

# Trapshooting for the "Movies" — The Bandmaster Does



Wonder if He Shot by Note

By E. R. GALVIN

THE sport of trapshooting, which is more popular in Philadelphia than in any other city in the country, now may be said to be well established with the masses, for it has within a few weeks made two great forward advances which seem to mark its permanency—it has invaded the "movies" and also the realm of fiction.

In the latter case the hero, who is a trapshooter, is unable to win his bride until he performs the difficult feat of winning the classic Pan-American Handicap from a field of 500 rival aspirants, which he does in true fiction style, to the satisfaction of himself and his lady love.

Undoubtedly the greater accomplishment of the two was the invasion of the "movies." The central figure of the film is that greatest of all American bandmasters, John Philip Sousa, whose triumphs in the trapshooting game have not been the least of his life successes. The scene is laid at his handsome abode at Port Washington, Long Island, N. Y., where Mr. Sousa pits his shooting skill against the man who a few days ago won the national professional championship at the Sportsmen's Show, and who is the greatest trapshooting coach in the country as well as the king of all hand-trap operators, John S. ("Jack") Fanning.

Here is the story which is going the rounds in New York. Some weeks ago Fanning received an invitation from Sousa to pay him a visit at his Long Island home, and, incidentally, to introduce him to the latest craze of the trapshooting world the country over, shooting at hand-trap targets. It has been whispered by those on the inside that the bandmaster had been getting in a lot of private practice at hand-trap targets, with the avowed intention of taking Jack over the hurdles.

Now the redoubtable Jack, who but a few years ago was a famous big game hunter, and many years before that a sailor before the mast, is the type of man who is always ready for an emergency, so he was not entirely unprepared for the man of music. At Port Washington he found quite a gathering of prominent New York shooters, and, while he suspected nothing of the deeply laid plot, nevertheless he made up his own mind to give them a worthy hand-trapshooting exhibition.

So, one morning after a hearty breakfast, the entire



The Bandmaster in Shooting Togs



The "Movie" Man on the Job

party repaired to a portion of Mr. Sousa's estate some little distance from the house, and the fun began. Mr. Fanning invited all present to participate in the shooting, but they begged off on the plea that they were Mr. Sousa's guests and were most anxious to see him perform. All unsuspecting, Jack unlimbered his hand trap, rapidly inserted a target and in his inimitable style threw it in a manner which, to say the least, was difficult. A shot rang out and the referee called the target "dead." Another and still another target left the trap, only to be quickly pulverized by Mr. Sousa.

Then Fanning, to use his own expression, "got busy." He realized that there was something in the wind, and he must work to save his reputation. Then followed the greatest assortment of targets ever seen anywhere. One would go straight up in the air to a height of 75 feet or more. The next one would resemble a jack rabbit in its flight and, after skimming along close to the ground for 30 or 40 yards, would go bounding and rolling through the grass for all the world like a real rabbit. Jack threw the best assortment of targets in his category. In rapid succession followed targets which went 35 yards straightaway or at angles, 90 and 100 yards straightaway and at angles, targets upside down, on edge, not to mention the overhand "drops" which shot wickedly to earth a few yards in front of the shooter, or those which curved or took "English" to right or left like billiard balls at Mr. Fanning's direction.

It was a merry game while it lasted, and one which thrilled and enthused the spectators from the strike of the gong to the finish, and many a hearty round of applause was accorded both for some particularly skilful piece of work. Mr. Sousa broke about 50 per cent. of the targets thrown, which is an exceptional record on this kind of shooting, and was the first to congratulate Jack, who came right back with many compliments on the shooting skill of his host.

The event was the talk of shooting circles of the metropolis for a day and was hashed and rehashed at all the clubs, where both of the principals in the affair are great favorites. The "movie" people got next, and nothing would do but that Sousa and Fanning must pose for a film, which was done a few days later.

*Older Post-Design 3/14/15*



## King George Pays Tribute to Sousa

The tribute which Charles Dillingham has arranged in commemoration of John Philip Sousa's birthday anniversary on Saturday has aroused world-wide attention. At the hour of Mr. Sousa's personal appearance at the Hippodrome on Saturday—about 4 o'clock—the bands of the country from Maine to California will play his latest composition, "The New York Hippodrome March." The King of England has taken notice of the celebration by the following cable received by Mr. Sousa in response to one from him after the King's unfortunate accident:

"John Philip Sousa, Hippodrome, New York:

"Thanks for your kind telegram which has been communicated to King. In return congratulations upon your forthcoming anniversary. STAMFORD-HAM."

At the Hippodrome, Saturday, the entire army of employees is arranging a little celebration of their own to commemorate the event.

## Birthday Celebration for Sousa

On Saturday, November 6th, John Philip Sousa, the great American band master and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock and at that time or as near it as an enter act occurs, at the performances in the high class theaters throughout the country, the orchestras will play the great March King's new march. It is estimated that over two hundred orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells circuits. In Baltimore, Pittsburgh, and Philadelphia, the theaters controlled by S. F. Nixon, and in Boston, those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort theater and Columbia orchestras will play the march and in Chicago those at the Powers, Blackstone and Illinois. Special orchestra arrangements are being made to suit the requirements of every individual orchestra and as the average theater has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, November sixth, over 2,500 men will be participating in the splendid demonstration.

## Footlight Flashes.

John Philip Sousa is not too busily engaged answering congratulatory telegrams, which are pouring into the Hippodrome from all over the country, greeting him upon his birthday anniversary to-morrow, to revise his Sunday night concert programme. His opening number this week will be Dukas' "The Sorcerer's Apprentice," founded on a legend by Goethe.

## SOUSA'S BIRTHDAY TO-DAY

Orchestras in Many Theatres Will Join in Celebration.

John Philip Sousa's birthday will be celebrated in a novel manner to-day. At 3.30 o'clock, when the famous bandmaster leads his band in the Hippodrome, the orchestras in many important theatres from Boston to San Francisco will play his latest composition, "The New York Hippodrome March," as well as the Marine Band in Washington and the bands at all the United States Army posts.

The Hippodrome employees have bought a new uniform, appropriately celebrating the occasion.

## HIP, HIP, HOORAY! FOR JOHN PHILIP SOUSA TODAY! HIP!

Bandmaster's Birthday Will Be Celebrated All Over the Land.

John Philip Sousa's birthday anniversary will be celebrated at the Hippodrome today, and Charles Dillingham has arranged to make it a national holiday among musicians from here to Frisco. Also the army of stage stars, attaches and executives at the big playhouse will have a little celebration of their own in honor of the great American March King, whom they have all learned to love since their association in "Hip, Hip, Hooray."

At precisely quarter of four this afternoon, while Mr. Sousa is himself leading his famous band in "The Ballet of the States," the orchestras in legitimate theatres of Boston, Philadelphia, Chicago, St. Louis, Cleveland, San Francisco, and other large American cities, will simultaneously strike up his latest composition, "The New York Hippodrome March." In addition to these, the Marine Band of Washington and those stationed at other U. S. Army posts, will participate in this unique and remarkable tribute to Sousa.

At this same time, those engaged at the Hippodrome have planned to present Mr. Sousa with a little token of their esteem. Each of the 1,274, who now comprise the Hippodrome organization, have contributed ten cents in silver. The same amount was given by each whether he were a department head or the humblest wardrobe woman. This metal was taken by a Fifth avenue jeweler and welded into a gift which has been inscribed:

"Presented to John Philip Sousa, by the 1,274 members of the New York Hippodrome on his birthday, November 6, 1915."

A committee will wait on Mr. Sousa when he arrives upon the stage, and each of its members will pay him homage. Walter Damrosch will represent the musicians of America; Dudley Field Malone, the American Administration; Leonard Leibling the musical newspaper fraternity, and R. H. Burnside will represent Mr. Dillingham and Mr. Sousa's co-workers at the Hippodrome who honor him.

The tribute which Charles Dillingham has arranged in honor of John Philip Sousa's birthday next Saturday has aroused much attention. At the hour of Mr. Sousa's appearance at the Hippodrome next Saturday afternoon the bands of the country, from Maine to California, will play his latest composition, the New York Hippodrome March. Mr. Sousa has just received a cablegram of congratulation from the King of England in response to one sent by Mr. Sousa at the time of the King's accident.

It is estimated that more than 2,000 musicians playing in the United States will take part in the tribute to John Philip Sousa on his birthday. The Hippodrome will be celebrated with appropriate ceremonies.

For the Sousa birthday celebration at the Hippodrome to-morrow, when the 1,274 persons who comprise the present organization at the vast playhouse, pay tribute to the popular March King, Walter Damrosch will represent the musicians of America, Dudley Field Malone, the national administration, and R. H. Burnside, Mr. Dillingham and the army of Hippodrome attaches and artists, while Sousa's men will be represented by Herbert L. Clarke.

JOHN PHILIP SOUSA recently declared himself in favor of woman's suffrage. "I can't for the world of me see why women shouldn't vote," says the March King. "In the parlor, the theatre, the church and every place else we can treat them with courtesy and consideration. I do not think that polling places are so low that women cannot go there."

With the King of England already participating in his birthday celebration, John Philip Sousa is to be further honored by a present from the 1,274 members of the Hippodrome organization. On his birthday, which occurs on Saturday, the bandmaster will receive a silver souvenir made up of dimes contributed by the 1,274.

For the Sousa birthday celebration at the Hippodrome to-morrow when the 1,274 persons who comprise the present organization at the vast playhouse pay tribute to the popular March King, Walter Damrosch will represent the musicians of America; Dudley Field Malone, the national administration, and R. H. Burnside, Mr. Dillingham and the army of Hippodrome attaches and artists, while Sousa's men will be represented by Herbert H. Clarke.

Charles Dillingham has arranged to have Sousa's latest march played in all the large cities in America, simultaneously with his appearance at the Hippodrome to-morrow afternoon, in honor of the bandmaster's birthday. The 1,274 members of the Hippodrome staff will present Mr. Sousa with a little token of their esteem in the form of a remembrance.

## STARS AND STRIPES FOREVER

To John Philip Sousa

[For the Transcript]

Sold exiled, from their native fields they sailed—  
To build, to keep a home for Liberty,  
They fought the savage as they faced the sea;  
Nor winter blast nor summer drought availed  
To turn them from the hope that they had hailed—  
The sturdy faith that was to set them free  
From all that chains the mind or bows the knee,  
From every god whereby the soul is quailed—  
So truth inspired, they made a starry flag—  
A floating signal to the worlds in space  
That earth has found a symbol of such grace  
At, 'neath its folds, one brother love shall bind  
Together all the banners of mankind,  
When Peace, indeed, chants hymns o'er wave and crag!

WILLIAM STRATHES.



# A BANDMASTER'S BIRTHDAY.

If John Philip Sousa, the bandmaster, ever dies, the most appropriate epitaph that can be carved on his monument will be to the effect that he wrote the all-fired marchingest marches that ever any man in this country turned out, and more of them. While Sousa refuses to grow old, he is going to have a birthday next Saturday, and his friends have arranged one of the most unique and fitting observances that could be imagined. That's why, as near as possible to 4 o'clock that afternoon, the orchestra in nearly 200 theaters all over the United States will, according to the arrangement, swing into Sousa's newest march, and play it as close to the way they think Sousa would like it to be played as they can.

The carrying out of the plan consisted in sending orchestrations of the march to the leaders of theater orchestras in all corners of the land, with requests that the number be played at the time designated. For at that hour Sousa will take his place to direct the music of an elaborate patriotic ballet in the big spectacle for which his band plays daily and nightly in New York. If means could be found for collecting the vibrations from all those orchestras and sending them out through one big phonograph horn, there would go up a martial strain that would drown the sound of the cannonading in Europe.

Men who are connected with the theatrical and allied professions have a knack of doing graceful things and doing them gracefully. Perhaps this is because they are so accustomed to studying effects that it becomes second nature to them. Probably this glorified concert will not be the only thing to be done to Sousa on his birthday, but it easily will be the most spectacular.

At three-thirty this afternoon when John Philip Sousa leads his band at the Hippodrome, Charles Dillingham has arranged to have the orchestras of all important theatres from Boston to San Francisco simultaneously play the popular March King's latest composition, "The New York Hippodrome March." This is in celebration of Mr. Sousa's birthday anniversary which is observed today. It is estimated that over 2,000 men will participate in the tribute. In Washington, the Marine Band joins in the demonstration as well as the bands at all the United States army posts.

At the Hippodrome, the organization of 1,274 are planning to observe the anniversary with a little tribute of their own. The remembrance is in the shape of a silver humidor appropriately engraved, toward which every member of the list of persons each contributed the same amount from the stars to the humblest workers. The presentation will be made when he enters upon the stage to direct the "Ballet of the States."

It is one month since the big Hippodrome opened under the direction of Charles Dillingham, and has proved itself to be a New York institution. The ice-skating vogue created by Charlotte and her associates threatens to replace the tango and to revolutionize the modistes' models and dictate the winter's fashions. "Hip, Hip Hooray's" conquest of New York is complete.

The holiday spirit prevails at the Hippodrome, where the twelve hundred stars, skaters, chorus girls, stage mechanics, musicians, attaches and administration heads are preparing for Saturday—John Philip Sousa's birthday. Bands from Maine to California will play the March King's latest march. Each attaché has given a small contribution—ten cents in silver—and this metal is being welded into a token to be given to Mr. Sousa.

# BIG CELEBRATION FOR SOUSA'S BIRTHDAY

## American March King to Be Honored by a National Holiday Among Musicians.

John Philip Sousa's birthday anniversary is being celebrated at the Hippodrome to-day, and Charles Dillingham has arranged to make it a national holiday among musicians from here to San Francisco. Also the army of stage stars, attaches and executives at the big playhouse will have a little celebration of their own in honor of the American March King, whom they have all learned to love since their association in "Hip-Hip, Hooray."

At precisely 3.45 o'clock this afternoon, while Mr. Sousa is himself leading his famous band in the Ballet of the States, the orchestras in legitimate theatres of Boston, Philadelphia, Chicago, St. Louis, Cleveland, San Francisco and other large American cities will simultaneously strike up his latest composition, "The New York Hippodrome March." In addition to these, the Marine Band of Washington and those stationed at other United States army posts will participate in this unique and remarkable tribute to Sousa.

At this same time, those engaged at the Hippodrome have planned to present a little token of their esteem to Mr. Sousa. Each of the 1,274, who now comprise the Hippodrome organization have contributed 10 cents in silver. The same amount was given by each whether he were a department head or the humblest wardrobe woman.

A committee will wait on Mr. Sousa when he arrives upon the stage and each of its members will pay him homage. Walter Damrosch will represent the musicians of America, Dudley Field Malone the American Administration, Leonard Leibling, the musical newspaper fraternity and R. H. Burnside will represent Mr. Dillingham and Mr. Sousa's co-workers at the Hippodrome. The presentation address will be by William Courtleigh, of the Lambs Club.

The holiday spirit prevails at the Hippodrome, where the twelve hundred stars, skaters, chorus girls, stage mechanics, musicians, attaches and administration heads are all on the qui vive awaiting to-morrow John Philip Sousa's birthday. A national celebration has been arranged by Charles Dillingham, and the bands from Maine to California will play the March King's latest march, but the army of employees at the big playhouse are going to have a little celebration of their own. Each has given a small contribution, ten cents in silver, and this metal is being welded into a token to be given Mr. Sousa to-morrow. The exact nature of the gift is not being announced, as the "Hip" organization want to keep that as a surprise.

## Happy Mr. Scusa.

Every one, from Orville Harrold and Charlotte to the carriage porters and ice manufacturers, will participate in the celebration of Sousa's birthday at the Hippodrome Saturday. The great bandmaster will receive a gift, the exact nature of which is being kept a secret, inscribed: "Presented to John Philip Sousa by the 1,274 members of the Hippodrome organization on his birthday—November 6, 1915."

John Philip Sousa, who composed "Stars and Stripes Forever," in the cycle of his residence on North Broadway, this city, is to have a birthday anniversary celebration on Saturday next. Just how many years he has lived is not announced. His friends have arranged to have a Sousa march played simultaneously in every theatre from coast to coast, having matinees Saturday next. The hour will be four o'clock, or as near that hour as possible. Sousa did not write his most famous march, "Stars and Stripes Forever" in his North Broadway home. He was on the steamship Teutonic coming home from a world tour and homesick. He thought of the days when he saw the Stars and Stripes floating from the flagstaff on the White House grounds as he led the Maine Band and before he arrived in New York City the song and march that has been sung by so many thousands of American school children and their elders was completed.

On Saturday, November 6, John Philip Sousa, the American bandmaster and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific just at the

ance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock and at that time, or as near it as an entre acte occurs, at the performances in the high-class theaters throughout the country the orchestras will play the great march king's new march. It is estimated that over 200 orchestras will be playing the number at about the same time. It will be played in Pittsburgh after the second act of "Sari," the current attraction at the Nixon Theater at that time.

For the Sousa birthday celebration at the Hippodrome to-morrow when the 1,274, who compose the present organization, pay tribute to the March King, Walter Damrosch will represent the musicians of America, Dudley F. Malone the National Administration, and R. H. Burnside the Hippodrome, while Sousa's men will be represented by Herbert L. Clarke.

The entire Hippodrome company and staff, numbering 1,274, will pay tribute to John Philip Sousa at his birthday celebration to-morrow. The musicians of America will be represented by Walter Damrosch.

## FOR SOUSA'S BIRTHDAY.

### Dudley Field Malone Will Represent Uncle Sam.

For the Sousa birthday celebration at the Hippodrome to-morrow, when the 1,274 persons who comprise the present organization at the vast playhouse pay tribute to the popular March King, Walter Damrosch will represent the musicians of America, Dudley Field Malone the National Administration, and R. H. Burnside, Mr. Dillingham and the army of Hippodrome attaches and artists. Sousa's men will be represented by Herbert L. Clarke.



N.Y. Spwr 11/1/15

### "MANY HAPPY RETURNS OF THE DAY!"

On Monday, November 1st, to  
Madame Albani (Mrs. E. C. Gye).  
On Tuesday, November 2nd, to  
Charles M. Pratt, born 1855.  
On Wednesday, November 3rd, to  
Edward Douglas White, Chief  
Justice of the United States Su-  
preme Court, born 1845.  
On Thursday, November 4th, to  
Lloyd C. Griscom, born 1872.  
On Friday, November 5th, to  
Truman H. Newberry, born 1864.  
Isaac H. Clothier, born 1837.  
Ida M. Tarbell.  
On Saturday, November 6th, to  
John Philip Sousa, born 1854.  
On Sunday, November 7th, to  
Dr. Andrew D. White, born 1832.  
Lotta (Charlotte Crabtree).  
On Tuesday, November 9th, to  
Marie Dressler.  
Brigadier-general Frederick Fun-  
ston, born 1865.  
On Wednesday, November 10th, to  
Henry van Dyke, born 1852.  
On Thursday, November 11th, to  
Maude Adams.  
On Saturday, November 13th, to  
P. A. B. Widener, born 1834.  
John Drew, born 1853.  
On Sunday, November 14th, to  
Percy C. Madeira, born 1862.

N.Y. World Editorial 11/8/15

Bandmaster Sousa took up years ago the trying task of being a successor in popularity to Patrick Sarsfield Gilmore. How far he has succeeded was made manifest on Saturday, when bands, orchestras and great organs from coast to coast poured out his march music in recognition of his sixty-first birthday. Schools of music may come and may go, ragtime with the rest, but all the world will continue to love a stirring number in two-four time.

Billboard 11/4/15

### TO HONOR SOUSA'S BIRTHDAY

New York Oct. 30.—A week from today will be John Philip Sousa's birthday, and Charles Dillingham, manager of the Hippodrome, is arranging an unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest march, called The New York Hippodrome, played simultaneously in every large city in the States just at the hour of Mr. Sousa's personal appearance in Hip, Hip, Hoony at the Hippodrome. It is estimated that over two hundred orchestras will be playing the Sousa march at the same time. This means that about 2,500 men will be participating in the splendid demonstration.

Bklyn Eagle 11/6/15

### BANDS OF U. S. HONOR SOUSA

#### Play Throughout Country Simultaneously for Birthday.

This afternoon when John Philip Sousa led his band at the Hippodrome, the orchestras of the important theaters from Boston to San Francisco simultaneously played the March King's latest composition, "The New York Hippodrome March," in celebration of Mr. Sousa's birthday anniversary. It is estimated that more than 2,000 men participated in the national tribute. In Washington, the Marine Band joined in the demonstration, as did the bands of all the United States Army posts.

At the Hippodrome, the organization of 1,274 presented a little tribute of their own. William Courtney presented to Mr. Sousa a silver humidor, appropriately engraved, toward which every member of the company contributed the same amount, from the stars to the humblest workers. The presentation was made just as the bands of America were paying their unusual and most unique tribute to the great American composer, bandmaster and good fellow.

Bklyn Eagle 11/2/15

The tribute that Charles Dillingham has arranged in commemoration of John Philip Sousa's birthday anniversary Saturday, has aroused world-wide attention. At the hour of Mr. Sousa's personal appearance at the Hippodrome Saturday—about 4 o'clock—the bands of the country from Maine to California will play his latest composition, "The New York Hippodrome March."

N.Y. Mon. Telegraph 11/1/15

### London to Honor Sousa.

Londoners are not too busy dodging bombs and torpedoes to read the American newspapers, apparently. Upon receipt of the news that Charles Dillingham is arranging to have the "Hippodrome March," by John Philip Sousa, played in every important city in the country on Saturday in honor of its eminent composer's birthday, Major George Miller, bandmaster of the Royal Marines, stationed at Portsmouth, cabled over for a copy of the piece, that he, too, might do his share toward honoring Sousa.

"Sousa is world's caterer," cabled Major Miller. "We wish to participate in anniversary tribute. Rush new march. Afraid too late, but will play 'Washington Post,' which has cheered millions of our heroes this last year."

The music of the "Hippodrome March" was shipped yesterday on the steamer St. Paul for England.

N.Y. Tribune 11/2/15

John Philip Sousa has received a cablegram of congratulation from the King of England upon his approaching birthday, and Elsie Janis's autographed letter from the Queen now ceases to be the season's dramatic sensation.

