as the feature of last season's Hippodrome show, he will appear in most of the country's largest cities.

MADE MARK AS BOY.

In early life Mr. Sousa took up the study of music, and at the age of eleven appeared in public as a violin soloist, and at the age of fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter came to America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the National Band, and served at the head of that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. In that time the Marine Band became famous as a musical organization, and made a successful trans-continental tour.

He resigned from the Marine Corps August, 1, 1892, to organize the Sousa Band, which up to the present time has made thirty-seven semi-annual tours, including ten trans-continental and five European tours, involving considerably more than 700,000 miles of travel by land and sea, giving more than 10,000 concerts in every city and town of importance in the United States and Canada, as well as in England, Ireland, Scotland, Wales, France, Germany, Austria, Russia, Bohemia, Belgium, Holland, Poland, Denmark, South Africa, Tasmania, Australia and New Zealand.

Mr. Sousa's philosophy is of the kind that he who runs may read and understand. A shining example is quoted from his story, "Pipetown Sandy." "Don't put yer finger on the trigger until ye're ready to shoot, an' know what ye're shootin' at. Lots of people on this earth sit inter trouble by shootin' off their mouth before

STAGE FOLK AID FIRE FIGHTERS

Notables of Broadway Appear in Mrs. Mark A. Luescher's Benefit at Southport, Ct.

AUTOGRAPHED PHOTOS SOLD

Pictures of Theatrical Celebrities Enrich Benefit Fund—Is Second Annual Event.

Activities on Broadway were at a standstill last night while the stars of the stage, to a considerable number, took the first train to Southport and assisted in the benefit of Mrs. Mark A. Luescher gave in that village for the benefit of the local fire department. The affair was the second annual one, and it was well up to the standard set by its predecessor, both from the entertainment and the financial standpoint.

In charge of the ceremonies was Tom McNaughton, seen last season at the Cohan Theatre in "Pom Pom," while Edwin J. Howe acted as the musical director. Leo Stark, stage director for Lady de Bathe, performed a similar role last night in the interests of the fire fighters. Husband Mark Luescher was also about in the offing and during a lull in the proceedings at intermission he insisted in getting up on the stage and making an announcement about the forthcoming Hippodrome show. He was silenced before he had gotten far with his remarks, however.

Broadway was out in force to help along the cause, and what luminaries of the footlights were not taking part in the entertainment were out in front.

A not inconsiderable sum was realized through the sale of autographed photos of the various stars of the theatre, and judging from the eager manner in which these were snapped up by purchasers, the idea is quite likely to become an established part of every benefit performance in the future.

The autographed pictures comprised likenesses of Mary Pickford, Billie Burke, Elsie Janis, Charlotte, John Philip Sousa and Clara Kimball Young.

Among those who offered their services for the entertainment program were Lou Anger, Sophy Bernard, Minerva Coverdale, Henry Marshall, Lou Clayton and Sam White, Gus Edwards, Cate Cuddles, Betty Pierce, Louis Silvers, the Gliding Omearas, Leo Edwards, Dixie Gerard, Texas Guinan, Billy Gibson, Skeets Gallagher, Irene Martin, Audrey Maple, John T. Murray, Charles McNaughton, Louise Mink, Toto and Yvette.

The Press on Sousa

The Binghamton Press has the following on John Philip Sousa's visit to this section

"John Philip Sousa entertained dinner guests at the Arlington Hotel Tuesday night. The party included Mr. and Mrs. Harry A. Clinton and Miss Ethel Newcomb of Whitney's Point and Douglas Arthur Teed. After dinner the party, with the exception of Mr. Teed, motored in the Clinton car to Whitney's Point where Mr. Sousa was a guest at the Newcomb residence over night, returning for the shooting tournament Wednesday morning. Miss Newcomb, who a few weeks ago opened a studio at the homestead in Whitney's Point for the summer, has a large class of pupils who have come from places as distant as Atlanta, Ga., to study with Leschetitsky's distinguished pupil. Having heard of her through friends who knew of her work abroad and in this country. She expects to reopen her New York City studio in the early autumn."

Leader of Sousa's Band Here

John Philip Sousa, the great orchestral leader and composer, was a guest at the Newcomb home over Tuesday night. It is a rare occurrence when a man of world-wide reputation visits a place the size of Whitney's Point and we naturally feel some "set up" over having such a distinguished visitor in our midst.

BATON IS BRUSH TO PAINT PICTURE—SOUSA

Military Music Makes Greatest Appeal, Says Great Bandmaster

(By Jane Jones.)

John Philip Sousa's arrival at the Arlington Hotel last night caused a pleasant stir around the place.

As the world's greatest bandmaster came from the station, following unostentatiously the porter who carried his baggage, there were on every side such remarks as: "Here he comes!" "There's Sousa now!" "Isn't he brown!"

A smile like a double rainbow spread over the round face of Hans Hainsdorf, the hotel steward, who had helped to minister to the physical needs of Sousa in Berlin and other European cities, as well as in New York City, and who had looked forward with much expectancy to the musician's arrival here.

Was Mr. Sousa too tired to talk? Not at all, the dapper musician declared with smiling courtesy, if he might first have time to go to his room for a bath.

Mr. Sousa had come from New York yesterday, and one hesitated to pounce upon him before he had a chance to register, but Sousa is Sousa, and with scores of friends and admirers ready to shower attentions upon the genial celebrity and to claim his notice, and the shooting tournament for which he came to Binghamton to open this morning, one must catch him early or the "catching" was likely to be absorbed by the social demands of Mr. Sousa's popularity or to go up in the smoke of protracted sharpshooting.

Has Poetry of Soul.

The poetry in the soul of the great conductor which has made it possible for him to succeed as author, composer and conductor, comes out in the musician's usual conversation so that a half hour's talk with him might be described as a garden of flowers, a book of verse, or an exquisite painting.

When asked about his journeys with his world-renowned orchestra, he squinted his eyes, a little as is his wont, when the spirit of humor is in possession of his mind, and answered: "As I look down the long vista of the ages to the time when the morning star first began to sing, I feel that I have done about as much of that sort of thing as any one."

Mr. Sousa added that he had crossed the European continent five times, and told of a large number of other foreign and American tours, too numerous to mention.

Besides composing 100 marches, 100 or more songs, 10 operas, a large number of orchestral suites, waltzes, etc., Mr. Sousa has written several books, one of which, "The Last String," was tremendously popular and is still widely read.

It would seem that these achievements, in addition to his pre-eminence as a conductor, are enough to make Mr. Sousa an authority upon the subject of success. This is what he had to say about success last night:

"Success is a terrific thing. It gives a person so much to live up to, and no person can achieve success without the aid of his fellow men. Too many people forget that, yet what could a man do if his fellows passed him by? He might accomplish the greatest thing the world has ever known, but if it was not recognized his effort would be lost."

I thought this a good time to sound Mr. Sousa upon his idea of the world's appreciation of modern musical accomplishment. After making an amused comment upon the tendency of newspaper interviewers to ask the same questions, he said:

"The music that makes the widest appeal is that which has the strongest rhythm. That is why the march is so universally popular. There is something about the picture of the military procession which the march portrays that takes hold of everyone."

When I made some reference to intellectual music, Mr. Sousa objected to the term.

"I do not know just what is meant by intellectual music," he said. "Music is music. It is simply a matter of division, a matter of using more or less thematic material, and the manner of its use. A great deal of the popular music is untechnical rot, and much of the classical music is technical rot. One is just as bad as the other; one is devoid of technique and the other is devoid of genius. A symphony is like a beautiful



JOHN PHILIP SOUSA.

woman attired in exquisite garments and rare gems. Deprive it of its silken robes, jewels and lingerie, and you have art in the nude. Some people like melody that way."

He Is for Originality.

Mr. Sousa placed considerable stress upon originality.

"Inspiration is an infinite thing," he said. "The God who supplies inspiration will, I believe, prepare humanity for the acceptance of what it creates, and so I have not tried to develop a faculty for imitation."

Asked about his methods of producing the effects he gets from his band, the great conductor said:

"It is the function of the orchestra and its leader to paint a picture. The baton is the brush which lays the paint on thickly, or touches the canvas lightly, which portrays a love story, a landscape, a view of the sea, or a garden of flowers. Behind the baton must be the personal magnetism of the conductor and the individual excellence of the players."

Mr. Sousa likes to tell of what he considers the two greatest compliments he ever had. One came from a pianist friend whom Mr. Sousa met in Germany. After hearing several of the concerts played by the Sousa band, the pianist was very much impressed with Mr. Sousa's own compositions.

"You have found for us a path of roses," was the critic's poetic comment.

The other compliment was given by a distinguished author in New Zealand, who, after becoming very well acquainted with Mr. Sousa, and learning his views, declared:

"You are the sanest man I ever met."

Another incident told by the American conductor was about a London conductor whose comment a friend repeated to Mr. Sousa. The friend had spoken of one of the Sousa concerts.

"Concert, nothing!" said the Londoner. "What does the man do? He simply gets the people with those marches of his."

Mr. Sousa sent back word that during his next appearance in London, he would have his band play a program upon which there would be no Sousa compositions, but would consist of selections by eight great masters, Bach, Brahms, Beethoven, Mozart, Mendelssohn, Schubert, Schumann and Webber, and that he would wager that the reception of the program would be as enthusiastic as though the Sousa compositions prevailed. He was as good as his word, taking the best known compositions of these eight composers, and calling the program "popular hits of great masters."

The applause was tremendous, but the audience demanded a Sousa march as a last encore.

Our conversation last night took place in the dining room of the Arlington. The orchestra, soon after Mr. Sousa entered, played one of the bandmaster's marches. It was encored by those who recognized it, including Mr. Sousa.

"What do you think of that piece?" one of the friends at the table asked him.

"It's the greatest composition ever written," he laughingly replied.

Mr. Sousa, who has won many trophies for his shooting, said the reason he is so much interested in this sport is that in it a man is thrown absolutely upon his own resources.

There is little chance for bluff or vanity in it, he affirmed. It amused the musician greatly when, a short time ago, he won a sack of flour and a ham in a shooting contest.

He has participated in a number of shooting tournaments since the close of the musical season. His band of 65 pieces will soon open a series of concerts in Willow Grove, Philadelphia.

Same Paper

Expert trapshooters from five States are in competition today at the traps of the Binghamton Rod and Gun Club in Johnson City for cash and merchandise prizes carrying a valuation of over \$300. Awards will be made to the winners of events on the annual registered tournament shoot program which extends through tomorrow.

Never before has the club conducted a tournament of such importance as the one now in progress. Among the competing gunners are H. R. Prendergast of Phoenix, New York State champion; F. S. Wright of Buffalo, a former State champion and a trapshooter of national reputation; W. H. Patterson of Buffalo; John Philip Sousa, famous bandmaster and gunner; W. B. Darton of Portland, Me., professional; O. C. Funderbunk of Detroit, Mich.; and C. S. Wilson of Albany, State Commissioner of Agriculture and considered one of the best amateur trapshooters in the East.

Shoots 6,450 Shells Today.

The program opening at 9 o'clock this morning and continuing through until 5 o'clock this afternoon, consisted of 10 events of 15 targets each, or 150 targets for each competitor. A total of 6,450 shells will be used before the day's card is finished.

Patterson early in the shooting this morning made a long run of 54 without a miss. It is the fourth time in his career as a trapshooter that the Buffalo man has equalled this record. He has been presented three medals, and is in line for a fourth watch fob prize from the Dupont concern for accomplishing the feat.

It is expected that Wright and Prendergast will have a merry fight for top score honors. Both are now shooting in their best form and miss few clays.

Sousa shattered 39 out of 45 targets in the first three events in which he competed this morning.

Lunch was served to the gunners in a tent on the club grounds at noon. Paul Perrault was in charge of the arrangements.

Seven Events Tomorrow.

The program for tomorrow will consist of five events of 20 targets

each and two merchandise events of 25 targets each.

The gunners in competition are H. R. Prendergast, Phoenix; John Philip Sousa, New York City; F. S. Wright, Buffalo; C. S. Wilson, Albany; Neaf Apgar (professional), New York City; H. W. Smith, Syracuse; O. S. Sked, Wilkesbarre, Pa.; H. V. Fellows, Syracuse; H. M. Winchester, Wilmington, Del.; T. E. Clay, Syracuse; C. B. Little, Scranton, Pa.; W. E. Corfield, Utica; A. W. Meager, Syracuse; H. S. Welles, New York City (professional); Matthew Windhauser, Syracuse; R. Sinclair, Corning; Henry E. Mills, Syracuse; O. C. Funderbunk, Detroit, Mich.; E. F. Tiffany, Brooklyn, Pa.; N. P. Bonney, Norwich.

S. H. Kniskern, Elmira (professional); M. P. Brown, Wellsville, W. P. Darton, Portland, Me. (professional); G. D. Boardman, Auburn; J. V. Heyniger, Corning; George A. Brown, Seneca Falls; W. H. Patterson, Buffalo; H. R. Elliott, Wellsville; Slim Glover, Rochester (professional); W. W. Vanderhoof, Watkins; David Wadsworth, Auburn; Charles Eschrich, Dansville; W. R. Darver, Scranton, Pa.; L. J. Rieger, E. H. Gregory, S. T. Clark, W. R. Winans, O. H. Bill, F. O. Spencer, A. C. Denning, Binghamton; George W. Johnson, Endicott, and W. H. Mack, Johnson City.

American 8/25/16

Bellringer Dies on Stage Playing Encore

Alphonso Althoff, known on the stage as Conti, died in the Bedford Theatre, Brooklyn, last night after an energetic rendering of "The Star Spangled Banner" with sleighbells.

The audience was so stirred by his patriotic performance that an encore was demanded. Althoff tried to respond with a Sousa march, but collapsed. He died of heart failure.

Sousa Takes a Trip.

John Philip Sousa and his band left for Philadelphia last evening to play their annual four weeks' engagement at Willow Grove Park. This will be the only appearance of Sousa's Band prior to its rejoining "Hip Hip Hooray" when that big spectacle goes on tour in October.

Evening Telegram 8/18/16

John Philip Sousa and his famous band left for Philadelphia last evening to play their customary four weeks' engagement at Willow Grove Park, opening to-night.

This will be the only appearance of Sousa's Band in America this season prior to its rejoining "Hip, Hip, Hooray," when Charles Dillingham's Hippodrome production of last season goes on tour in October.

Evening Globe 8/18/16

THEATRICAL NOTES.

John Philip Sousa and his band left for Philadelphia last evening to play their customary four weeks' engagement at Willow Grove Park, opening to-night. This will be the only appearance of Sousa's Band in America this season, prior to its rejoining "Hip, Hip, Hooray," when Charles Dillingham's big Hippodrome triumph of last season goes on tour in October.

Quincy 8/18/16

John Philip Sousa and his band went to Philadelphia last night for their annual appearance at Willow Grove Park. This will be the only appearance of the band this season outside of the Hippodrome show, "Hip Hip Hooray," which will tour the larger cities.

Herald 8/18/16

John Philip Sousa and his band will fill a four weeks' engagement in Philadelphia before going on tour in "Hip, Hip Hooray."

Journal & Commerce 8/18/16

John Philip Sousa and his band left yesterday for Philadelphia to play an engagement of four weeks at Willow Grove Park, opening to-night. This will be the only appearance of the band prior to rejoining "Hip, Hip, Hooray," when Charles Dillingham's big production goes on tour in October.

Commercial 8/18/16

John Philip Sousa and his band left for Philadelphia last evening to play their customary four weeks engagement at Willow Grove Park, opening tonight. This will be the only appearance of Sousa's Band in America this season prior to its rejoining "Hip Hip Hooray," the Hippodrome show of last season on tour in October.

American 8/18/16

JOHN PHILIP SOUSA and his famous band left for Philadelphia last evening to play their customary four weeks' engagement at Willow Grove Park, opening to-night.

Herald 8/24/16

[SPECIAL DESPATCH TO THE HERALD.]

WEST END, LONG BRANCH, N. J., Wednesday.—Beach parties given by Miss Adelaide Rittenberg, of New York, and Mr. Lewis B. Young were interrupted by a heavy thunder shower at Deal this afternoon. Their young men and women guests had enjoyed their dip in the ocean and sports in the swimming pool and were ready for their basket luncheons when the storm began. There was a scramble to get the luncheons back into the baskets. As a result many of the picnic returned to their homes in a bedraggled condition and as hungry as fishermen.

Mrs. Clarence Milhiser, Mrs. Frederick and Mrs. Eli Bernheim had bridge parties and teas at the Takanassee Hotel this afternoon and later attended the tea and dance at the West End Inn and Shore Club. Mr. John Philip Sousa was a guest of Lord and Lady Douglas Gray at the tea and dance at the club.

Monistown Pa Register 8/24/16

PHILADELPHIA

Sousa and his band open annual engagement at Willow Grove Park and four large audiences applaud them.

SOUSA SHATTERS LEGEND AS TO REAL ORIGIN OF HIS NAME

ONE of the most persistent legends that have kept bobbing up in the musical world is that concerning the alleged real origin of John Philip Sousa's family name. The March King disposes of the fairy tale, once for all, in an interview written by Ed. A. Goewey in the New York Evening Telegram. Says Mr. Sousa:

"If there is one thing I dislike more than another, it is to spoil a good story. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to

America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not 'shake' them."

Phila Record 7/21/16

CROWDS WELCOME SOUSA

March King Returns to Willow Grove and is Warmly Greeted.

Special to "The Record."

Willow Grove, Pa., Aug. 20.—Four audiences which overflowed the music stadium greeted John Philip Sousa, the March King, on his return to Willow Grove Park for his sixteenth engagement today. They were typical "Sousa audiences," too, enthusiastic and appreciative, whether it was a Sousa march, a number by one of the soloists or classic music.

Included in the program was Sousa's newest piece of music, "Willow Blossoms," a musical "legend" dedicated to the management and the patrons of Willow Grove. The composer's own description is "that it is based on the legend that willows are always weeping, and that it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the Grove as a musical centre known to the entire country." Another new one was "Sabbath Morning on Parade"—semi-military, semi-sacred in character, written by an English composer believed to have been inspired by the world war.

"The New York Hippodrome," Sousa's latest march, was given as a feature. Soloists who were given a wide share of approval were Miss Grace Hoffman, soprano; Miss Mary Gailey, violinist, and Herbert L. Clarke, the cornetist. The first of the Sousa days is listed for Wednesday afternoon and night of this week.

Phila Bulletin 8/20/16

SOUSA BACK AT WILLOW GROVE

"March King's" Band and New Compositions Enthusiastically Received

John Philip Sousa, "the March King," and his band were greeted enthusiastically by four big audiences yesterday when they returned to Willow Grove for their sixteenth annual engagement. The organization will remain until the present season closes in September.

"Willow Blossoms," a musical legend, and a new march, "The New York Hippodrome," which are the bandmaster's latest compositions, were features of the first programs.

The soloists who appeared yesterday were received with appreciation. They were Miss Grace Hoffman, soprano; Miss Mary Gailey, violinist, and Herbert L. Clarke, a cornetist.

SOUSA WELCOMED AT WILLOW GROVE

Four Enthusiastic Audiences Overflow Stadium for Return of March King.

Four audiences which overflowed the music stadium greeted John Philip Sousa, on his return yesterday to Willow Grove Park for his sixteenth engagement in the last seventeen years. They were typical "Sousa audiences," too — enthusiastic and appreciative, whether the number given was a Sousa march, an effort by one of the soloists, or the classic of some composer of the old school.

Dedicated to Willow Grove.

Included in his program was his newest piece "Willow Blossoms," a musical "legend" dedicated to the management and the patrons of Willow Grove. Other new numbers given were "Sabbath Morning on Parade"—semi-military, semi-sacred in character, forceful, and, written by an English composer (Hume) believed to have been inspired by the war.

"The New York Hippodrome," Sousa's latest march, was given as a feature. The march is new to Philadelphia.

Soloists Are Welcomed.

Soloists with the Sousa organization were given a wide share of the approval at the first day's concert. Miss Grace Hoffman is the soprano soloist, and her interpretations of "Caro Nome," from Rigoletto, and "Titania," from Mignon, were given in effective, forceful manner, both selections giving ample range to her voice. Miss Mary Gailey, a Boston violinist, made her initial appearances before Willow Grove audiences. She gave two of the Sarasate compositions—"Ziguenerweisen" and the "Russian Dances." An ovation was accorded Herbert L. Clarke, cornetist. In the two concerts Mr. Clarke selected two of his own compositions, "Stars in a Velvety Sky" and "Neptune's Court."

Phila Bulletin 8/20/16

SOUSA'S BAND-ORCHESTRA: for the information desired address the secretary of the band at Willow Grove. A history of the formation and treatment of orchestras will be found in any of the standard encyclopedias; also there are numerous books on the subject which may be consulted at the free libraries. A discussion of the subject would be too lengthy for treatment in

THE AMERICAN SPIRIT.

The universal opinion that Sousa and his Band form the most perfect musical organization in existence is not the result of sudden impulse but, on the contrary, has been reached after years of active work which has given the world many opportunities for comparison with other celebrated bodies. Sousa, more than other musician, typifies the American spirit, for he has carried his great aggregation of musicians to the four corners of the globe



with supreme confidence in his resources. When Sousa and his Band appear here in the Auditorium on August 18 and 19, with Miss Grace Hoffman, soprano, and Miss Mary Gailey, violinist, as soloists, they will give the same kind of performance that has made the name of Sousa a household word. Afternoons, 3.00 o'clock, 25 and 50 cents. Evenings, 8.00 o'clock, 25, 35, 50, 75 cents and \$1.00.

SOUSA COMES TO WILLOW GROVE

The March King Will Play Until the Season Closes on September 10.

John Philip Sousa, the March King, with his famous band, will come to Willow Grove to-day to give two concerts each afternoon and night until the conclusion of the 1916 season, on September 10. Thousands of Philadelphians who love Sousa's stirring marches will welcome the bandmaster and composer to Willow Grove, for a Sousa engagement has been a part of every season's history of the famous musical and amusement center.

The Sousa engagement is the sixth of the series arranged this year, and it marks the close of the musical season at the park.

Sousa's popularity with the thousands of patrons who hear each concert has not dimmed in the slightest. The bandmaster has, if anything, gained in both popularity and prestige with his musical maturity. The Sousa method of interpretation, whether it be the sprightly march or the composition of some writer of the old school, is so distinctive that Sousa's fame and reputation as a conductor easily are understood.

With the Sousa organization this season will be a number of well-known soloists: Miss Grace Hoffman, a soprano, and a favorite with Willow Grove audiences; Miss Mary Gailey, a widely known violinist, and Herbert L. Clarke, the cornetist, whose successes as a part of the Sousa organization have been synonymous with the successes of Sousa himself.

On the first day of the engagement Sousa will give the premier interpretation to his newest composition—a musical legend entitled "Willow Blossoms," and dedicated to the "management and patrons of Willow Grove Park." On Wednesday next the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself.

Chief among the several special events of the coming week will be the annual reunion and demonstration by the twenty-seven volunteer fire companies comprising the Montgomery County Firemen's Association, the event to take place on Saturday next. The program includes a parade of more than 2000 volunteer firemen, demonstrating tests of motor pumping and chemical apparatus, with award of prizes and trophies to the successful companies. The park management is prepared to entertain one of the largest crowds of the entire season on "Firemen's Day."

4 LARGE AUDIENCES GREET SOUSA'S BAND

Composer and His Organization Open Sixteenth Engagement at Willow Grove

Four audiences that overflowed the music stadium greeted John Philip Sousa, the March King, yesterday on his return to Willow Grove Park for the sixteenth engagement of his band in the last 17 years. They were typical "Sousa audiences," enthusiastic and appreciative, whether the number given was one of the composer's marches or the classic of some composer of the old school.

Sousa's Band arrived at Willow Grove by train, but the bandmaster motored from Asbury Park, N. J., and during his stay will be at the Huntingdon Valley Country Club. He is devoting much of his time to writing music, but has his horses with him, and his daily rides over York road and through that section will be kept up, "to keep me in trim, physically," he said.

Included in his program was his latest composition, "Willow Blossoms," a "legend" dedicated to the management and the patrons of Willow Grove. His description of the composition is that "it is based on the legend willows are always weeping. It tells the story of the fairies who came to Willow Grove and, with the magic waving of their wands, caused the willows to cease weeping in the beauty of the music which has made the reputation of the Grove as a musical center known the entire country." Other new numbers given were "Sabbath Morning on Parade," semi-military, semisacred in character, forceful and written by Hume, an English composer, believed to have been inspired by the world war.

"The New York Hippodrome," Sousa's latest march and declared by the composer to be one of the "best and most satisfactory" of all of them, was given as a feature. It is new to Philadelphia, but has been a big success in New York.

Soloists with Sousa organization were given a good share of approval. Miss Grace Hoffman is the soprano, and her interpretations of "Caro Nome," from "Rigoletto," and "Tania," from "Mignon," were effective and forceful, both giving ample range to her voice. Miss Mary Gailey, of Boston, a violinist, made her initial appearances before Willow Grove audiences. She gave two of the Sarasate compositions—"Ziguenerweisen" and the "Russian Dances." An ovation was accorded Herbert L. Clarke, the cornetist. In the two concerts he selected two of his own compositions, "Stars in a Velvety Sky" and "Nephtune's Court."

During this engagement, which is to continue until the end of the 1916 season in September, several "Sousa Day" programs will be given, which will comprise exclusively the writings of the bandmaster. The first of these is listed for Wednesday afternoon and night of this week.

SOUSA COMES TOMORROW TO WILLOW GROVE PARK

Popular Composer and Baton-wielder to Close Season—Noted Soloists with Band.

John Philip Sousa, the bandmaster with an international reputation, will come to Willow Grove Park this Sunday, August 20, and will give two concerts each afternoon and two each night until the conclusion of the 1916 season on September 10. The Sousa engagement is the sixth of the series arranged for the present season, and the advent of this popular bandmaster is awaited each year with deep interest by many thousands of patrons of Willow Grove, for a Sousa engagement has been a part of every season's history of the famous musical and amusement centre, with possibly the exception created by the trip which Sousa made around the world with his band.

With the Sousa organization this season will be a number of well-known soloists. Miss Grace Hoffman, a soprano, and a favorite with Willow Grove audiences; Miss Mary Gailey, a widely-known violinist, and Herbert L. Clarke, the cornetist, whose successes as a part of the Sousa organization, have been synonymous with the successes of Sousa himself.

On the first day of the engagement, Sousa will give the premier interpretation of his newest composition—a musical legend, entitled "Willow Blossoms," and dedicated to the "Management and the patrons of Willow Grove Park." On next Wednesday, August 23, the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself.

SOUSA DEDICATES NEW WILLOW GROVE MARCH

Bandmaster Opens Engagement With 'Willow Blossoms' Before Big Crowd

IS FAIRIES' LEGEND

Famous Organization Brings Back Old Favorites and New Compositions

John Philip Sousa, bandmaster, returned to Willow Grove Park yesterday for his sixteenth annual engagement in the



SOUSA

last seventeen years. As a tribute to the big audiences which have always greeted him there, he introduced in his initial programs yesterday his newest composition, dedicated to the management and patrons of the park.

He calls it "Willow Blossoms," and the bandmaster describes it

himself as follows:

"It is based on the legend that willows are always weeping, and it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the grove as a musical center known over the entire country."

Another piece was "The New York Hippodrome," Sousa's latest march. Soloists are Miss Grace Hoffman, soprano, and Miss Mary Gailey, violinist, with, of course, Herbert L. Clarke, cornetist. Sousa will remain until the park closes for the season.

SOUSA BEGINS 3 WEEKS IN WILLOW GROVE PARK

First Concerts of Season's Last Musical Engagement Given Today

HAS SEVERAL SOLOISTS

Grace Hoffman, Soprano, and Herbert Clarke, Cornetist, Will Assist

John Philip Sousa and his band will come to Willow Grove Park today and will give two concerts each afternoon and two each night until the conclusion of the 1916 season on September 10. The Sousa engagement is the sixth and last of the series arranged for the present season.

With the Sousa organization this season will be several well-known soloists—Grace Hoffman, a soprano and a favorite with Willow Grove audiences; Miss Mary Gailey, a widely known violinist, and Herbert L. Clarke, the cornetist, whose success has been almost as great as that of the bandmaster himself.

Today Sousa will present for the first time one of his newest compositions, a musical legend, entitled "Willow Blossoms," and dedicated to the "management and patrons of Willow Grove Park." On next Wednesday, August 23, the first of the "Sousa Day" programs will be given, with every number a composition of the famous bandmaster himself. Other important features will follow daily.

Phila Record 9/20/16

CONDUCTOR TELLS OF OLD BAND DAYS

Thomas F. Shannon, Now at
Woodside Park, Extols Pat
Gilmore, Famous Leader.

Thomas F. Shannon, leader of the band which has created such a musical sensation at Woodside Park, was talking yesterday about the influence of park and municipal bands and of band history in general. While still a young man, Conductor Shannon was a member of the famous Pat Gilmore band, led by Gilmore, who was the pioneer of American concert bandmasters.

In discussing his former conductor, who now is dead, Mr. Shannon said:—

"It is not known generally that although Patrick S. Gilmore was born in County Antrim, Ireland, he was offered the rank of general in the Civil War, in this country, but refused the offer, preferring to remain leader of a band. He was a remarkable conductor and his personal magnetism enthused his men while he was a splendid musician in his younger days, being regarded as the best E-flat cornet player in America. He was remarkable in securing effects and was never at a loss as to what he should do when he stood before his musicians wielding his baton. His musical intuition was invaluable in accomplishing this and he had the happy faculty of taking common and ordinary selections and making more out of them than any other band leader in the history of music.

"Gilmore was very proud of his organization, which was recruited mostly from European countries, as the younger generation of American musicians had not been developed at that time. This was shown at Chicago, where on one occasion Gilmore's band and Theodore Thomas' Orchestra played together. After the concert, Thomas remarked to Gilmore, 'I am the Queen of the musical world.' Gilmore accepted his statement and remarked proudly, 'Yes, but I am the King.' It was this feeling, rather of pride than superiority, that Gilmore instilled into his players with the result that a number of them afterwards controlled and conducted their own bands.

"With the death of Gilmore at St. Louis on September 24, 1892, the star of John Philip Sousa reached its ascendancy and since the professional concert debut of this justly celebrated composer-conductor, there has been a remarkable and pronounced improvement in the technical knowledge displayed by the average American. People do not attend band concerts now for casual entertainment, but they follow each selection with critical and discriminating care and show wonderful judgment in deciding between good and bad music.

"This condition of affairs was apparent to park managers and in nearly every case other forms of entertainment were abandoned in favor of the concert band, and it is not unusual for a conductor to have anywhere from eight to 12,000 persons listening to his concert at one time. When the number of parks throughout the country is taken into consideration, it does not require a very great stretch of imagination to realize the fact that several million people attend these concerts weekly or even daily in different parts of the country. Thus can be seen easily the direct influence of the concert band on the development of music."

Mr. Shannon began the second week of his engagement at Woodside yesterday.

Phila Record 9/20/16

Director Shannon Discusses Growth and Influence of Park Music.

Thomas F. Shannon, leader of the Twenty-second (Brooklyn, N. Y.) Concert Band, at Woodside Park, yesterday was in a reminiscent mood. Said Shannon:

"It is not generally known that although Patrick S. Gilmore was born in County Antrim, Ireland, he was offered the rank of general in the civil war in this country, but refused the offer, preferring to remain the leader of a band. He was a remarkable conductor, and his personal magnetism enthused his men. He was a splendid musician in his younger days, being regarded as the best E-flat cornet player in America. He was remarkable in securing effects and was never at a loss as to what he should do when he stood before his musicians wielding his baton. His musical intuition was invaluable in accomplishing this, and he had the happy faculty of taking common and ordinary selections and making more out of them than could any other band leader in the history of music.

"With the death of Gilmore at St. Louis on September 24, 1892, the star of John Philip Sousa reached its ascendancy, and since the professional concert debut of this composer-conductor there has been a remarkable and pronounced improvement in the technical musical knowledge displayed by the average American. People do not attend band concerts now for casual entertainment, but they follow each selection with critical and discriminating care, and show wonderful judgment in deciding between good and bad music."

Musical Courier 9/17/16

ENTHUSIASTIC AUDIENCES HEAR CIVIC ORCHESTRA

Walter Henry Rothwell and His Musicians Continue
Their Success at Madison Square Garden—Antoine
de Vally, Tenor, and Mary Gailey, Gifted Violinist and Pupil of Theodore Spiering, Appear as Soloists at Last Week's Concerts

The soloist of the evening was the charming young violinist, Mary Gailey, who played the Bruch concerto in G minor most artistically. Her style and technic are both very fine, and this early appearance this season has shown that there is a brilliant future ahead for the young artist. Theodore Spiering, the distinguished conductor, violinist and concertmaster, is her teacher. Judging from the expression on his face, the writer concluded that Miss Gailey had fully come up to his expectations, and that the trip he made from his summer home at Elizabethtown, N. Y., was well worth while. From the time the young woman stepped upon the platform, she and her hearers were in sympathy. As an encore she gave perhaps one of the most beautiful interpretations of Schubert's "Ave Maria" ever heard, one that drew tears from an old Southern minister near by, who was heard to remark: "It is heavenly."

On August 18 and 19, Miss Gailey will appear at Ocean Grove. From August 20-27 inclusive, she will be soloist with Sousa and his band at Willow Grove, Pa.

Chicago Mass Leader 9/17/16

Miss Gailey, who is a pupil of Theodore Spiering, has a clear, clean technic, and she played with precision, with a fine mechanism and with decided musicianship. The auditorium is painfully large for the delicacy of a violinist who at best is better set in a small concert room, but she achieved a success in the face of these obstacles which have made themselves manifest before now. Her playing evidently delighted the audience because she was compelled to respond with two encores, one of which was the Gounod "Ave Maria" with harp accompaniment played by Salvatore de Stefano, the harp soloist who joins the orchestra when his services are required.

The enthusiasm throughout was as gratifying as the size of the audience.

Musical Courier 9/17/16

MUSICAL BASEBALL

Sousa vs. Pryor

The championship of the Musical Baseball League will be decided this week when Sousa's Band meets Pryor's Band on the Long Branch (N. J.) diamond. John Philip Sousa will be in the box for the former Hippodromites and Arthur Pryor will twirl for the Arcadians. Both of these stars are expected to shine; Sousa's "hits" are always record ones, and Pryor's "slides" have never failed to reach home. Both men, it is known, can "stand" a great deal and each is expected to "put 'em over."

While the batteries have been announced, the line up is still uncertain. It is expected that the tuba artists will play First Base, and there will be plenty of "seconds" to choose from. The "thirds" will be played by the harpists. The drummer will probably "beat it" out to "short"; the catchers will probably be the Sousa phonist and Pryor phonist, and the rest of the band will most likely play in the field. It is expected the piccolo players will score the most runs. There ought to be plenty of "singles" and married men, too, in fact. The pitchers themselves will keep count. Umpires? It is certain, anyway, that no one will get exhausted, and both teams expect to do a lot of "scoring." Each man may have some "sacrificing" to do, but it is hoped all the players will "B" natural again when it is all over, and that no feelings will be hurt.

The game will be played for the benefit of a local charity.

Mem Telegraph 9/6/16

He Wanted Sousa's Vote.

There's nothing like being thorough, take it from Senator Samuel Jones, who has been spending the last few weeks in cementing his up-State voting clientele. The Senator was a guest recently at the Binghamton Gun Club coincident with a visit to the organization by John Philip Sousa, the noted bandmaster. Immediately friends introduced the two and Senator Jones at once got right down to the matter nearest his heart.

"By the way, Mr. Sousa," he declared seriously, as he tried hard to recall the name, "I thought I knew every voter in this district, but I must have missed you. Where do you vote?"

Musical America 8/19/16

Miss Gailey supplied a rather insubstantial performance of the Bruch concerto playing it with a pure if very small tone and a technique generally adequate to the purpose, but without any particular distinction, color or emotional insight. The dampness had relatively little effect on her intonation. She was cordially received and in response to applause added the Schubert-Wilhelmj "Ave Maria."
H. F. P.

Phila Record 9/20/16

Metropolitan Is Friendly to the Rabinoff Organization—Its Repertoire Announced.

PRESS AGENT IN HIS LAIR

Great Public May Observe the Mighty Efforts of "Experience" Publicity Promoter.

The Metropolitan Opera House in the forthcoming season will be an increasingly important factor in the entertainment of the people. One of the most gratifying announcements is that Max Rabinoff will bring here in November the Boston-National Grand Opera Company, pleasantly remembered from the season of 1915-1916. The company is to stay a week, and the Metropolitan Opera House management is doing everything possible to make the event of social importance as well as of artistic significance. Subscribers to the Metropolitan season are to be encouraged to support the Boston company, and subscribers are to engage seats for two evening and one matinee performances. As there will be but eight performances in all, the requirement will meet general approval. The Metropolitan company itself is to give 16 performances here, so that there will be 24 at least for the season. This is so inasmuch as there is a prospect of another company's visit to the Opera House for a week of opera in English. The Philadelphia Operatic Society is to give three performances at the Metropolitan during the season, and John McCormack, who last season filled the house to overflowing, will return for two concerts. The Russian Ballet will return for four performances, and, in addition, there has been booked the New York Hippodrome production of last season, with Sousa and his band as a feature and with Charlotte and the ballet of ice skaters whose scene at St. Moritz was the subject of international comment. An ice-making apparatus will be installed on the Metropolitan stage, so that there will be assurance of the right sort of skating surface for the ice ballet.

New York Star 9/16/16

ON FATHER'S NECK.

"Everybody eats but father" is the latest version of the song made famous by John Philip Sousa's band. The proprietors of ice cream saloons in Newburgh have jumped into the limelight with remarkable prices for their product. Children under 12 years of age pay five cent for a dish of ice cream and all others must place ten cents upon the counter. It's hard to figure out. The average boy or girl can stow away more ice cream in a second than their elders are able to devour in an hour. Can you imagine father and Willie going into a local store and ordering ice cream? Father pays for both, but he chips in a nickel for Willie's and the tenth of a dollar for his own portion. Willie gets busy and swallows his cream in less time than it takes the proverbial lamb to shake its equally proverbial tail, and then he reaches over and helps himself to dad's. Where does father get off?

Conductor and Manager
of New Military Band



JOSEPH B. CAMERON (ABOVE) AND
P. L. MONTANI.

Announcement is made of the addition of a new band to the organizations of that nature in Indianapolis—Cameron's Military Band—which has just been formed with Joseph B. Cameron as conductor and P. L. Montani as manager. Mr. Cameron is a director of much experience and has been at the head of several bands here. One was the famous When Band, which included such men as Herbert L. Clarke, now soloist and assistant conductor for Sousa; Edward Clarke, manager for Sousa; Ernest Clarke, who has been with Walter Damrosch in New York for several years, and many others who have attained national reputations. The Cameron Military Band is already a going organization with an extensive repertory. Mr. Montani, the manager, has been known to Indiana music lovers for years, particularly as a harp soloist of great talent.

OCEAN GROVE.

OCEAN GROVE, N. J., Aug. 19.—With the approach of the annual Methodist camp meeting next Saturday interest centers in the Rev. William A. Sunday—"Billy" Sunday—who is to have charge of this year's revival of the Grove's religious festival. The evangelist will arrive Friday and his first sermon will be delivered in the Auditorium the following day. Music lovers here had another treat this week end, John Philip Sousa, bandmaster, and musicians appeared in the Auditorium at afternoon and evening concerts yesterday and today. The Rev. Dr. T. J. Scott, a retired Indian missionary, talked of his work in the Calcutta district at the New Brunswick Preachers' Association meeting this week.

THEY LOVE THE U. S. A.

Elmira Star Gazette.

There has been considerable loose, unpatriotic talk about the United States being in contempt in Europe. But John Philip Sousa has a different report to make. Speaking about his band playing The Star-Spangled Banner in Petrograd, he says:

"I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the Star-Spangled Banner in the capital of the Russian empire."

Would that Americans would show as much enthusiasm and patriotism when the national anthem is played!

BY ED A. GOEWEY (THE OLD FAN)



A WORLD'S FAVORITE AT PLAY

Don't recognize him in this costume, eh? Thought you wouldn't. But it is John Philip Sousa, the "American March" king, just the same. Occasionally he lays aside his baton for his gun, and with the latter has become one of the country's crack trap shooters. His home contains many trophies bearing testimony to his skill, including the medal he won recently at the tournament of the Coney Island Industrial Bureau, when he made 88 out of 90 shots. Mr. Sousa learned to shoot with the Washington (D. C.) boys as soon as he could hold a gun, his first weapon being fashioned from an old army carbine by his father.

SOUSA AT OCEAN GROVE

"March King" and His Band Delight Large Audience—
Mary Gailey, Violinist, Is One of the Soloists

The Jersey shore correspondent of the MUSICAL COURIER, Milton Bernard, sends in the following report of the concert by Sousa and his band, which took place Saturday evening, August 19, at the Ocean Grove, N. J., Auditorium. Evidently the report was intended merely for a sketch to be elaborated on, but as it covers the entire field it goes in just as received.

I. Conductor—Sousa.

II. Soloists—Grace Hoffman, soprano; Mary Gailey, violinist; Herbert L. Clark, cornetist.

III. Large audience.

IV. Great program.

V. More encores than program, including a host of Sousa marches.

VI. Sousa's "Sheridan's Ride," greatest hit of evening.

VII. All three soloists played in splendid form and were awarded heartiest applause and recalls.

VIII. Good night!

Incidentally, Miss Gailey, who was appearing for the first time in Ocean Grove, made an especial impression. Her excellent work showed that there was ample foundation for the praise which was accorded her playing with the New York Civic Orchestra, August 11. Evidently, Mr. Sousa is fully cognizant of the fact that she is an admirable artist, for he engaged her to appear as soloist with his band during their season at Willow Grove, Pa., August 20 to 26.