N.Y. World 11/8/15

### CROWD AT HIPPODROME.

#### Century Theatre Gives Its Eighth Sunday Concert.

John Philip Sousa and his band entertained a large audience last night at the Hippodrome. Charlotte, the ice queen, and the big ice ballet did their turn; Orville Harrold sang the new patriotic number "When the Boys Come Home," and Sidonie Spero, Sousa's soloist, and Nat Wills also contributed to the entertainment.

N.Y. Tribune 11/8/15

### SOUSA MUSIC ON ICE

#### It Is Thus Played at Weekly Hippodrome Concert.

John Philip Sousa's musicians played on the ice at the Hippodrome last night the while the skaters skated. The Sousa programme included "Looking Upward" and "Songs of Grace and Songs of Glory"—Sousa numbers—and Raymond Hubbell's new "Charlotte Waltz."

Herbert L. Clarke was again the cornet soloist, sharing honors with Sidonie Spero, soprano. Orville Harrold and Nat M. Wills, of the Hippodrome company, also appeared.

N.Y. Eve Sun 11/6/15

New York city is now admittedly a metropolitan centre of the world, and, as such, is the meeting place of the greatest artists in every walk of professional life. And as New York is the present centre of things artistic, so is the Cafe des Beaux Arts the meeting place of the leading artists who make this city their home.

Seen in this representative French cafe in one day this week were: Leopold Godowsky, pianist; Josef Hofmann, pianist; Alexander Saslavsky, violinist; Jeanne Mauborg, Metropolitan Opera singer; Arthur Arglewitch, violinist; Yves Nat, pianist; Kneeland Green, artist; Giovanni Zecattello, tenor; John Drew, actor; John Philip Sousa, band leader; Ethel Barrymore, actress; George Jean Nathan, writer, and Marie Dressler, comedienne.

One is sure to meet some of the leading lights in every profession any time he steps inside the portals of the Beaux Arts.

N.Y. Sun 11/7/15

The American Criterion Society, Mrs. Leonard L. Hill president, gave its first luncheon of the season on Friday at the Plaza. The luncheon was preceded by a reception and Mrs. Hill, in a gown of ash colored velvet and a small hat of silver lace and black maline, was assisted by the guests of honor, Marie Rappold, Andrea de Seguro, Anna Fitzhugh and Mr. and Mrs. John Philip Sousa. Just before the programme, which followed the luncheon, Mrs. Hill was presented with a gold mounted ivory gavel by Mrs. Bedell Parker on behalf of the members. The artists were Miss Florence Hardeman, violinist; Henry Miller, basso, and Mme. Frances Rose of the Chicago Opera Company.

The card party which is to be given on Thursday for the benefit of the artists' fund, will be in both ballrooms of the Plaza. The games will begin at half past 2 and there will be sections devoted to bridge, five hundred and euchre, with a silver prize for each table.

The club will give its first dance for the winter on Friday, November 19. James Gough Jamison will be chairman of the floor committee and he will be assisted by Ralph Baggs, Claude Hammond, Charles V. Kemp, Frederick Lane, Alfred Lane, Clarence Rode, William Rose, H. Chandler Sneed, Jerome Toomey, J. F. Allen and Charles Maurice. There will be a room devoted to cards for those who do not care for dancing.

N.Y. Eve Mail 11/4/15

### Skating Around Sousa.

There was entertainment of a kind to please every one at the Hippodrome last night. By way of novelty Charles Dillingham arranged to place Sousa and his band on a high platform in the center of the large ice surface for the second part of the concert programme, and Charlotte, with all the other skaters, skated about him to the tunes of some of the newest syncopated music. Orville Harrold, Nat Wills and the other Hippodrome stars participated in the programme.

John M. News 11/2/15

John Philip Sousa, has received a cablegram of congratulation from the King of England upon his approaching birthday anniversary, Saturday next.

Mrs. C. A. Hademan was hostess at



# SOUSA'S BIRTHDAY MARKED BY COAST TO COAST TRIBUTE

## His Melodies Played in Many Cities—Surprise Party for March King and the Audience at the Hippodrome Features Occasion.

In Paris an' London, in Galway an' Cork,  
In far off Australia, in nearby New York.  
They're blessin' th' day th' biniv'lint shtork  
Delivered young Jawn Philip Sousa.  
Mickey Free, per Joseph Herbert.

It was just exactly nobody's business  
how many years ago yesterday to the  
day that Washingtonians passing the  
house occupied by Mr. and Mrs. An-  
tonio Sousa at the national capital  
paused suddenly and leaned their ears  
against a mighty volume of sound that  
came from a window of an upper floor.

"It is evident," observed not only  
passersby, but all Washington, from  
the navy yard west to Georgetown, as  
the vocables increased in fervor, "that  
John Philip Sousa has just been born,  
and if his vocal cords don't crack under  
the strain of this first day of his on  
earth he will be a great singer."

Yesterday enough of his voice was  
left at least to cause him to hum a bit  
in his dressing room while encasing  
himself in a uniform of white and gold  
against his appearance on the stage of  
the Hippodrome at the head of his band.  
Perhaps if he had known what was go-  
ing to happen to him out on the stage  
he would not have hummed in so care-  
free a manner. Much happened.

But he hummed, largely owing to the  
fact that all about him in his dressing  
room were American Beauty roses and  
chrysanthemums and begonia leaves,  
and sheafs of telegrams, cablegrams  
and birthday letters from a committee  
that included Walter Damrosch, Dudley  
Field Malone, Leonard Lieblich, R. H.  
Burnside and Shepherd William Court-  
leigh of the Lambs, who headed the  
committee in charge of the birthday  
surprise party.

### Other Cities Honor Sousa.

At that moment up in Buffalo the  
Star Theatre's lights were being low-  
ered and a spotlight thrown upon the  
orchestra there in John Philip's honor,  
the orchestra smashing out the March  
King's latest composition, "The New  
York Hippodrome March." At the Na-  
tional Theatre in his native city of  
Washington, D. C., the same thing was  
happening. In another part of Wash-  
ington simultaneously his one time ma-  
rine band was playing the march in his  
honor.

In McVicker's Theatre, Chicago, the  
great organ which takes the place of  
an orchestra there was roaring out the  
new march too. So was the orchestra  
at Miss Maude Adams's matinee at the  
Euclid Opera House, Cleveland; and so  
were matinee orchestras at the George  
Arline matinee, Pittsburg; in the Whit-  
ney at Detroit, at the Illinois, Stude-  
baker and Blackstone, Chicago; at  
"Watch Your Step" in the Colonial, Bos-  
ton, and when 3:30 P. M. had worked  
its way that far west, in all the Wells  
and the Wells circuits of theatres south-  
west to Texas.

The tidal wave of matinee music  
which had erupted in John Philip's honor  
out of Boston Harbor never stopped  
rolling westward even when it had

reached Texas. On it rolled over prairie  
and desert, crashed over Pike's Peak  
and the rest of the Big Lumps and  
never settled back to stillness until the  
last ripple of the last bar of the finale  
had been played in the Cort and Colum-  
bia Theatres on the shores of San Fran-  
cisco Bay.

Here at the Hippodrome much was  
crowded intensively into a few minutes.  
As on all other Hippodrome days,  
down wide steps of the "San Francisco  
Fair" scene the forty-eight States had  
marched in billows of shimmering loveli-  
ness to the swing of Sousa marches.  
Then when John Philip lowered his  
baton and bowed with the expectation  
that the curtain would shut him off from  
the audience the curtain didn't do any  
such a derved thing.

### Birthday Surprise at the "Hip."

Instead, out on to the stage came Nat  
Wills—makeup off for the time being  
and all starched up in his store clothes—  
and introduced the Lambs Club's chief,  
William Courtleigh.

"Mr. Sousa," began Mr. Courtleigh, as  
he led John Philip a block or so down  
to the footlights, "the Hippodrome staff  
are honoring to-day a national figure to  
whom we are all under obligations for  
the many pleasures with which you have  
filled our hearts and heads—and heels.

"And John, your fellow Lambs want  
to extend their congratulations also, es-  
pecially when one of them still has the  
courage to have a birthday. (Laughter.)  
Don't tell me what birthday it is—  
whatever it is you don't look it.  
(Laughter and applause.) You have not  
passed the old age of youth. We do  
not look upon this as a day that marks  
the passing of a year of your life; it  
is the beginning of another year.

"And now," concluded Mr. Courtleigh  
when he had talked of the countless  
friends Mr. Sousa had made, "here in  
the Hippodrome you have made 1,500  
new friends, who thank you, as we do,  
too, for your part in bringing this  
greatest theatre to its proper place in  
the sun—a national institution.

"Presented," read Mr. Courtleigh  
from the cover of a gold and silver  
cigar humidor which Raymond Hubbell  
handed up over the footlights, "to John  
Philip Sousa, November 6, 1915, by the  
1,274 members of the Hippodrome or-  
ganization, on his birthday." And with  
this gold and silver, John, goes the  
love and the—"

Whatever Mr. Courtleigh said after  
that was lost in a roar of applause that  
leaped from the boxes at Forty-fourth  
street, slammed against the Forty-third  
street walls, hit the far ceilings and  
ricochetted over the footlights and onto  
the great stage massed solidly with  
cheering players glinting in silks and  
satins. And some place out of the dis-  
turbance also came with the compli-  
ments of his own bandmen so super-  
latively big a basket of American  
Beauty roses that it looked extrava-  
gantly large even in the Hippodrome.

John Philip Sousa tried to say some-  
thing in acknowledgment. He didn't.  
Maybe his voice had cracked under the  
strain that day in Washington some  
years ago and so prevented him from  
speaking—or perhaps there was another  
reason.

## SOUSA BIRTHDAY JOY.

Bandmaster's 61st Celebrated at  
Hippodrome—A Gift from Staff.

John Philip Sousa's sixty-first birth-  
day was celebrated yesterday with fes-  
tivities that centred at the Hippodrome  
and echoed across the continent to San  
Francisco. After the ballet of the States,  
the finale to the second act of "Hip,  
Hip, Hooray," in which Sousa and his  
band participate, William Courtleigh,  
Shepherd of the Lambs, came on the  
stage and Mr. Sousa stepped down from  
his dais to the fore stage.

He stood there unflinching in a spot-  
less white uniform, while Mr. Courtleigh  
in a neat little speech told him what a  
fine fellow and band leader he was.  
Then he handed him a gift from the  
1,274 members of the Hippodrome staff  
—a handsome silver humidor with a gold  
medallion bearing Sousa's picture on  
the top. Then the stageful of players  
cheered. Mr. Sousa gave every indica-  
tion of wanting to voice his apprecia-  
tion, but before he could utter a word  
the circular curtain went up, which, as  
every one knows, at the Hippodrome is  
equivalent to going down.

While these things were transpiring  
in New York, theatre orchestras in the  
larger cities, the Marine Band at Wash-  
ington, which Mr. Sousa used to con-  
duct, and bands at many army posts  
were playing the New York Hippodrome  
March, written by the bandmaster for  
the opening of the big playhouse under  
Charles B. Dillingham's management.

More than 400 telegrams were received  
by Mr. Sousa from musicians and pub-  
lic men in all parts of the world. Wal-  
ter Damrosch, who represented the mu-  
sicians of America at the festivities, told  
Mr. Sousa, after seeing him conduct,  
that he refused to believe it was his  
sixty-first birthday.

"Your enthusiasm has kept you  
young," added Mr. Damrosch, "and  
you are a wonderful example of the  
power of music over such a purely arbi-  
trary thing as the working of time."

## Novel Tribute to March King

On Saturday, November 6, John  
Philip Sousa, the great American band  
master and composer will celebrate his  
birthday, and Charles Dillingham, the  
present manager of the New York Hip-  
podrome, is arranging a most remark-  
able and unusual tribute in commem-  
oration of the event. Plans are being  
carefully made to have Sousa's latest  
composition, "The New York Hippo-  
drome March," played simultaneously  
in every large city from the Atlantic  
to the Pacific, just at the hour of Mr.  
Sousa's personal appearance at the  
Hippodrome in New York for the mat-  
inee performance of that day. He ap-  
pears about 4 o'clock and at that time  
or as near it as an entre acte occurs,  
at the performances in the high class  
theatres throughout the country the  
orchestra will play the great March  
King's new march.

It is estimated that over 200 orches-  
tras will be playing the number at  
about the same time. Managers from  
all over the country are entering into  
the suggestion with fine enthusiasm.  
Throughout Texas it will be played in  
the houses of Wells and Jake Wells  
circuits. In Baltimore, Pittsburg and  
Philadelphia, the theatres controlled  
by S. F. Nixon, and in Boston, those  
of Rich. Frohman, Klaw & Erlanger.  
In San Francisco both the Cort theatre  
and Columbia orchestras will play the  
march and in Chicago those at the  
Powers, Blackstone and Illinois.

Special orchestra arrangements are  
being made to suit the requirements of  
every individual orchestra, and as the  
average theatre has 15 musicians, it is  
estimated that when Mr. Sousa's new  
march is playing Saturday afternoon,  
November 6, over 2,560 men will be par-  
ticipating in the splendid demon-  
stration.



SOUSA.

The admissions to the Glasgow Exhibition of 1901 amounted to the colossal total of 11,497,220. The 'show' had run smoothly from start to finish and had been worthy in every way, so that all Glasgow from the Lord Provost downwards was very justly proud and elated at the City's enterprise and its reward. The attendance on the last day was 173,266, chiefly composed of ardent spirits bent on giving the bands a good send-off.

The excitement on such occasions reaches a climax at the time 'God Save the King' is played for the last time. It is not an altogether pleasant experience to be lifted off your feet, your arms and legs seized by 'ardent spirits,' probably entire strangers to you and to one another, and not one of them having a definite idea of what he wants to do or where he wants to go. And as this was the prospect in store for us, Sousa and I readily agreed to a suggestion of Manager Hedley's and were spirited away by the police. The bandmen did not escape so easily, and there was subsequently quite a long tale of damages for torn uniforms, lost caps, bruised instruments and so forth. 'But 'twas a glorious victory,' and the management readily paid the bill; so readily in fact as to leave a private regret on the parts of some of the claimants. Sousa's black servant 'William' was the object of particular attention when it was realised that Sousa himself had gone. William, however, was equal to the occasion. Surrounded on all sides and finding escape impossible, he himself seized on the nearest man, mounted his back, twined his long arms and legs around him with the grip of an octopus, and never let go until well out of the melée. 'And I had the best carry I ever had since I was a baby' was William's laughing summary of the experience. It is to be doubted whether the other chap, the bearer of the burden, enjoyed it as much, for William was a huge, hefty, Jack-Johnson of a nigger, and had held tight. Gentle reader, you may never be in like demand at the hands of a Glasgow-Exhibition-closing-night crowd, but you will, when doing your grand tour, sometimes be attacked by donkey-boys, touts, cochers, interpreters, guides and other licensed loafers, and you will find William's tactics worth remembering.

My band played at that Exhibition in all for five weeks, so that I had the unusual luck of being able to enjoy the society of, what the Navy calls, the 'opposite number.' As a rule, bandmasters pass each other 'like ships in the night.' It was lucky also that that opposite number should be Sousa, for the association was both pleasant and profitable. He taught me, by example of course, a few things in the art of pleasing people (as was to be expected), and he taught me many things in what might be called militarism (which was not to be expected, observing that my band was a military organization whereas his was not). For Sousa's band was a model in smartness, accoutrement from head to foot, discipline and demeanour. It was presentable alike in a hot concert room or outside, great-coated, in a cold bandstand; every member keen and responsive to the conductor's slightest hint. And all these things as well as the thousand-and-one other things which made for the success of 'Sousa and his band' were of Sousa himself. I have never found a more complete illustration of genius, according to Carlyle's definition; for Sousa's capacity for detail was infinite. Among his other qualities was that of being a delightful companion when out of the motley, being especially charming by reason of his personal modesty.

Sousa was none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan, or a George Edwardes. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of to-day.) Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was as good a joke to Sousa the musician as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. 'I tell

you, the very cobbly stones around our Barracks used to curl around when we'd strike up "Semper Fidelis" coming home from exercise. For I was once a Marines bandmaster, like you, and at a concert correctly played my piece for ten minutes, then sat quiet and thought on my family affairs for five minutes, then another piece, and so on. But there was no money in it, so I struck out for myself.'

He was not only the architect of his own fortunes, but found his own constructive materials, and he built up 'Sousa's Band' until, like Harrods' Stores, Pears' Soap, and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realisation of the potentialities of a concept and the useful art of putting two and two together.

Sousa was a world-caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the 'Washington Post' as played by Sousa and his band.

## SOUSA'S BIRTHDAY CELEBRATION.

On Saturday, Nov. 6, John Philip Sousa celebrates his birthday anniversary, and Charles Dillingham is arranging an unusual tribute in commemoration of the event. Sousa's latest composition, "The New York Hippodrome March," will be played simultaneously in every large city from the Atlantic to the Pacific, at 4.10 P. M., the hour of Mr. Sousa's personal appearance of that day at the New York Hippodrome. At that time, or as near it as can be arranged, the orchestras will play the popular march king's latest composition, and over two hundred orchestras will be playing the Sousa march at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells' Circuits. In Baltimore, Pittsburgh and Philadelphia the theatres controlled by S. F. Nixon, and in Boston those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort and Columbia Theatre orchestras will play the march; in St. Louis, the Olympic, and in Chicago, those at Blackstone and Illinois.

Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average orchestra has fifteen musicians, it is estimated that over 2,500 men will be participating in the demonstration. This concerted demonstration for the American composer has a special significance to musicians.

It is abreast the sentiment of the times, and shows that in native music, as in all other lines of endeavor, the tendency is for "America First."

John Philip Sousa's birthday anniversary was celebrated in a most unusual manner at the Hippodrome on Saturday, when Charles Dillingham arranged to make it a national holiday among musicians. At a quarter of four yesterday afternoon, while Mr. Sousa himself led his band in "The Ballet of the States," the orchestras in theatres of Boston, Philadelphia, Chicago, St. Louis, Cleveland, San Francisco, and the other large American cities simultaneously struck up his latest composition, "The New York Hippodrome March." At this same time those employed at the Hippodrome have planned to present Mr. Sousa with a little token of their esteem. Each of the 1,274 who now comprise the Hippodrome organization contributed ten cents in silver. This metal was made by a Fifth avenue jeweler into a humidor, which was embellished with a wreath of gold, around Mr. Sousa's portrait and inscribed.

## A UNIQUE BIRTHDAY CELEBRATION FOR SOUSA.

On Saturday, Nov. 6, John Philip Sousa celebrates his birthday, and Charles Dillingham, the manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, the "New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific just at the hour of Mr. Sousa's personal appearance of that day. He appears in the ballet of the States in Hip-Hip-Hooray at 4.10 p. m., and at that time, or as near it as can be arranged in the high-class theatres throughout the country, the orchestras will play the popular March King's latest composition. It is estimated from the present outlook that over two hundred orchestras will be playing the Sousa march at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Throughout Texas it will be played in all the houses of Weis and Jake Wells' circuits. In Baltimore, Pittsburgh and Philadelphia, the theatres controlled by S. F. Nixon, and in Boston those of Rich, Frohman, Klaw & Erlanger. In San Francisco both the John Cort and Columbia Theatre orchestras will play the march; in St. Louis, the Olympic and in Chicago, those at the Blackstone and Illinois. Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average orchestra has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, Nov. 6, over 2,500 men will be participating in the splendid demonstration. This concerted and patriotic demonstration for the American composer has a special significance to musicians. It is abreast the sentiment of the times, and shows that in native music, as in all other lines of endeavor, the tendency is for "America first."

## THEATRICAL NOTES.

By way of novelty last evening at the Hippodrome Charles Dillingham arranged to place Sousa and his band on a huge platform in the centre of the large ice surface for the second part of the Sousa concert programme, and Charlotte, with all the other skating stars, skated about him to the strains of Irving Berlin's syncopated tunes and Raymond Hubbell's new "Charlotte Waltz." The innovation proved a delightful portion of the varied bill. There was something to please every one, as the first half of the programme was arranged by Mr. Sousa with a view to obtaining the greatest possible variety. He played a new suite of his own, "Looking Upward," and his meditation number, "Songs of Grace and Songs of Glory." The latter, it was suggested by a patron last night, probably was selected to follow up his birthday celebration of Saturday in appropriate rejoicing. Orville Harrold's best-liked tenor solo was a new song by Oley Speaks, "When the Boys Come Home."



## N. Y. Hippodrome.

Im Hippodrome gab es auch gestern ein gänzlich besetztes Haus, ein enthusiastisch gestimmtes Publikum, eine ungewöhnlich reiche Reihenfolge von Nummern mit den beliebtesten Kräften des Hauses und ein Heißhunger nach Zugaben, die Herr Sousa ungeachtet seiner bekannten Lebenswürdigkeit kaum befriedigen konnte. So schloß die Reihe der Vorträge seiner berühmten Kapelle auch gestern schier beispiellos an. Aber auch sonst gab es des Lebens- und Hörsenswerthen in Hülle und Fülle. Da war Herr Orville Harrold mit seinem schmelzenden Tenor, da war Mel. Sidonie Spero, die Sängerin, die die Sympathien des Publikums im Sturm erobert hat, da war ferner Nat Wills, der brollige Komiker, und — laßt sich nicht leugnen, — das deutsche Eisballett mit der unergleichen Charlotte an der Spitze. Das ganze Programm entfesselte die Wärme von Beifall.

Am letzten Samstag Nachmittag wurde im Hippodrome vor dem ausverkauften Hause während der Vorstellung der 60. Geburtstag John Philip Sousa's ungemein andrucksvoll und ehrend gefeiert. Deputationen verschiedener Musikvereinigungen, sowie die Angestellten des Hauses gratulierten dem festen Jubilar und im Namen aller 1274 Angestellten, von denen jeder eine Zede 10 Cents beigetragen hatten, wurde ihm ein schönes Ehrengeschenk überreicht. Sousa wurde auch weiter noch gefeiert. Herr C. Dillingham hatte dafür gesorgt, daß am Samstag Nachmittag gleichzeitig in zahlreichen Theatern von New York bis San Francisco die neueste Komposition Sousa's, der „Hippodrome“ = Marsch, gleichzeitig gespielt wurde. So ehrte Amerika seinen „Marschönig“.