SERGEANT SOUSA HELPS
BOY SCOUTS BUGLE CORPS

Sergeant George W. Sousa, of the local militia recruiting station, was at Old Swedes Church Tuesday night, assisting Chief Bandmaster Archie Alley at a bugle drill for Boy Scouts.

Sergeant Sousa is an accomplished cornetist and bugler, as one might suppose upon learning that he is a nephew of John Philip Sousa, the famous bandmaster.

SOUSA AT WILLOW GROVE

Many from Town Plan to Hear the
March King.

Four audiences, which overflowed the music stadium greeted John Philip Sousa, the March King, on his return to Willow Grove Park for his sixteenth engagement Sunday.

Included in the program was Sousa's newest piece of music, "Willow Blossoms," a musical "legend" dedicated to the management and the patrons of Willow Grove. The composer's own description is "that it is based on the legend that willows are always weeping and that it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the Grove as a musical centre known to the entire country." Another new one was "Sabbath Morning on Parade"—semi-military, semi-sacred in character, written by and English composer believed to have been inspired by the world war.

"The New York Hippodrome," Sousa's latest march, was given as a feature. Soloists who were given a wide share of approval were Miss Grace Hoffman, soprano; Miss Mary Gailey, violinist; and Herbert L. Clarke, the cornetist.

Many Norristown people have planned to hear the March King during his engagement.

MARCH KING OFFERS TO
LEAD BAND AT BORDER

John Philip Sousa, the band leader, is eager to do his "bit" toward helping Uncle Sam in Mexico, and has telegraphed Maj. Gen. Leonard Wood, asking him for an assignment with the troops now moving toward the border.

The modest request of Mr. Sousa is that he be assigned to one of the militia bands, but it is not unlikely that if the army accepts his proffered services it will give him greater authority than a rank of that character would carry.

SOUSA'S AND PRYOR'S BANDS
HAVE WEIRD GAME OF BALL

ASBURY PARK, Aug. 23.—Sousa's Band and Pryor's Band, oldtime friends and rivals, met Saturday in contest—not to see which might blare the loudest, but to see which could whip the other at baseball. The game was won by Pryor's Band by a score of 29 to 15. Congressman Thomas J. Scully, of the Third Congressional District, and Mayor Clarence E. F. Hetrick, of this city, acted as umpires.

John Philip Sousa pitched for his side, and his friend and soloist of years ago, Arthur Pryor, pitched for his contingent. Former games, the last of which was played in Australia, when the bands met on circuit tour, went to Sousa's Band. For the last week Pryor's aggregation practiced here, while Sousa's men practiced at their last stop, and also as soon as they arrived in town Saturday for a two-day engagement at the Ocean Grove Auditorium.



BALL GAME OF THE BANDS—SOUSA VS. PRYOR AT ASBURY PARK, N. J., SATURDAY, AUGUST 19, 1916.
In center of group, with soft hats, (left) Arthur Pryor, (right) John Philip Sousa. Next to Pryor, Congressman Scully; next to Sousa, Mayor Hetrick of Asbury Park, the two umpires of the game. Between Congressman Scully and Pryor, (above) Milton Bernard of the Musical Courier. (Anxious inquirer wishes to know if "A. P. H. S." on certain uniforms stands for "Asbury Park High School" or for "Arthur Pryor Hot Stuff." See article on page 5.)

SECOND WEEK FOR SOUSA

March King and Band Attract Crowds to Willow Grove

John Philip Sousa and his Band today will inaugurate the second week of their engagement at Willow Grove Park, an event which means to many thousands of patrons of the famous amusement centre that there remain but fifteen days of the 1916 season in which to spend a day at the park or to hear a concert directed by the "March King."

With the concerts today Miss Grace Hoffman, soprano soloist, and Miss Mary Gailey, violinist, will conclude their part of the Sousa engagement. Both soloists have won the unstinted approval of some of the largest audiences of the season, by intelligent, effective work. Miss Hoffman, known to Willow Grove audiences by reason of former engagements, won added laurels, and Miss Gailey, a violinist of rare ability, and incidentally a devotee of the music of Sarasate, made an unqualified success of her first engagement.

For the second week of the engagement Miss Ada Androva, a noted soprano, will take the place of Miss Hoffman, and Florence Hardeman, a violiniste, known to many Philadelphians, will replace Miss Gailey. The selection of Miss Androva and Miss Hardeman assures a continuance of strong soloistic effort in conjunction with every programme. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

Plans have been perfected for the Rotary Club Night, on next Thursday, August 31, when hundreds of members of that organization will meet at the park for an evening of pleasure, and a special programme of music. Another feature event will be the second of the series of special Sousa Day programmes—every number a composition of the noted bandmaster—on next Wednesday afternoon and night. The first of the Sousa Days, on last Wednesday, was a marked success.

SOUSA IN SECOND WEEK AT WILLOW GROVE PARK

Ada Androva and Florence Hardeman New Soloists—"Rotary Club Night" on Thursday.

The second week of the engagement of John Philip Sousa and his band, at Willow Grove Park, will be inaugurated with the concerts of tomorrow, which means that there remain but fifteen days of the 1916 season in which to spend a day at this amusement centre, or to hear a concert directed by the "March King."

With the concerts of Sunday, Grace Hoffman, soprano soloist, and Mary Gailey, violinist, will conclude their part of the Sousa engagement. Both these soloists have won the approval of some of the largest audiences of the season, by intelligent, effective work. Miss Hoffman, known to Willow Grove by reason of former engagements, won added laurels, and Miss Gailey, a violinist of ability, and, incidentally, a devotee of the music of Sarasate, made an unqualified success of her first engagement.

For the second week of the engagement Ada Androva, soprano, will take the place of Miss Hoffman, and Miss Florence Hardeman, violinist, will be the soloist replacing Miss Gailey. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

Plans have been perfected for "Rotary Club Night," on next Thursday, when hundreds of members of that organization will meet at the park for an evening of pleasure and a special program of music. Another feature event will be the second of the series of special "Sousa Day" programs—every number a composition of the noted bandmaster—on Wednesday afternoon and night. The first of the Sousa Days, on last Wednesday, was a marked success.

WILLOW GROVE PARK

Sousa Will Have New Women Soloists at This Week's Concerts.

The second week of the engagement of John Philip Sousa and his band at Willow Grove Park will be inaugurated with the concerts today. With the concerts of today Grace Hoffman, soprano, and Mary Gailey, violinist, will conclude their part of the Sousa engagement. For the second week of the engagement, Ada Androva, soprano, and Florence Hardeman, violiniste, will be soloists. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the week.

Plans have been perfected for the "Rotary Club Night" on Thursday. Another feature event will be the second of the series of special "Sousa day" programs on Wednesday.

JOHN PHILIP SOUSA MARKSMAN AS WELL AS COMPOSER OF NOTE.

John Philip Sousa and his wife will be pleasantly remembered during a visit to Columbus several years ago, when they attended the southern handicap held in this city.

His personal friends as well as his many admirers will read with interest the following remarks which accompanied his photograph in a recent issue of Leslie's Weekly:

A World's Favorite at Play.

"Don't recognize him in this costume, eh? Thought you wouldn't. But it is John Philip Sousa, the 'American March' king, just the same. Occasionally he lays aside his baton for his gun, and with the latter has become one of the country's crack shooters. His home contains many trophies bearing testimony to his skill, including the medal he won recently at the tournament of the Coney Island Industrial Bureau, when he made 88 out of 90 shots. Mr. Sousa learned to shoot with the Washington (D. C.) boys as soon as he could hold a gun, his first weapon being fashioned from an old army carbine by his father."

Tom Daly's Column

JOHN PHILIP SOUSA had the honor of meeting our Missus and Helen Prichard, the other evening. We went in to tell him how well he wears and we made it unanimous. John Philip is no slouch at the blarney stuff himself. "The Missus and I," we said, "are particularly interested in you. You helped to launch us upon our honeymoon when we married in June—" and before we could add 1896—"This June?" said he.

Rotarians Hear Sousa and Band

Last night was Rotary Club Night at Willow Grove, and several hundred members of that organization from Philadelphia had a dinner at the Casino, heard a Sousa concert and devoted the remainder of the evening to "seeing" the park.

FEARFUL SLAUGHTER COMMITTED BY FAMOUS BANDSMEN

Sousa vs. Pryor at Baseball Results Badly for the Innocent Sphere—Exciting and Amusing Contest on the Asbury Park (N. J.) Diamond

(See illustration on page 17.)

The last week-end brought two famous concert bands next door to each other on the east Jersey coast. John Philip Sousa and his men were at the Ocean Grove Auditorium on Friday and Saturday, for two days of special concerts; Arthur Pryor and his forces, about a mile farther east in the Arcade at Asbury Park, where they play all summer. It just happens that there are certain men in the two bands who confess to playing one other thing just as well as they do their various instruments of brass, wood and hide. This other thing is baseball. A challenge was the outcome and on Saturday morning, August 19, the two teams met on the Asbury Park ball grounds. The members of the two teams were made up entirely from the bandmen, while the rooters were organized under the leadership of the redoubtable "March King" himself and the formidable Arthur Pryor. Among those most decidedly present were Congressman Scully and Mayor Hetwick, of Asbury Park, who risked their lives in the job of umpiring.

The score—29 to 15—is in itself sufficient indication of the fact that it would be necessary to devote a complete issue of the MUSICAL COURIER to giving a detailed account

of the game, if that were feasible. Suffice it merely to say that above all there was lots of fun; that runs were put over as fast as they ever were on any of the clarinets, though the trombones seemed to have it slightly on the players when it came to sliding; that the bangs of the bass drummer dwindled into insignificance when compared to those lavished on the innocent ball; and finally, that any eccentricities of execution which might have been observed in the afternoon programs of both organizations that same day were undoubtedly due to unexpected visits from an old friend, Charley Horse, who is especially fond of playing muscles, both baseball and instrumental.

In the exuberance of thought so brilliantly set forth in the preceding paragraph, mention was almost forgotten of the fact that it was the Pryor nine which scored twenty-nine runs out of the grand total of forty-four, leaving only the comparatively insignificant balance of fifteen for the Sousa constellation. "Oh, well," as J. P. S. remarked at the close of the morning's proceedings, "those fellows had a Pryor right to the game."

The New York Telegram of recent date gives a page of reminiscences of John Philip Sousa, that is quite readable. Mr. Sousa says it has been reported that his name was originally Sigismund Ochs, also Sam Ogden, all of which he placidly denies. He can stand most any kind of a yarn about him, but he draws the limit at "professor." A man who addresses him by that title takes his life in his hand. Mr. Sousa says "Sousa" was his father's name, and he has eight or 10 brothers and sisters bearing the same name. The old man was a slide trombone player, but the dutiful son does not express any high appreciation of his playing. It is reported that Mr. Sousa has offered his services to the war department in case of war, to be assigned to some militia regiment.

WOMEN GOOD TRAPSHOOTERS

Sousa, Who Can Shoot to Beat the Band, Gives Views on Sport.

John Philip Sousa, who can shoot to beat the band, says that women are finding more interest in trapshooting than in golf. The noted band director believes that the time is not far distant when the United States will lead the world in the matter of feminine shooting stars. Here are his views:

"Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shot-

gun game she is not classified as a woman. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the Grand American Handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women and never have I seen an ungraceful one who did not shoot well."

Ethel Newcomb, Hostess and Teacher

Ethel Newcomb, the talented young pupil of Leschetizky, is spending the summer months at her old homestead (140 years old) at Whitney Point, N. Y. Recently she was one of the guests entertained at dinner by John Philip Sousa, at the Arlington Hotel, of Binghamton. While Mr. Sousa

was Miss Newcomb's guest for one night, prior to his departure for a shooting tournament, which took place the next day, he delighted the other guests by playing for them his latest march, which is said to be very catchy.

HASSELL CONSERVATORY

Enlists Services of Most Distinguished Musicians.

The Hassell Conservatory of Music has revealed high aims and aspirations. The programmes contain a large number of long and difficult compositions, not usually found on pupils' programmes, which tax the abilities even of the greatest piano virtuosi, who select them for their recitals and appearances with the big orchestra. Thus, among the concertos played by the students of the Hassell Conservatory in the school concerts are: Rachmaninoff's in C minor, Tchaikowski's B flat minor, Scharwenka's C sharp minor, Grieg A minor, Saint Saens G minor, Liszt E flat, Moszkowski E major, Mozart B flat, Mendelssohn G minor and Weber's Concertstuck. Other big compositions were: Carnival, by Schumann, and Tchaikowski's Trio in A minor. These were all played in their entirety. Besides these are two movements each of the McDowell A minor, Rubinstein G major, and the Chopin E minor Concerto, the first movement each from the Rubinstein, D minor, and Schumann A minor Concerto.

The conservatory has recently formed a general musical committee, of which the following are honorary members: Madame Margarethe Matzenauer, Madame Ernestine Schumann-Heink, Pablo Casals, Percy Grainger, Victor Herbert and John Philip Sousa.

Adolph Schmidt, the eminent young violinist, has recently been engaged to join the violin department. Negotiations for a number of new and important additions to the faculty are under way and will be announced shortly.

Jones Wanted Sousa's Vote; Good One on 'Sam'

The following taken from the Utica Observer of Friday evening will be enjoyed by every voter in the district:

John Phillip Sousa, the world-famous bandmaster was a visitor at the shoot of the Binghamton Gun club near Johnson City, recently. George F. Johnson, Senator William H. Hill and other notables were present, too. Another visitor was Senator Samuel Jones, who came to "catch votes at the traps." In the course of events of the day Senator Hill introduced Senator Jones to the famous bandmaster.

"How do you do, Senator," greeted the famous Sousa.

"Glad to meet you, Mr. Sousa," responded Senator Jones, who immediately assumed a serious aspect, sat down by the side of Sousa and confidentially whispered:

"Pardon me, Mr. Sousa, but I am running for Congress against Brother Fairchild. I thought I knew every voter in this district, but I must have missed you. Where do you vote, Mr. Sousa?"

Sousa smiled and there was a dead silence among the notables who had introduced Senator Jones. Then somebody nudged Senator Jones and he went back to bother the marksmen at the traps with his troubles.

SOUSA BEGINS HIS SECOND WEEK

Willow Grove Soloists Win Hearty Approval—Season Nearly Over.

The second week of the engagement of John Philip Sousa and his band at Willow Grove Park will be inaugurated with the concerts of to-day, which means, to many thousands of patrons of Willow Grove, that there remain but fifteen days of the 1916 season in which to spend a day at this amusement center or to hear a concert directed by the March King.

With the concerts of to-day Miss Grace Hoffman, soprano soloist, and Miss Mary Gailey, violinist, will conclude their part of the Sousa engagement. Both these soloists have won the unstinted approval of some of the largest audiences of the season by intelligent, effective work. Miss Hoffman, known to Willow Grove audiences through former engagements, won added laurels, and Miss Gailey, a violinist of rare ability and, incidentally, a devotee of the music of Saracate, made an unqualified success of her first engagement.

For the second week of the engagement Miss Ada Androva, a noted soprano, will take the place of Miss Hoffman, and Miss Florence Hardeman, a violinist, known to many Philadelphians, will be the soloist, replacing Miss Gailey. The selection of Miss Androva and Miss Hardeman is an assurance of continuance of strong soloistic effort in conjunction with every program. Herbert L. Clarke and Frank Simon, cornetists, will be the leading instrumental soloists for the next week.

One on Senator Jones.

Binghamton Republican.

Here's a new one they're telling on Senator Samuel Jones of Norwich.

John Phillip Sousa, the world-famous bandmaster, was a visitor at the shoot of the Binghamton Gun Club near Johnson City, recently. George F. Johnson and other notables were present, too. Another visitor was Senator Jones. In the course of events of the day Senator Hill introduced Senator Jones to the famous bandmaster.

"How do you do, senator," greeted the famous Sousa.

"Glad to meet you, Mr. Sousa," responded Senator Jones, who immediately assumed a serious aspect, sat down by the side of Sousa and confidentially whispered:

"Pardon me, Mr. Sousa, but I am running for Congress against Brother Fairchild. I thought I knew most of the voters in this district, but I must have missed you. Where do you vote, Mr. Sousa?"

Four large audiences heard the "All-Sousa Music" programs at Willow Grove yesterday and last night. The third of the Sousa Days is next Wednesday. This will be Rotary Club Night, and several hundred members of that organization will be entertained at the park.

JOHN PHILIP SOUSA is the most successful writer of marches who ever lived; but his marches do not represent his only "hits." He has been elected President of the American Amateur Trapshooters' Association.

Chicago Mus Leader 9/1/16

THE STAR SPANGLED BANNER.

There is an unaccountable tendency on the part of some people to decry the "Star Spangled Banner." Just what may be the reason is not easy of understanding, but most of the complaints come from those who feel that they could write a better National Hymn. It might be possible to write better music. Saint-Saens has written better symphonies and concertos than "The Marseillaise," Wagner has written better music than "Wacht am Rhein," and Sir Arthur Sullivan has written better music than "God Save the King," but none of them can write the history of their country into the "better music." "The Star Spangled Banner" may have a note too high and a note too low for the average voice, but it is a simple running theme, one within the musical understanding of every one and it is based upon the greatest of all qualities—simplicity. The principal characteristic of all national music is the psychological message which it conveys, for there is a subconscious association which is farther reaching than what is hailed by the would-be critics of "good music." "The Star Spangled Banner" carries within its measures the power to move millions to tears or to cheers; not because it is, or is not, good music, but simply because it has been related to the triumphs and griefs of this country since America has been a country; it has been sung or played in the funeral marches of our heroes, in the hours of triumph of our country and it will ever mean just what it does now. No one can ever supplant "The Star Spangled Banner" in the hearts of the American people, and those who try to do so are only open to ridicule. It is the hour that makes a national song and not a composer.

If anyone has approached a melody which represents another outburst of American patriotism, it is John Philip Sousa, whose "Stars and Stripes" has come, not to substitute, but to supplement the old stand-by. Here, too, one may turn to the psychology and find that the suggestion conveyed by the title is all powerful. It is in stirring rhythm and has lent itself to many occasions where it has been associated with "The Star Spangled Banner" and for his reason in the minds and the emotions of the people, its stirring measures have had the power to awaken the patriotic thrill which, after all, sums up the power of a national air.

Musical American 9/9/16

SOUSA AGAIN HEARD AT WILLOW GROVE

Bandmaster Draws Large Throngs to Philadelphia's Popular Park

PHILADELPHIA, Aug. 28.—John Philip Sousa is back at Willow Grove Park, having concluded on Saturday the first week of his three weeks' engagement, which is to bring to a close the season at this popular Philadelphia resort. Sousa is being greeted every afternoon and evening by immense audiences which re-

ceive with great enthusiasm the splendid concerts which he is giving with his famous band and the assisting soloists. Last week the special soloists were Grace Hoffman, soprano, and Mary Gailey, violinist, and for the present week Ada Androva, soprano, and Florence Hardeman, violinist, are announced. Herbert L. Clarke, cornetist, also is a frequent solo performer, invariably receiving an ovation.

Sousa—John Philip Sousa has dedicated a new march to the patrons of the Willow Grove Park concerts, Philadelphia. He calls it "Willow Blossoms," and describes it as follows: "It is based on the legend that willows are always weeping, and it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the grove as a musical center known over the entire country."

Musical Advertiser Sept. 1/16

ON TOUR WITH SOUSA

Travelling as soloist with Sousa's Band is about as active an occupation as joining the rookies at Plattsburg, because it means continuous work. To the casual observer, playing twenty concerts does not appear an exceedingly strenuous job, but when one considers that these twenty concerts are concentrated into ten days, with twenty different programs, the matter appears a little more formidable.

Mary Gailey was engaged by Mr. Sousa because of her ability to play the violin and to play exactly the pieces he wanted. She submitted her extensive repertory to him which was returned with the numbers desired marked. These include the Mendelssohn concerto, Wieniawski "Russian Airs" and "Polonaise," Sarasate "Gypsy Airs" and "Spanish Dances," Hubay "Carmen Fantasy," Vieuxtemps "Ballade et Polonaise," a new waltz dedicated to Miss Gailey by Tirindelli and a new piece by Sousa "Nymphalin," Wieniawski "Faust Fantasy," Sarasate "Mignon Fantasy," Saint-Saens "Rondo Capriccioso"—in all, twenty-four big numbers and numerous encores. The tour opened at the Ocean Grove Auditorium on August 18th and 19th, followed by eight days at Willow Grove Park, Philadelphia.

Miss Gailey is a native of Marion, Ohio. Her career dates back to early youth. After studying in Chicago, she went to Boston at the age of fourteen with a scholarship. After five years' labor there under the special patronage of Mr. Chadwick and Colonel Higginson, she began her concert work in extended tours, including two to the Pacific Coast as well as Cuba, the West Indies and the South. She taught two years



MARY GAILEY

in the Cincinnati Conservatory of Music, but preferred concertising and returned to her former work. During the season of 1914-15 played one hundred and seventy-five engagements in the Southwest; for the last ten years has averaged one hundred concerts each.

Miss Gailey always finds time for study. Last year she coached with Theodore Spiering, the eminent American violinist and pedagogue, and only returned from his Summer school in the Adirondacks a few days prior to her appearance at the Civic Orchestral Concerts under Walter Henry Rothwell. Mr. Sousa's good judgment in securing this experienced artist is thus quite apparent.

WILLOW GROVE PARK

Interesting Programs to Be Offered During Sousa's Final Week.

For the final week of the season at Willow Grove Park, John Philip Sousa has arranged a series of notable concert programs. The soloists for today will be Ada Androva, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Beginning with the concerts tomorrow, Labor Day, Virginia Root, soprano, and Susan Tompkins, violinist, who have appeared during former seasons with Sousa, will take the places of Miss Androva and Miss Hardeman, respectively. Herbert L. Clarke, cornetist, will continue as soloist.



VIRGINIA ROOT.

The announcement made by Sousa as applying to the last three "Sousa Days," listed for next Wednesday, is of interest. The feature event of the day will be the premier production of Sousa's "dramatic musical recitation," "Boots." The words are by Rudyard Kipling. Robert Maitland, baritone, who has sung at the Royal Opera, Covent Garden, London, will sing the piece. It will be his only appearance with the band.

Features of the final programs, as announced by Sousa, are:

Today—Excerpts from the "Mazzini Mass," Verdi; "Willow Blossoms," Sousa; "Character Studies of the Western World," Sousa; Southern Rhapsody, Hosmer, and Miss Androva with an aria from Gounod's "Queen of Sheba." Monday—Violin solo, "Mazurka de Concert," Susan Tompkins; "Les Brinnyes," Massenet; "The Cortege of the Sirdar," from Ippolitov-Ivanov's "The Caucasus Steppes," valse, "Call of the Winds," Tyers; Hadley's symphonic poem, "Salome," excerpts from "The Duchess of Dantzic."

Tuesday—Delibes' suite, "Sylvia," scenes from "Samson and Delilah," Saint-Saens; Herbert L. Clarke in Mercader's "Robert, I Love Thee," suite, "The Wand of Youth," Elgar; scenes from Verdi's "Don Carlos," "Simplicity," Lee; dance, "Alabama," Spalding; valse, "My Friends," Gassner.

Wednesday—"All-Sousa Day," featured by premier production of "Boots," a musical dramatic recitation, with Robert Maitland, baritone.

Thursday, Von Blon's idyl, "Whispering Leaves," Grieg's "Norwegian Dances," Batteaux's suite, "Life on the Mediterranean," excerpts from Strauss' "A Night in Venice," Grieg's suite, "Peer Gynt."

Friday—Bizet's suite, "L'Arlesienne," scenes from Wagner's "Lohengrin," Gounod's "Romeo and Juliette," Smetana's symphonic poem, "Moldau," Foerster's suite, "Festivity," Liszt's symphonic poem, "Les Preludes," "Ride of the Valkyries," Wagner.

Saturday—Virginia Root, in "The Crystal Lute," gems from the works of Meyer-Hellmund; excerpts from Godard's "The Vivandere," airs from Sullivan's "King Henry VIII," gems from Gounod's "Faust," airs from Audran's "Olivette."

Hippodrome Road Show.

Now that "The Big Show" is "set" R. H. Burnside is turning his attention to "Hip Hip Hooray," which is to begin its tour at the Metropolitan Opera House, Philadelphia, October 16. After carefully canvassing the convention halls, auditoriums and grand opera houses throughout the country Charles Dillingham has found about twenty-two buildings in which the Hippodrome's show of last season may be presented.

The organization that will go on tour is almost identical with that of last season. Charlotte will head the cast. Sousa's band will be among those present, and even Nat Wills and Charles T. Aldrich will oblige. To succeed Charlotte in "The Big Show" another great skater is on her way from Europe.

Petrograd Crowd Honors Star Spangled Banner

There has been considerable loose, unpatriotic talk about the United States being in contempt in Europe, but John Philip Sousa has a different report to make. Speaking about his band playing The Star-Spangled Banner in Petrograd, he says:

"I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute."

"I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the Star-Spangled Banner in the capital of the Russian empire."

Rochester Herald 9/3/16

ROCHESTER VIOLINIST JOINS SOUSA'S BAND FOR BRIEF ENGAGEMENT

At the urging of John Philip Sousa, Susan Tompkins Medrow, the well known Rochester violinist, has again joined his famous band for a three weeks engagement. She recently was engaged to conduct the big symphony orchestra that has been announced as one of the main attractions of the new Piccadilly Photoplay Theater, which is nearing completion at Mortimer Street and Clinton Avenue North. As the selection of the personnel of the orchestra was left to her, Miss Medrow naturally has been giving considerable attention to that; but as she nearly has completed the work, both she and Managing Director Seely of the Piccadilly saw no reason why she should not accommodate Mr. Sousa for the brief time. She will play solos with the band at Willow Grove, a fashionable resort near Philadelphia.

For several seasons Miss Medrow won much favor as a soloist with the Sousa

organization. One of her chief successes was with the Sousa players at the Panama-Pacific Exposition.

Phila. Post Ledger 9/13/16

Sousa Rides From Philadelphia to the Seashore on a Horse

From Public Ledger Bureau

ATLANTIC CITY, Sept. 12.—Suffrage leaders, who have been at the Marlborough-Blenheim for the last ten days, took their departure today, after giving themselves twenty-four hours' leisure following their strenuous week here.

John Philip Sousa, who closed his engagement at Willow Grove Sunday night, rode from Philadelphia to Atlantic City on horseback yesterday, arriving last evening. He is a trapshooting enthusiast, and will remain at the Traymore for the Westy Hogan meet.

Atlantic City Press 9/13/16

SOUSA ARRIVES HERE AND DOESN'T MARCH

John Phillip Sousa, famous bandmaster, composer of marches and erstwhile a big feature of the New York Hippodrome programs, is among the guests at the Traymore Hotel at present. Mr. Sousa arrived in town Monday from Philadelphia on horseback with his groom, traversing the distance of about 68 miles in ten even hours' time.

The object of the great musician's visit to Atlantic City is his attendance to the Westy Hogan Trap Shooting Tournament, in which he figures very prominently as an expert marksman.

N. Y. C. Journal of Commerce 9/16/16

Riding horseback from Atlantic City, the "March King," John Philip Sousa, will arrive here to-day to resume leadership of his band that will be one of the principal features of the road tour of last year's Hippodrome show, "Hip, Hip, Hooray."

'BOOTS,' NEW SOUSA PIECE, ON WILLOW GROVE PROGRAM

Kipling Wrote Words of Number; Robert Maitland to Sing It

For the final week of the season at Willow Grove Park, John Philip Sousa has arranged a series of notable concert programs, which will give large opportunity to a big array of soloists and present some novel features.

The soloists for today will be Ada Androva, soprano, who has made a decided success; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Beginning with Monday concerts, Miss Virginia Root and Miss Susan Tompkins, violinist—both artists have appeared during former seasons with Mr. Sousa—will take the places of Miss Androva and Miss Hardeman. Herbert L. Clarke, the master-cornetist, will, of course, be continued as cornet soloist.

The last of the three "Sousa Days," listed for next Wednesday will have for its feature the first production of a "dramatic musical recitation," entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. Robert Maitland, baritone, will assist.

Phila. Press 9/6/16

Local Brevities

An important musical event listed for this afternoon at Willow Grove Park, will be the premier presentation of "Boots," a dramatic musical recitation, the words of which were by Rudyard Kipling, and the music by John Philip Sousa. Robert Maitland, a noted baritone singer of the Royal Opera, Covent Garden, will be the soloist for this event alone. To-day will be the final "Sousa Day," with every number of the four concert programs a composition of Sousa.

Rochester Democrat 9/3/16

At the request of John Philip Sousa, Susan Tompkins Medrow, the widely-known Rochester violinist, has gone to Willow Grove, a fashionable resort near Philadelphia, to play a three weeks' engagement with the famous Sousa Band. She was a popular soloist with this organization for several seasons, and won a personal success with it at the Panama-Pacific Exposition. Mr. Sousa would have liked to secure her services for a longer period, but, owing to the fact that she has been made the conductor of the symphony orchestra of the new

Piccadilly Photo-play Theater, which is nearing completion at Mortimer street and Clinton avenue north, she was unable to accept a longer engagement.

Phila. En. Telegram 9/9/16

SEASON AT WILLOW GROVE WILL TERMINATE TOMORROW

Final Sousa Concerts Expected to Attract Record Audiences to Famous Park.

The twenty-first season at Willow Grove Park will be brought to an end tomorrow night, an hour after the final numbers of the last concert are played by Sousa and His Band. It will mean the termination of a period of sixteen weeks, during which hundreds of thousands of people have been entertained at the musical and recreation centre. It has been a season which, all things considered, has been satisfactory, but one which would have been even more notable had it not been for the necessity which developed, and which has induced the park management to take the strongest possible precautionary measures during the last month to protect visitors and children—the "safety first" measures ordered by the park management, in so far as the infantile paralysis rules and regulations were concerned, has been widely commended.

During the season distinguished conductors and composers have been heard with their organizations at Willow Grove, and the standard of artistry in music, which has made Willow Grove's reputation, has not only been maintained, but elevated. Starting with Nahan Franko's Orchestra, patrons have heard, in the successive musical periods Arthur Pryor and his band, Victor Herbert and his orchestra, Wassili Leps and his orchestra with soloists, in "The Musical Festival"; Patrick Conway and his band, and, finally, John Philip Sousa and his band. Some of the most noted soloists in the country have co-operated in the presentation of notable concerts.

An unusually large number of special days during the season have developed a series of reunions and gatherings which predicate an even larger number of similar events in future seasons.

Phil Enquirer 9/2/16



MISS SUSAN TOMPKINS

SOUSA AT WILLOW GROVE

Noted Bandmaster Arranges Special Programmes for Closing Week

Concert programmes of an unusual order have been announced for Willow Grove Park for the closing days of the season. The season will come to an end next week.

John Philip Sousa, with his band, has prepared for the usual big crowds during closing week. The same is true of the other attractions at the park. With the Labor Day holidays ushering in the last week, and with only eight days, including today, remaining in what will end the twenty-first season of Willow Grove Park, the remaining time bids well to be one of the most important, from both the musical and the attendance viewpoints, of the entire season.

The soloists for the final week will include Ada Androva, soprano; Florence Hardeman, violiniste, and Herbert L. Clarke, cornetist. Miss Androva and Miss Hardeman are to appear for the final numbers today. Beginning with the Labor Day concerts, Virginia Root, soprano, and Susan Tompkins, violiniste, both of whom have appeared in former seasons with Mr. Sousa, will relieve Miss Androva and Miss Hardeman. Mr. Clarke will continue.

For the last of the three "Sousa" days, listed for next Wednesday, an announcement of unusual interest is made. The feature of four concerts, every one of which will be given over to Sousa compositions exclusively, will be the premier production of a new setting by Mr. Sousa, of Rudyard Kipling's poem "Boots." For this particular event Robert Maitland, baritone, who has sung at the Royal Opera, Covent Garden, London, has been secured. The importance of the presentation is borne out by the fact that he has been secured for this single concert.

Programmes of extraordinary variety, from the most ambitious modern compositions to the most frankly popular, have been made up in advance.

Phil Enquirer 9/11/16

40,000 HEAR FINAL SOUSA PROGRAM

Willow Grove Closes After a Most Profitable and Enjoyable Season.

A throng conservatively estimated as in excess of 60,000, visited Willow Grove Park yesterday—the last day of the 1916 season. Just before midnight, attaches of the park touched buttons which switched off some 34,000 electric lamps, and the twenty-first season was formally ended.

At least 40,000 persons heard the four final concerts given under the direction of John Philip Sousa, in the afternoon and night. The noted bandmaster received an ovation at each of the final concerts, and each of the four programs was liberally interspersed with compositions of Sousa, the final number of the last night concert being "The Stars and Stripes Forever."

Phil Enquirer 9/2/16

WILLOW GROVE HAS SOUSA LAST WEEK

March King to Close Park's Season with Notable Series of Concerts.

For the final week of the 1916 season at Willow Grove Park, John Philip Sousa has arranged a series of notable programs; the concerts each afternoon and night to be distinctively featured by numbers selected especially because they will be pleasing to the audiences at the park during the last week, and to give opportunity to the big array of artists and soloists—both vocal and instrumental—which have been secured by Mr. Sousa.

With the Labor Day holidays inaugurating the final week, and with but eight days (including to-day) remaining in the twenty-first season, the final park-week promises to be one of the most important, both from the musical and attendance viewpoints, of the entire season.

Soloists Are Changed.

Of particular interest are the announcements covering the list of soloists for the last week. The soloists for to-day will be Miss Ada Androva, soprano, who has made a decided success; Miss Florence Hardeman, violiniste, and Herbert L. Clarke, cornetist. Miss Androva and Miss Hardeman will appear finally at the concerts to-day. Beginning with the Monday concert, Miss Virginia Root, soprano, and Miss Susan Tompkins, violiniste—both artists have appeared during former seasons with Mr. Sousa—will take the places of Miss Androva and Miss Hardeman. Herbert L. Clarke, cornetist, will continue as the premier cornet soloist.

The announcement made by Mr. Sousa of the last of the three "Sousa Days," listed for next Wednesday, is of deep interest. The feature event of four concerts, every number of which will be a composition of Mr. Sousa's, will be the premier production of a "dramatic musical recitation," entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. For this, Robert Maitland, a baritone who has sung in the Royal Opera, Covent Gardens, London, has been secured.

Miss Virginia Root



soprano who will be one of the soloists this week with Sousa's Band at Willow Grove.

Music News Chicago Ill 9/8/16

A PROTEST

Says John Philip Sousa, "It does not amuse a Conductor to be publicly kissed;

And this much is certain:

I shall call down the curtain Unless the dear ladies desist."

—Exchange.

Chicago News Leader 9/7/16

SOME INTERESTING FACTS ABOUT JOHN PHILIP SOUSA.

In early life Mr. Sousa took up the study of music, and at the age of eleven appeared in public as a violin soloist, and at the age of fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter came to America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the National Band, and served at the head of that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. In that time the Marine Band became famous as a musical organization and made a successful trans-continental tour.

He resigned from the Marine Corps Aug. 1, 1892, to organize the Sousa Band, which up to the present time has made thirty-seven semi-annual tours, including ten trans-continental and five European tours, involving considerably more than 700,000 miles of travel by land and sea, giving more than 10,000 concerts in every city and town of importance in the United States and Canada, as well as in England, Ireland, Scotland, Wales, France, Germany, Austria, Russia, Bohemia, Belgium, Holland, Poland, Denmark, South Africa, Tasmania, Australia and New Zealand.

Mr. Sousa's philosophy is of the kind that he who runs may read and understand. A shining example is quoted from his story, "Pipetown Sandy," "Don't put yer finger on the trigger until ye're ready to shoot, an' know what ye're shootin' at. Lots of people on this earth git inter trouble by shootin' off their mouth before they knows what they're aimin' at."

Mr. Sousa's Name.

"If there is one thing I dislike more than another, it is to spoil a good story. I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer, never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is version is that I am one Sam Ogden, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Som Ogen, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

How It Started.

"The story emanated about ten years ago from the youthful and ingenious brain of a onetime publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1992 the name of Sousa will supplant that of Smith as our national name.

"Seriously, I was born on the 6th day of November, 1854, in G street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome. I was christened John Philip at Dr. Kinkel's Church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city, the same time and—well, just say that I have no kick coming.

"There is, however, one thing of which I stand in deadly fear, and that is that people will call me 'professor.' Let 'em call me anything but that, for from my earliest days I have pictured 'professors' as persons with long hair, wearing goggles, with poor digestion and no sense of humor. And thank goodness I am free from all of these drawbacks."

WILLOW GROVE TO CLOSE

Only Eight More Days of Sousa and His Band

The final week of the 1916 season of Willow Grove Park will be inaugurated within the next few days. To be exact, eight park days remain, including this Sunday—thirty-two concerts by Sousa and his band and the soloists—eight afternoons and as many nights in which to make "that deferred visit" to the leading musical center and recreation place in the East. The final concerts will be given on Sunday evening, the tenth, and a short time later the lights will be turned off, marking the final end of the twenty-first season at Willow Grove.

And, for the final week at Willow Grove, Sousa, the March King, has secured the co-operation of an array of the most eminent soloists engaged during the entire 1916 season—and has supplemented this feature by the compilation of some unusually attractive programs.

For the concerts of this Saturday and Sunday the same soloists who have entertained large audiences during the last week will assist in the presentation of the programs: Miss Ada Androva, soprano; Miss Florence Hardman, violinist, and Herbert L. Clarke, the cornetist. But, for the final seven days of the season, starting Monday, Conductor Sousa has secured Miss Virginia Root, the favorite soprano singer; Miss Susan Tompkins, violinist, and Robert Maitland, a baritone. With this trio, Herbert L. Clarke will also be heard in cornet renditions at at least two concerts each day.

Distinct musical importance attaches to the engagement of Mr. Maitland. He will make but a single appearance at Willow Grove on next Wednesday, September 6th. On this day the final series of all-Sousa compositions will be given, and as a special feature, Mr. Sousa has included his newest effort—a dramatic musical recitation—entitled "Boots." The words are by Rudyard Kipling, and the music has been written by Mr. Sousa. Mr. Maitland, who has sung at the Royal Opera, Covent Gardens, in

London, has been secured for this concert. Each of the four programs of next Wednesday will be all-Sousa music.

Miss Virginia Root, soprano, and Miss Susan Tompkins, violinist, are both assured of marked receptions from the large audiences which will unquestionably be at the park for the final days of the season—as both artists have appeared with Mr. Sousa during former seasons, and both have established themselves with the musically-critical people to be invariably found at a Sousa concert.

With the Labor Day holidays to be started this Saturday and continuing over a three-day period, and the final six days of the season to immediately follow, thousands of people will be entertained at Willow Grove each day until the season ends.

LEAVE IT TO SOUSA.

Sousa's Band was playing before 12,000 people when the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the door.

Coolly tapping with his baton, Sousa gave a signal, and immediately the band began playing "Oh, dear, what can the matter be?" The tiny ripple of laughter that went round the audience showed confidence had partially been restored.

When the band began to play "Wait Till the Clouds Roll By," the laughter deepened into a roar of merriment that only ended when the lights were turned on again.



(Copyright Underwood & Underwood)

The March King on Horseback

How John Philip Sousa spends some of his leisure time. This year he has been on a summer engagement at Willow Grove, Pa.

WILLOW GROVE CLOSSES WITH 60,000 PRESENT

Park Ends Twenty-first Season With Sousa's Band as Principal Attraction

A throng estimated at 60,000 visited Willow Grove Park yesterday, the end of the twenty-first season. Last night, just before midnight, attaches switched off 34,000 electric lamps and the crowd departed.

Fully 40,000 persons heard the four final concerts of Sousa's Band during the afternoon and night. The bandmaster was given an ovation at each, while the programs were interspersed with the bandmaster's compositions, the final number being "The Stars and Stripes Forever."

The season has been a remarkable one, the managers say, in point of attendance figures. Estimating but 50,000 on each of the Saturdays, Sundays and principal holidays, a total of 1,750,000 is given. With an average attendance of 8000 on each of the remaining eighty days, another 640,000 are added, or nearly 2,500,000 visitors during the season. Officials will plan the improvements for the 1917 season during the winter and arrange for the musical events of next year.

WILLOW GROVE CLOSSES

John Philip Sousa bade farewell to several thousand of his local admirers during the four concerts at Willow Grove Park yesterday. Despite the chilly weather a sufficient crowd turned out both in the afternoon and the evening to fill the big auditorium to capacity, putting the closing day on record as one of the best attended during the 1916 season. Mr. Sousa had arranged particularly attractive programs for the farewell. Excerpts from the finest of the standard operas were numerous. These were interspersed by popular encores. Many of the familiar Sousa marches were played throughout the day, and the ever-thrilling "El Capitán" evoked perhaps the longest and loudest applause. Mr. Sousa's "Gliding Girl," a haunting melody recently composed, was also well received.

These pleasant words are from the New York Evening World: "John Philip Sousa isn't worrying about the plan of the bakers to make bread cost ten cents a loaf. With his shotgun he recently broke 134 clay birds out of 150 at Lock Haven, Pa., and won a sack of flour."

John Philip Sousa is due in New York to-day to begin rehearsals for the Hippodrome's road production, a version of last year's "Hip, Hip, Hooray." He is coming from Atlantic City on horseback.

SOUSA CLOSSES BIG PARK

Willow Grove Estimated to Have Entertained 2,500,000 Visitors.

Special to "The Record."