## HIPPODROME'S SUNDAY PROGRAMME PLEASURES

### Large Audience Likes Features. Sousa's Band Plays, While Charlotte Skates Gracefully.

By way of novelty, last evening, at the Hippodrome, Mr. Charles Dillingham placed Sousa and his band on a huge platform in the center of the large ice surface for the second part of the Sousa concert programme, and Charlotte, with all the other skating stars, skated about him to the strains of Irving Berlin's syncopated tunes and Raymond Hubbell's new "Charlotte Waltz." The innovation proved a delightful portion of the varied bill.

There was something to please every one, as the first half of the programme was arranged by Mr. Sousa, with a view to obtain the greatest possible variety. He played a new suite of his own, "Looking Upward," and his meditation number, "Songs of Grace and Songs of Glory." The latter, as suggested by a patron last night, probably was selected to follow up his birthday celebration of yesterday in appropriate rejoicing. His cornet soloist, Herbert L. Clarke, however, chose "Showers of Gold" as his contribution to the evening's gaiety.

Orville Harrold's best-liked tenor solo was a new song by Oley Speaks, "When the Boys Come Home," a new patriotic number which promises to become popular. This American tenor never appeared to better advantage, nor in better voice, than last evening. He shared honors with Sidonie Spero, Mr. Sousa's soloist, whose "Villanello," by Del Acqua, was charmingly rendered. It was Miss Spero's second appearance with Sousa, and she is making a great impression upon Hippodrome Sunday night patrons. Nat M. Wills gave a happy, jovial touch to the big festival with new telegrams and a medley of comic songs, while the entire "Hip-Hip-Hooray" chorus completed the unusual programme.

## CONCERT AND SKATING AT THE HIPPODROME

A concert on ice, in which the thrills were enjoyed by more than 3,000 spectators, was given at the Hippodrome last night. While Sousa's band played Irving Berlin's syncopated melodies Charlotte and her skating companions whirled about in their inimitable way and gave a picturesque dash to the occasion. The skating around the bandstand was an innovation which won instant approval. The programme was opened by Mr. Sousa with the "Sorcerer's Apprentice" and included his own meditation number, "Songs of Grace and Songs of Glory" and "Looking Backward." Miss Sidonie Spero carried off many of the honors of the evening. She sang a delightful solo, and to satisfy the applauding audience sang a Scotch air. Orville Harrold's contribution to the programme was a song, "When the Boys Come Home," a dashing air, which had enough war sentiment in it to appeal to the audience. The Hip Hip Hooray Company also took part. The concert was brought to a close by Mr. Sousa with the "Stars and Stripes Forever."

John Philip Sousa's birthday anniversary was celebrated in a most unique and unusual manner at the New York Hippodrome last Saturday when Charles Dillingham arranged to make it a national holiday among musicians from New York to Frisco. Also the army of stage stars, attaches and executives at the big playhouse had a little celebration of their own in honor of the great American March King, whom they have all learned to love since their association in "Hip Hip Hooray." Each of the 1,274 who now comprise the Hippodrome organization, contributed ten cents in silver. This metal was taken by a Fifth avenue jeweler and fashioned into a handsome humidor which was embellished with a wreath of gold around Mr. Sousa's portrait and inscribed: "Presented to John Philip Sousa by the 1,274 members of the New York Hippodrome on his birthday, Nov. 6, 1915." A committee waited on Mr. Sousa at the end of the "Ballet of States," when William Courtleigh made the presentation address.

## TO HONOR SOUSA TO

### Many Bands Will Play the "New York Hippodrome March."

At 3:30 this afternoon, when John Philip Sousa leads his band at the Hippodrome, Charles Dillingham has arranged to have the orchestras of all important theatres from Boston to San Francisco simultaneously play the popular March King's latest composition, "The New York Hippodrome March." This is in celebration of Mr. Sousa's birthday anniversary, which is observed to-day, and musicians everywhere have entered into the demonstration with great enthusiasm. It is estimated that over 2,000 men will participate in the national tribute. In Washington the Marine Band will join in the demonstration, as will also the bands at all the U. S. Army posts.

At the Hippodrome, the vast organization of 1,274 persons are planning to observe the anniversary with a little tribute of their own. William Courtney will make the presentation on behalf of the Hippodrome attaches. The remembrance is in the shape of a silver humidor, appropriately engraved, toward which member of the large list of persons who contributed the same amount, from the stars to the humblest workers. The presentation will be made when he enters upon the stage to direct the "Ballet of the States," and just as the bands of America are paying their unusual and most unique tribute to the great American composer and bandmaster.

## NEWS OF PLAYS AND PLAYERS

### Sousa's Birthday to Have Wide Celebration To-day.

John Philip Sousa to-day steps into a class with the discovery of America and the Declaration of Independence. He is to be nationally celebrated. In honor of the sixty-first anniversary of his birth approximately 200 orchestras throughout the land will play his "Hippodrome March" at or about 4 o'clock this afternoon. The Marine Band at Washington, all United States army post bands and theatre orchestras from Boston to San Francisco will participate.

The local end of the celebration will occur at the Hippodrome, where William Courtleigh, Shepherd of the Lambs, will make a presentation speech and simultaneously hand over a silver humidor purchased by the Hippodrome east and attaches.

Walter Damrosch and Dudley Field Malone will represent the gods of music and politics, respectively, but the recent accident to the King of England will keep that dignitary from attending.

## JOHN PHILLIP SOUSA'S BIRTHDAY CELEBRATION

### Orchestras in Many Cities to Play Simultaneously His Latest March.

Special To The Knoxville Sentinel.  
NEW YORK, Oct. 29.—On Saturday, November 6, John Phillip Sousa, the great American band master and composer, will celebrate his birthday, and Charles Dillingham, the present manager of the New York Hippodrome, is arranging a most remarkable and unusual tribute in commemoration of the event. Plans are being carefully made to have Sousa's latest composition, "The New York Hippodrome March," played simultaneously in many large cities from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appears about 4 o'clock, and at that time or as near it as an extra act occurs. At the performances in many high class theaters throughout the country, the orchestras will play the great march king's new march. It is estimated that over 200 orchestras will be playing the number at about the same time. Managers from all over the country are entering into the suggestion with fine enthusiasm. Special orchestra arrangements are being made to suit the requirements of every individual orchestra, and as the average theater has fifteen musicians, it is estimated that when Mr. Sousa's new march is played Saturday afternoon, November 6, over 2,500 men will be participating in the demonstration.

## CELEBRATING FOR SOUSA.

### Bands Play His March Throughout America as Birthday Tribute.

Charles Dillingham, manager of the New York Hippodrome, engineered a unique celebration of John Phillip Sousa's birthday anniversary yesterday. Simultaneously, at 4 o'clock while Mr. Sousa was himself playing on the Hippodrome stage, conducting his "Ballet of the States," orchestras from Maine to California were playing his latest composition, "The New York Hippodrome March."

Nor did this tribute to the American march king end in this country. England also joined in the celebration, Mr. Sousa receiving a personal message of congratulation from King George V. and a cable from Maj. George Miller, bandmaster of the Royal Marine Band, stationed at Portsmouth, England, requesting him to hasten a copy of his new march on the next steamer, in order that English musicians might also be represented.

Maj. Miller's message read: "Sousa is a world's caterer. We wish to participate in the universal tribute. Rush new march. Afraid too late coming, but will play 'The Washington Post March,' which has cheered millions of our heroes this past year."

## JOHN PHILIP SOUSA, 61.

### Noted Band Leader Reaches Another Milepost in Life's Journey.

Today is the sixty-first anniversary of the birth of John Philip Sousa, at one time leader of the United States Marine Band, and popularly known as the "March King." Immigrants came ashore at Ellis Island whistling airs of which this native of Washington is the author, and, had it not been for his facility in thinking out stirring measures, inaugural parades ever since the war probably would have come up Pennsylvania avenue to "Marching Through Georgia."

In honor of the event most of the orchestras throughout the country have announced that they will play one or more of his marches today in the theaters or other places where they perform. As the United States Marine Band is not in the city, and today is band holiday for the musicians of both the Engineer Corps and cavalry stationed here, these organizations will not participate.

## John D. Sees "Hip" Elephants.

Among the thousands who saw the performing elephants, the sensational ice ballet with exquisite Charlotte, the electric ladder of rose belle, the other wonders of Charles Dillingham's "Hip Hip Hooray" and listened to Sousa's band last week at the New York Hippodrome, was John D. Rockefeller. The occasion was of moment as the elder Rockefeller visits the theater very infrequently.

John Philip Sousa, famous composer of marches and former leader of the Marine Band, yesterday celebrated his 61st birthday. Most orchestras of the United States incorporated in their programs marches by the famous Washington composer in honor of his birthday.



Musical America 11/6/15

### SOUSA'S AMERICAN PROGRAM

His "Panama" March in First Hearing  
—Sidonie Spero's Success

An all-American program was given by Sousa's Band at its weekly Sunday concert at the New York Hippodrome on Oct. 31. The occasion was the New York premiere of Mr. Sousa's new march, "The Pathfinder of Panama," which was written in commemoration of and played at the Panama-Pacific International Exposition, San Francisco. This march was received with the utmost enthusiasm and Mr. Sousa was forced to give several encores, which included his "Stars and Stripes Forever" and "Washington Post" marches.

Sidonie Spero, the young soprano, made her appearance in Meyerbeer's "Shadow Song" from "Dinorah," and made such an excellent impression that she gave Moussorgsky's "Hopak" as an encore. Belle Storey, soprano, was another vocal soloist.

W. J. Z.

Sousa—As a tribute to John Philip Sousa, who will celebrate his birthday on Saturday, Nov. 6, Manager Charles Dillingham has arranged to have the famous bandmaster's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific. It will be played just at the hour of Sousa's personal appearance in the Hippodrome for the matinee performance that day. It is estimated that more than 200 theater orchestras will play the composition at about the same time.

Nat'l Mus. Grade 11/6/15

### TRIBUTE TO JOHN PHILIP SOUSA

Two Hundred Orchestras to Play His New March on  
Composer's Birthday

As a tribute to John Philip Sousa, who will celebrate his birthday on Saturday, Nov. 6, Charles Dillingham has arranged to have the famous bandmaster's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific. It will be played just at the hour of Sousa's personal appearance in the Hippodrome for the matinee performance that day.

Managers all over the country have accepted the suggestion, and it is estimated that more than 200 orchestras will play the composition at about the same time.

T. B. Harms & Francis, Day & Hunter publish the march.

Musical Comm 11/4/15

### Sousa's Sunday Evening Concert.

John Philip Sousa and his band continue to attract big and enthusiastic audiences to the New York Hippodrome Sunday evening concerts. And Mr. Sousa, with characteristic generosity, furnishes encore after encore to the delight of his enthusiastic admirers. No matter what the master band leader produces, there is the Sousa touch, and following the directing of his own compositions it is significant that he never fails to call forth an extra demonstration from his hearers. A new march, "The Pathfinder of Panama," written in commemoration of, and played at the Panama-Pacific International Exposition, San Francisco, had its first New York public performance on Sunday evening last, and was splendidly received.

Sidonie Spero, soprano; Belle Storey, soprano; Nat Wills, monologist; Herbert L. Clarke, Frank Simon and Bert Brown, cornetist, the entire Hippodrome chorus and other Hippodrome artists assisted.

Balto American 11/1/15

### SOUSA'S BIRTHDAY

America's March King Is Honored  
by Local Musicians.

John Philip Sousa's birthday yesterday was made a national holiday among musicians from New York to San Francisco. At 3:45 P. M., when Sousa was conducting The Ballet of the States, at the New York Hippodrome, the orchestras in the legitimate theaters of Boston, Philadelphia, Chicago, Baltimore, St. Louis, Washington, Cleveland and San Francisco simultaneously struck up his latest composition, the New York Hippodrome March. In addition to these, the Marine Band, of Washington, and those stationed at other United States Army posts participated in this unique and remarkable tribute to Sousa.

Balto Sun 11/7/15

### SOUSA'S BIRTHDAY A HOLIDAY

America's March King Honored By  
Musicians Of Country.

John Philip Sousa's birthday yesterday was made a national holiday among musicians from New York to San Francisco. At 3:45 P. M., when Sousa was conducting "The Ballet of the States" at the New York Hippodrome, the orchestras in the legitimate theatres of Boston, Philadelphia, Chicago, Baltimore, St. Louis, Washington, Cleveland and San Francisco simultaneously struck up his latest composition, "The New York Hippodrome March." In addition to these the Marine Band of Washington and those stationed at other United States Army posts participated in this tribute to Sousa.

A committee waited on Mr. Sousa when he arrived on the stage of the New York Hippodrome yesterday, and he was presented with a fitting token of esteem and each of its members paid him homage. Among them were Walter Damrosch, representing the musicians of America; Leonard Leibling, of the musical newspaper fraternity, and R. H. Burnside, representing Mr. Dillingham and Mr. Sousa's co-workers at the Hippodrome, and Dudley Field Malone. The presentation address was made by William Courtleigh, of the Lambda Club.

### SOUSA'S BIRTHDAY

Yesterday John Philip Sousa celebrated his birthday, and Charles Dillingham, manager of the New York Hippodrome, arranged an unusual tribute in commemoration of the event. Sousa's latest composition, "The New York Hippodrome March," was played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance of that day. He appeared about 4 o'clock and at that time more than 200 orchestras played the "March King's" new march.

N.Y. American 11/10/15

### Stars and Stripes

INDOOR SPORT—Rolling pins.

Bryan talks like a friend in need.

Sousa, at sixty-one, is marching on.

Seems more a Fay-bull than a bomb plot.

There's always a fire escape for the factory proprietor.

Having shot up Mexico, Carranza now wants to cut it up.

Two hundred Irishmen sail for America to fight—for themselves.

Metropolitan Opera offers a fine programme of boxholders.

Chicago Herald 11/1/15

### Aids in Promoting Sousa Band Event

Miss Katherine Stiles, Active in  
Ticket Sale for Advertising  
Association Concerts



THE United States Marine Band will pay tribute to its former leader, John Philip Sousa, at one of its concerts in the Coliseum Sunday by playing one of Sousa's famous marches, "Semper Fidelis," official march of the United States Marine Corps. The present leader, Lieutenant William H. Santelmann, and many members of the band were members in Sousa's time. Lieutenant Santelmann has served the band as leader for seventeen years. The assistant leader is Walter F. Smith, formerly leader of the Constantine band. The concerts will be held under the auspices of the Advertising Association of Chicago. Among those active in the sale of tickets is Miss Katherine Stiles.

Bethel's Standard 11/1/15

### NOTES.

The Hippodrome continues to turn away persons who want to see "Hip-Hip-Hooray," which is one of the greatest successes that has ever been staged in this famous amusement house. Other features on the programme are Sousa's Band and

the ice ballet in which Charlotte does some of the most sensational dancing on skates ever seen in the United States.



Providence Journal 11/6/15

Providence Journal 11/6/15

Providence Journal 11/6/15

# ODD BIRTHDAY GIFT FOR "MARCH KING"

New York, Nov. 5.—John Philip Sousa, composer and bandmaster, is going to have a unique birthday celebration to-day. Sousa, who has written more marches than any other composer living or dead, will be 61 years old.

Just now he is playing an engagement at the New York Hippodrome, and the management has arranged the form of the celebration. Sousa and his band appear at the matinee on Saturday afternoon at 4 o'clock. At that hour Charles Dillingham, manager of the Hippodrome, has arranged with theater managers all over the United States to play Sousa's latest composition, "The New York Hippodrome March." It is estimated that more than 20,000 musicians in theaters all over the country will join in this national tribute to the "march king."

Major Charles Miller, bandmaster of the Royal Marine Band at Portsmouth, England, an old friend of Sousa, cabled as follows:

"Rush new march. Afraid too late, but will play 'Washington Post March,' which has cheered thousands of our soldiers the past year."

The band parts of the new march went to Major Miller last Saturday by the American liner St. Paul, due at Southampton on Sunday of this week.

Each of the employees of the Hippodrome contributed 10 cents as a birthday present to Sousa and the coin has been fashioned into a gift to be presented to the bandmaster on Saturday afternoon in the following words: "To the March King from his co-workers at the New York Hippodrome, November 6, 1915."

# ORCHESTRAS TO PAY UNIQUE TRIBUTE TO BIRTHDAY OF "MARCH KING" TO-DAY



JOHN PHILIP SOUSA.

The birthday of John Philip Sousa, the American "March King," will be celebrated to-day in unique fashion in every city of the country. By arrangement with theater managers and orchestra conductors everywhere, the latest Sousa march, "The New York Hippodrome March," will be played simultaneously at 4 o'clock this afternoon in theaters, hotels, cafes and moving picture theaters. It is estimated that 2,000 musicians will be playing the march at that time.

The Lyceum orchestra will play the march between the second and third acts of "Grumpy," and it is probable that other theaters of the city will also fall in line. At the same hour Sousa himself will be appearing on the stage of the Hippodrome in New York City conducting his "Ballet of the States" in that theater. The general recognition of Sousa's birthday was planned by Charles Dillingham, manager of the Hippodrome, as a tribute to the popular band leader, whose marches are known the world around by reason of the typically American vigor and swing that characterizes them.

# A Unique Birthday Celebration for Sousa.

Today, November 6, John Philip Sousa, the great American band master and composer, celebrates his birthday. Charles Dillingham, the present manager of the New York Hippodrome, arranged a most remarkable and unusual tribute in commemoration of the event. Sousa's latest composition, "The New York Hippodrome March," is being played simultaneously in every large city from the Atlantic to the Pacific, just at the hour of Mr. Sousa's personal appearance at the Hippodrome in New York for the matinee performance. He appears about 4 o'clock and at that time or as near it as an entire act occurs, at the performances in the high class theaters throughout the country, the orchestras are playing his new march. It is estimated that over 200 orchestras are playing the number at the same time and over 2500 men are participating.

Sousa is not only a conductor but a composer and writer. He has given 17,000 concerts in all parts of the world. He has made American music popular in every foreign country. Mr. Sousa is the founder of military and dance music. He has composed and produced seven comic operas for two of which he wrote the lyrics. In fiction he is the author of "The Fifth String," "Pipetown Sandy," a volume of essays, and the Sousa Year Book. His text book on the trumpet and drum is still used for instruction of field musicians in the United States service. He also edited and published "The National Patriotic and Typical Airs of All Lands." This book inspired the navy department to order "Hail, Columbia," to be played as morning colors and "The Star Spangled Banner" as evening colors on all ships in the navy giving official recognition for the first time to the latter. Mr. Sousa has twice been decorated by France as officer d'Academie Francaise and Officer de l'Instruction Publique. He played before King Edward VII. and King George IV., as well as before Presidents Loubet and Fallieres and German royalties, and was the chief guest of the Lord Mayor of Liverpool.

Providence Journal 11/6/15

Saturday afternoon, between the acts of "The Girl From Utah," Manager A. F. Miller, of English's, has arranged for the orchestra to play John Philip Sousa's "New York Hippodrome March," his latest composition, as a compliment to the great band master on his sixty-first birthday. Two hundred theaters in this country will thus honor the American March King.

Providence Journal 11/6/15

Voluntarism and continual press notices announce the coming celebration by John Philip Sousa of his birthday on November 6. But there is no indication of what birthday. That's a safe method; Sarah Bernhardt, Lilly Langtry, or even Will Wyatt can afford to have similar celebrations.

Providence Journal 11/6/15

# SOUSA WRITES SICK YOUTH.

A Hippodrome usher named Keenan, who is ill in a hospital, will today receive an autograph letter from John Philip Sousa. When the company and house staff at the Hip gave the bandmaster a humidor on his birthday recently it was paid for by dime contributions. Keenan didn't have a chance to contribute. Yesterday an attache of the theatre called on him to inquire as to his health, and the first thing the usher did was to hand him a dime. When told of it, Mr. Sousa was so affected by the young man's eagerness to participate in the making of the gift that he wrote him a letter thanking him.

Providence Journal 11/6/15

# Haig and Haig Note.

Harry Lauder will attend the performance at the Hippodrome this afternoon. He requested his manager, William Morris, to obtain seats, explaining that he wished to hear "Jock" Sousa.

Providence Journal 11/6/15

Bandmaster Sousa's latest patriotic march, "America First," will not be played at the meetings of the German-American Alliance.

Providence Journal 11/6/15

# Mr. Sousa's Birthday.

John Philip Sousa, whose band made him famous and who is now winning further glory as the director of the Hippodrome orchestra in New York, was 59 years old yesterday. In honor of his birthday, orchestras in theatres throughout the country played one of his latest compositions at approximately 4 o'clock, the hour when Mr. Sousa made his appearance in New York. His modest press agent estimates that over 200 orchestras, or at least 2500 musicians and near-musicians, were making themselves heard in the new march at about the same time. We estimate that if the units in this great volume of sound were placed end to end they would reach to the clouds and swell the angels' chorus. Or if they were gathered in one huge mass they would drown out the dreadful racket of the guns in the fields of Europe. However, the tribute was a remarkable and an unusual one and no one will say that John Philip Sousa, musician and American, was not deserving of it.



## Today's Birthday Party

John Phillip Sousa, one of the most celebrated of American bandmasters and world-famous as a composer, will begin his 60th year today. The distinguished musician is a native of Washington, and began his musical career in the republic's capital city. He has been a conductor for 42 years, winning that eminence at the tender age of 17. Like the majority of those who have become great as musicians, his training began while he was still a child.

He was only 11 when he made his public debut as a violin soloist. At 15 he was teaching harmony to his elders. When Offenbach made his tour of America in 1876 young Sousa was one of the first violins in his orchestra. After several years of travel as conductor for various theatrical and operatic companies, he was appointed in 1880 the leader of the band of the United States marine corps, the national band. He held that position for twelve years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison.

In 1892 he resigned from the service of Uncle Sam to organize the Sousa Band, which speedily became known as one of the foremost musical organizations of its kind in North America. Mr. Sousa has traveled nearly half a million miles with his band, and has made several tours of Europe as well as dozens of trips through the United States and Canada, giving concerts in more than a thousand cities. While in England he appeared twice by royal command before King Edward and Queen Alexandra, and received from the English monarch the decoration of the Victorian order.