Willow Grove, Pa., Sept. 10.—A throng estimated in excess of 60,000 visited Willow Grove Park today, the closing day of the season, and just before midnight attaches of the park switched off 34,000 electric lamps, and the park's twenty-first season was formally ended. At least 40,000 persons heard the four concerts of Sousa and his band, and the noted bandmaster was given an ovation at each of them.

The season has been a remarkable one in point of attendance. Estimating but 50,000 on each of the Saturdays, Sundays and the principal holidays, a total of 1,750,000 is reached. With an average attendance of only 8000 on each of the remaining 80 days, another 640,000 can be counted, nearly 2,500,000 visitors for the entire season. Several family associations have arranged with the management for reunions this month, even though the season has formally ended. Officials will plan improvements for 1917 during the winter and arrange for the musical events of next year.

SOUSA IN DISGUISE.

John Philip Sousa is on his way from Atlantic City to New York to-day, and he is making the trip on horseback. He is due at the Hippodrome to begin rehearsing for "Hip, Hip, Hooray!" A day or so ago Mr. Sousa rode over to Atlantic City from Philadelphia on his horse. When he appeared before the desk at a large hotel the clerk, failing to recognize him, told him the house was full. His was because the new arrival looked as though he'd been driving a truck.

"But you have a room reserved for me," protested the bandmaster.

"Not here!" said the clerk.

"I'm John Philip Sousa."

The clerk was astounded. He handed the new guest a key and remarked: "Well, I'm a son of a gun!"

"Exactly!" came the reply.

Then the March King marched away to the elevator.

"HIP, HIP HOORAY" TO TOUR

Charles Dillingham's production of "Hip, Hip Hooray" will begin its tour at the Metropolitan Opera House, Philadelphia, Oct. 16. The company, which is almost identical with that of last season, will be transported in three trains of fifteen cars each. Charlotte, Sousa's Band, Nat Mills and Charles T. Aldrich will be the headliners of the organization.

Herald 9/14/16

PAVLOWA SEES THE AMERICAN BALLET NEAR

Russian Dancer Says Native Dancers Are Capable of High Achievement, and It Only Needs Music by a Master Hand as the Vehicle for the Expression of Their Art.

"THE longer I remain in America the more convinced I am that there lie distinct possibilities in an entirely American ballet."

The speaker was Miss Anna Pavlova, Russian dancer, who gave to the HERALD the other day her thoughts on a subject that is close to her heart.

"It merely requires an awakening on the part of the musicians before this reality is accomplished," continued the dancer. "Every great country almost except Amer-

ica has its ballet. We have the waltz of the burghers from 'Faust,' for instance, and the 'Carmen' ballets and the 'Aida' ballets and the 'Dance of the Hours' from 'La Gioconda,' and Great Britain in opera may point to 'Lucia,' but on the other hand the atmosphere of this Scottish setting has become so Italianized that it can scarcely be considered as national in any but a limited sense, but the United States and, in fact, America are unrepresented.

"I often have dreamed of an American ballet, because I can see infinite possibilities in the action and vitality of the native dances. Moreover, one always has the charm and picturesqueness of the costumes—not a small point to be considered. Last season in the arrangement made by John Philip Sousa for the Ballet of the States in 'Hip-Hip-Hooray' there was a thrill in 'Dixie,' 'Maryland,' 'Colorado,' 'California' and the other melodies which have become associated with the various sections of this country.

"For a ballet to be really striking the accompaniment must be striking. Feeble music is fatal, and no matter how cleverly the dancers perform and the stage manager directs, there is no effect without a vivid musical accompaniment. I've heard some of the American folk songs. They are charming and mystical, and they would make an excellent foundation for a great artistic ballet. But these melodies would have to be orchestrated by a thorough musician and one who understood the traditions.

"The dancers of the various nations reflect the soul of these nations. The dances strike deeply as do the poetry or the painting. In Spain there is the indolent dance with its latent passion, in Italy the quick, barbarous dance of the peasants as well as the formal and precise steps of the north Italians.

"The waltzes of Austria are stately and dignified and contrast with the spirited czardas of the Hungarians. France, like England, never evolved a national dance. One can scarcely call the faddish can-can of Paris suggestive of France.

"I dare not compare my native Russian dance to that of any other country. The classic ballet in Russia has been developed along scientific lines for more than a century, and in these years a variety of expression, a perfection of skill and a vast collection of national ballets have been developed. We are a race of dancers. In no other country, perhaps, has dancing been recognized as an art as lofty as literature and music. How the young Russians are prepared for dancing careers is an old story, and when one realizes that many of the great-grandparents of living ballerinas followed the same profession it may be seen how deeply ingrained in the Russian nature is this art.

Her Favorite Dance.

"The favorites of my own dances are 'The Swan,' with its lovely accompaniment by Saint-Saëns; the 'Valse Caprice,' of Chopin; and my new dances in 'The Sleeping Beauty,' the adagio of the Princess Aurora. I have in the past done the Spanish fandango and some of the Italian dances, but I have taken them off my programme, as I find it best to concentrate on Russian and classic works.

"At present I am much interested in my productions new to America and in helping young Americans to learn to dance correctly. I don't think an artist can ever do greater service to her generation than to teach the younger whatever she has learned.

"I should be actually unhappy if I were not adding constantly to my repertoire. That is what keeps a dancer young, I think. Although I retain most of the popular numbers I vary them with entirely new works. Recently the music of Tchaikowsky attracted me and I decided to create from that a new solo. The delicacy and humor of this music suggested the coquetry of Columbine. Then I flirt with the four Princes and do my best to interpret a melody of Tchaikowsky.

"There is some very fine music which does not lend itself to the dance, but the musicians of Western Europe seem to compose pieces with dancing possibilities much more so than do the Germans or French. There is no reason, now that the American public is so interested in dancing, why the nation should not provide dancers of the finest grace and the most thorough skill in the world. The American women have fine faces, fine figures and fine minds—they lack only the training."

Sousa Will Be Here.

John Philip Sousa will arrive in New York to-day to begin rehearsals of the "Ballet of the States" in "Hip Hip Hooray." He is making the trip from Atlantic City on horseback, but that doesn't necessarily interfere with his art, because when he conducts he stands.

Items and Announcements

Word comes from the new management of the Boston Opera House that it is likely to be reopened in October, though with no particulars of piece and performance. For a week in November, Mr. Nijinsky and the Russian Ballet will be seen there, and to it will succeed the "show" of last season at the Hippodrome in New York—Charlotte and her skaters, Sousa's Band, entertainers from the vaudeville stage and all the rest. In January, the Rabinoff Opera Company is expected and there are sufficient bookings in prospect to keep the house active until April. Plays of large dimensions and spectacular scale will be seen there in the intervals of opera, ballet and "show."

A year ago the following important theatrical announcements were heralded in the headlines of the public prints: "New Theater for Gaby Upton"; "Lew Fields to Join Belasco"; "Sousa's New Opera, 'The Irish Dragoons,' to be Produced"; "Bernhardt to Come Here"; "Mantell in New Play by Justin Huntly McCarthy"; "Bessie Abott to Sing in Mascagni Opera."

MANHATTAN ATTRACTIONS.

Charles Dillingham has engaged Paul Schindler as musical conductor of "Hip Hip Hooray," last year's Hippodrome spectacle, which goes on tour next month. John Philip Sousa, who is in Atlantic City for a week, will return for rehearsals next Monday.

At the Hippodrome a novel entertainment with Anna Pavlova as a central figure is under rehearsal. Leon Bakst has designed scenes and costumes of the most modern and startling type for the Hippodrome show, and while skating will be retained as one of the features of the entertainment, it will not be so prominently a part of the entertainment as last season. Two ice plants will support Charlotte, Sousa and last season's Hippodrome show on their tour of the principal cities, one being set up in one city while the big company plays in another.

"I expect a great deal of Joseph Stanley as a musical star, when I present him in 'One Time in May,'" says Mr. Dillingham. "Anne Caldwell has written a capital book from the original German, and the musical score and lyrics are most attractive. I also expect that Frank McIntyre, in George Broadhurst's newest play, is going to win many new friends and strengthen his grip on his old ones."

Montgomery and Stone, of course, remain under the Dillingham management, but no new play is needed for that pair of fun makers at present. Miss Doris Keane may pay a flying visit to Broadway under Mr. Dillingham's direction, and plans are a-foot for the presentation of a number of novelties in each of the houses and each of the companies controlled by this manager.

Here in Boston

At the third of the New Pops at Symphony Hall, this evening, the three singers will repeat the numbers that they sang on Tuesday, and Mr. Pasternack and the orchestra will be heard in various spirited pieces, viz:

March, "The Cadets"Sousa
Overture, "Masaniello"Auber
Waltz, "One Thousand and One Nights".....Strauss
Selection, "Robin Hood".....de Koven
Aria, "Vissi d'Arte" from "Tosca".....Puccini
Aria, "Ritorna Vincitor" from "Aida"....Verdi
Miss Gibson.
Aria, "Madamina" from "Don Giovanni".....Mozart
Toreador's Song from "Carmen".....Bizet
Mr. Nicolay.
Benediction from "La Gioconda".....Ponchielli
Aria, "Mon cœur s'ouvre à ta voix" from "Samson and Delilah".....Saint-Saëns
Miss Snelling
Selection, "The Fortune Teller".....Herbert
Suite, "Scènes Pittoresques".....Massenet
Menuet.....Bolzon
Salut d'Amour.....Elgar
Marche aux flambeaux.....Meyerbeer

The New York Hippodrome road show, "Hip, Hip, Hooray!" opened in Philadelphia last night. After carefully canvassing the convention halls, auditoriums and grand opera houses throughout the country Charles Dillingham has found about twenty-two buildings in which the show may be presented. The organization that will go on tour is almost identical with that of last season. Charlotte will head the cast. Sousa's band will be among those present, and even Nat Wills and Charles T. Aldrich will oblige. To succeed Charlotte in "The Big Show" another great skater is on her way from Europe.

THEATRICAL NOTES.

Eddie Foy and his seven children have been engaged by Charles B. Dillingham and Florenz Ziegfeld to take a prominent part in their first revue at the Century. Hazel Dawn is another addition to the Century cast.

Before beginning her engagement in "The Merry Wives of Windsor," Constance Collier will play a brief engagement in vaudeville in a romantic costume playlet, "W. Lawson Butt is the latest edition to 'The Merry Wives' cast. Mr. Butt will act the role of Ford.

Rehearsals of Zillah Coddington's new comedy, "The Simp," were begun yesterday with a cast that included William Carey, Rose Wilbur, Mollie Campton, Howard Truesdale, Robert Blaylock, Charles Mussett, Lillian Van Arsdale, Richard Freeman, William Bittner, Adelbert Knott, Daisy Stampe, Russell Simpson, Frederick Guest, and the author, who will play the title part.

Paul Schindler will be the musical director of last year's Hippodrome show when it goes on tour next month. John Philip Sousa will return from Atlantic City for rehearsals next week.

If nothing else will make you realize you're growing old, perhaps this, from the 20-years-ago files, will: DeWolf Hopper will open the new Academy of Music in Montreal this month in the new comic opera "El Capitan," by John

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PROSPERING POPS

The New Concerts at Symphony Hall Well Received—Miss Sharlow to Be Heard Next Week and Evenings of "Carmen" and of "Faust"

A READILY quickened public has discovered the New Pop Concerts, sought them out and approved them. It has heaped deserved applause upon the new conductor, Mr. Pasternack, for the songful fervor, the rhythmic bite, the forceful contrasts, the dramatizing warmth and the projecting vigor that he draws from the responsive band, according as the chosen piece is operatic fragment, Viennese waltz, favorite overture, lively march or passing tonal diversion. No conductor at The Pops these many years has struck such fire with band, music and audience. Similarly, the allotting of three-quarters of an hour of the concert to capable operatic singers in familiar excerpts from standard pieces has given hardly less pleasure. In a week the experiment of September Pops has justified itself, while two weeks remain in which to set the concerts among the annual customs of the town. For the programmes in immediate prospect, Mr. Pasternack will give a considerable part of the concert of next Tuesday evening to fragments of "Carmen" for the orchestra or for singers with orchestra, while on Wednesday he will do likewise by "Faust" for another favorite opera. On Tuesday, also, Miss Myrna Sharlow, now an advancing singer and a member of Mr. Campanini's company, will be heard with the pleasant memories of her earliest days at the Boston Opera House to precede her. For this, Saturday evening, the programme, abounding in Mr. Herbert's music, goes:

- March, "Hands Across the Sea".....Sousa
- Waltz, "Wine, Women and Song".....Strauss
- Ballet Music from "Le Cid".....Massenet
- Overture, "Tannhäuser".....Wagner
- Aria, "Vissi d'Arte" from "Tosca".....Puccini
- Aria, "Ritorna Vincitor" from "Aida".....Verdi
- Miss Gibson.
- Aria, "Madamina" from "Don Giovanni".....Mozart
- Toreador's Song from "Carmen".....Bizet
- Mr. Nicolay.
- Benediction from "La Gioconda".....Ponchielli
- Aria, "Mon cœur s'ouvre à ta voix" from "Samson and Delilah".....Saint-Saëns
- Selection, "Mlle. Modiste".....Herbert
- Prelude to "The Deluge".....Saint-Saëns
- (Solo Violin, Mr. Theodorowicz.)
- Yestertoughts—Punchinello.....Herbert
- Overture, "Der Fledermaus".....Strauss

Boston Journal
9/11/16

MISS GIBSON'S FINAL APPEARANCE AT POPS

At the Pops tonight, Dora Gibson, the English soprano, who has enjoyed such a success during the past week at the new Pops and operatic concerts in Symphony Hall, will make her last appearance. Mr. Nicolay and Miss Snelling will also sing. The program is as follows:

- March, "Americaine".....Ganne
- Overture, "The Caliph of Bagdad".....Boieldieu
- Waltz, "Toujours ou Jamais".....Waldteufel
- Ballet music from "Coppelia".....Dellibes
- (a) Musique des Automates et Valse. (b) Czardas.
- "Voi Lo Sappete, O Mamma," from "Cavalleria Rusticana".....Mascagni
- "Pleurez, Pleurez Mes Yeux," from "Le Cid".....Massenet
- Miss Gibson.
- "Non Più Andrai," from "The Marriage of Figaro".....Mozart
- Ballade, "The Calf of Gold," from "Faust".....Gounod
- Mr. Nicolay.
- "Connais-Tu Le Pays," from "Mignon".....Thomas
- "Habanera," from "Carmen".....Bizet
- Miss Snelling.
- "The Star Spangled Banner."
- Overture, "Phedre".....Massenet
- Waltz, "Spring, Beautiful Spring".....Lincke
- Selection, "The Only Girl".....Herbert
- March, "Stars and Stripes".....Sousa

Phila Public Ledger
9/19/16

PERSONAL GOSSIP ON ATLANTIC'S BOARDWALK

Jewish Women Organize Council and Plan for Winter's Work
ATLANTIC CITY, Sept. 18. — Mrs. S. H. March and Miss Fannie March, of New York, came to the Shelburne today. Mr. and Mrs. B. R. Patton and Mr. and Mrs. J. H. Pickett, of Philadelphia, are at the Marlborough-Blenheim.
John Philip Sousa left for New York today on horseback. He expects to make fifty miles a day. He has his two Arabian thoroughbreds and a groom with him.

That Sousa Name.

E. A. Zolwey in New York Evening Telegram.

"If there is one thing I dislike more than another, it is to spoil a good story. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn."

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic."

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe that it makes its pilgrimage around the globe once every three years."

"The story emanated about 10 years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever."

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, and I could not 'shake' them."

Galveston Tex News
9/12/16

TEXAS REPRESENTED IN TRAP ASSOCIATION

WALTER H. BERTRAND OF DALLAS HAS CHARGE OF THE LONE STAR DIVISION.

An open letter signed by Stanley Wythe, secretary of the American Amateur Trapshooters' Association, indicates that Texas is now represented in this body by the selection of the president of the State Sportsman's Association, Walter H. Bertrand of Dallas as Texas vice president for the national body. Secretary Wythe says:

"This action was taken by a unanimous vote of the trustees of the association, who are as follows: John Philip Sousa of New York, Dr. Horace Betts of Delaware, Charles W. Billings of New Jersey, Professor James L. Kellogg of Massachusetts and Stanley F. Withe of Maryland."

"The American Amateur Trapshooters' Association, of which Bandmaster Sousa is president, aims by uniting in one organization the 500,000 shooters and 5,000 trapshooting clubs in this country, to strengthen and stimulate the various club organizations and to bring about a greater development of the individual shooter by providing an incentive for regular practice at the traps."

"So successfully have the plans of the association worked out that the official medals awarded for averages of 75 per cent or better have become the national standard of skill at the traps. The most coveted award is the solid gold medal awarded for an average of 95 per cent."

"Any trapshooting club may become affiliated with the A. A. T. A. and eligible for medal awards without cost. Application should be made to Mr. Walter Bertrand of Dallas, or to the national secretary, Baltimore, Md."

LAST SOUSA MUSIC AT WILLOW GROVE

Tomorrow's Concerts Will Bring to Close Most Successful Season of Famous Park

HIGH STANDARD MAINTAINED

The twenty-first season at Willow Grove will be brought to an end tomorrow night, an hour after the final numbers of the last night concert are played by Sousa and His Band. It will mean the termination of sixteen weeks, during which hundreds of thousands of people from the eastern parts of the United States have been entertained—mentally and physically—at the famous musical and recreation centre. It has been a season which, all things considered, has been a satisfactory season; but one which would have been ever more notable had it not been for the necessity which developed and which has induced the park management to take the strongest possible precautionary measures during the last month to protect visitors and children—the "safety first" measures ordered by the Park management, insofar as the infantile paralysis rules and regulations were concerned, has been widely commended.

During in the season of the greatest conductors and composers have been heard, with their organizations, at Willow Grove, and the absolute standard of artistry in music, that standard which has made Willow Grove's reputation has not only been maintained—the reputation of the park has been enhanced, elevated. Starting with Nahan Franko's Orchestra, patrons of Willow Grove have heard, in the successive musical periods Arthur Pryor and His Band, Victor Herbert and His Orchestra, Wassili Leps and His Symphony Orchestra with soloists, in the "Musical Festival," Patrick Conway and His Band, and, finally, John Philip Sousa, the March King, and His Band. Some of the most noted soloists in the country have co-operated in the presentment of rarely beautiful and notable concerts.

Shortly before midnight tomorrow, the switches will be thrown to extinguish the thousands of lights in the park—the method of marking "finale" to the 1916 season. It is expected that an immense crowd will be at the park on the final day—for the pleasure of hearing a Sousa concert, a last gathering at the Casino or The Tokio, a final spin over one, or another, of the many amusements.

Features of the Sunday concerts, as announced by Mr. Sousa, will be:—

First concert.—Cornet solo, "Showers of Gold," by Herbert L. Clark; soprano solo, "Soldier, Take My Heart with You," by Miss Virginia Root, Sousa's Caprice, "Mars and Venus." Second concert.—"Character Studies—Dwellers of the Western world," by Sousa; violin solo, "Rondo Capriccioso," by Miss Susan Tompkins; First Night Concert—Bizet's suite, "Carmen;" cornet solo, by Frank Simon; the suite, "Impressions at the Movies," Sousa; scenes from Verdi's "Aida." Final Night Concert—Sousa's suite, "Three Quotations;" the musical legend, "Willow Blossoms," written by Sousa and dedicated to the management and patrons of Willow Grove; and the final concert-number, "The Stars and Stripes Forever," also by Sousa.

Phila North American
9/17/16

John Philip Sousa has been stopping at the Traymore this week. He rode horseback part way from Philadelphia here after the band concert season closed in Philadelphia. Horseback riding and trap shooting are two favorite recreations of the march king. He has been taking part in the Westy Hogan show.

Philadelphia Press
Sentinel 9/17/16
Boston Mass
9/16/16

SOUSA EXPLODES YARN ABOUT NAME

Pricks Bubble That Emanated
From Office of Prolific Press
Agent.

SORRY TO SPOIL STORY

March King Declares Other Mem-
bers of Family Would Kick If
He Accepted Tale.

One of the most persistent legends that have kept bobbing up in the musical world is that concerning the alleged real origin of John Philip Sousa's family name. Says the march king:

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., and therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

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Phila 3. American
9/19/16

TARKINGTON AND SOUSA TO WRITE SCOUT MARCH

Novelist and Bandmaster to Col-
laborate on Words and Music
for Boy's Song

IS IDEA OF DR. HART

Two of American's leading celebrities in music and letters have been enlisted to write a march for the Boy Scouts of America. They are John Philip Sousa, bandmaster and composer, and Booth Tarkington, the novelist.

Dr. Charles M. Hart, of this city, a member of the national executive council of the Boy Scouts, and chairman of the board in Philadelphia, announced yesterday that Sousa and Tarkington had agreed to combine on "The Boy Scouts of America March."

According to Doctor Hart, the scouts have felt the need of a march, words and music sufficiently simple to be sung by the scout troops on their hikes. Sousa promised to write the music some months ago, but informed Doctor Hart that he was "waiting for the proper inspiration."