In France he was made an officer of public instruction and decorated with the palms of the academy, while the Belgian government also conferred honors upon him. As a composer Mr. Sousa is the author of a long list of operas, marches, symphonic poems, songs and other compositions.

He is the originator of a "march" style which has won world-wide recognition, his productions in this field including "The Stars and Stripes Forever," "Hands Across the Sea," "El Capitan," "Imperial Edward," "Liberty Bell" and many others. The composer is now playing an engagement at the New York Hippodrome, the world's biggest playhouse.

## THE GREAT SOUSA'S BIRTHDAY

All music lovers have heard of and most of them have heard John Philip Sousa, the celebrated band leader and musical composer, but few of those who have seen him would imagine that he would be celebrating his 59th birthday today. He was born in the city of Washington on the 6th day of November, 1856.

He has been a conductor for 42 years, winning that eminence at the tender age of 17. Like the majority of those who have become great as musicians, his training began while he was still a child. He was only 11 when he made his public debut as a violin soloist. At 15 he was teaching harmony to his elders. When Offenback made his tour of America in 1876, young Sousa was one of the first violins in his orchestra. After several years of travel as conductor for various theatrical and operatic companies, he was appointed in 1880 the leader of the band of the United States Marine corps, the national band. He held that position for 12 years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. In 1892 he resigned from the service of Uncle Sam to organize the Sousa band, which speedily became known as one of the foremost musical organizations of its kind in America.

Mr. Sousa has traveled nearly half a million miles with his band, and has made several tours of Europe as well as dozens of trips through the United States and Canada, giving concerts in more than a thousand cities. While in England he appeared twice by royal command before King Edward and Queen Alexandra, and received from the English monarch the decoration of the Victorian order. In France he was made an officer of public instruction and decorated with the Palms of the Academy, while the Belgian government also conferred honors upon him. As a composer Mr. Sousa is the author of a long list of operas, marches, symphonic poems, songs and other compositions. He is the originator of a "march" style which has won worldwide recognition, his productions in this field, including The Stars and Stripes Forever, Hands Across the Sea, El Capitan, Imperial Edward, Liberty Bell, and many others. The composer is now playing an engagement at the New York Hippodrome, the world's biggest playhouse.

**By H. M. Ryan.**

Something slipped up—in Milwaukee, at least—in the plans to celebrate the birthday of the famous march king, John Philip Sousa, at 4 o'clock of this present Nov. 6 by a simultaneous rendition, by orchestras in all parts of the country, of the latest Sousa march, "The New York Hippodrome," for the first time.

The "simultaneous" feature of the scheme can still be carried out, but it will not be for the first time in one instance, at least.

The new composition being a march, it seems that Director Herman Kelbe of the Davidson theater orchestra decided to "steal a march" on his contemporaries in other cities—although this statement is not meant to imply that he did the thing underhandedly, for the professional copies of the score were doubtless sent out without the "release date" that is the bane of yesterdays' life—and the Davidson orchestra has been playing the new Sousa composition after the first act of Margaret Illington's play, "The Lie," all this week.

The march, by the way, is in Sousa's best style and has attracted favorable comment nightly as played by Mr. Kelbe's musicians. It is said that from communications received by the New York Hippodrome management more than 2,000 musicians throughout the country were scheduled to take part in the demonstration in honor of Mr. Sousa at 4 o'clock this afternoon. What a rousing rendition would have been this first country-wide performance of "The New York Hippodrome March" if all those 2,000 musicians could have been gathered under the single baton of the great march composer himself for the occasion.

50(-

— Große Ehrungen wurden John P. Sousa, dem namhaften amerikanischen Componisten und Kapellmeister zu seinem 61. Geburtstag dargebracht. Eine besondere Genugthuung muß dem Jubilar aber der Tribut bereitet haben, welchen ihm Walter Damrosch im Namen der „Amerikanischen Musiker“ zollte, indem er unter donnernden Beifallsrufen der Besucher des Hippodroms folgende Worte an Sousa richtete: „Nachdem ich heute die Gelegenheit hatte, Sie im Zenith ihrer Aktivität bewundern zu können, weigere ich mich zu glauben, daß Sie heute schon 61 Jahre alt sind. Ihre Begeisterung für die Musik hat Sie unterschieden jung erhalten und Sie sind in der That ein wunderbares Beispiel der Macht, die Musik über einen solch despotischen Faktor, wie die Zeit einer ist, ausüben kann, denn Sie haben „die Zeit so fein marfirt“, daß das Wort „Der Marschkönig“ zum Axiom im Vortragsbuch einer jeden musikalischen Familie in der ganzen Welt geworden ist. Ihre elektrisirenden Rhythmen haben die Pulse von Millionen schneller schlagen lassen und wir sind alle stolz auf Sie als Mitbürger und als College, darum gestatten Sie, daß ich Ihnen meinen herzlichsten Glückwunsch zum heutigen Geburtstagsfest darbringe.“

**GILMORE AND SOUSA**

[From the New York World.]

Bandmaster Sousa took up years ago the trying task of being a successor in popularity to Patrick Sarsfield Gilmore. Now far he has succeeded was made manifest on Saturday, when bands, orchestras and great organs from coast to coast poured out his march music in recognition of his 61st birthday. Schools of music may come and may go, ragtime may rest, but all the world will continue to love a stirring number in two-four time.

Bandmaster Sousa took up years ago the trying task of being a successor in popularity to Patrick Sarsfield Gilmore. How far he has succeeded was made manifest on Saturday, when bands, orchestras and great organs from coast to coast poured out his march music in recognition of his sixty-first birthday. Schools of music may come and may go, ragtime with the rest, but all the world will continue to love a stirring number in two-four time.—New York World.

The New York Hippodrome has been engaged by the National Association of Civil Service Employees for their annual meeting next Sunday afternoon. Special features such as the New York Postal Employees Band and a quartet from the Brooklyn Post Office will entertain the vast gathering, which will be addressed by various prominent Government officials. The customary Sousa Sunday night concert will be given as usual.



## Our Daily Birthday Party

Ignace Jan Paderewski, the famous Polish pianist who is touring America in aid of his suffering countrymen, born in Russian Poland, 55 years ago today.

Grand Duke Nicholas Nicholaievitch, recently deposed from the supreme direction of the Russian armies, born in Petrograd, 59 years ago today.

John Philip Sousa, celebrated bandmaster and composer, born in Washington, D. C., 61 years ago today.

Thomas W. Gregory, Attorney-General of the United States, born at Crewfordsville, Miss., 54 years ago today.

Rt. Rev. Reginald H. Weller, Episcopal bishop of Fond du Lac, born at Jefferson City, Me., 58 years ago today.

Frank W. Mondell, representative in Congress from Wyoming, born in St. Louis, 55 years ago today.

Walter P. Johnson, pitcher of the Washington American League baseball team, born at Humboldt, Kas., 27 years ago today.

## SOUSA'S MARCH MERITS OVATION

U. S. MARINE BAND PAYS TRIBUTE  
TO GREAT COMPOSER

Concert At Burtis Is of Peculiar Significance—Sousa Celebrates  
Birthday Saturday

At the Burtis yesterday, Davenport music-lovers had an opportunity to hear the United States Marine band, under the direction of William H. Santelmann, play John Philip Sousa's march "Semper Fidelis," the official march of the United States Marine corps. They had heard it before, but on this occasion it was of particular significance, though the majority were probably not aware of the fact. Tomorrow, John Philip Sousa, the great American band leader and composer, will celebrate his birthday. Charles Dillingham, the present manager of the New York Hippodrome, has made special arrangements in commemoration of the event, and at 4 o'clock, just at the hour of Mr Sousa's personal appearance at the Hippodrome in New York, over two hundred bands and orchestras in this country will play one of the March King's compositions. The United States Marine band, known as the "President's Band," will be one of the two hundred, and again at the Coliseum in Chicago, on Sunday, Director Santelmann will pay further tribute to Sousa, with whom he was once associated.

The concert yesterday was of high class. It comprised classical and popular numbers, and though the audience was small, Director Santelmann was generous with encores. The band of 54 pieces was heard at its best. The "Semper Fidelis" march was the final number, and it came to a patriotic conclusion when the audience stood and applauded while the "Star Spangled Banner" was being played.

The recent nation-wide celebration of John Philip Sousa's birthday invites a survey of the position he occupies as a musician, especially in the field of composition. Sousa is not a pedant, who cajoles himself into believing that casting about for a "subject" and transforming it by sheer intellectual development into a sonata or other form is the pinnacle of creative achievement. On the contrary, his melodies are so spontaneous and unconsciously original; so self-sufficient as units of expression, that the absence of more extended development is neither much noted or regretted. Very generally his work reflects certain phases of the American spirit as faithfully as did Stephen Foster, and herein rests one of his chief claims to greatness. We, therefore, join with thousands in hoping that for many years Sousa's mind may remain fertile and his pen facile in producing the good old-fashioned Sousa music, which has long been the delight of people of practically every civilized nation of the world.

## Two Thousand Musicians To Play at Same Time

All arrangements are now completed for the unique celebration, Charles Dillingham, manager of the New York Hippodrome, has planned for Saturday of this week, in observance of John Philip Sousa's birthday anniversary. The great popularity of America's great March King was never more apparent than now, as responses from all over the world show that musicians and managers everywhere are eager to participate in this tribute. Simultaneously, at 4 o'clock on Saturday afternoon, when Mr. Sousa will himself be appearing on the Hippodromestage conducting his "Ballet of the States" in "Hip Hip Hooray" the orchestras from Maine to California will play his latest composition, "The New York Hippodrome March."

Originally it was intended to have it played in the first class theaters, and that was the extent of Mr. Dillingham's first plan, but as the news of the celebration spread throughout the country, requests reached the Hippo-

drome from musicians everywhere and it is now anticipated that over 2,000 men will enter into the national demonstration. Hotel, cafe and motion picture orchestras have been added to the first roster, and even the military bands at the United States Army Posts and the Marine Band in Washington have asked to be added to the impressive list.

Mr. Dillingham was surprised to think that the first announcement of his plan should have aroused such widespread interest. From England Mr. Sousa received a personal message of congratulation from King George, the fifth, and a cable from Major George Miller, bandmaster of the Royal Marine Band, stationed at Portsmouth, England, requesting him to hasten a copy of his new march on the next outgoing steamer in order that English musicians may also be represented in the great tribute and token of esteem.

### Sousa Gives Concert on Ice

There was a novel setting for John Philip Sousa's sixth Sunday concert at the Hippodrome on Nov. 7, for the bandstand was placed in the center of the ice surface used by Charlotte and the Skating Ballet. The bandmaster offered his suite, "Looking Upward," and his "Songs of Grace and Songs of Glory." Orville Harold sang a timely number in the Oley Speaks setting of John Hay's "When the Boys Come Home." Sidonie Spero repeated her former success in these concerts and Herbert L. Clarke contributed his cornet solos. Among the attractive band offerings was the Dukas "Sorcerer's Apprentice."

In honor of Sousa's birthday—and I am not going to tell you how old he is—they say that his marches are to be played all over the United States. For that matter they have been played all over the United States every day for years and years. And more than that, they have been played, to my knowledge, wherever there is military music, in Europe. Scarcely could you go to any town in Italy or France or Germany but some time or other you'd hear the band play a Sousa march.

And in some of those very places you would hear the know-it-alls tell you that we Americans have never produced a composer whose works were heard outside of his own town.

May Sousa live long and prosper, and continue, with unabated vigor, to sweep off, with his baton the heads of the flowers that strew his path!



Albany Times Union 11/7/15

# SOUSA OVERCOME BY ADMIRING HOST

Loses Voice Which Attracted  
Washingtonians When It  
First Burst Forth.

## NATION-WIDE OBSERVANCE

Orchestras From Coast to Coast Play  
His Latest March While Lambs  
Give Surprise Birthday Party.

Special by Leased Wire.

NEW YORK, Nov. 6.—

In Paris and London, in Galway and Cork,  
in far off Australia, in near-by New York,  
They're blessing the day the "bini" first shored  
Delivered young John Phillip Sousa.

MICKEY FREE, per Joseph Herbert

It was nobody's business how many years ago today to the day that Washingtonians passing the house occupied by Mr. and Mrs. Antonio Sousa paused suddenly and leaned their ears against a mighty volume of sound that came from a window of an upper floor.

"It is evident," observed not only passersby but all Washington from the navy yard west to Georgetown, as the vocables increased in fervor, "that John Phillip Sousa has just been born, and if his vocal chords don't crack under the strain of this first day of his on earth, that he will be a great singer."

Today enough of his voice was left at least to cause him to hum a bit in his dressing room while encasing himself in a uniform of white and gold against his appearance on the stage of the Hippodrome at the head of his band. Perhaps if he had known what was going to happen out on the stage he would not have hummed in so care-free a manner. Much happened.

But he hummed largely owing to the fact that all about him in his dressing room were American Beauty roses and chrysanthemums and begonia leaves and sheaves of telegrams, cablegrams and birthday letters from a committee that included Walter Damrosch, Dudley Field Malone, Leonard Lieblich, R. H. Burnside, and Shepherd William Courtleigh of the Lambs who headed the committee in charge of the birthday surprise party.

### Three Thousand Miles of Music.

At that moment up in Buffalo the Star theatre's lights were being lowered and a spotlight thrown upon the orchestra there in John Phillip's honor, while the musicians smashed out the march king's latest composition, "The New York Hippodrome March." At the National theatre in his native city of Washington, D. C., the same thing was happening. In another part of Washington simultaneously his one time marine band was playing the march in his honor.

In Powers' theatre, Chicago, the great organ which takes the place of an orchestra there was roaring out the new march, too. So was the orchestra at Miss Maud Adam's matinee at the Euclid Opera house, Cleveland, and so were matinee orchestras at the George Arliss matinee, Pittsburgh, the Whitney, Detroit, the Illinois, Studebaker and Blackstone, Chicago, at "Watch Your Step" in the Colonial, Boston, and when 2:30 o'clock p. m. had worked its

way that far west, in all the Wells and the Wells circuits of theatres southwest to Texas.

The tidal wave of matinee music which had erupted in John Phillip's honor out of Boston harbor never stopped rolling westward even when it had reached Texas. On it rolled over prairie and desert, crashed over Pikes Peak and the rest of the big lumps, and never settled back to stillness until the last ripple of the last bar of the finale had been played in the Cort and Columbia theatres on the shores of San Francisco bay.

Here at the Hippodrome much was crowded into a few minutes. As on every other Hippodrome day, down the wide steps of the San Francisco fair scene, the forty-eight states had marched in billows of shimmering loveliness to the swing of Sousa's marches. Then, when John Phillip lowered his baton and bowed with the expectation that the curtain would shut him off from the audience the curtain did not do any such a darned thing.

Instead out on to the stage came Nat Wills—make-up off for the time being and all starched up in his store clothes—and introduced the Lambs Club's sheik, William Courtleigh.

### Swamped in New York.

"Mr. Sousa," began Mr. Courtleigh as he led John Phillip a block or so down to the footlights, "the Hippodrome staff is honoring today a national figure to whom we all are under obligations for the many pleasures with which you have filled our hearts and heads and heels.

"And John, your fellow lambs want to extend their congratulations also—especially when one of them still has the courage to have a birthday. Don't tell me what birthday it is—whatever it is you don't look it. You have not passed the old age of youth. We do not look upon this as a day that marks the passing of a year of your life; it is the beginning of another year.

"And now," concluded Mr. Courtleigh when he had talked of the countless friends Mr. Sousa had made, "here in the Hippodrome you have made 1,500 new friends who thank you as we do, too, for your part in bringing this great-

est theatre to its proper place in the sun—a national institution.

"Presented," read Mr. Courtleigh from the cover of a gold and silver cigar humidor which Raymond Hubbell handed up over the footlights, "To John Phillip Sousa, November 6, 1915, by the 1,274 members of the Hippodrome organization on his birthday," and with this gold and silver, John, goes the love and the—

Whatever Mr. Courtleigh said after that was lost in a roar of applause that followed from the boxes at Forty-fourth street, slammed against the Forty-third street walls, hit the far ceilings and ricocheted over the footlights and onto the great stage massed solidly with cheering players.

John Phillip Sousa tried to say something in acknowledgment. He did not. Maybe his voice had cracked under the strain that day in Washington some years ago and so prevented him from speaking. Perhaps there was another reason.

Dramatic Mirror 11/13/15

To celebrate Sousa's birthday, Oct. 30, theater orchestras in every large city from the Atlantic to the Pacific played simultaneously his latest composition, "The New York Hippodrome March."

Albany Times Union 11/8/15

## The Human Procession

Sousa, 59 Saturday, Has Been  
a Conductor for 42 Years

John Phillip Sousa, one of the most celebrated of American bandmasters, and world-famous as a composer, celebrated his sixtieth year Saturday. The distinguished musician is a native of Washington, and began his musical career in the republic's capital city. He has been a conductor for forty-two years, winning that eminence at the tender age of seventeen. Like the majority of those who have become great as musicians, his training began while he was still a child. He was only eleven when he made his public debut as a violin soloist. At fifteen he was teaching harmony to his elders. When Offenbach made his tour of America in 1876, young Sousa was one of the first violins in his orchestra. After several years of travel as conductor for various theatrical and operatic companies, he was appointed in 1880 the leader of the band of the United States Marine corps, the national band. He held that position for twelve years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. In 1892 he resigned from the service of Uncle Sam to organize the Sousa band, which speedily became known as one of the foremost musical organizations of its kind in North America.

Mr. Sousa has traveled nearly half a million miles with his band, and has made several tours of Europe as well as dozens of trips through the United States and Canada, giving concerts in more than a thousand cities. While in England he appeared twice by royal command before King Edward and Queen Alexandra, and received from the English monarch the decoration of the Victorian order. In France he was made an officer of public instruction and decorated with the Palms of the Academy, while the Belgian government also conferred honors upon him. As a composer Mr. Sousa is the author of a long list of operas, marches, symphonic poems, song and other compositions. He is the originator of a "march" style which has won world-wide recognition, his productions in this field including "The Stars and Stripes Forever," "Hands Across the Sea," "El Capitan," "Imperial Edward," "Liberty Bell," and many others. The composer is now playing an engagement at the New York Hippodrome, the world's biggest playhouse.

### THEATRICAL NOTES.

The Hippodrome helped welcome Harry Lauder to America yesterday afternoon. The Scotch comedian, accompanied by a band of pipers, saw the performance of "Hip Hip Hooray." William Stewart made a brief speech of welcome, Sousa's band played "Auld Lang Syne," while Charlotte, not to be outdone, added a bit of plaid to her skating costume.

Yonkers Evening Record 11/8/15

Musicians throughout the United States recently congratulated John Phillip Sousa on his sixty-first birthday. In joining the chorus of well-wishers Walter Damrosch declared that Mr. Sousa's enthusiasm had kept him young. The people of the United States appreciate the fact that the bandmaster is even greater in his line than the late lamented Patrick Sarsfield Gilmore.



# SOUSA TO BE HONORED ON NATAL DAY

Orchestras Throughout U. S. Will Play March King's Music

WILL BE 61 ON SATURDAY

British Ruler Sends a Telegram of Congratulation

NEW YORK, Nov. 5.—John Philip Sousa, the famous band leader and "march king," will be 61 years old Saturday. He was born in Washington, D. C., Nov. 6, 1854.

In honor of his birthday anniversary bands, theater and cafe orchestras throughout the country will play Sousa marches, featuring his latest composition "The New York Hippodrome" march, written for the Hippodrome where Sousa and his bandmen are one of the star attractions in Charles Dillingham's spectacle "Hip Hip Hooray."

Sousa has already received a cablegram of congratulation from King George of England. Over a week ago a cablegram arrived from Major George Miller, bandmaster of the Royal Marine band, stationed at Portsmouth, requesting Mr. Sousa to send overseas immediately, the band score of "The New York Hippodrome" march in order that one of England's finest bands might participate in the birthday tribute. In his cablegram Major Miller declared "Sousa is a world's musical caterer and we wish to have a part in the anniversary tribute. If new march score arrives too late, we will play 'The Washington Post' which has cheered millions of our heroes in the past year."

Every person connected with the New York hippodrome contributed to a gift of silver to be presented Sousa at the Saturday matinee.

JOHN PHILIP SOUSA, the "march king" whose sixty-first birthday tomorrow will be honored by musicians throughout the United States.



## SOUSA BIRTHDAY CELEBRATED Popular Bandmaster 61 Years Old and Proud of It.

New York, Nov. 6.—John Philip Sousa, the bandmaster, became 61 years old today, and, as he is proud of his years, he made the fact known in time for the attaches and company at the Hippodrome to prepare an anniversary celebration for him. The public was permitted to take part in the celebration, which was held after Mr. Sousa had finished waving his baton for the "Ballet of the States," which brings "Hip, Hip, Hooray!" to its spectacular climax.

Every man, woman and child on the payroll of the Hippodrome had contributed a silver dime, to be melted into bullion, out of which a jeweler fashioned a silver humidor, of just the right size to hold Mr. Sousa's favorite black cigars.

Harry Lauder, just back from Europe, visited the Hippodrome yesterday afternoon and received a royal welcome from John Philip Sousa, the management and the audience. After the Sousa march William Stewart, representing Charles Dillingham, addressed the audience, welcoming Lauder back, and the comedian arose in his place and bowed, while the band played "Auld Lang Syne."

# SOUSA MARCH PLAYED ACROSS CONTINENT ON HIS BIRTHDAY

Hippodrome Staff Presents Bandmaster a Gold and Silver Humidor Before New York Throng

Special Dispatch to The North American

NEW YORK, Nov. 6. In Paris and London, in Galway and Cork, in far-off Australia, in nearby New York, they're blessing the day the birthday star of the United States was born. —Mickey Free, per Joseph W. Herbert.

IT WAS just exactly nobody's business how many years ago today to the day that Washingtonians passing the house occupied by Mr. and Mrs. Antonio Sousa at the national capital paused suddenly and leaned their ears against a mighty volume of sound that came from a window of an upper floor.

"It is evident," observed not only passersby, but all Washington from the navy yard west to Georgetown as the vocables increased in fervor, "that John Philip Sousa has just been born and, if his vocal chords don't crack under the strain of this first day of his on earth, that he will be a great singer."

Today enough of his voice was left, at least, to cause him to hum a bit in his dressing room while incensing himself in a uniform of white and gold against his appearance on the stage of the Hippodrome at the head of his band. Perhaps, if he had known what was going to happen to him out on the stage he wouldn't have hummed in such a carefree manner.

## Strain of Melody Across Continent

But he hummed largely owing to the fact that all about him in his dressing room were American beauty roses and chrysanthemums and begonia leaves and sheaths of telegrams, cablegrams and birthday letters from a committee that included Walter Damrosch, Dudley Field Malone, Leonard Lieblich R. H. Burnside and Shepherd William Courtleigh, of the Lambs, who headed the committee in charge of the birthday surprise party.

At that moment up in Buffalo the Star Theater's lights were being lowered and a spotlight thrown upon the orchestra there in John Philip's honor, the orchestra smashing out the march king's latest composition, "The New York Hippodrome March." At the National Theater, in his native city of Washington, the same thing was happening. In another part of Washington simultaneously his one-time Marine Band was playing the march to his honor.

In Powers' Theater, Chicago, the great organ which takes the place of an orchestra was roaring out the new march, too. So was the orchestra at the Euclid Opera House, Cleveland, and so were the matinee orchestras at the George Arliss matinee, Pittsburgh; in the Whitney, at Detroit; at the Illinois, Studebaker and Blackstone, Chicago, and Colonial, Boston, and when 3.30 o'clock had worked its way that far west in all the Wells & Weis circuits of theaters southwest to Texas.

The tidal wave of matinee music which had erupted in John Philip's honor out of Boston harbor, never stopped rolling westward, even when it had reached Texas. On it rolled over prairie and desert, crashed over Pike's Peak and the rest of the big lumps and never settled back to stillness until the last ripple of the last bar of the finale had been played in the Cort and Columbia theaters on the shores of San Francisco bay.

## Then Came the Surprise Party

Here at the Hippodrome much was crowded intensively into a few minutes. As on every other Hippodrome day, down wide steps of the "San Francisco fair" scene, the forty-eight states had marched in billows of shimmering loveliness to the swing of Sousa marches. Then, when

John Philip lowered his baton and bowed with the expectation that the curtain would shut him off from the audience, the curtain didn't do any such thing.

Instead, out on to the stage came Nat Willis, "starched up in his store clothes," and introduced the Lambs' Club's chief, Bill Courtleigh.

"Mr. Sousa," began Mr. Courtleigh as he had led John Philip a block or so down to the footlights, "the Hippodrome staff are honoring today a national figure to whom we are all under obligations for the many pleasures with which you have filled our hearts and heads and heels."

"And, John, your fellow lambs want to extend their congratulations also, especially when one of them still has the courage to have a birthday. Don't tell me what birthday—whatever it is you don't look it. You have not passed the old age of youth. We do not look upon this as a day that marks the passing of

a year of your life; it is the beginning of another year."

"Presented," read Mr. Courtleigh from the cover of a gold and silver cigar humidor which Raymond Hubbell handed up over the footlights.

"To John Philip Sousa, November 6, 1915, by the 1274 members of the Hippodrome organization on his birthday. And with this gold and silver, John goes the love and the—"

Whatever Mr. Courtleigh said after that was lost in a roar of applause, which ricocheted from far ceilings over the footlights and on to the great stage masses, solidly with cheering players glinting in silks and satins. Some place out of the disturbance also came with the compliments of his own bandmen so superlatively big a basket of American beauty roses that it looked extravagantly large even in the Hippodrome.

John Philip tried to say something in acknowledgment. Maybe his voice had cracked under the strain that day in Washington some year ago and so prevented him from speaking—or, perhaps there was another reason.

## THE BIRTHDAY OF SOUSA

John Philip Sousa, the famous March King and bandmaster, had a birthday yesterday and it was celebrated in a unusual manner. Mr. Charles Dillingham, manager of the New York Hippodrome, at which Mr. Sousa and his bandmen are playing twice a day, suggested to leaders of orchestras in many cities that they play yesterday the latest compositions by the bandmaster. The suggestion is stated to have been received with enthusiasm and, unless the reports be very wide of the mark, the piece was played at virtually the same time by thousands of musicians. Mr. Sousa, despite his duties at the Hippodrome, is finding time to compose the score of a new operetta "El Capitán," "The Bride Elect," "The Charlatan" and other operettas for which he provided the merry music achieved solid success. "The Frolic," the last of his operettas to be produced, was performed in Charleston with the New York cast.

John Philip Sousa has received a cablegram of congratulation from the King of England upon his approaching birthday, and Elsie Janis's autographed letter from the Queen now ceases to be the season's dramatic sensation



*Musical Courier 11/11/15*

## NATIONAL CELEBRATION FOR SOUSA.

### Remarkable Demonstration on "March King's" Birthday.

Last Saturday, November 6, was the birthday of a national figure, for John Philip Sousa is a national, if not an international figure. Accordingly, his fellow workers and friends at the New York Hippodrome—all friends,



JOHN PHILIP SOUSA.

from Manager Charles Dillingham to the ushers and cleaners—gave a unique celebration in his honor at the huge theatre at the matinee performance. Precisely at four o'clock, the "March King," garbed in white from head to toe, appeared on the great stage and led his famous band in his latest composition, "The New York Hippodrome March." Simultaneously, orchestras and bands from Maine to California played the same inspiring strains to the delight of the Sousa enthusiasts all over this land. It was originally intended to have the work played in the first class theatres only, but as the news of the celebration spread, many requests reached the Hippodrome from musicians everywhere, so that hotel, cafe, and motion picture orchestras united in the event. Even the military bands at the United States Army posts and the Marine Band in Washington had been added to the list.

Not only in this country, but in England as well, the event aroused great interest. In addition to a personal message of congratulation from King George, Mr. Sousa received a cable from Major George Miller, bandmaster of the Royal Marine Band, stationed at Portsmouth, England, requesting him to hasten a copy of his new march on the next steamer, in order that the English musicians might also be represented in the great tribute and token of esteem. Major Miller's cable read in part: "We wish to participate in the anniversary tribute. Rush new march. Afraid too late, but will play 'Washington Post,' which has cheered millions of our heroes this past year." The manuscript and band parts for the work left New York a week ago on the steamship St. Paul.

After playing the "New York Hippodrome March," the band was heard in a travesty on "Good-bye Girls, I'm Through," and then followed the "March of the States," a feature of the daily program at the Hippodrome. When the march was ended and the great Hippodrome chorus crowded the huge stage, William Courtleigh, the shepherd

of the Lambs (New York Lambs' Club), appeared at the front of the stage with Mr. Sousa. After greeting the "March King" in the name of the Lambs' Club, the Hippodrome personnel, and the thousands who honor the name of John Philip Sousa, Mr. Courtleigh said: "We are astonished that a man who has been before the public so long has the courage to have a birthday. No—don't tell me how old you are, but whatever it is, you don't look it, John." And after speaking of the regard in which all those who know him hold J. P. S., Mr. Courtleigh presented him with a silver humidor, on the top of which was a gold medallion with a miniature of Mr. Sousa, and across which was engraved the inscription, "Presented to John Philip Sousa, November 6, by the 1,274 members of the Hippodrome organization on his birthday." Toward this gift each had contributed ten cents, and the admiration and regard which it is the happy faculty of Mr. Sousa to inspire in all those with whom he comes in contact. Amid the cheers of the huge audience which filled every seat in the house, a huge floral piece, presented to Mr. Sousa, completed this scene, which was replete with good fellowship.

The committee in charge of the celebration included beside Mr. Courtleigh, Dudley Field Malone, Collector of the Port of New York, representing the Government; Leonard Liebling, representing the musical newspapers; Charles B. Dillingham, representing the theatrical managers; Walter Damrosch, representing the American musicians.

*Mus. Clippings 11/13/15*

## SOUSA'S BIRTHDAY ANNIVERSARY.

John Philip Sousa's birthday anniversary was celebrated afternoon of Nov. 6, according to schedule. At 3.45 p. m., while Mr. Sousa was leading his band in "The New York Hippodrome March," the orchestras in the dramatic theatres in many of the leading cities of the country simultaneously struck up the same composition.

At this same time those employed at the Hippodrome had planned to present Mr. Sousa with a little token of their esteem. Each of the 1,274, who now comprise the Hippodrome organization, contributed ten cents in silver. The same amount was given by each whether a department head or the humblest wardrobe woman. This metal was taken by a Fifth Avenue jeweler, and fashioned into a handsome humidor, which was embellished with a wreath of gold, around Mr. Sousa's portrait, and inscribed:

"Presented to John Philip Sousa,  
By the 1274 members of the New  
York Hippodrome, on His Birthday,  
November 6th, 1915."

*Musical Leads Review 11/6/15*

## SOUSA'S BIRTHDAY CHEER.

**Bandmaster's New March to Be Played in 200 Theatres Simultaneously on November 6 in Celebration of His Birthday Anniversary.**

A novel plan of celebrating John Philip Sousa's birthday, which will be Saturday of this week, has been devised by the Hippodrome. The complete orchestration of the bandmaster's new march, "The New York Hippodrome," has been sent to the orchestra leaders of the theatres in the principal cities of the United States with the request that the piece be played that afternoon. Sousa makes his appearance for the ballet of the States shortly after 4 o'clock, and the orchestras have been asked to play the march as near this hour as possible.

Orchestra leaders have shown great interest in the proposed demonstration of regard for the veteran bandmaster, and from present prospects about 200 theatre orchestras will be playing his composition simultaneously, or nearly so.



## 74 SILVER DIMES IN SOUSA'S BIRTHDAY ANNIVERSARY HUMIDOR

Bandmaster and Composer 61 Years  
Old, and New York Hippodrome  
Staff Prepares Celebration.

NEW YORK, Nov. 6.—John Philip Sousa, bandmaster, was 61 years old today, and the attaches and company of the Hippodrome prepared an anniversary celebration for him. It was after Sousa had finished waving his baton for the "Ballet of the States" "Hip, Hip, Hooray."

Every one on the Hippodrome's pay contributed a silver dime to be melted into bullion, out of which a jeweler fashioned a humidor. There were 74 of these 10-cent pieces. The cover of the humidor bears a gold wreath surmounted by an eagle under which is an appropriate inscription.

The presentation was made in view of the audience by a committee for which Wm. Courtlough, Shepherd of the Lambs, was spokesman.

Meanwhile, at nearly the same hour theater orchestras in 200 cities added their felicitations to Sousa by playing his "New York Hippodrome March."

## Orchestras Pay Tribute to Sousa

Musicians All Over the  
Country Join in Honoring  
Bandmaster—Mme. Melba  
Returns—Leslie Carter  
Here Next Week—Julia  
Opp Is Ill—News of Play-  
ers You Know.

A NOVEL recognition was made yesterday of John Philip Sousa, America's noted bandmaster and composer, when something like 200 theater orchestras, scattered over the United States, played simultaneously the march king's latest composition, "The New York Hippodrome March."

The celebration, which was in honor of Sousa's sixty-first birthday, was arranged by Charles Dillingham, manager of the New York Hippodrome, at which place the bandmaster and his players are engaged.

Manager Dillingham passed the word along to the various theaters that Sousa entered the Hippodrome in New York at precisely 4 P. M. for the Saturday matinee, and that this time was to be taken as a cue by all participating orchestras. It is estimated that 2,500 musicians took part in the tribute. The local Metropolitan theater would have done its share had a production been playing the house which demanded an orchestra.

John Philip Sousa recently declared himself in favor of woman's suffrage. "I can't for the world of me see why women shouldn't vote," says the march king. "In the parlor, the theater, the church and every place else we can treat them with courtesy and consideration. I do not think that polling places are so low that women cannot go there."

## HUMANITY'S WORK IS DONE—SOUSA

March King Thinks Race, as We  
Know It, Is Doomed to  
Destruction.

IS A NEW RACE COMING?

Strange Thoughts of Happy  
Man Who Writes Cheer-  
fullest Melodies.

If there ever was a wholesome, happy man, it is John Philip Sousa, who directs his band every evening in the Hippodrome. To look at him as he stands there moving his baton with that snappy precision which elicits such remarkable rhythm from his musicians, you would never think he thought such thoughts as those which are indicated in the headline above this article.

But he does. He thinks the human race, as it now exists in the world, has accomplished about all it is destined to accomplish, and must give way before long to a higher type which will achieve yet greater things.

Some may think this belief pessimistic, but in the large sense it is optimistic. The race has achieved great things, and has paved the way for its successor. But its own hour has almost struck and it must get off the stage and let a new actor play a part in the eternal drama of life.

The newcomers will be what Sousa calls a "root race," that is, not an evolution from man as we know him, but a new type arbitrarily created to serve the purposes of God, or Providence, or nature, or whatever it may finally be decided to call the infinite. Thus it will be seen that Sousa is not a follower of Darwin, nor yet of Nietzsche, the mad philosopher, who loved to talk of the superman.

Why are we doomed?

Why We Are Doomed.

Here John Philip Sousa shows himself to be a poet, a philosopher, rather than a cut and dried scientist. He thinks, not as the chemist and the physicist, fiddling with their pots and pans, their atoms and their amoebas, think of life, but largely with the broad vision which comes to those who look within themselves for the answer to the eternal riddle. Here, in other words, Mr. Sousa hedges. He finds it hard to give tangible reasons. If you press him he will say:

"Well, for one thing, you must admit that man as we know him has far from conquered his original three enemies—fire, air and water. He has made great progress, to be sure, but he is not yet safe from them. The bigger the steamers we build the bigger the catastrophes when they sink. And the more man uses fire the more it rebels against him. It slays him in his home, in public assemblages and in war. And we are not yet making the proposed aerial voyages to Europe. The higher we fly the harder we fall."

A Sane Outlook.

Sousa is essentially sane in his outlook upon life. He thinks that man is largely the master of his own fate, and he believes in hard work and a fair amount of play. He likes to go duck hunting every winter along the Potomac or elsewhere that good sport may be

found, he belongs to half a dozen or more clubs, and he finds time to write operas and novels, as well as create marches and direct his band twice a day for most of the year. Ever, man, he thinks, should strive to be an Admirable Crichton. This winter he will not be able to shoot ducks, for he is to be at the Hippodrome every afternoon and evening until the end of the season.

He is an American of Americans, and he is full of the spirit of patriotism that is expressed in his music. His father came to America in 1840, and he was born in Washington, almost in the shadow of the Washington Monument. "But my Americanism dates back further than this would indicate," he said. "Some of my ancestors were Portuguese explorers, the first of whom visited the American continent in 1513. That was before the Reformation and more than a century earlier than the Pilgrims landed at Plymouth Rock. My remote ancestors were Saracens."

His Highest Compliment.

Sousa says the highest compliment he ever received was from Hargus Plimmer, a New Zealand author, with whom he spent several days while on a tour of the world some years ago. As he boarded a steamer for Australia, the author said: "Mr. Sousa, you are the sanest man I have met in all my life."

"And yet," he was told, "you would condemn this wonderful civilization to death. All these beautiful women, and fine men, and innocent children. That seems a melancholy thing, a pessimistic outlook. It does not seem sane. Why not let our own race continue to develop?"

Race Getting Wabbly.

"It would seem, from surface indications, that we might continue to achieve greater and greater things, but looking more closely we find that the Aryan race, the highest type of humanity, is getting wabbly, is becoming afflicted with racial senility. It cannot control the enginery it has created or discovered. Its attempts to conquer the elements have become boomerangs. For instance, to discover fire was a wonderful thing, and Prometheus or whoever really made the discovery was a hero, but civilization is now in danger of destruction because the use of fire is now the cause of the holocaust that is sweeping over the most highly cultured nations—the flower of humanity. The greatest minds of the race cannot see a way to stop it.

"Now, in a lesser degree, when any system, like the Roman Empire, for instance, or a language, has served its purpose, it decays and dies. The splendor of the Augustan age was thought to mean the continued domination of the world by Rome, but it was only the ripe bloom that preceded decay. So, in a larger degree, when an entire race has achieved its utmost, it must die. There is no standing still in the universe; there is either progress or decay. My theory is that every few millions of years—or perhaps in some thousands—a new root race is created. How, is an eternal mystery. I cannot accept the idea of man being descended from the lower animals. I am too religious for that, though I define God in my own way."

The great Hippodrome organ was added to the features of the concert at that playhouse last night. Ralph Brigham was the organist and played "The Lost Chord," as an accompaniment to Herbert Clarke's cornet solo, and Rubenstein's "Kammermusik" with Sousa's band. Belle Storey sang, Nat Willis gave a monologue, the Mirambas played, and Charlotte and the ice ballet appeared.



*Morn Telegraph 11/15/15*

## ORGAN A NOVELTY AT "HIP" CONCERT

Played in Conjunction With Sousa's  
Band It Pleases Sunday  
Audience.

The Sousa concert at the Hippodrome provided rare novelty and variety last evening, when the already attractive list of star features was augmented by the great organ, which has recently been overhauled and enlarged. This is the first time this magnificent instrument has been utilized under the Dillingham regime, and Mr. Sousa used it with fine effect. It was first heard in conjunction with "The Lost Chord," a cornet solo by Herbert L. Clarke. Ralph Brigham was at the organ.

Another very effective novelty was Rubinstein's "Kammenoi Ostrow," by Sousa's band and the organ combined. The remainder of part one introduced Miss Belle Storey in Puccini's "Ancora un Passo or via," Mr. Nat M. Wills in monologue and medley, and the "Soldiers' Chorus" from "Faust," with Sousa's septette of trombone soloists.

During the interval between part one and two the Marimbas played in the promenade.

The second half of the programme was devoted to Charlotte and the two hundred pretty girls on ice, who skated their solos and introduced their novelties to the strains of Sousa's marches and Irving Berlin's syncopated melodies. Altogether it was one of the most enjoyable and novel Sunday evening concerts yet given at the Hippodrome.

*Eve Journal 11/13/15*

## Sousa and New Organ Sunday Night at "Hip"

To-morrow night at the New York Hippodrome, as usual, Sousa's Sunday night concert will hold full sway. The popularity of these programmes never wanes, and the "Hip" has provided not only a most remarkable weekday bill, but a Sunday diversion which is drawing the crowds.

Those who follow the Sousa programmes are accustomed to novelty, and therefore it will be no surprise to find that the bill this week is an all-novelty programme. One especially attractive feature will be the use of the fine large organ, which Charles Dillingham has had overhauled and increased in size and volume, and which will be dedicated with fine effect by the March King. One cornet solo, by Herbert L. Clarke, "The Lost Chord," will be played with the combined accompaniment of Sousa's band and the organ, with Mr. Ralph Brigham officiating at the latter.

Miss Belle Storey, Mr. Nat M. Wills, the Marimbas, Charlotte and all the other snow nymphs of the sensational ice ballet, and the entire Hippodrome chorus of over three hundred complete the all-novelty list of features.

*N.Y. Press 11/15/15*

## HIPPODROME ORGAN FIXED.

The Hippodrome organ, which has been recently overhauled and enlarged, was used for the first time under the Dillingham regime at the regular Sousa concert last night. It was heard in conjunction with "The Lost Chord," a cornet solo by Herbert L. Clarke and with Sousa's band in Rubinstein's "Kammenoi Ostrow."

*N.Y. Sun 11/15/15*

## CONCERTS PLEASE MANY.

Performance at Hippodrome Best  
of the Season.

Belle Storey, Nat M. Wills, the Marimbas, "Charlotte" and all her skaters combined to make the concert at the Hippodrome last night one of the best yet seen or heard. Sousa and his band played as usual. A particular feature of the programme was a cornet solo by Herbert L. Clarke, who played "The Lost Chord" to the accompaniment of the band and organ.

*Eve Telegram 11/14/15*

## SOUSA'S BAND AIDS YALE HOUSEWARMING

The Yale Club began Saturday night a week long housewarming in the new club house in Vanderbilt avenue without a set programme or speeches. Old members and younger ones celebrated the Yale victory over Princeton.

Sousa's Band was present and played Yale tunes, heading parades around the block and through the handsome new club house with a mob of happy Yale men, very many of whom had long since passed the "oslerizing age," singing and giving the one cheer. When Sousa's Band left another took its place.

*Tribune 11/14/15*

## YALE CLUB ECHOES BOWL VICTORY CRY

Miniature Gridiron Records  
Moves Which Pushed Tiger  
Line to Defeat.

Yale's victory over Princeton added color and hilarity to the housewarming festivities that began yesterday at the Yale Club's new home, at Vanderbilt Avenue and Forty-fourth Street, some four hours before the big contest started in New Haven.

Success over the Tigers was wine and dined and toasted and flung into the ears of exuberant rooters by members of their own clan, and many a good hat was dented by a friendly cane as the plays were recorded over a miniature gridiron provided for those who could not get away to New Haven.

A special wire from the great Bowl to the Yale Club reported the movement of the ball throughout the game. Those who observed the miniature gridiron knew what was going on within a minute after the plays were made.

The first period which showed that Yale wasn't letting Princeton put anything over on them paved the way for intense excitement. When the second period began, and with Princeton one point behind in the score of 7 to 6, the stay at homes were hungry for Princeton money. Rumor had it that there were some extravagant bets made by Yale men at other clubs in the neighborhood. When the plungers saw the turning of the tide in the third and decisive period, a certain long and narrow room in the south end of the second floor did a land office business.

John Philip Sousa and his big band from the Hippodrome was camped in the lounge, and with the aid of brass and reed and drum dampened the sounds within that might have attracted attention without.

## CELEBRATION IN YALE CLUB.

Sousa's Band, Blue Fire, and Rousing Choruses at Jollification.

A reflection of the spirit which raged in the Yale Bowl might have been observed yesterday afternoon in the crowd gathered at the Yale Club at Forty-fourth Street and Vanderbilt Avenue to hear the returns from the Yale-Princeton game, which were received directly from the field over a special wire. Each time that a gain was scored by Yale a cheer went up, which could be heard by passers-by in the street, and when Way's touchdown was scored the cheers were prolonged into a roar that sounded like the cataract of Niagara.

As soon as the game was ended arrangements were made for the evening. John Philip Sousa was called up at the Hippodrome, and although he said he never had engaged his band to play at a club before, he consented to do so on this occasion, for he said that he was particularly fond of the Yale men. He first played his own march, "El Capitlan," and great was the applause, but after the first three concert pieces had been played the Yale men assembled in the lounging room called so insistently for Yale music that Sousa consented to play "Boula Boula."