Meantime Doctor Hart has interested Mr. Tarkington, who was one of his classmates at St. Paul's School, Concord, New Hampshire, and the novelist has promised to write words to fit the music.

BRINGING MUSIC TO THE PEOPLE IN PHILADELPHIA

Special to The Christian Science Monitor
PHILADELPHIA, Pa.—Willow Grove

has just brought to a close its twenty-first season, which opened May 20 and closed Sept. 10. In that time 2,500,000 people have been brought into contact with the music of band and chorus and orchestra. Not always the highest type of music, not always the inspired soloist or conductor, not always the performer who for a hireling's pay discloses the technique and the conscience of the artist. But on the whole it has been possible to say in candor that the music maintained a high standard of selection and execution. On the last day there were 40,000 auditors at the four final concerts.

At Willow Grove no liquors are sold. There is, to be sure, a gay rialto of merry-go-round, scenic railway, flying-ship and restaurant; but it is patent that most of the people go for the sake of the music played in the open-air Chautauquesque auditorium of white by the shore of a pond alive at night with fountains under the shifting rainbow hues of the calcium ray. This Bayreuth of the people lies a few miles outside the city limits to the north and is accessible by trolley or railway. There is no entrance turnstile, and, except for front seats admission to the music, is free. The park is managed by the transportation companies, who find their profit in the fares paid, and in the rental of the amusement privileges to the concessionaires.

Over the seats of the musicians on the stage is a half-dome to project the sound. The auditorium is roofed, but open at the sides. Even the strings count for much more than usual in outdoor music, and the band instruments when their voices are uplifted are heard afar.

Nahan Franko and his orchestra of 50 men were engaged for the first fortnight. They had with them as soloist Idelle Paterson, who had appeared as a foil for David Bispham's character study of Beethoven in "Adelaide." On June 2, to the accompaniment of this orchestra, the Choral Society of Philadelphia, numbering 200 voices, under Henry Gordon Thunder, presented "Elijah" with Henri Scott, the Metropolitan opera basso, in the title role. Among the remaining soloists were Marie Stone Langston, contralto, and Paul Volkmann, the able operatic tenor. At the evening performances nearly 12,000 persons were in attendance. The Choral Society appeared again in July and sang "The Redemption," with Victor Herbert directing his orchestra in the support.

Arthur Pryor's band, which has singularly good saxophone players, clarinetists and cornetists, and an extended repertoire, succeeded Franko's men. One day 2000 orphans from Philadelphia asylums were brought in automobile to hear them. On another occasion the 5000 voices of the May festival chorus, under H. C. Lincoln (who has directed public singing in past seasons in the city hall plaza), were heard with the instruments. As it is impossible to accord space to the mention of more than a few of the musical numbers played, the citation of some of Pryor's titles must suffice, as characteristic of the brass band selections. In one day's program he gave Gounod's "Faust," the wedding music from "Lohengrin," Tchaikowsky's "Marche Slav," Meyerbeer's "Coronation March," Grieg's "Peer Gynt" suite. Victor Herbert, of course, played many of his own ear-tickling confections, with exuberant good nature. Wassili Leps gave serious attention to classical scores, and with well-drilled players worthily upheld the tradition of such leaders as Damrosch and Stock, who in previous summers have done more than merely "give the public what it wants." Leps having Philadelphia orchestra players,

—and a company of soloists—is the mainstay of the Philadelphia Operatic Society as its conductor. Then came Patrick Conway's band, and last but by no means least the resounding, rhythmic John Philip Sousa.

Let it be noted that while so many thousands have heard good music with growing respect, if not with instant liking, at Willow Grove a similar educative propaganda has most encouragingly proceeded at another nearby resort on the New Jersey sands—to wit, at Wildwood. There a first violinist of the Philadelphia orchestra, Walter Pfeiffer, has led 25 of his colleagues in that organization twice daily in classical programs to the edification of many. The concerts given in the new Convention hall, holding 2000, have enlisted as soloists, among others, Melanie Kurt, soprano; Margaret Matzenauer, contralto; Johannes Sembach, the famed Wagnerian tenor.

Such music, performed as an everyday matter, as part and parcel of the usual life of summering places, is significant of the fact that the American public even in its hours of ease is coming to prefer something better than the inferior pabulum that was put off on its uneducated ear in lamentably recent days.

As for the summer concerts in the city itself, aside from the concerts by the Philadelphia band in the city hall plaza, which have drawn thousands every evening, there were 64 concerts given at 51 locations by the peripatetic municipal band, with a total attendance of 271,600, or an average of 4026 per concert. At these concerts dancing was permitted, and the record shows that not one person was expelled for indecorous behavior, and only four arrests were made among the bystanders. Beyond question the abundant provision of good music has gone far to reduce the number of misdemeanors, major and minor. A man cannot be a good burglar and carry in his heart the "Song to the Evening Star," nor does the prayer of Micaela in "Carmen" or of Agatha in "Der Freischütz" harmonize well with the meditation of villainy.

SOUSA IN DISGUISE.

John Philip Sousa is on his way from Atlantic City to New York today, and he is making the trip on horseback. He is due at the Hippodrome to begin rehearsing for "Hip, Hip, Hooray!" A day or so ago Mr. Sousa rode over to Atlantic City from Philadelphia on his horse. When he appeared before the desk at a large hotel the clerk, failing to recognize him, told him the house was full. This was because the new arrival looked as though he'd been driving a truck.

"But you have a room reserved for me," protested the bandmaster.

"Not here!" said the clerk.

"I'm John Philip Sousa."

The clerk was astounded. He handed the new guest a key and remarked: "Well, I'm a son of a gun!"

"Exactly!" came the reply.

Then the March King marched away to the elevator.

Phila. Am. 10/1/16



CHARLOTTE, FAMOUS ICE SKATER, AT MOUNTAIN RESORT

DU PONT TRAPS INVITE WESTY HOGAN SHOOTERS

New Improvements Made; Popularity of
Pier Feature Grows; Barton Pardee
Takes Silver Spoon

The recent improvements at the Du Pont Trapshooting School have put it in splendid working order. The addition of a new grandstand and new office furniture, together with the needed painting that has been done and appropriate signs and bulletin-board have proven very attractive to the shooters, and the school is now capable of filling all the wants of the visiting trapshooters. Also the offering of the Du Pont silver spoon trophy for ladies and beginners has given added enthusiasm to the sport.

A cordial invitation is extended to all the shooters who attend the Westy Hogan shoot, which will be held at Venice Park, Atlantic City, September 12th to 16th, inclusive, to pay a visit to the Du Pont Trapshooting School, and it is hoped that they will put in their spare moments trying their luck with the 20 gauge guns.

The attendance for the week ending September 2d was: Monday, 37; Tuesday, 29; Wednesday, 24; Thursday, 21; Friday, 31; Saturday, 49. Five ladies shot during the week, one of them winning the novices' spoon. The spoon for high score for the week was won by Barton Pardee of Atlantic City, whose score was 24, 24 and 23. Other good scores for the week were: T. B. Snyder, Phoenixville, Pa., 24, 24 and 22; D. N. Elwell, Philadelphia, Pa., 24; Thomas Mathis, Atlantic City, 24; J. S. McCay, Atlantic City, 23 and 23. The spoon for high score for women shooters was won by Mrs. Fred Walls of Philadelphia who broke 19 out of 25. The spoon for high novice was won by Mrs. W. B. Jernigan of New York City, who broke 17 out of 25 on her second attempt of her first day's shooting at the traps.



John Phillip Sousa, as good a shot as he is a bandmaster, who will attend Westy Hogan's Trapshooting Tournament.

Sousa Heads Trap Shooters' Organization



John Philip Sousa, the veteran bandmaster, has just been elected president of the newly created Amateur American Trapshooters' association, the latest organization to be added to the sport world.

Sousa is probably the most enthusiastic trapshooter in the country. The next best thing to trapshooting is talking about it, and in Mr. Sousa the scatter-gun enthusiast finds a very interesting talker. "Trapshooting," says the bandmaster, "is the baby of the great American sports, but it is a healthy infant. It is estimated that more than 400,000 men (and yes, women), face the traps in the course of a year, and there are said to be more than 4,000 gun clubs.

"It's a poor town that doesn't boast of at least one trapshooting organization.

"Trapshooting appeals to the lover of sports from many angles. I should say that first it was fine because it develops self-reliance. A man must call 'Pull' and shoot his own gun. Nobody may do these things for him. From experience I say that one exercises when he lifts an eight-pound gun to his shoulder hundreds of times a day. He builds muscle and he's tired—so tired that insomnia doesn't hang around when his head hits the pillow.

"One must do some thinking, and the eyes and arms must move in unison with the brain."

Mr. Sousa was asked his opinion on women taking up the sport. He said: "Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shotgun game she is not classified as a woman, she is not segregated from the men. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the Grand American handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women, and never have I seen an ungraceful one who used the shotgun well."

As additional proof that the "great master" is an enthusiastic shooter as well as talker, his closing statement was:

"In conclusion, let me say that just about the sweetest music to me is when I call 'Pull' the old gun barks, and the referee, in perfect key, announces 'Dead!'"

'The storm *is* still on, and you've been asleep all right.'

The woman looked at him with her wallflower eyes, and shivered.

Yates stood over her with the flask. 'Take another pull,' he said—'a good one;' and, while she obeyed mechanically, he caught up the pony's trailing bridle-lines and mounted. 'Now take hold of the stirrup and walk,' he commanded. 'Stamp your feet whenever you get a chance, but keep going. Just stick it, and we shall get home all right.'

The woman, perforce, obeyed, and they moved out into the storm.

Yates fancied that it had died down a trifle, but it was just as cold, and this infernal woman with the red hair made it impossible to push on at any speed. Every now and then she looked up at him, and at last he took pity on her.

'Are you warm yet?' he shouted down at her.

'Yes,' she panted; 'quite—thanks.'

He dismounted, strapped his fur coat over hers, and hoisted her into the saddle. Yates had an idea that she was trying to say something, protesting in some feeble way, but it was really not worth bothering about. There was nothing to be said, everything to be done. The pinto knew his stable, if mere man did not. Yates had absolute faith in a horse's instinct; and once, when the woman dared to touch the bridle-lines, knotted and hanging loose on the animal's neck, he shouted a warning. She dropped them like a red-hot coal.

All night they fought their way against the storm, but it was slackening, and once the moon glimpsed through the cloud-wrack. The dawn broke fair, and the sun, when it had dispelled an icy mist, shone cold but clear on the illimitable snow plains, converting them into a sea of scintillating jewels.

Yates's movements had become entirely mechanical. His legs sank into and lifted themselves out of the snow of their own volition, and he knew that if the process were stopped he would fall, after the fashion of a spinning-

top. Also, he was aware that once or twice the woman spoke, but it was far too much effort to answer her, to explain anything; he needed every ounce of energy and will-power to keep going.

The sight of a lone pine-tree silhouetted against the sky on a terrace in the far distance registered itself on his mind, because he knew that it was close to his shack. From then onward he saw nothing but that lone pine-tree, heard nothing but the methodical crunch, crunch of the pony's hoofs in the snow. Could he last out? He rather fancied so. Yates was one of those men who have never known their own strength, because they have never taxed it to the utmost. He was doing so now. The force that kept him on his feet, plodding, plodding, was unconscious energy, stored up during five years of a clean, open-air life. The woman, muffled in furs, looked down on him and marvelled silently. She had found that words were of no comfort or assistance to this man. She fell to wondering.

Something troubled Yates. At first his mind, numbed with fatigue, refused to grapple with it; then, by sheer insistence, it forced itself into his consciousness. Of course, it was the blinding reflection of sun on snow. He groped in his pocket for the smoked glasses, but failed to find them. He must have forgotten them, for the first time in his well-regulated life. It became a positive nuisance, this glare of light, interfering with a clear view of the lone pine-tree, and causing the eyes to smart abominably. Then strange things happened: balls of fire floated before his vision, balls of red fire that leaped and swirled and finally burst, shutting out the world—which for Yates was the lone pine-tree—as completely as a red blind drawn down over a window. Thenceforth he plodded through a red pond, a pond of blood, with no other guidance than a grip of the wooden stirrup of his Mexican saddle and a firm faith in the instinct of his cow pony. Yates was snow-blind.

(Continued on page 612).

NEW YORK AND LONDON IN 1916: A CONTRAST.

By Mrs JOHN DALL, M.A.

THERE is perhaps no way in which one can get a more vivid impression of the contrast between a nation enjoying the blessings of peace and a nation sitting in the darkness of the shadow of war than by being suddenly transported from the crowded metropolis of a neutral country to the throbbing life-centre of a beligerent Power.

Such was our good fortune in this the second year of the European war, if New York and London be thus regarded. In British North

America everywhere is observable that military activity which has of late been extending in ever-widening circles from the centre of Empire; the eye is accustomed to the sight of khaki-clad men marching and drilling throughout the Dominion; but once we are across the border, a striking change becomes apparent. Here the spirit of war is dormant, or perhaps it is truer to say it is waking from sleep, for the United States, albeit unwillingly and maybe almost unconsciously, is showing the influence of the world

war at work within her own borders in an awakened interest in the question of national defence against possible hostile invasion, and in the advocacy of a policy of preparedness.

Of course, while as a nation America has mainly followed *laissez-faire* principles, individual Americans have chafed at inaction, and, maintaining that in such a war as this true neutrality is impossible, have definitely cast in their lot with one side or the other. We owe much to countless brave American citizens, who, whether from love of adventure or hatred of oppression, have chosen to fight for our flag; and there are others whose work is as useful, if less obvious. I know of at least one American-born professor in a Canadian university who has placed his skill at the service of the Allies, and in his five months' vacation will be employed making shell-cases, giving at the same time every cent he earns in this way to the Canadian Red Cross.

But it is the nation we consider now.

Near one of the towns in New York State there was a great training camp, where relays of men were to go on training during the summer months; everywhere were placards and posters advertising a military tournament and naval manœuvres. New York itself, when we arrived, was gay with flags and bunting, in readiness for the Preparedness Parade, in which all branches of labour were to be represented. At every street-corner one could see such legends as the following, writ large, 'Your country is the greatest country in the world! Why not defend it?' while in Wall Street and Broadway street-vendors were displaying patriotic buttons and miniature Stars and Stripes.

To a Britisher it comes with a sense of shock that among a people sharing our language there should be any doubt as to the righteousness of our cause, and discussion of the war after the fashion of an academic question strikes strangely on the ear. Strolling through Bowery and the Ghetto, the fiery Scot is even moved to wrath by seeing German and English newspapers side by side on the stalls, and hearing at every turn the guttural voice of some garrulous German.

A friend whose footgear required professional attention one day took his boot to the cobbler wrapped in an old piece of newspaper. The cobbler, who was undoubtedly of German origin, noticing the German script in the paper, asked if he knew German, and on getting an answer in the affirmative, began volubly to talk on all manner of things, till finally the *schlacht* came under discussion. As soon as our friend said he was English conversation ceased abruptly; nor was any effort made to resume it. New York, however, like Boston, is mainly pro-Ally, though every third store bears a name of decidedly Teutonic ring.

The temper of a nation is perhaps best gauged by what affords it amusement. In search of entertainment one evening we visited

the Hippodrome. There were some marvellous performances; but perhaps the most significant in the present situation was an item entitled 'The March of the States,' in which, to the music of Sousa's band, groups of girls appropriately garbed to represent each of the states the Union marched on, and were finally gathered together under the Stars and Stripes. References to the strong Note which the President had just sent to Germany were hailed with applause which left no doubt as to where the sympathies of the vast audience lay. Most striking of all was the great blaze of light at night-time in theatre-land. All along the Great White Way electric signs of the most dazzling brilliance and intricate design were blazing, and everywhere was abundant evidence of the gold stream that is pouring daily into the coffers of the States. A crowd would gather round newspaper bulletin-board, and we would be borne along in the rush, only to find that what we had expected news of some vital victory strategic move in the world conflict, pride place was given to the report of the knock-out blow of some boxer or the scores in a baseball game.

But even far away here is the edge of the far-flung battle-line and a silent witness to the power of the British navy. A trip up the Hudson brings us close to the spot where, chafing at forced inaction, lies the *Vaterland*, that king of ships, with its surrounding satellites all held captive to the same supremacy. There they lie, steam up in trim to sail, but powerless to forsake their shelter. Even more significant of Britain's sea-power is the sign observable in the shipping quarter of the city. Here, where the various transatlantic lines have their offices with notice-boards outside advertising the current sailings, hangs the board of the Nord-Deutsche Lloyd Line a glorious magnificent blank—triumphant testimonial to the German navy keeping close to Kiel.

Of course, the contrast between New York and London is not confined to war-time. Everywhere in New York there is the spectacle of a city still in its growth, reaching out after the expression of its own individuality. The most characteristic difference is that which impresses itself first and last upon the visitor. In sharp distinction to the age-old architecture of the Old World comes the almost aggressive modernism of the New—that marvellous group of sky-scrapers which commands the harbour. To the Eastern mind these architectural efforts of the West are wont to appear fantastic, vulgar, and crude, and so the visitor is apt to approach them with mind full of prejudice. Yet they have a beauty that is unique, but still is beauty. Seen dimly through the mists of the morning, the giant Woolworth building, shadowy and vague, with perhaps a glint of sunlight gilding the summit or looming gaunt and sinister at nightfall, catches

the imagination with its almost unreal massiveness, and we fancy we have here a second Tower of Babel daringly reared to the skies, and destined to swift destruction. Looking at the pile of lofty buildings massed together, one feels something of the emotion evoked by a sudden sight of some vast mountain range, and realises something of the spirit that Pennell's pictures have so wonderfully expressed.

In little over a week pleasantly spent at sea without adventure, we set foot on English earth again, and about four o'clock on a Sunday afternoon found ourselves in London. Such a London! Our first realisation of the change wrought by war came with the difficulty we had in finding a taxi. Verily things are changed when one considers it a personal favour to be allowed to enter a cab! In the brief journey to our hotel we saw many different uniforms: here a husky, prairie-bred farmer would be hobnobbing with a bronzed Australian giant; South Africa would meet India's wondering eyes; while we got a glimpse of the terror of the time in the tired eyes and maimed limbs of some wounded Tommy. And then at nightfall! Could this be the London that we knew? Is it not hard to recognise the London of lights and laughter in this City of Dreadful Night? Here street lamps are darkened, and in the dimly gleaming asphalt streets run the usual taxi-cabs and buses, now tiny twinkling glow-worms shining in the surrounding dusk. Overhead the searchlights play, scanning the night sky for the dreadful Zeppelin. Yet in spite of it all London is typical of the entire nation in its dislike of the abnormal. Wearing the heart on the sleeve is not a national failing, and that is perhaps the explanation of why we remain such a perpetual enigma even to those allied with us.

I have never forgotten a letter which I read early last year. It was written to a Turkish-born Canadian in America by an American friend in Oxford. Von Tirpitz had just proclaimed his submarine blockade of the British Isles, and the writer, commenting on the situation in England, said something like this: 'It is dreadful, and I

fear worse will follow. Frankly, I am very much scared and apprehensive; but as I seem to be the only person here who takes it seriously, I do my best to hide my feelings.'

And so, despite the war, life in England is still fairly normal—too normal, as many will say. Step for a moment from the street into any of the parks in the centre of London, and who could dream that our people are at death-grips out yonder? For there is no trace here of the din and rush of panic-stricken Londoners so fondly gloated over by the German Press, but a picture of a people seeking their rest in familiar ways and places.

And, war or no war, the fact remains that for all its wealth and present plentiful supply of labour, New York has much to learn from the Londoner even in war-time in the cult and care of the people's pleasure-grounds. New York has not yet had time, perhaps, to turn her thoughts much in this direction; but it is an indisputable fact that the public parks and gardens in London are laid out and kept with a taste and care which those who are responsible for parks like the Central and the Bronx in New York would do well to imitate! It is a comfort to know that in these days of strain and sacrifice, when it is so difficult and so necessary to get what we can of brightness and happiness, there are such gardens of delight whose gates fly open at our touch. Of course, there are many throughout Britain to-day whose light-heartedness is neither a mask to conceal pain nor an attempt to be happy while recognising the seriousness of the time, but a stupid and heartless endeavour to deny the existence of a crisis while following their own pleasure at all costs; but in fairness to the nation it must be admitted that these are in the minority, and scarcely fair samples of the race. And, if a last contrast may be made, we see London to-day being purged in the furnace of affliction, and losing therein much accumulated dross; while New York, in her care for the things that perish, is, if she see not to it, not so much in danger of losing her own soul as of never coming to find it!

The Yuletide Domino Tournament, which was begun on December 6th, was finished on Christmas Day. The large number of entries made it necessary to divide the players in three sections. The winners were Dr. Florian Krug, L. R. Sharp and W. L. Greeley.

Handsome prizes were contributed by J. F. Baudouine.