As soon as the first notes of the rousing chorus were sounded, men left the soft-cushioned easy chairs and lounges and began to form a line that gradually was augmented until every one present joined in the snake dance. Bald heads and gray heads, young men and old, joined in the line, which sinuously wound round the furniture in the lounging room and finally drifted out into the corridors and was lost.

The band found that it knew some more Yale tunes, and when it struck up "March On Down the Field," every voice in the club joined in the old tune with such rousing effect that it was repeated half a dozen times.

Meanwhile blue fire was lighted in the street. An attendant of the club was busy keeping the blue flame burning for some time. During the supper period men who had been at the game drifted in on the Yale train which returned from the game. A baggage car had been fitted out as a bar, and five bartenders served refreshment.

The arrival of "Tom" Shevlin later was the signal for the greatest outburst of enthusiasm of the night. When he entered the club there was a concerted rush toward him, and a second later he was being carried around the rooms on the shoulders of the cheering Yale men, just like the old days when he was the All-America end and one of Yale's football heroes. He was made to tell the story of the game as he saw it, and did not hesitate to give full credit to the men of the team. Sousa's Band left in time to avoid missing their cue at the Hippodrome, and was succeeded by Van Baar's Orchestra, which played until long after midnight. In fact, the whole celebration lasted until the "wee, sma' hours," and was such a one as has seldom been seen. Among those who took part were B. H. Dwight, F. H. Platt, Louis C. Hay, George E. Ide, Ralph Bloomer, another former Yale football player of renown: Ray McGee, James R. Sheffield, and James Gamble Rogers.

*Brooklyn Times 11/15/15*

The Sousa concerts, which are providing such unusually fine Sunday amusement at the Hippodrome under Charles Dillingham's direction, provided rare novelty and variety last evening, when the already attractive list of star features was augmented by the great organ which has recently been overhauled and enlarged. This is the first time that this magnificent instrument has been utilized under the new regime and Mr. Sousa used it with fine effect. It was first heard in conjunction with "The Lost Chord," a cornet solo by the world renowned Herbert L. Clarke. Mr. Ralph Brigham was at the organ.

W. M. O.

*Dramatic News 11/20/15*

Thousands upon thousands flock to the Hippodrome weekly to see Hip-Hip-Hooray, the triumph of the year. Mr. Dillingham is making a vigorous fight against the sidewalk speculators, several of them being arrested last week. Sousa's Band, of course, is an important feature.



# YALE'S NEW HOUSE WARMED--NO, HOT-- WHEN GAME ENDS

600 to 700 Graduates of Old Eli,  
Oldest the Maddest, Inaugu-  
rate Building With Antics  
of Ancient Campus.

SHEVLIN IS MADE HERO  
DESPITE HIS STRUGGLES.

Sousa's Band Quietest Note in  
Competition With Good  
Old "Boula! Boula!"

They held a house warming in the new Yale Club, No. 50 Vanderbilt Avenue, yesterday, "they" referring to 600 or 700 graduate sons of old Eli Yale, whose school children had put in an enjoyable afternoon dragging the Princeton Tiger ignominiously around a football field by his striped tail.

The housewarming was really an extremely quiet and respectable affair until the ticker brought in joyful tidings and B. H. Dwight, Yale '95, his fingers trembling so he could scarcely hold the chalk, wrote on a blackboard in the grill room:

"Yale, 13; Princeton, 7."  
Wow! Bam! And also Brek-a-Ke-Kex! The Yale Club came to life, the housewarming took fire and those who had been dumb spoke. George E. Ide, former President of the club, who in his dignified business moments is President of the Home Life Insurance Company, smote Frank H. Platt, his successor to the club's highest office, between the shoulder blades. They joined hands, they cheered, they forgot weak hearts, nerves and other insurance troubles, and took athletic chances around that grill room which would have placed them both forever in the "bad risk" class.

Sousa Plays "Down the Field."

Hark! Listen to that roar of martial brass, the trill of flutes and the thrumming of bass viols from the second floor. It is Sousa's Band, tipped off to the final score of the great football battle, and crashing into the strains of "Down the Field." Throughout the twenty-two-story building the battle song of Old Eli rang out from 600 throats of old "grads."

All the wonderfully soft leather chairs in the lounge room were vacated. Hands clasped, or hands on shoulders, they danced, jostled and "milled" like restless cattle on a ranch.

Then, at 7.45, in blew the remnants of the 800 who had taken the special to the game. "Blew in" is correct, for happiness lent wings to their feet, and big men and little men simply floated to the lounge room. Then the talk! The game was played over again; post mortems were in order—and, say, now about a little song?

## "Boula" Was the Keynote.

"Boula, Boula, Boula, Boula!" Singing, the big gathering scattered through the club, some to the grill-room again, others to the billiard and pool room.

"Waiter, hurry that broiled side of disgraced Tiger. Yes, yes, I want it now; it's a Speedy Rush order!"

That was the standing joke of the grillroom, to make atrocious puns on the name of Princeton's football coach. Listen to that bunch in the poolroom!

"Thirteen ball in the corner pocket, Joe. 'Bright Cawledge Yea-aars.' Seven ball 'cross side, Jimmy, you old Eli rascal!' 'March On Down the Field—Harvard's men may fight to the end, but Yale will-l win-n-n.'"

What happened at 10.15 P. M. in the course of this Yale Club housewarming? Oh, nothing of great account; Tom Shevlin merely walked in—Tom Shevlin, who took a disorganized Yale football team that had been beaten by Colgate and tied by Lehigh and whipped it into such a fighting spirit that it beat Princeton's great eleven decisively.

## Shevlin Welcomed to Distraction.

Can you picture what happened when Tom Shevlin, accompanied by Ralph Bloomer, walked into the Yale Club. Pandemonium didn't stop until Shevlin, red of face, flustered, fled again to the street. Ray McGee insisted on a speech, a score of other "grads" fought to get Shevlin on their shoulders, and only the great strength of the famous Yale coach and the jam of his excited worshippers saved him from being paraded in air all over the club.

Shevlin said he had simply made the team feel it COULD beat Princeton—therefore it HAD beaten Princeton. Then Shevlin and Bloomer dashed away.

But that didn't stop the housewarming celebration. In the words of Louis C. Hay, Vice President of the club, it "added fuel to our fire of enthusiasm." This sentiment received the immediate indorsement of Chester W. Lyman, Yale '82.

Another football hero who joined in the riot was Allan Corey, remembered better as "Pop" Corey, quarterback on the 1911 Yale team. Other "old boys" were present, among them Mortimer M. Buckner, Vice President of the New York Trust Company; James R. Sheffield, President of the Republican Club; Dr. Alexander Lambert and Charles H. Sherrill, former Minister to Argentina.

It was a REAL housewarming, after all, though it started with gloom hanging low. And the housewarming will continue through to next Saturday.

## SOUSA'S 61st BIRTHDAY

New York, Nov. 7.—John Philip Sousa's sixty-first birthday was celebrated throughout the country yesterday; however, the festivities centered at the Hippodrome. The bandmaster was presented with a handsome silver humidor with a gold medallion bearing his picture on the top by the members of the Hippodrome staff, the presentation speech being made by William Courtleigh, shepherd of the Lambs. Hundreds of congratulatory telegrams were received by him from musicians in all parts of the country.

These Sundays at the Hippodrome are just one Sousa concert after another, to the delight of thousands who formerly heard the famous bandmaster but once a year. Last night Herbert Clarke was cornet soloist in the "Lost Chord" and Sousa's excellent trombone sextet favored the company with the "Soldiers' Chorus" from "Faust." During intermission the crowd flocked to the lobby to hear echoes of San Francisco's soon closing exposition from the novel Guatemala Marimba Band.

## SOUSA RAGTIME AND ICE CARNIVAL AT "HIP".

Sunday night October 31st the Sousa concert at the New York Hippodrome was full of surprise and novelty. It was the most enjoyable of the series.

It was Ragtime night at the "Hip" and everyone including the "Hip Hip Hooray" stars, the entire Hippodrome chorus, and all the skaters of the sensational ice ballet headed by Charlotte, participated. John Philip Sousa selected an all-Syndocapped programme for his band numbers of part one, ranging from ragging grand opera and Clarke's "Plantation Songs and Dances" to Irving Berlin's favorite melodies.

As encores he played his own popular American marches, and also introduced a new march, played in New York for the first time, called, "The Pathfinder of Panama" and written by the March King in commemoration of the Panama-Pacific Exposition.

A new soloist introduced by Mr. Sousa was Miss Sidonie Spera, who proved a most attractive coloratura Soprano. Her number "The Shadow Song" by Meyerbeer was delightfully given and enthusiastically received by the great audience.

To keep up with the spirit of the evening, charming Belle Storey first sang "My Suwanee Rose" with an obligato accompaniment to syncopated time and afterward sang "Chin Chin" the popular hit of "Hip Hip Hooray" with the entire chorus of three hundred.

Nat M. Wills sang some parodies and read some "ragtime" telegrams which added a fine touch of comedy.

Part two of the excellent programme consisted of the entire ice ballet, which is the sensation of Charles Dillingham's wondrous production now current here. All the imported solo skaters appeared including Hilda Reucherts, Ellen Dallerup, Katie Schmidt, Pope and Kerner, the Naesses and the exquisite Charlotte. The latter, not to be outdone by the stars of the first half of the all American music program skated to the new Raymond Hubbell "Charlotte Waltz".

## SOUSA IS KISSED ONCE AGAIN; BANDMASTER MAY WEAR MUZZLE

If it keeps on, Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the New York Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa

was careful, but the other night it happened again.

Tamaki Miura, the diminutive Japanese soprano who appeared in Boston not long ago, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could, on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and Japanese prima donna have kissed him, neutrality is vindicated and there need be no more.



*Berklyn Citizen 11/14/15*

## MUCH APPLAUSE FOR SOUSA.

Audience at the Hippodrome Remembered His Birthday.

Sousa's programme at the Hippodrome last Sunday night was not suggestive of a celebration of the popular composer's birthday, but many in the great audience knew of the event and expressed their congratulations in appearance that was more than usually demonstrative. The only selection that seemed especially suggestive of the occasion was Sousa's meditation number, "Songs of Grace and Glory," a beautiful collection of religious music.

Following the arrangement used at the preceding Sunday night concert, Sousa and his band in the second part of the programme were placed on a high platform at the rear of the large ice surface and Charlotte with all the other skating stars skated about him to the strains of Irving Berlin's syncopated tunes and Raymond Hubbell's new "Charlotte Waltz."

There was something to please everyone, as the first half of the programme was arranged by Sousa with a view to obtaining the greatest possible variety. He played a new suite of his own, "Looking Upward," in addition to his meditation number. His cornet soloist, Herbert L. Clarke, chose "Showers of Gold" as his contribution to the evening's gaiety.

Orville Harrold's best liked tenor solo was a new song by Oley Speaks, "When the Boys Come Home," a new patriotic number, which promises to become popular. This popular American tenor never appeared to better advantage, nor in better voice than last evening. He shared honors with Sousa's soloist, Sidonie Spero, whose "Villanello," by Del Acqua, was charmingly rendered. This was Miss Spero's second appearance with Sousa and she is making a great impression upon the Hippodrome Sunday night patrons.

Nat M. Wills gave a happy jovial touch to the big festival with comic songs.

*W. J. Commercial 11/17/15*

## SOUSA IS SIXTY-ONE

John Philip Sousa celebrated his sixty-first birthday at the Hippodrome on Sunday evening, Nov. 7. After the ballet of the States, William Courtleigh went on the stage and told what a good fellow and band leader Mr. Sousa was. He then presented the conductor with a handsome silver humidor, with a gold medallion, bearing Sousa's picture on top. This was the gift of the 1,274 members of the Hippodrome staff.

*Exc. Telegram 11/5/15*

The Sousa concert last night at the Hippodrome provided novelty and variety, when the already attractive list of star features was augmented by the organ, which has recently been overhauled and enlarged. This is the first time that this instrument has been utilized under the new régime and Mr. Sousa used it with fine effect. It was first heard in conjunction with "The Lost Chord," a cornet solo by the world renowned Herbert L. Clarke. Mr. Ralph Brigham was at the organ.

Another very effective novelty was Rubenstein's "Kammenoi Ostrow," by Sousa's band and the organ combined.

The balance of part one introduced Miss Belle Storey, in Puccini's "Ancora un Passo or via." Mr. Nat M. Wills, in monologue and medley, and the "Soldiers' Chorus" from "Faust," with Sousa's support of trombone soloists.

*Berklyn Standard Union 11/15/15*

## MANY FEATURES AT THE HIPPODROME CONCERT

An interesting programme, and one that included several surprises, was offered at the Hippodrome concert last night by Charles Dillingham. Sousa's band played the overture from "Robespierre," in which the weird and gloomy opening suggests the desolation in France at the close of the Reign of Terror. Herbert L. Clarke, assisted by Ralph Brigham at the organ and the Sousa Band, played the cornet solo, "The Lost Chord." Miss Belle Storey, of the "Hip Hip Hooray" Company sang Puccini's "Ancora un Passo or via." The soldier chorus from "Faust" was rendered as a trombone selection by Messrs. Cory, Clarke, Finnir, Lyon, Williams, Perfetto and Garing. Nat Wills gave one of his inimitable medleys and monologues. Katie Schmidt and Ellen Dallerup, with Hilda Ruckerts, from the Admiral's Palace in Berlin, were featured. Preceding the ensemble and finale, which brought the concert to a close, Charlotte at the ice-skating carnival delighted the audience. At the eighth concert, to be given next Sunday night, Sousa and his band, with all the stars from "Hip Hip Hooray" and Charlotte will appear.

*Berklyn Citizen 11/15/15*

## BEST OF THE SERIES.

Concert at the Hippodrome Arouses Enthusiasm.

The Sunday night concert by Sousa and his band surpassed any in the series that has been so popular at the Hippodrome for the last two months. Sousa, himself, usually calm and immune to unmeasured applause, was visibly affected by the enthusiasm of the great audience. Once he returned to the stage after retiring to bring in the soloist, and played a second encore.

Most of the marches that have made Sousa famous were used to supplement a programme that was rather more classical than usual. The first number was the overture, "Robespierre," by Litoff, a dramatic interpretation of scenes during the French Revolution.

A new feature and one that added greatly to the concert was the use of the great organ in two of the numbers.

Herbert L. Clarke, concert soloist, won new favor in "The Lost Chord" and "The Carnival of Venice." Miss Belle Storey was the soprano soloist and Nat Wills appeared in his humorous monologue and medley.

The second part of the programme consisted of ice skating with intricate figure work by Charlotte and other stars.

*W. J. Commercial 11/18/15*

Arrangements have been completed for the appearance of Emmy Destinn and Maggie Teyte with Sousa's band at the Sunday night concerts at the Hippodrome during December. Negotiations are also being carried on for the engagement of other operatic stars of equal brilliance.

Mme. Destinn will appear Sunday, December 12, and Maggie Teyte on December 5 and 26, giving a different program at each concert. They will sing arias from their best known operas. This coming Sunday, Orville Harrold and Ruth MacTammany will be the soloists.

*Portland Ore. Telegram 11/5/15*

## People of the Stage

(By John W. Kelly.)

THE worst pianist among modern composers is also the wealthiest bandmaster and he is John Philip Sousa, who celebrated his 61st birthday anniversary last Saturday. A special musical program was prepared at the Hippodrome, New York, in honor of the event and the press agent of the big show asked bands in several cities of the country to play Sousa compositions as a mark of respect.

Sousa is the most popular American composer. For three years he was a musician apprentice in the U. S. Marine corps, and for 12 years served as conductor of the Marine band. It was as bandmaster of that organization that Sousa was decked out in the most spectacular uniform in the service of the government. It was a modest affair of scarlet and gold and was as noisy as one of his own marches.

Seven comic operas have been composed by Sousa, but not all have been successful. These were "El Capitan," "The Bride Elect," "The Smugglers," "Desiree," "The Charlatan," "The Military Maid" and "Chris and the Wonderful Lamp." At present he is working on the score for an opera to be called "The Irish Dragoon." Aside from his operas and marches, Sousa wrote a novel, "The Fifth String" and another, "Pipetown Sandy" and he has published a "Sousa Year Book," a collection of essays. Sousa has written a book of instruction for the violin, for he played that instrument from the time he was 10 years old until he was 21.

It has been a busy life for Sousa, and his compositions, novels and instruction books have netted him a fortune, not to mention his concerts. Sousa has given some 17,000 concerts in all parts of the world; has traveled 700,000 miles without accident and has played his American tunes before kings and presidents.

\* \* \*

*Vancouver BC Times 11/15/15*

## Whose Birthday is This?

John Philip Sousa, the famous composer and bandmaster, is 61 today. His name was SO—and he was addressed thus with U.S.A. (for United States of America)—by error these letters were added to his name and he adopted them.

*Boston Journal 11/5/15*

## Sousa Was Never So

Sousa took his recent birthday as an occasion to dispose definitely of the ancient rumor that his real name is So and that he added the "usa" for patriotic purposes.

"I was born," he says, "on the Nov. 6, 1854, on G street, southeast, near Old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Trinkhaus Sousa. I was christened John Philip in Dr. Finkel's church, northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city, and the same time. My parents were absolutely opposed to race suicide and were the authors of a family of 10 children, six of whom are now living—all married and doing well in the family line; so well, indeed, that I should say about 1927 the name of Sousa will supplant that of Smith as our national name."



## SOUSA'S BIRTHDAY MADE A NATIONAL EVENT

## Bandmaster's Latest March Played Simultaneously in All Parts of the Country on the Anniversary — The "March King" Is Now Sixty-One

SELDOM has so expressive a tribute been paid an American musician as that paid to John Philip Sousa on Nov. 6, when theater orchestras in all parts of the country simultaneously played "The New York Hippodrome March," in celebration of the sixty-first birthday of the famous bandmaster-composer. The testimonial was arranged by Charles Dillingham, manager of the Hippodrome, where Mr. Sousa is daily heard, and the importance of the bandmaster as a national figure was brought home to everybody. A committee which included Walter Damrosch, Dudley Field Malone, William Courtleigh of the Lambs' Club and R. H. Burnside waited upon Mr. Sousa at the big Sixth Avenue establishment and the Hippodrome audience, reinforced by the army of players, showed its approval in deafening applause when Mr. Courtleigh presented Mr. Sousa with a gold and silver cigar humidor, the gift of the 1274 members of the Hippodrome organization. When the conductor's latest march was played here it was echoed in San Francisco, St. Louis, Buffalo, Pittsburgh, Chicago, Kansas City, Cleveland, Baltimore, Boston, Detroit, Washington, Philadelphia, Syracuse, Rochester and in all of the Wells Circuit theaters of the South and the Weis Circuit theaters of Texas.

Sixty-one years rested lightly upon the famous leader as he shook hands with friends at the Lambs' Club earlier in the day. There he lunched with a representative of MUSICAL AMERICA.

The March King modestly demurred when he was asked if his presence at the Hippodrome for a prolonged stay in this city after a twelve-years' intermission, might not mean another era of popular marches like those of the '90s. An enthusiastic appreciation of "The Stars and Stripes Forever," "The Washington Post," "The High School Cadets," "Liberty Bell," "Hands Across the Sea" and others was still fresh in the reporter's mind. Mr. Sousa admitted the possibility of a renewed popularity for marches, in the natural course of events, but of his own influence would say little.

"Music goes in cycles," he said. "The public becomes interested in a certain style of composition and it will run along for a time. It seems as though the Kind Nature that inspires the writer prepares the world to receive it. As long as men march or keep step just so long will marches be the music of the world and when they are not at the height of popular favor dance music will be."

## As to "National Music"

Mr. Sousa professed a strong disbelief in so-called national music, declaring that whatever was fresh and novel was imitated wherever it met with success and that those who by scientific scrutiny detected racial and climatic influences were wide of the mark.

"In France shall we consider 'national' the music of Gounod or Debussy?" he asked. "They are as far apart as the poles."



John Philip Sousa, World-Famous Bandmaster and Composer, as He Is Today at the Age of Sixty-One (Photo Hartsook), and as He Appeared When He Was Twenty-One

"The very minute we start to talk of American music someone mentions ragtime. There is plenty of beautiful music from our writers that has nothing to do with ragtime. For some reason or other people dwell upon the word ragtime as though it hypnotized them. It makes an audacious mouthful. I remember a little girl of sixteen who got up her courage one day and said 'damn.' It was more of a surprise to her than to those who heard it. The 'low-brows' like to talk about ragtime to deride the 'high-brows' and the 'high-brows' use it to make fun of the 'low-brows.' The fact remains that when it's clever we like to hear it regardless of the kind of 'brows' responsible."

Mr. Sousa, like most of our other writers and interpreters of music, believes that good compositions are inspired and as such are bound to live. In this connection he mentioned the recent period when waltzes became so common that they failed of effect through their very numbers. Despite this there were some written at that time which are still

## Active as Ever as a Composer. Mr. Sousa Is Now at Work Upon Two Operas, Besides Appearing with His Band in Two Daily Concerts

played because of their highly inspirational quality. The elder Strauss, John and Joseph Strauss, Joseph Lanner, Libitsky and Gungl, he declared, wrote for the sheer love of writing and their works have survived.

## Never-Ending Enthusiasm

Asked if he found pleasure in conducting his band equal to that experienced when he first took up the baton thirty-five years ago. Mr. Sousa answered affirmatively.

"The very moment you lose enthusiasm because of a 'swelled head,' for instance, your public loses enthusiasm. Let us estimate that the Hippodrome plays to 70,000 persons a week. If for two weeks I felt a lack of enthusiasm a large percentage of 140,000 persons would feel it also. What they could say would down an artist so completely that he could never hold his head up again. When a man pays money for a seat he expects the best an artist can give and the success of the performer depends upon continued, never-ending enthusiasm."

There was a twinkle in the conductor's eye at mention of the rumor that his name was originally John So, contradiction of which, however, has often been given.

"That proved the greatest advertising I ever received," he said. "Someone had, inadvertently, perhaps, remarked that I was a Greek and that my name had appeared on my trunk: 'John So, U. S. A.' For a long time I received letters from individuals who addressed me 'John So.' In Germany on the strength of this, some effort was expended to assure the public that my real name was Sigismund Ochs, the initials of which, preceding the U. S. A., would also account for my name. I don't recall whether the applause in Berlin was any greater or not. In England a similar practical joke was employed, it being stated that I was Sam Ogden, of Yorkshire, and had emigrated to America."

In justice to the distinguished bandmaster it should be said that the name Sousa is Portuguese and has illustrious mention in history, dating back to 1519.

Born in Washington and educated at the Esputa Musical Academy, Sousa as a boy took private lessons in music, for which he showed unusual talent and at the age of twelve was an exceptionally good violinist. His father refused to permit him to play in a circus, despite effort brought to bear, and the boy became an apprentice at the barracks of the United States Marine Corps. For a year and a half he drew his pay every three months, but he spent fifteen years there, during twelve years of which he was conductor. As a conductor and an orchestra violinist, he spent ten years in the theatrical business. In 1892 he organized the band he still conducts, three of the members of which have covered 700,000 miles with him. In all this travel he has never had a serious mishap, although his tours have taken him to every country. On his single, memorable trip around the world he covered 60,000 miles. This he regards as the greatest experience of his career.



## Played the World Over

The marches of Sousa have long been played in every country, armies still march to them and it is safe to predict that they will never be forgotten. It is thus that the composer is the founder of a school of military and dance music which will ever return in cycles of popularity. He has written comic operas: "The Smugglers," "Désirée," "El Capitán," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp," "The Free Lance" and "The American Maid." He wrote a short novel, "The Fifth String," followed by "Pipetown Sandy," of greater length, a volume of essays and a "Sousa Year Book," containing extracts from his writings. A textbook on the trumpet and drum is used in the United States service, and there is also a violin instruction book.

It was Sousa's book, "The National, Patriotic and Typical Airs of All Lands," compiled from material largely supplied by the State Department, that caused "Hail, Columbia" and "The Star Spangled Banner" to be officially recognized. The Navy Department ordered that the former be played on all the ships of the navy as morning colors and the latter as evening colors. Since, however, "The Star Spangled Banner" has come to be played on both occasions.

Mr. Sousa has played before many governmental heads and has been twice decorated by France: as Officier d'Académie Française and Officier de l'Instruction Publique.

Of all his marches Mr. Sousa considers "Stars and Stripes Forever" as the best. This is not because it has met with perhaps the greatest enthusiasm of any of his compositions wherever it has been played. He is still writing busily during his spare moments and before long will have two operas "The Irish Dragoons," and "Victory," ready for his ever appreciative public.

G. C. T.

## Hippodrome.

Eine Neuierung, die viel Anklang fand, hat Herr Ch. Dillingham bei dem Konzert im Hippodrom getroffen. Sousa mit seiner Kapelle befindet sich auf einer Plattform mitten auf dem Eisfeld; rings um ihn tummeln sich die eleganten Gestalten des Schlittschuh-Balletts. „Hip, Hip, Hoorah“ zieht mit seinen überraschenden Effekten und schnell wechselnden Bildern fortgesetzt volle Häuser.

Eine Neuierung bei den Sousa-Konzerten an Sonntagen im Hippodrom ist die Mitwirkung der großen, völlig renovierten Orgel. Ralph Brighton spielte dieselbe am vergangenen Sonntag. Das Zusammenwirken von Orgel und Orchester hatte einen überwältigen schönen Effekt. Den zweiten Teil des Sonntagsprogramms füllten Charlotte und ihre 200 hübschen jungen Schlittschuhläuferinnen aus.

"America First" is the title of Sousa's latest march. It would be excellent music with which to march certain hyphenated people out of the country back to the warring countries where they would have full opportunity to vent their belligerent feelings.

## N. Y. Hippodrome.

Das gestrige Abendkonzert im Hippodrome war wieder in allen Räumen ausverkauft, und das Publikum unterhielt sich ganz prächtig. Sousa ist unerschöpflich in seinen lustigen Darbietungen, aber auch ernstere Töne versteht er mit seiner berühmten Kapelle gar überzeugend zu bringen. An Zugaben kann er nie genug leisten. Der „Bandmaster“ wurde aber von zahlreichen Kräften des Hippodroms auf das Beste unterstützt. Herr Nat. M. Willis ist einer der Lieblinge des Publikums, Fräulein Belle Storey gefällt durch ihre schönen Stimmittel und ihren lieblichen Gesang, und Fräulein Charlotte und die übrigen „Eis-Nymphen“ entzücken durch die Grazie und Waghalsigkeit ihrer Eistanze. Gestern gab es noch eine besondere Anziehung in der zum erstenmal erprobten neuhergerichteten Orgel, die der Organist Herr Brady mit starkem Erfolg zu klingenden Tönen brachte.

## Orchestras of Nation Pay Tribute to Sousa

[By Tribune Leased Wire]

NEW YORK, Nov. 6.—John Philip Sousa, known as the "March king," was paid an honor today in many theaters of the United States when his latest composition, The New York Hippodrome march, was played by orchestras in honor of his birthday anniversary.

When Mr. Sousa reported at his dressing room of the Hippodrome today he found many American beauty roses and chrysanthemums and begonia leaves and sheaves of telegrams, cablegrams and birthday letters from a committee that included Walter Damrosch, Dudley Field Malone, Leonard Lieblich, R. H. Burnside and Shepherd W. Courtleigh of the Lambs, who headed the committee in charge of the birthday surprise party.

## OPERA STARS AT HIPPODROME.

Emmy Destinn and Maggie Teyte to Sing There Next Month.

Arrangements were effected yesterday for the appearance of Emmy Destinn and Maggie Teyte with Sousa's band at the Sunday night concerts at the Hippodrome during December. Negotiations are also being carried on for the engagement of other operatic stars of equal brilliance.

Mme. Destinn will appear Sunday, December 12, and Maggie Teyte on December 5 and 26, giving a different programme at each concert. They will sing arias from their best known operas. This coming Sunday Orville Harrold and Ruth MacTammany will be the soloists.

## Operatic Stars With Sousa.

By an arrangement effected yesterday, the Sousa Sunday night concerts at the Hippodrome will be augmented by such operatic stars as Emmy Destinn and Maggie Teyte. Mme. Destinn will appear on Sunday, December 12. Maggie Teyte will be heard on December 5 and 26.

## SOUSA ON HURRY CALL PLAYS "BOOLA BOOLA" AT A YALE JAMBOREE.

When Football Score Came In Frank Platt Just Had to Have a Band.

The outburst in the new Yale Club when the wire brought the news that Saturday's game had ended with the score Yale, 13—Princeton, 7, was one which startled the guests in the Biltmore, across the way. But even those who could hear the noise could not imagine the scenes of abandoned joy which were producing the racket. There was a combination of tango and snake dance and plain and fancy flit-throwing headed by Frank H. Platt, President of the Club, and President Ide of the Home Life Insurance Company. After about three minutes of whooping and short outbursts into something like melody Mr. Platt stopped short with a scowl.

"This is rotten," he said. "There ought to be a band. Rotten. Must have a band. How long does it take to get a band together in this darned town anyway? Anybody know a band we can get, quick?"

"Why not get Sousa over from the Hippodrome?" asked a younger graduate with entirely humorous intent.

"Say," gasped Mr. Platt. "Say, you've got brains." He started on the run for the nearest telephone, calling over his shoulder a renewed appreciation of the intellectual capacity of the man making the suggestion.

Those who followed him reached the telephone just after he had Sousa on the wire. They heard only his end of the conversation.

"Yes....At the Yale Club....Oh, blow your engagement for to-night.... Well, then why can't you come now and play until seven?...Yes, from five to seven....Why not?...Well, HOW much?...Oh, scat, man, HOW much....A thousand dollars from five to seven—for heaven's sake get 'em over here and be quick about it—all of 'em—and say, get some other band to come over to follow you at 7 o'clock and play the rest of the night....Come right along, we're waiting."

Within half an hour the whole Sousa contingent swung majestically up the great stairway, playing "Boola, Boola, Boola, Boo!" with young and old, fat and thin, swinging, capering into line behind, breaking into the melody with wild, cave-man growls and cheers and shrieks as the spirit moved. And the other band, Von Baar's, took up the refrain as the Sousa men marched out two hours later. Neither the musicians or the Yale men can remember exactly when the second band quit.



## John Philip Sousa Talks of Hunting Days on His Game Preserves

John Philip Sousa, the world's famous bandmaster, 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, Sousa 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 sports. 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 the 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. 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 comment 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."—Brooklyn Eagle.

New York Hippodrome.  
Never in its history has the New York Hippodrome enjoyed the re-

markable success and vogue as today under the direction of Charles Dillingham. Following the sensation of the opening performance and the enthusiastic praise of every New York newspaper, the vast playhouse has been crowded at every performance. This is a most unusual record as the Hippodrome seats over five thousand people or ten thousand a day. Still that great number of seats has not been sufficient to fill the extraordinary demand. The instantaneous popularity of "Hip Hip Hooray," with

its wondrous magnitude; its army of beautiful girls, and the great Sousa, the inimitable Toto, the divine Charlotte, together with hundreds of other novelties has not been paralleled on Broadway since the introduction of "Ben Hur." It is stupendous—from every viewpoint. For the convenience of visitors from out-of-town, a well-equipped mail order department has been installed. Here all orders, accompanied by remittances, are promptly filled.

No feature of the New York Hippodrome's new policy under the direction of Charles Dillingham, has been more thoroughly enjoyed than the Sunday night concerts conducted by John Philip Sousa, the famous March King, which are now a permanent Sunday function. Aside from Sousa's own band, soloists of international prominence are introduced here, as well as some of the important features from "Hip Hip Hooray." Mr. Sousa is playing some of his new marches here for the first time. The best seats for Sunday are one dollar.

## Pay Tribute to Sousa; Notes in Music World

Two thousand musicians and a great throng of the public to-day are celebrating the anniversary of John Philip Sousa's birthday. Charles Dillingham planned the unique affair. Sousa is playing in the New York Hippodrome. Mr.

Dillingham sent out the suggestion across this country and abroad that musicians and managers cooperate this afternoon and play the march king's latest success, his "New York Hippodrome March."

## NEWS OF PLAYS AND PLAYERS

### Emmy Destinn and Maggie Teyte to Appear at Sousa Concerts.

Not content with an all-night box office at the Hippodrome, Charles B. Dillingham is reaching out and out and out. Emmy Destinn and Maggie Teyte were announced yesterday as extra attractions at forthcoming Sousa Sunday concerts, and additional operatic stars are hinted at. Mme. Destinn will appear on December 12, while Miss Teyte will be seen December 5 and 26.

Business fell off a little at the mid-night box office during the early hours this morning, and the reserves from only three stations were able to keep the multitude in check.

## AMUSEMENTS.

### Sousa's Birthday Cheer.

An interesting feature at the Grand tonight will be the co-operation of the Grand's orchestra with all orchestras in the leading theatres of the country in the novel plan of celebrating John Philip Sousa's birthday which occurs today, in playing his latest march, "The New York Hippodrome," a nation-wide worthy compliment to the veteran bandmaster. The picture program is an attractive one.

It will be "Sousa Night" at the Hippodrome to-morrow, the instrumental numbers on the concert programme being selected from Mr. Sousa's works. The soloists will be Orville Harrold, Nat Willis and Ruth MacTammy. Mr. Harrold will sing "Celeste Aida." The second half of the bill will bring Charlotte and the ice ballet, together with the Hippodrome ensemble of 200 girls.

## NEW SYNDICATE FIRM IN NEW YORK.

There has just been incorporated in New York State the American Newspaper Syndicate, of New York City, which purposes to organize and develop circulation and advertising campaigns for newspapers.

The president and general manager is William T. Blaine, formerly associated with publications in St. Louis, Chicago and New York. The first vice-president is Alfred C. Wessman, president of the Tapley Company, book binders. The second vice-president is Francis Trevelyan Miller, known through his connections in an editorial capacity with various magazines.

The manufacturing department is under the direction of Edward Dale Appleton, formerly of D. Appleton & Co.

The Syndicate's first step will be to issue a 520-page book entitled "America, the Land We Love," by Francis Trevelyan Miller, showing the growth and greatness of the United States from the landing of Columbus to the present day. Accompanying the volume is a new national anthem written by James Whitcomb Riley, for which John Philip Sousa, the march king, has written the music.



# SOUSA HAS LED BAND 700,000 MILES

Journeys Were Made in Short  
Marches.

## HE WANDERED 20 YEARS

Marches Written, Played and  
Heard All Over World.

Sousa and his band have come home to roost. After twenty-four years of wandering about the globe, during which time they have covered more than 700,000 miles, the March King and his men have settled down in the Hippodrome for the winter. In that mammoth playhouse a gargantuan spectacles the band provides a brief musical interlude in which measures of some of the most popular of the Sousa marches are mingled with snatches of other familiar American melodies, says the New York Times.

The days when "Manhattan Beach" and "The Washington Post" occupied the place on the piano ledge now filled by Irving Berlin's "When I Leave the World Behind," or Jerome Kern's "The Land of Let's Pretend," and when every village band began its weekly concert in the court house square with "Semper Fidelis" and ended with "The Stars and Stripes Forever," may be gone, but they are not forgotten, as is evidenced by the bursts of applause that greet the first notes of every swinging march in the medley that accompanies the ballet of the States.

Sousa stands there, a little more of him than in earlier years, the waxed mustache and pointed beard a trifle grayer, but otherwise the same graceful, commanding figure. His arms swing in unison from the shoulder sockets with the precision of a metronome in the characteristic Sousa sweep, and the music rolls forth as if the movements released it.

When the bandmaster had changed from his regimentals to his "cits" the other day he sat and talked about marches and music generally.

"Music, like other things," he said, "goes in cycles. For a period marches will be the prevailing form, then their popularity will wane and ballads will follow, or perhaps, the waltz, ragtime, or some other form of music. Then the cycle revolves and eventually repeats itself.

"In each phase of the cycle there will be some particular rhythm that is more popular than the others, that will be heard almost to the exclusion of all others. Of course there is always a place for the inspirational composition, and no matter what the prevailing rhythm may be, an inspired piece of music of any other form will be welcomed. The thing the real composers have to contend with is the imitators who spring up and with their uninspired imitations of the popular mode blunt the popular taste for the compositions of real merit. Finally the public suffers from aural fatigue, and when the imitations die they die all over."

"How did it happen that you specialized in marches?" the reporter asked.

"I think I must have got the inspiration in my boyhood days," Mr. Sousa replied. "As a boy I lived in Washington—I was born in the '50s—and the capital in those days was practically an armed camp. The days and nights were filled with marching troops, and the sight and sound of them left their impress on my youthful mind.

"You know I didn't begin as a bandmaster. That came about quite accidentally. I was a violinist and played in the orchestra that toured with Offenbach on his first visit to America. It was about '80 that I was musical conductor for Mr. Mackay, now one of the mainstays of the Actors' Fund, who was producing in the Chestnut Street Theater in Philadelphia. I had written the music for a piece he had produced, and was conducting the orchestra one night when Col. Charles G. McCauley, commandant of the Marine Corps, who was in the city on his annual tour of inspection of the navy yard, visited the theater.

"He saw me conduct, and when he returned to Washington he called on my father and said: 'Sousa, I saw a young man with your name leading the orchestra in Philadelphia. Is he any relation to you?' My father replied that the young man was his son, whereupon Col. McCauley said he wanted me for conductor of the marine band. Negotiations were begun; I could not leave my post immediately because the piece was about to go on

tour, but when we got to Kansas City I got a substitute and went to Washington.

"I remained there as leader of the marine band for twelve years. During that time I wrote many of the marches that were largely responsible for the march vogue of the '90s. While I had studied the violin principally I had some knowledge of all the other instruments, and I took a great interest in the new work.

"I had written my first march, called 'Resumption,' named for the resumption of specie payments, in '78, and after I took charge of the band others followed in rapid succession. In all I have written a hundred marches, and of these at least fifty are known throughout the world. When I went around the world at the head of my own organization the strains of 'The Stars and Stripes Forever' or 'Semper Fidelis' would invariably be greeted with applause of recognition whether we were playing in England, Germany, Sulu, or Africa. Gen. Miles told me that once he stood with the Sultan watching the Turkish troops pass in review and as they passed the Sultan's stand the bands played 'The Liberty Bell.' In Germany, France and England some of the marches were often used by the army bands."

The reporter to whom the writing of music has always seemed a gift of the gods beyond the power of ordinary mortals, asked Mr. Sousa what his method of composition was.

"When I think of a subject," he said, "I dig down and down till finally I have the melody complete. Then I set it down on paper. I could write notes off by the yard and the music would be melodically correct, but you would never listen to it. Sometimes it comes quickly and easily, and again I have to keep at it for a long time. I often think there is something beyond one that furnishes the power, the inspiration to compose, and that this same mysterious something prepares the public mind for the new piece.

"I labored over 'King Cotton' for months before it finally came, while 'The Stars and Stripes Forever' was written in a week. That was the result of longing for my own country. I had been abroad with the band and was pretty homesick, and when I finally got aboard the Teutonic the strains of the march began to form themselves. I paced the deck for hours with battalions of soldiers marching through my brain. By the time we reached the Statue of Liberty 'The Stars and Stripes Forever' was ready to be transcribed. It bears the date Dec. 25, 1896, I think. Of all my marches I consider it the best, as it is the most popular.

# WILL CELEBRATE BIRTHDAY OF J. PHILIP SOUSA

Preparations for Big Event Going On  
Over Entire Country—His Latest  
March to Be Played Every-  
where Tomorrow.

Tomorrow is the birthday of John Philip Sousa, the world's most famous musician, and the day has been designated as one on which the entire nation will do homage to him. Many of the orchestras in the larger cities have agreed to play the latest Sousa march at the same hour, during the afternoon, while other musical organizations have also planned similar events.

At the W. T. Duker company store, in the Victrola department, which has only been opened within the past few weeks, on the third floor, Sousa music exclusively will be rendered from 3:30 to 4:30 o'clock during the afternoon and also from 7:30 to 8:30 o'clock during the evening. The following dispatch from New York shows the preparations which have been made in that city:

All arrangements are now complete for the unique celebration tomorrow in observance of John Philip Sousa's birthday anniversary. The great popularity of America's great March King was never more apparent than now, as responses from all over the world show that musicians and managers everywhere are eager to participate in this tribute. Simultaneously, at 4 o'clock on Saturday afternoon, when Mr. Sousa will himself be appearing on the Hippodrome stage conducting his "Ballet of the States," in "Hip Hip Hooray," the orchestras from Maine to California will play his latest composition, "The New York Hippodrome March."

Originally it was intended to have it played in the first-class theaters, and that was the extent of the first plan, but as the news of the celebration spread throughout the country it became evident that over 2,000 men will enter into the national demonstration. Hotel, cafe and motion picture orchestras have been added to the first roster, and even the military bands at the United States army posts and the Marine band in Washington have asked to be added to the impressive list.

From England, Mr. Sousa received a personal message of congratulation from King George V. and a cable from Maj. George Miller, bandmaster of the Royal Marine band stationed at Portsmouth, Eng., requesting him to hasten a copy of his new march on the next outgoing steamer in order that English musicians may also be represented in the great tribute and token of esteem.



# TWO THOUSAND MUSI- CIANS TO PLAY AT ONE TIME; REMARKABLE DEM- ONSTRATION FOR SOUSA

NEW YORK, Nov. 5.—All arrange-  
ments are now completed for the  
unique celebration Charles Dillingham,  
manager of the New York Hippodrome,  
has planned for Saturday of this week,  
in observance of John Philip Sousa's  
birthday anniversary. The great popu-  
larity of America's great march king  
was never more apparent than now, as  
responses from all over the world show  
that musicians and managers every-  
where are eager to participate in this  
tribute. Simultaneously, at 4 o'clock  
on Saturday afternoon, when Mr.  
Sousa will himself be appearing on  
the Hippodrome stage conducting his  
"Ballet of the States" in "Hip Hip  
Hooray" the orchestras from Maine to  
California will play his latest compo-  
sition, "The New York Hippodrome  
March."

Originally it was intended to have it  
played in the first-class theatres, and  
that was the extent of Mr. Dillingham's  
first plan, but as the news of the cele-  
bration spread throughout the country,  
requests reached the Hippodrome from  
musicians everywhere and it is now  
anticipated that over 2,000 men will  
enter into the national demonstration.  
Hotel, cafe and motion picture orches-  
tras have been added to the first ros-  
ter, and even the military bands at the  
United States army posts and the  
marine band in Washington have  
asked to be added to the impressive  
list.

Mr. Dillingham was surprised to  
think that the first announcement of  
his plan should have aroused such  
widespread interest. From England  
Mr. Sousa received a personal mes-  
sage of congratulation from King  
George the Fifth, and a cable from  
Major George Miller, bandmaster of  
the Royal Marine band, stationed at  
Portsmouth, England, requesting him  
to hasten a copy of his new march on  
the next outgoing steamer in order  
that English musicians may also be  
represented in the great tribute and  
token of esteem. Major Miller's mes-  
sage reads: "Sousa is a world's caterer  
We wish to participate in the anni-  
versary tribute. Rush new march.  
Afraid too late, but will play 'Wash-  
ington Post' which has cheered mil-  
lions of our heroes this past year."  
The manuscript and band parts of "The  
New York Hippodrome March" left  
Saturday on the steamship St. Paul.

At the Hippodrome, the large array  
of employees are at work on a little  
celebration, "just among themselves"  
and every one of the one thousand  
principals, stars from Europe, chorus  
girls, stage carpenters, stage electri-  
cians, musicians, ushers, housekeepers,  
will take an active part in the presen-  
tation of the gift to commemorate the  
occasion. Each will contribute ten  
cents, the same amount from each,  
whether it be one of the carriage por-  
ters or an administration head,—and  
this amount in silver will be moulded  
into a gift which is being made up

with the inscription, "To the March  
King From His Co-Workers at the  
New York Hippodrome, November 6,  
1915." This splendid token will be  
presented to John Philip Sousa on Sat-  
urday afternoon just at the hour that  
the bands of the country are honoring  
him by playing his latest creation.