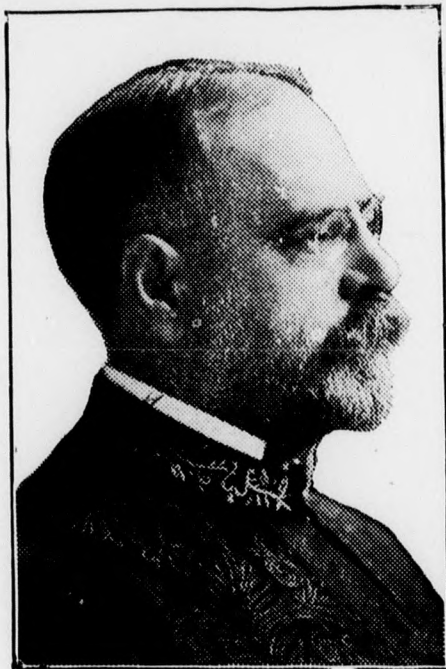
Gunning With John Philip Sousa

John Philip Sousa, a non-resident member of the Club and world's famous bandmaster, who is now playing a very successful engagement at the Hippodrome in "Hip, Hip, Hooray," is one of the most enthusiastic trapshooters in the amateur ranks. He has made the subject of connecting with the flying disks in mid-air a study, until he is now a recognized authority in the game. Recently, in the course of a conversation, John Philip was reminiscing and stated a line of facts, also some personal experiences that will unquestionably be of interest to local sportsmen.

"I am the happy possessor of a 2,000-acre preserve in North Carolina, where I put in a great deal of my time during the shooting season. I find the recreation I get afield the most enjoyable and conducive to good health of all lines of sport. When out with my gun I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with field shooting to cause me to forget all business cares and enjoy life. It gives me an opportunity to commune with nature in its different phases. The study of game and the habits of same is a most interesting feature of outdoor life.

"Last, but not least, comes the 'punter,' the darkey who knows the swamps, the trails and the most likely places to find game. He is the type that amuses, disgusts, entertains, then finally wins one's admiration for his simplicity if nothing more. He is agreeable at all times, never venturing an opinion that would in any way conflict with an idea you might advance.

"This is in every way descriptive of my punter 'Mose.' We were coming from a duck hunt, headed for my lodge.



JOHN PHILIP SOUSA

The water was high and we were in a big ditch with a ridge on either side. Mose made a discovery. There was a marsh rabbit hiding under a small log on the bank. After some difficulty I located the rabbit and immediately started him for rabbit heaven, much to the gratification of Mose, who knew he would fall heir to the animal. As a matter of fact, if there is anything a darkey loves on this earth outside of 'possum, it is a marsh rabbit (cross between a jack rabbit and a cotton tail).

"Before reaching the lodge I killed several rabbits, and after each death Mose had a paroxysm over my elegant shooting. Just before we arrived home I saw a brace of blue-wing teal coming down wind. They certainly were making time. Just before reaching the boat they divided, one to the right and the other to the left. I shot first right and then left for as fine a double as I had ever made in my life. Freightened with satisfaction, I turned to Mose for a word of commendation and approval. No comments from Mose. Finally I suggested that I had made a nice double. 'Yes, sah, but that shot you made on the rabbit was the grandest piece of shooting that I ever saw.' Mose never could be interested in anything but my rabbit work."



A Horse, a Dog, a Gun and a Girl

By JOHN PHILIP SOUSA

THE avatistic intuition or instinct is strong in all of us, but I believe the call of the woods—of the fields, of man's two most loyal friends, the horse and the dog—is stronger in the city-bred man than he who spends his life in the country.

Some years since, the then Vice-President Fairbanks gave a dinner in Washington in honor of the late James Whitcomb Riley, the beloved Hoosier poet. I had the pleasure of being among the invited, and the poet's post-prandial speech was one of the most fascinating I have ever heard. He was a keen observer of men and a lover of nature; his heart bubbled with affection for all. He spoke of the yearning for the country by the man hemmed in by the exigencies of city life; how, when prosperity came, the city man would add a suburban home, and when possessed of riches he would build far into the country a home, and when he was independent of the city's demands he would don the farmer's habiliments and guide the plow through the fields, proud of his achievement and at peace with all mankind, for he is back with Mother Nature.

My happiest days have been spent away from the city, with the horse, the dog and gun as my companions. I was once asked what my hope of a heaven is, and I said: "A place of horses, dogs, guns and girls, with music on tap"; and, of course, trees and flowers and birds to add to the general joy.

I remember once, while traveling on horseback in the heart of the Shenandoah, stopping at an old plantation for the night. The farm was in a beautiful valley, and at least 40 miles from a railroad. The planter's little daughter, a veritable Virginia beauty of 15 or 16 summers, was very much interested in our horses. They were beautiful in

their pride and conformation, and probably the first bitted horses with corset-fitting hunting saddles the little maid had ever seen. After supper we sat in the parlor, and the little Miss started the Victrola. The first piece was one of my compositions, and before the evening was over there were at least 15 of my pieces played.

The next morning, as we mounted our horses about to resume the journey, the little girl bade us good-by. She said: "When I hear your music and see your beautiful horses, I hope my heaven will be horses and you."

The ideal way to make a horseback trip is, apart from your saddle horses,

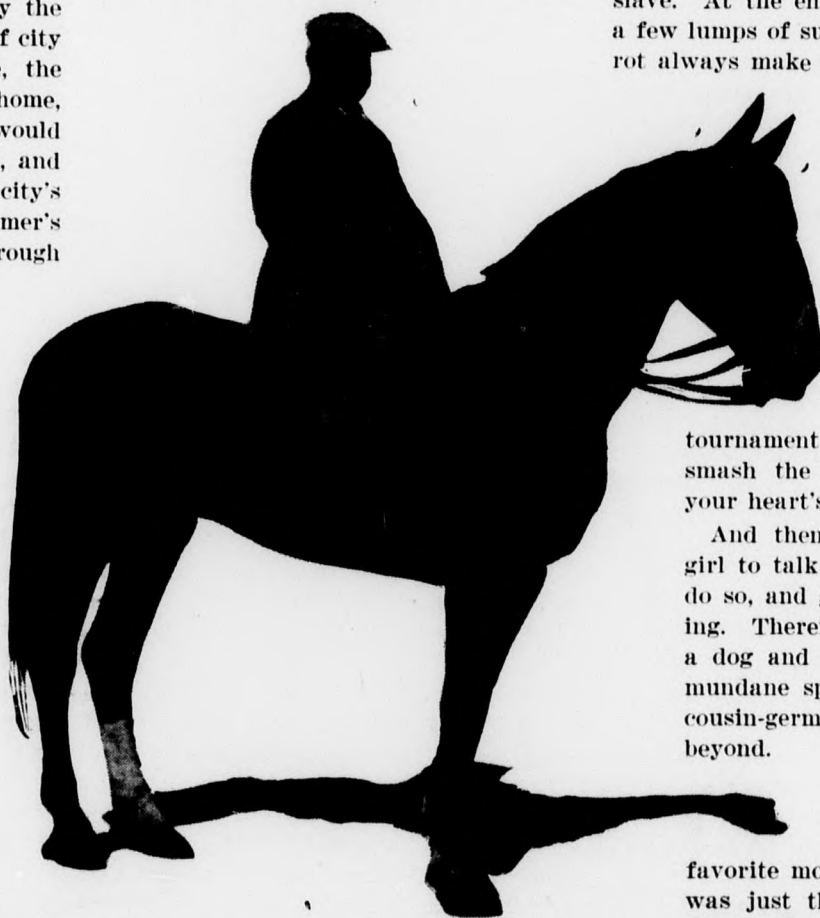
to have a surrey containing change of clothing, raincoats, food, etc. If the weather is warm, one should travel early in the morning and late in the afternoon. In a long journey, nurse your horse, and whenever there is a steep incline, dismount and lead your horse. Thirty-five or forty miles a day is sufficient distance to go, allowing the horse to change his gait from walking to trotting and cantering.

The horse should be treated with every kind of consideration, encouraging him with soothing words, using neither whip nor spur; see that he is housed, watered and fed before you bother about yourself. Make him your companion—not your slave. At the end of the day's journey a few lumps of sugar, an apple or a carrot always make him happy.

Select dirt roads whenever possible. With views of clover-clad fields, of mighty trees, of shaded lanes, of waving corn and pearly brook, life is one glad song, and when you reach a town where there is a trapshooting tournament, get out your gun and smash the elusive clay birds to your heart's content.

And then, if there is a pretty girl to talk to, or a setter to pat, do so, and go on your way rejoicing. Therefore, with a horse and a dog and a gun and a girl this mundane sphere becomes really a cousin-germane to the Paradise beyond.

I have spent many, many pleasant hours on the back of my favorite mount, and found that it was just the proper training for my season at the traps—for I attend all possible tournaments during my vacation. Would that my vacation were longer.



John Philip Sousa and his favorite horse, "Patrician Charles." The bandmaster believes that the horse is one of man's two most loyal friends, the other being the dog.

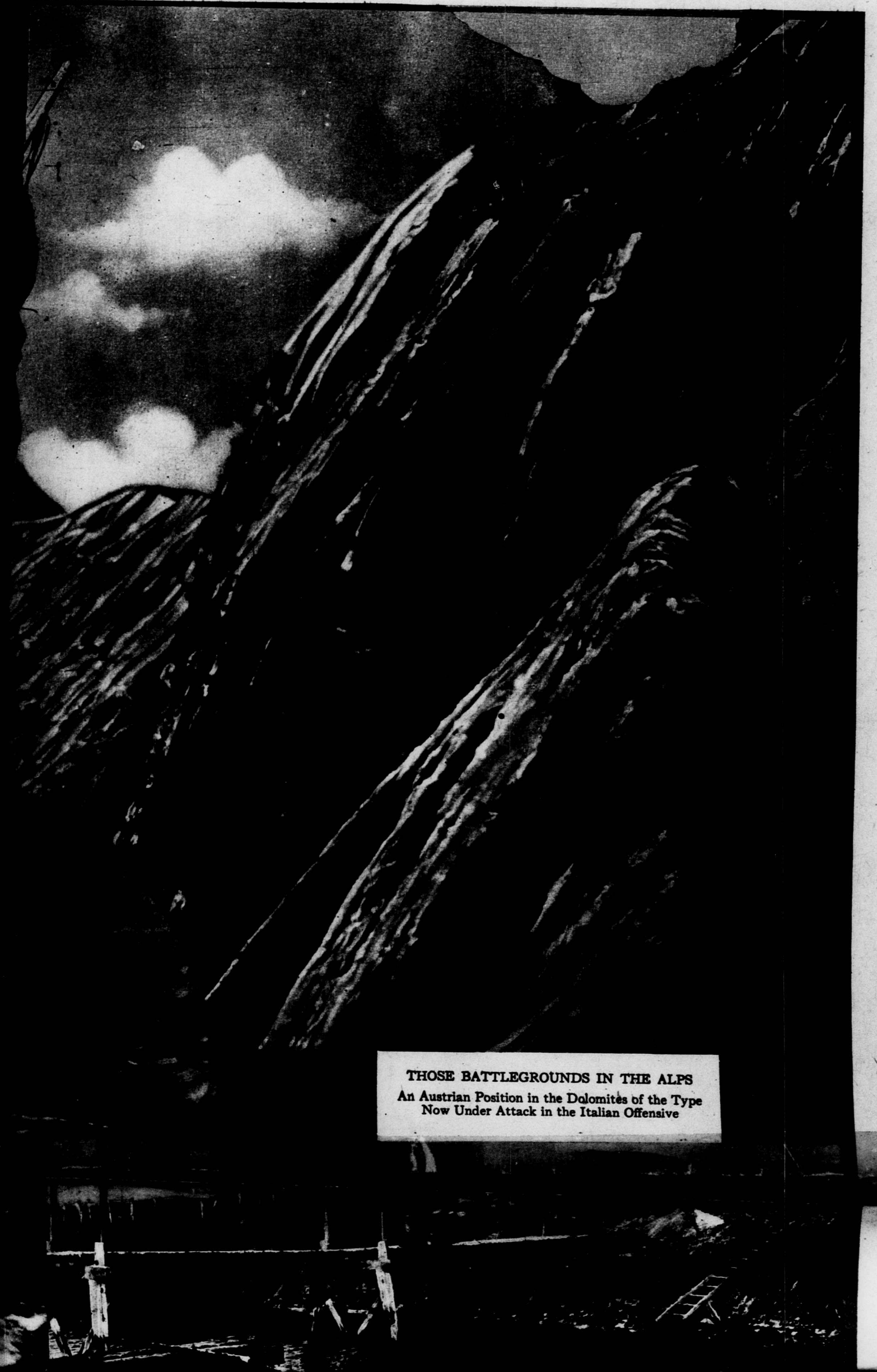


ANOTHER CHAPTER IN THE CAMERA CHRONICLE OF THE WAR



BALFOUR IS STURDY AT SIXTY-EIGHT

The Admiralty Lord and Former Premier is Reviewing Reserve Cavalry in London. He is the Figure in Top Hat and Frock Coat

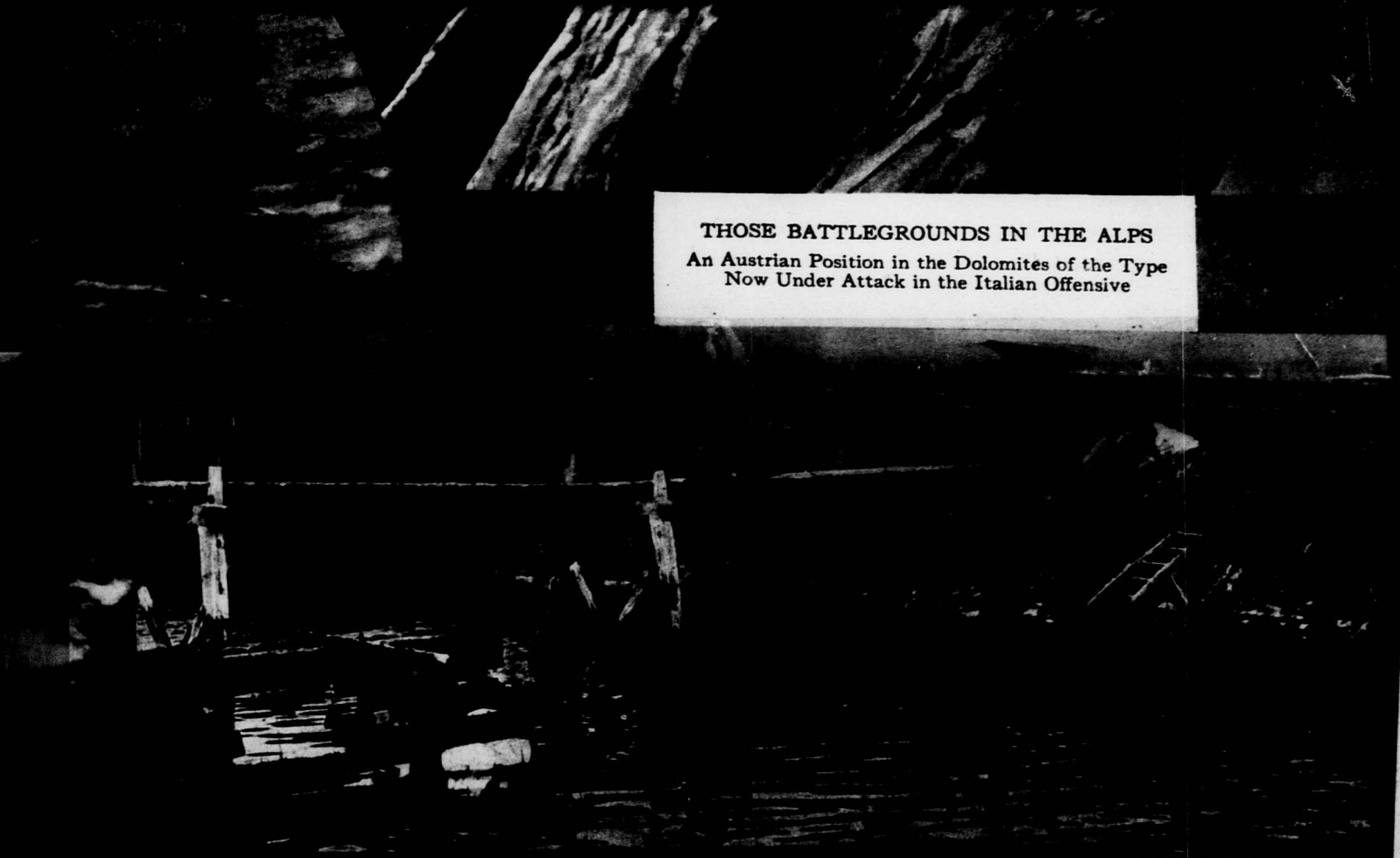


THOSE BATTLEFIELDS IN THE ALPS
An Austrian Position in the Dolomites of the Type
Now Under Attack in the Italian Offensive

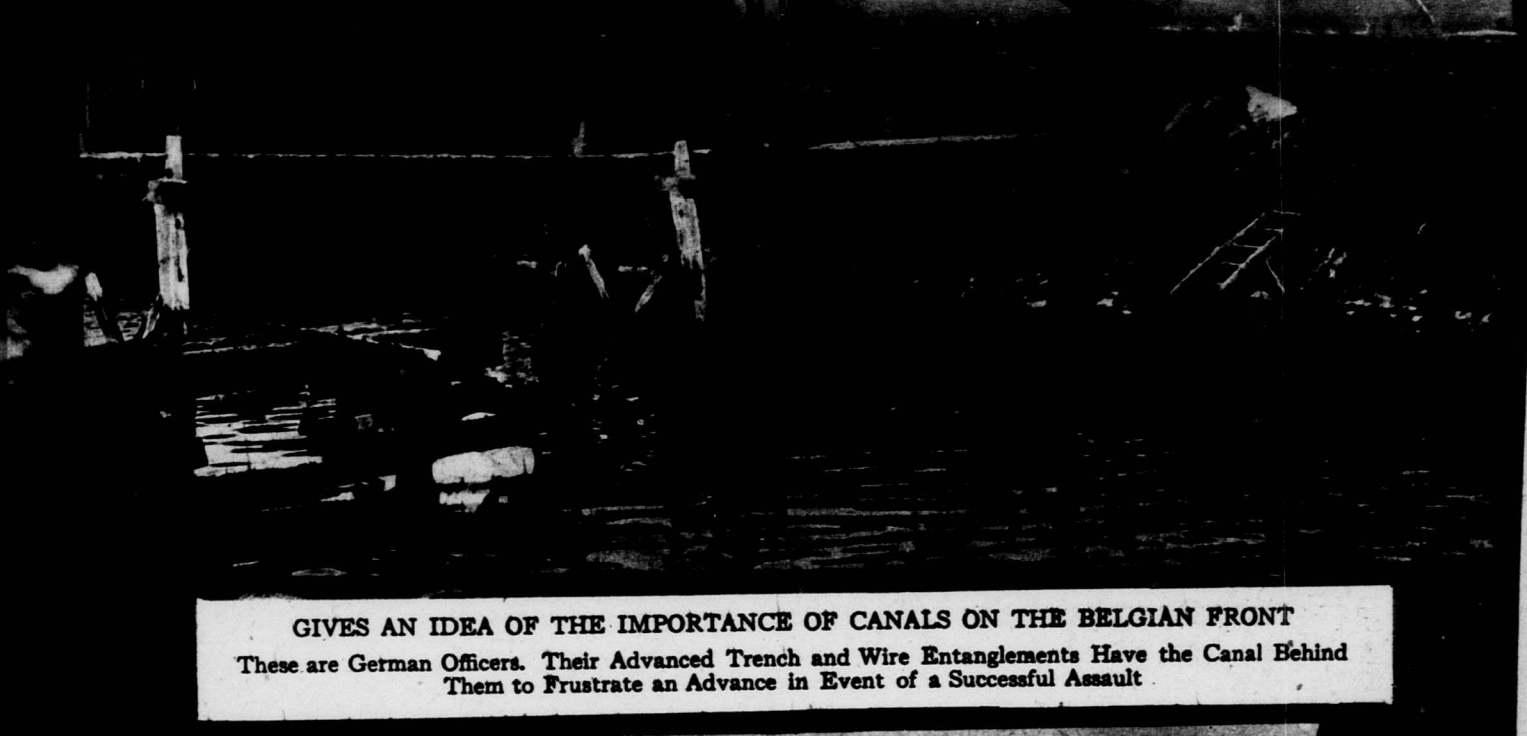


**ADMIRAL SIR
DAVID BEATTY**
He Commanded the
Battle-Cruiser
Squadron Which
Bore the Brunt of the
Great Naval Battle

LAUNCHING A GERMAN TORPEDO
A Remarkable Photograph Made During
an Action Off the Coast of Flanders.
Note the Propeller Blades Revolving



THOSE BATTLEFIELDS IN THE ALPS
An Austrian Position in the Dolomites of the Type
Now Under Attack in the Italian Offensive



GIVES AN IDEA OF THE IMPORTANCE OF CANALS ON THE BELGIAN FRONT
These are German Officers. Their Advanced Trench and Wire Entanglements Have the Canal Behind
Them to Frustrate an Advance in Event of a Successful Assault



THE GERMAN CROWN PRINCE ON A VISIT TO THE WESTERN FRONT
He is Said to Have Joined the Kaiser There When the Allied Offensive Threatened Disaster. In the
Meantime, His Own Task at Verdun Seems No Nearer Achievement



TO SUGGEST THE PICTURESQUE SETTING FOR THE FIERCE BATTLING BETWEEN AUSTRIAN AND ITALIAN ARMIES IN THE ALPS
This Austrian Sharpshooter is Silhouetted Against an Infinity of Space, and From His Perilous Perch is Taking a Long Range "Pot Shot" at Foemen on the Neighboring
Crag: Much of the Fighting Here Goes on Above the Clouds Amid Scenes of Impressive Grandeur and Under Conditions of Unbelievable Difficulty



THE TWENTY-THIRD INFANTRY, REGULARS, ARE SEASONED VETERANS, BUT THEY TAKE OFF THEIR HATS TO THE TURDY PENNSYLVANIA VOLUNTEERS



PHILADELPHIA FIELD AMBULANCE, WITH SUPPLIES, HAVING A PRACTICE DRIVE IN THE GLARE OF THE BORDER UNDER CONDITIONS AS NEARLY LIKE WAR AS POSSIBLE



CLEARING THE GROUND WAS A MERRY JOB
Sage and Cactus Held Undisputed Sway Until the Pennsylvania Lads Got Busy With Pick and Shovel



COLORS OF THE FIRST BRIGADE ON FLAG
A Snapshot Made at Fort Bliss Soon After the Arrival of the Pennsylvania Lads, Long Marches Having Been Begun at Fort





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COLORS OF THE FIRST BRIGADE ON PARADE
A Snapshot Made at Fort Bliss Soon After the Arrival of the Pennsyl-
vanians, Long Marches Having Been Begun in Care



SECOND BATTALION, SECOND REGIMENT, PACKING CAMP OUTFIT TO PROCEED FROM EL PASO TO THE BORDER FOR A TASTE OF A CLOSE APPROXIMATION OF REAL WAR



MEMBERS OF OUR FIRST REGIMENT RESTING DURING A "HIKE"

WITH OUR SOLDIER BOYS DOWN ON THE BORDER

THE PHOTOGRAPHS BY EDWARD P. KINGSMORE, EVENING LEDGER STAFF PHOTOGRAPHER AT THE BORDER



TWENTIETH INFANTRY MACHINE-GUN COMPANY AT PRACTICE



NORTON DOWNES, JR.
A First City Trooper With "Some Hair Cut"



C. W. HENRY
Another of The First City Troop in Camp



J. HOWARD BERRY
The Famous Athlete Finds Life in Camp a Frolic



JOHN W. CONVERSE, JR.
He's a Hard-Working Sergeant in the First City Troop



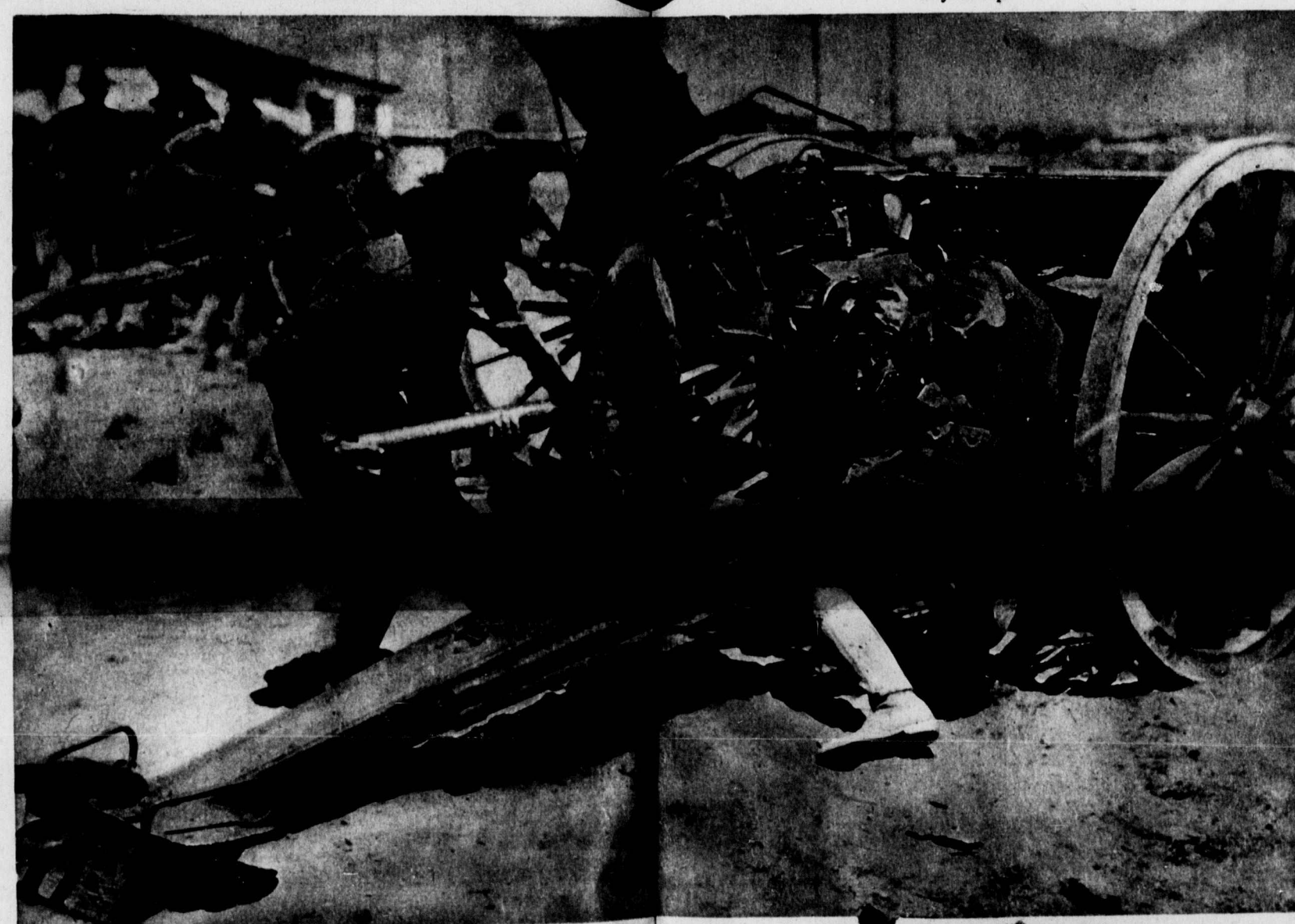
HARRY INGERSOLL
A Well-Known Member of First City Troop



ANDREW VAN PELT
Snapped in the First City Troop Camp



COL. H. D. TURNER BEING INOCULATED BY MAJOR ALLER AT EL PASO



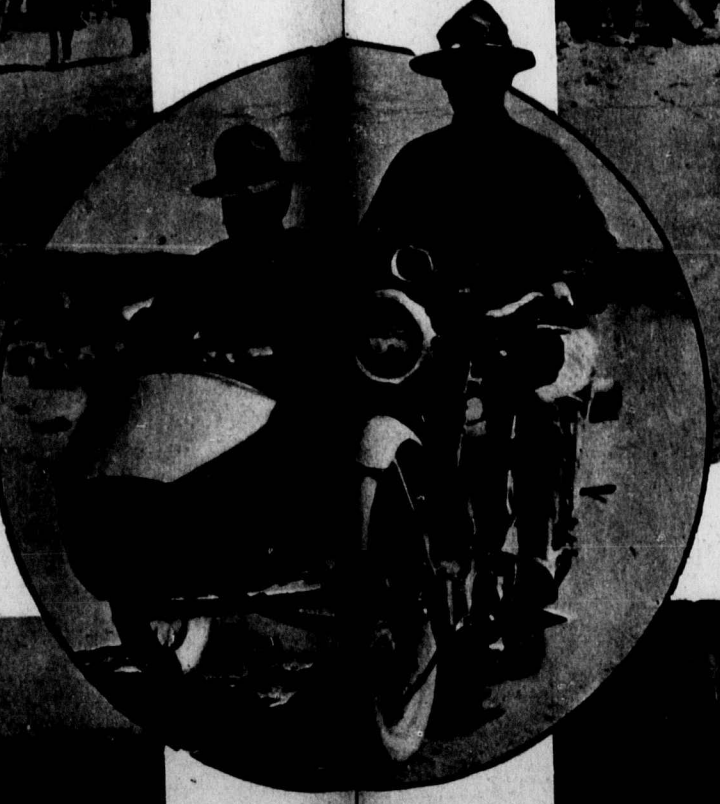
MEMBERS OF BATTERY C, OF PHOENIXVILLE, LOADING THEIR THREE-INCH FIELD PIECE



EDWARD PAGE BEHIND A PICK DURING "CLEAN UP WEEK" AT CAMP PERSHING



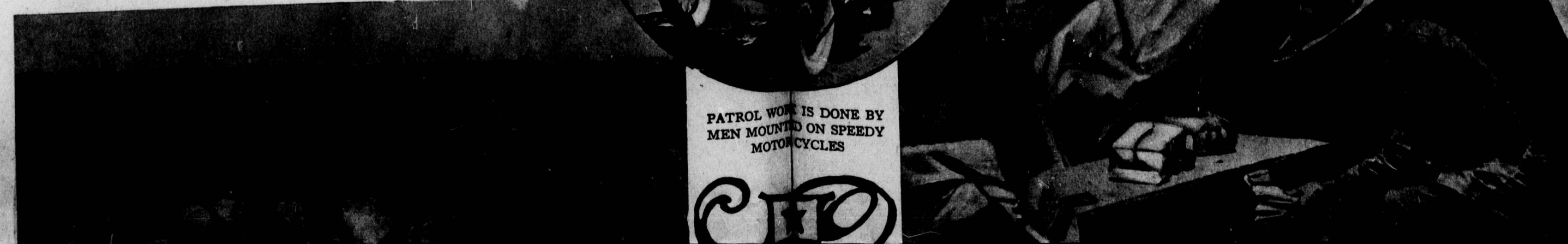
UNITED STATES FIELD HOSPITAL NO. 1 CROSSING THE DESERT TO A CAMP SITE NEARER THE BORDER FORCES



PATROL WORK IS DONE BY MEN MOUNTED ON SPEEDY MOTORCYCLES



BOYS OF THE FIRST BRIGADE RESTING AT THE BASE OF MOUNT FRANKLIN AFTER A HOT "HIKE" OF FOURTEEN MILES

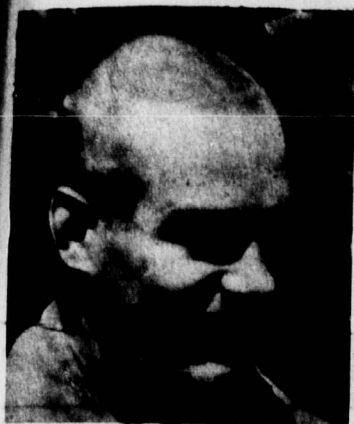


ON THE BORDER

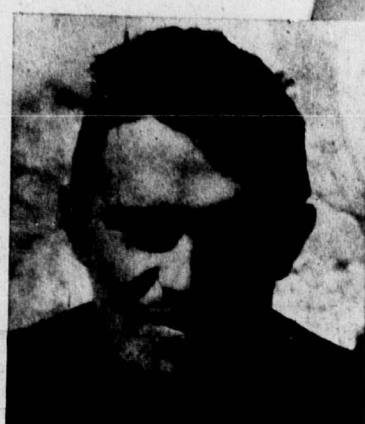
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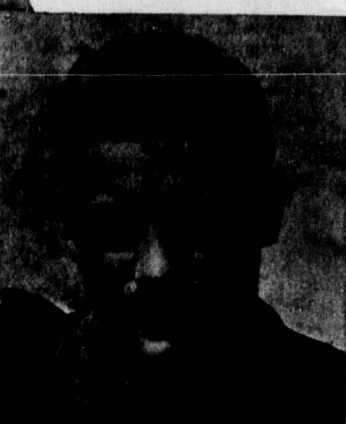
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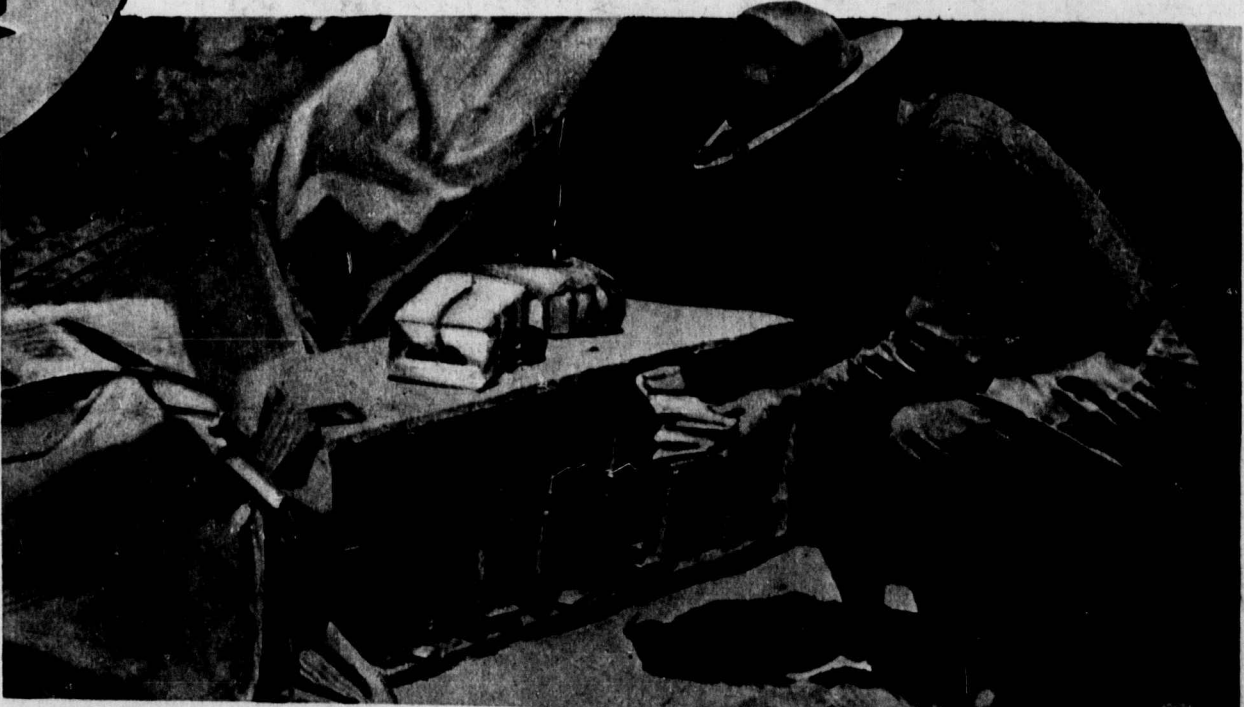
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BOYS FROM YORK, LANCASTER AND HARRISBURG ON THE ROAD THROUGH ALKALI DUST TO CAMP STEWART



CHAPLAIN R. J. McFETRIDGE, OF THE SECOND, WON THE BOYS' HEARTS BY ESTABLISHING A POST OFFICE IN HIS TENT AT THE CAMP



THESE ROUGH TRENCHES WHICH THE BOYS ARE TAUGHT TO DIG FOR THEMSELVES IN THE DESERT. IT IS MIGHTY HOT WORK



OVERTIME. TYPICAL SCENERY IS SHOWN IN THE BACKGROUND



FOURTH REGIMENT REACHING CAMP
They are on the way to Fort Bliss and having their first experience with Texas temperatures



WIG-WAGGING GOES ON ALL DAY IN THE CAMP
This young militiaman was "snapped" as he went down the alphabet with the motions of the flags





THESE TRENCHES WHICH THE BOYS ARE TAUGHT TO DIG FOR THEMSELVES IN THE DESERT. IT IS MIGHTY HOT WORK



THE TWENTIETH INFANTRY AT DOUBLE QUICK DRILL IN THE DESERT WITH THE THERMOMETER WORKING OVERTIME. TYPICAL SCENERY IS SHOWN IN THE BACKGROUND



FOURTH REGIMENT REACHING CAMP
They are on the Way to Fort Bliss and Having Their First Experience With Texas Temperatures



WIG-WAGGING GOES ON ALL DAY IN THE CAMP
This Young Militiaman Was "Snapped" as He Went Down the Alphabet With the Motions of the Flags



GENERAL GEORGE, COMMANDING THE FIRST BRIGADE, LEADING A FOURTEEN MILE "HIKE" FROM THE CAMP TO MOUNT FRANKLIN. THE GENERAL IS ACCOMPANIED BY HIS STAFF

KNIGHTS OF THE "BLUE ROCK" AT HOLMESBURG JUNCTION



L. S. GERMAN AND W. A. JOSLYN ON THE FIELD
The Former is a Maryland Professional and the Latter a Delaware Professional, Either of Whom is Always a Candidate for Highest Scores Wherever They May Shoot



GENERAL VIEW AT THE EASTERN HANDICAP
From Right to Left the Marksmen are H. S. Welles, D. F. Huseman, E. M. Daniel and E. F. Slear. For Four Days Guns Boomed Over the Traps, and Marksmanship Interest of the Whole Eastern United States Was Centered Here



JOHN PHILIP SOUSA
The Famous Bandmaster is a Devotee of the Traps and Always Turns in a High Score



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TRAPSHOOTING IS POPULAR WITH HUNDREDS OF WOMEN

This Group of Participants at the Holmesburg Tournament Includes Left to Right: Miss Amy Schofield, Wilmington; Mrs. James Phillips, Trenton; Mrs. J. L. DeVeney, Trenton; Mrs. H. D. Hammond, Wilmington; Miss Elizabeth L. Riely, Wilmington; Dr. Jane Scott, Philadelphia



E. FREDERICK SLEAR AND JOHN H. NOEL

The Former is a Professional From Collingswood, N. J., and the Latter a Nashville Expert Who Did Some Marvelous Shooting



JOHN PHILIP SOUSA
The Famous Bandmaster
is a Devotee of the Traps
and Always Turns in a
High Score



A COUPLE OF STATE CHAMPIONS

On the Left is Charles H. Newcomb, Champion of Pennsylvania, and, on the Right, A. B. Richardson, Champion of Delaware. The Latter Captured the DuPont Trophy and Eighteen-Yard Championship at Holmesburg

NEAF APGAR

is a Professional and Always to be
Numbered Among the Most Expert
Shots in the Eastern District



C. B. PLATT, BRIDGETON, N. J., AND P. H. WILLEY, RIVERSVILLE, N. J.

Two Others of the Experts Who Made the Great Eastern Tournament at Holmesburg Among the Most Successful in the History of the Trapshooting Classic

J. B. MARTIN AND

They are Well-Known Sportmen and Among
is in the

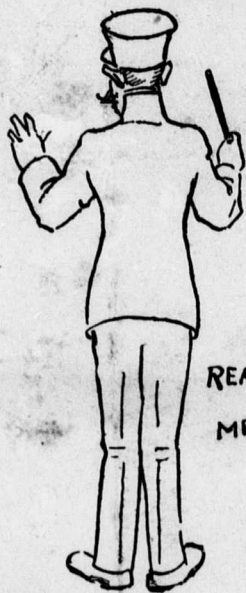
LUM

Starts Whenever Trapshooting

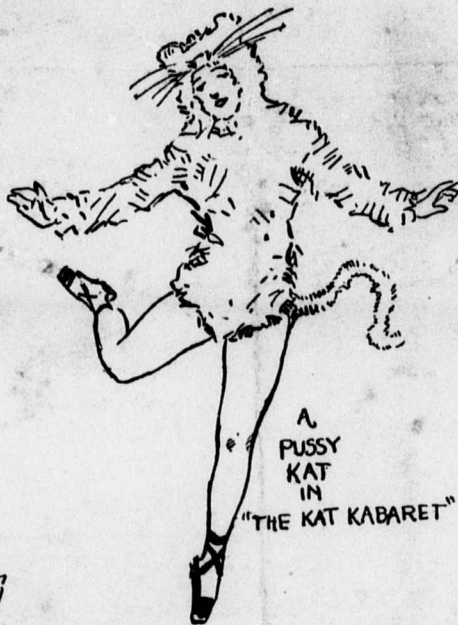
107
THE HIPPODROME



NAT WILLS
 READS A FEW
 IMPORTANT TELEGRAMS



REAR ELEVATION
 OF
 MR SOUSA



A
 PUSSY
 KAT
 IN
 "THE KAT KABARET"



TOMMY
 TUCKER



HILDA
 RUCKERT

LITTLE RED RIDING
 HOOD



DICK
 WHITTINGTON



WHEW!



SWISH!



THE LITTLE CHINK.



JACK THE GIANT KILLER.



To To