Emmy Destinn, Maggie Teyte and other  
equally brilliant operatic stars will appear  
in conjunction with John Philip Sousa and  
his famous band in Sunday concerts at  
the Hippodrome. They will appear as  
guest stars and the programme will be  
divided so that each may provide a por-  
tion independent and apart from the  
other.

Mme. Destinn will appear Sunday, De-  
cember 12. She has selected arias from  
"Herodias," "Trovatore," "La Tosca"  
and "Madama Butterfly." Maggie Teyte  
will appear on both December 5 and 26,  
giving a different programme each of the  
two Sunday evenings.

A most interesting arrangement  
effected yesterday by Charles Dilling-  
ham will make the December Sunday  
nights with Sousa at the Hippodrome  
notable. Emmy Destinn, Maggie  
Teyte, and other equally brilliant  
operatic stars will appear in conjunc-  
tion with John Philip Sousa and his  
famous band. They will appear as  
guest stars and the programmes will  
be divided so that each may provide  
a portion independent and apart from  
the other.

On Sunday night at the Hippodrome the  
instrumental numbers will be devoted to  
the compositions of the famous March  
King, John Philip Sousa. There will be  
Sousa Marches; a Sousa overture, and pop-  
ular numbers from the Sousa operas such  
as "The Charlatan," "El Capitan," "The  
Mystical Miss" and others as well as his  
suite, "Last Days of Pompeii" and "The  
Charlot Race," many of which will be new  
to New York. A new soloist, Ruth Mac-  
Tammany, will appear. Charlotte and  
other snow nymphs of the ice ballet, to-  
gether with the entire Hippodrome en-  
semble of three hundred girls contribute  
to the programme.

The many Salt Lake friends of  
Sousa "the march king," will be in-  
terested to know that he celebrated  
his 61st birthday on October 30. He is  
now band master at the New York  
Hippodrome, and has written a new  
march entitled "The Hippodrome  
March". Last Saturday, in honor of  
Mr. Sousa, the march was played by  
200 bands and orchestras at the same  
hour in various parts of the United  
States.

Mr. Sousa began his musical career  
as an infant prodigy on the violin,  
when he was ten years old. He passed  
15 years in the United States Marine  
corps, and for 12 years led the fam-  
ous Marine band.

JANET.

## Notes from the Theatres.

In the Hippodrome on next Sunday night  
Charles Dillingham will begin his "guest  
star" series of Sousa concerts. The singer  
is to be Miss Alice Nielson. This will be  
her first appearance this season and her  
only appearance prior to her engagement  
at the Metropolitan Opera House in Janu-  
ary. Mme. Maggie Teyte and Miss Emmy  
Destinn will be heard later.

John Philip Sousa, the bandmaster,  
has rented a house at 123 East Seventy-  
second Street, New York.

## Miss Eugenie Whitmore Sells Tags For Charity in New York

That Miss Eugenie Whitmore is  
not devoting all of her time to  
frivolities during her stay in New  
York is evidenced by a little news  
item in one of the New York papers  
which speaks of Miss Whitmore,  
with Miss Kitty Steinway, Miss Cor-  
nelia Wooley and a number of other  
well known New York girls, as as-  
sisting Madame Marcella Sembrich,  
the great artist and singer, to sell  
tags for the benefit of the women  
and children of devastated Poland.  
Madame Sembrich is president of the  
American Polish Relief society, and  
on November 6 she and Miss Belle  
Story were in charge of numbers of  
New York society girls who sold  
tags on Wall street in the morning  
and at the Hippodrome in the after-  
noon.

Miss Whitmore spent this week at  
Briarcliff, where she went to school,  
and has gone with friends to New  
Haven today for the big Yale-  
Princeton game.

A week as the guest of Mr. and  
Mrs. John Philip Sousa at their New  
York home is one of the pleasures  
in store for Miss Whitmore before  
her return home.

## MR. SPEAKS' ACTIVITIES.

There is some prospect that Oley  
Speaks, the Columbus baritone-com-  
poser, may return to his native heath  
some time next month to give a re-  
cital in which his own songs will have  
a large part.

Last Sunday evening at the New  
York Hippodrome, where the Sousa  
band is now a regular feature, Orville  
Harrold, the American tenor, sang one  
of Mr. Speaks' new songs, "When the  
Boys Come Home," which has pre-  
viously been mentioned in these col-  
umns, with Mr. Sousa directing his  
band in accompaniment. Every report  
of the concert speaks of the song in  
flattering terms. It has an exceedingly  
martial air and must be sung in a  
brisk rhythm for which a band would  
furnish ideal accompaniment.

## Indians Cheer at Hippodrome.

The Carlisle Indians, who met the  
Fordham football eleven at Fordham  
Field yesterday, occupied the club boxes  
at the Hippodrome last night. Every-  
thing was peaceful until the Indian

maidens who represent Wyoming in the  
Sousa Ballet of the States marched  
down to the footlights, and then the  
students let out the Carlisle College yell  
which sounded like "Heap big wigwam  
—wampum, wampum; Sousa war dance;  
paleface—scalpum."

Under the efficient guidance of the  
press department of the Hippodrome  
John Philip Sousa has a large order  
cut out for himself. John Barrett, rep-  
resenting "the allied Pan-American Gov-  
ernments," has commissioned "the  
March King" to write a march compris-  
ing the national songs of all the re-  
publics of North, Central and South  
America for use at the Pan-American  
convention in Washington on January 5



## Sousa is 61 Years Young

John Philip Sousa is well known in Wilkes-Barre where he has many intimate personal friends. The March King recently had a birthday, the 51st, and they made a great todo about it at the Hippodrome in New York. An interesting thing about his birthday was that arrangements were made to play his Hippodrome March in something like sixty concerts halls, theatres, etc., in the country at the same moment. The territory included the wide country sweep as far south as Texas and as far west as San Francisco. This was indeed a tribute and big with eloquence as to the high place in music and the secure lodgment in American hearts that John Philip Sousa has found. At the Hippodrome on the evening of his birthday anniversary they presented him a silver and gold umidor and a bank of flowers that could, as they wrote of it, have looked huge, even in the Hippodrome and anything at all has to make some progress in dimensions before it can be looked upon as huge there. Incident to the anniversary there came to various newspapers the old and often repeated story that Sousa was originally born with the family name So. I have here and there told the story of denial Mr Sousa has often told it to me. But his anniversary contradiction is written by himself and is so characteristic of his lambent humor that it is quite worth the while to let him tell it to Wilkes-Barreans as he recently told it to New Yorkers. He says interestingly:

"If there is one thing I dislike more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed. Hence you can understand my position when occasionally called upon in all seriousness to verify the story that my name is not Sousa, but Philip So. The history of that tale is not without interest.

"The story of the supposed origin of my name is a rattling good one, and like all ingenious fables, permits of international variation. The German version is that my name is Sigmund Sochs, 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, baggage marked S. O., U. S. A.—hence the cognomen. The domestic brand of the story is that I am a Greek named Philip So, emigrated to America, a great musician; carried my worldly possessions in a box marked SO, U. S. A.—therefore the patronymic.

"This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian trade and labor journals from one end of the world to the other, and it is believed that it makes its journey around the globe once every three years. Its basilar source emanated about ten years ago from the always youthful and ingenious brain of that publicity promoter, Colonel George Frederick Hinton. At that time Colonel Hinton was exploiting Sousa and his band, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Carniola, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kamchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkistan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan and Zanzibar; but, even with this alphabetical-geographic denial on my part, the story—like Tennyson's brook—goes on forever.

"Were it not for the reproving finger of pride pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa—and cannot shake them—I might let the question go unheeded.

"My parents were absolutely opposed to race suicide and were authors of a family of ten children, six of whom are now living—all married and doing well in the family line; so well, indeed, that I should say about 1992 the name of Sousa will supplant that of Smith as our national name.

"Now for the historical record. I was born on the 6th of November, 1854, on G Street, Southeast, near Old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Trinkhaus Sousa. 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, northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city, and the

same time, in other words, I 'have no kick coming.'

"Furthermore, my last birthday celebration has just passed, and in all my career I can recall none so pleasantly spent and so universally observed as the last."

I have very often responded to the impulse when Sousa's name has been mentioned of adding a personal word about him. For it has been my good fortune to have been with the March King for many days at a time. I have sat with him in railway cars on the go, at the table where a snack was being relished while the concert just finished was under discussion; in his own rooms where history, world politics, music, literature, pictorial art, travels, etc., etc., have been discussed. I have seen him patiently listen to tales of woe from broken down members of the craft; I have heard him discuss investment with his bank cashier; have heard him talk of world topics and the problems of the day—our musical, political, military status; have seen him conduct probably—as many as ninety concerts; have listened with avid ears and gaze while he told of the history and repertory of orchestra and military band; of the various "tricks" of the different instruments; of the curious mistakes in scoring by great composers; of the tone qualities of instruments under different conditions; of the carrying qualities of tones in the open air; of Helmholtz and the theory of tone; of the effect and dominance of partial tone as an agency of color—and I look upon those golden days and ambrosial nights as epochs in musical discernment and taste, and as ever luminous and delightful memories. John Philip Sousa is, to trend aside from the merely musical and to take not my own opinion at all, but the opinion of eminent men who have been

much with him—Sousa is a great man. My own observations taught me before I had long known him, that if he had not been a great composer of music he might easily enough have been a great teacher or college professor, historian or scientist. Bear in mind that his routine of life has been one of the most industrious and busy that any individual history can possibly be—days and evenings of unceasing industry—with amusements interspersed, but with the prevailing tone of work, work, and then more work, all through his life. The marvel of it all is that he could ever have found the time to absorb as much of the world's learning as he has absorbed, for his memory is something prodigious and wonderful. He is a cosmopolitan. He has learned from his much travel, to sense the national characteristics of peoples, from South Africa to Russia—from Tasmania to the effect east of New England and New York. A more evenly balanced temperament I have never known. I have seen him, with great

provocation to anger and restnement, saved by the grace of his always present humor. He had pushed along deserving and talented musicians and has had the experience which no helpful person has ever lacked, of having treachery and ingratitude meted out to him. He knows, as all of us know, that gratitude is quite largely and almost entirely an expectant sense of future favors. How the irritating attrition of that wise old saw has been impressed upon the writer hereof when the compliments and encouragement he has bestowed when it seemed just and right, have been made the basis of future expectancy and of a puffed self adulation, which never thereafter could satisfy itself with less than voluminous praise and the marshaling of complimentary adjectives. But let it pass.

Sousa has been treated shamefully at times by the ungrateful upstarts who assumed that because they secured their fame through him they were really as great as he. Some rather pitiful and almost pathetically humorous examples have proved that there has been no one in his realm to challenge him either as a spirit of all conquering rhythms and stirring melodic lines, or as a master conductor to whom all melodies and all music moods came welcome and familiar. In spite of changes, desertions, accumulations in his band, a Sousa band has always remained unaffected and unimpaired. Great names have been associated with his aggregation—Moermans, Helle, Prior, but once divorced from him they have as far as general fame is concerned, made no further mounting toward the large space at the top of the ladder of fame. I have seen him realizing the utter depravity of certain human minds, still refusing to be bitter, still withholding the oburgation, almost patient and kindly, and forever disposed to treat a tight situation with a bit of ironical fun or of ludicrous human variation. He has been a careful investor, and never a flyer in investment. But at the same time he has been lavish with his friends and if one did not realize that he has extended his living to his increased income only proportionately, while saving always, one might think that he was the great and only Santa Claus.

He has always divined the spirit of America. No truer more loyal American spirit, in all the best that we hope that term typifies, could be found in a month's journey, than Sousa. The caricaturists have always had a lot of fun with him and he has invariably relished this fun unless he felt therein the sting of meanness or jealousy, and at such time he would be like to remark upon the thing with regret, with an expression of the injustice of it. When that utterly senseless and abominably silly quirk went round that one of his soloists wrote most of the Sousa marches, Sousa said: "Ah, well, no one could possibly do anything else if he took time to correct lies," and then he recalled that line of Vergil which indicates that lies slander, the Latin "fama" go faster and multiply further than any corrective means—like the sweep of a fire among girdled trees. And he once remarked with quite an

of patience: "Only time will correct such useless and foolish stories." Such yarns as these have always hedged themselves and glugged around the career of a really great genius. The tale about composition need by an instant's application of the searchlight of common sense—because forty or more marches including his most famous, were composed and on the market before he had ever heard or seen the said soloist; he has written many since that person left him; that said soloist has never given to the world one march that has reached a permanent niche of merit and wide knowledge.

Sousa's great passion besides music is the wide free out of doors. And his methods of enjoying it are horse back riding and trap shooting, in both of which he is proficient and of iron endurance. But while the writer, as many of Sousa's acquaintances, really respect his genius and fine quality of his mind, and the large development

will cherish I suspect ever more greatly of the philosophical and logical, the fully the values of a spirit loyal and true, confiding and sympathetic, the essentially personal charm of the man—the realization that in him is illustrated the truth that "kind hearts are more than coronets and simple faith than Norman blood." Had he been of the late eighteenth century instead of the mid-nineteenth and early twentieth, and had been in London, he could hardly have escaped the companionship of the great coterie that stretched their legs under the tables of the old London inns and gave forth such talk on human life and human experience and criticism of things worth while, as the world had seldom if ever heard. I have sometimes wondered whether most of the great qualities not necessarily associated with music—Wagner as mathematician and dramatist; Paderewski as orator and statesman; Liszt as scholar, historian and antiquarian; Bach as philosopher and metaphysician; Sousa as historian, literarian or teacher. And incidentally while you are speaking of musical minds and the domination thereof—do you happen to know that Henderson of the New York Sun, arbiter of many musical fates, apostle of taste in music's diction and rhythm, is a preeminent mathematician, and is the author of a work on navigation—a work which is in much use among the sea faring?

For among all the "popular fallacies" that are repeated parrot like by the unthinking and the banal, the greatest is "a musician is seldom good for anything else." Look at the new Russian school of composers to offset this fallacy. Look, well look anywhere.



# IMPRESSIONS OF THE PLAY.

By CORA MOORE.

## "Hip Hip Hooray" and Sousa at the Hippodrome.

Imagination is forever picturing what a joy it would be to show some of the great dreamers of the past their dream come true, to give Fulton a chance to run his little Claremont up alongside one of the great four-day liners, or to introduce Gutenberg to one of the modern newspaper press rooms, for instance; but about as interesting as anything would it be to present P. T. Barnum with a pass to "Hip Hip Hooray" and hear what he had to say about the twentieth century's greatest show on earth.

The Hippodrome, to echo Channing Pollock, continues to be the eighth wonder of the world. Obviously it is the policy of the Dillinghams, which they are carrying out admirably, to give the patrons of the big house on Sixth avenue their money's worth in a measure that runneth over and then to add some feature that in itself alone would draw the crowds. To "Hip Hip Hooray" they added Mr. Sousa and his band, his old-time marches, as well as new ones, and the personality that is as world famed as his music, and that lost him nothing in making him the most popular bandmaster of all.

"Flirting at St. Moritz"—fascinating pastime—had just been called. Charlotte had done just about everything on skates that Pavlova does on her toes, the curtain rose to conceal the scene in the Engadine, and the orchestra ceased playing its accompaniment to the graceful gyrations of the skaters, and out in the foyer the Marimbas were ushering out the throngs to their music on glorified xylophones, when Mr. Sousa was ready to be interviewed for perhaps the millionth time.

### Airs Characteristic of Composer.

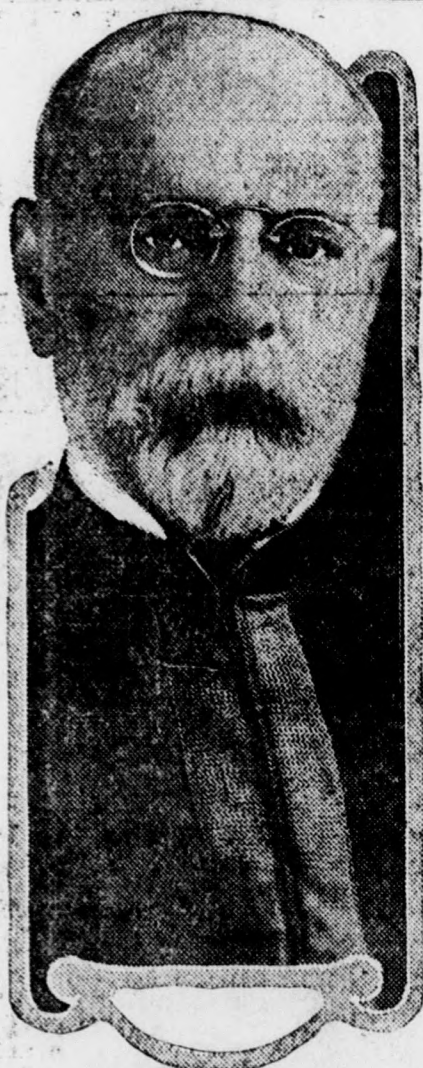
No one familiar with Mr. Sousa's compositions can come to know him without recognizing that they are very characteristic of him, nor watch him in the rôle of conductor without understanding how typical of the man is his manner with the baton.

He is direct without being abrupt, like his music; his manner and the tones of his voice are smooth, even, flowing but alert, like his marches, and his ideas are practical and clean cut, with an underlying current of sentiment, as against sentimentality, like the music he draws from his band.

Might it not be that there is some subtle connection between the fact that those wholesome, tuneful marches with their well-defined, rhythmic swing, their something of the primeval in them, should have come at a time when the popular dances also were joyous things and wholesome—the two-step, the schottische, the quadrilles, and gavottes? And might not it be significant that now, again, when the sensuous dances have died away, and skating and dances of a more inspiring nature are promised a vogue, that again comes a call for that clean-cut music that, however it may or may not rank as "high art," nevertheless stirs the best of one's emotions?

Mr. Sousa had not thought of it, but perhaps—yes, very likely there was some connection.

"All music is sensuous," he said. "Plato held that music is the essence of order and leads to beauty, and beauty, whether it is the beauty that appeals to the eye or the ear, to the touch, to the sense of smell, or even to taste, is sensuous. If, then,



John Philip Sousa.

You accept this idea that music is the essence of order, it is easy enough to understand why certain types of music are popular at one time and certain others at another to suit the morals and manners of the time.

### Morals Get Cue From Music.

On the other hand, it is just as true that morals and manners take their cue from the style of music that happens to be popular. Music is a great power in the world—greater than has been realized yet. I mean as a moral and educational force.

"Every normal child is born into the world with a well established sense of rhythm, an instinct for the harmonious, and so every instinctive movement is graceful and every awkward one is unnatural. That is to say, rhythm is a primal instinct. Now then, just in accordance as the sense of rhythm is cultivated or disregarded, so does music appeal to each individual. Those in whom this instinct is become hypersensitive appreciate the subtle forms of music which to others are a bore.

"It is for this reason that martial music always finds a response where other music fails to do so. It is the primitive distinctive force, the impelling swing of that music going straight down to that instinct for rhythm that was born with the individual.

"Let me illustrate my meaning by an incident which interested me vitally. I had been asked to give a

concert at one of the prisons of the south and had made up a varied programme for it. As the men filed in one handsome chap of evident refinement, even culture, the warden pointed out to me as having killed four men. He happened to sit within range of my vision and I watched him closely.

### Moved by Patriotic Air.

"The effect of each selection upon him was the same apparently; without being either stolid or sullen, he was simply unmoved. Classical numbers, the love song of one of the soloists—no response. Then a young soloist—a very beautiful girl with a glorious voice—sang. I watched for the sex appeal, but it did not come into evidence. Finally we started in on a patriotic number, a medley, and there I had my man. The response was sure and his applause was as hearty as that of the others.

"You see, it is the red blood in music, as you might say, that can always be counted upon to please. I like red-blooded music myself—that's plain enough to recognize, I suppose, from my compositions—but my little story, I think, shows my meaning when I say that music has power (even beyond what we dream) as a moral force."

Asked if he were in sympathy with the movement among physicians to investigate musical therapeutics, Mr. Sousa answered: "Health is a factor in morals; isn't that accepted? Then it follows, in my opinion, that there is a large unexplored pharmacopoeia in music awaiting physicians."

Then Mr. Sousa referred again to the dance, saying he could name off-hand at least fifty dances, most of the eighteenth century, that had just such a vogue as the modern dances, and which helped make the fame of certain musicians—Campro's rondeau, Claude Debussy's sarabande, Bizet's music for the lively farandole, Rameau's for the furlana, and so on.

"The best thing about the recent craze for dancing was that it helped get that sense of rhythm we have been discussing into certain of the old as well as the young. It has undoubtedly done a great deal in getting them into what the high-brows call, I believe, the harmony of life, and now it's skating that is going to do the same thing more effectively and more wholesomely."

John Philip Sousa, leader of the famous band, says the most unique Christmas he ever put in was on the Atlantic ocean in his tour of the world in 1911, but here it is in his own words:

"We left New York on the Baltic just before Christmas with a crowded first cabin, but an empty second cabin. We occupied the day with breakfast, dinner, supper, and serenades. The captain, all the other officers, the crew, and the first and second class passengers were serenaded. The band would stop in front of cabin J. and give the seasick passengers a serenade, usually playing

"A Life on the Ocean Wave," to move on to K. and repeat, and so to all the cabins. In many instances we added to the terrors of seasickness on the ocean voyage, for to a man who is seasick a serenade anything but pleasant. Any time were in doubt whom to serenade would go back to the captain's quarters and the band would play every tune from "Hail to the Chief" to "Admiral of the Queen's Navee," every song that would place a captain on the highest pedestal of authority.

"There was a wine merchant aboard who was very liberal with wine, and I think about 12 o'clock on Christmas night there were a great many aboard the ship who did not know whether the ship was bound for New York or Liverpool, and, furthermore, they didn't care. It was only in the fact that it was the longest serenade in the history of music.

"We had a grand parade on the deck of the Baltic. One side called Broadway and the other Fifth avenue, and the entire ship's company of guests all fell in single file and paraded up Broadway and down Fifth avenue, which, if it stretched out, would be about 100 blocks, as the Baltic is 700 feet long. The band kept playing, and when the man got tired marching he would stand to one side and applaud as the rest marched past.

## BROADWAY BANTER

I WONDER did Sousa get the thousand? When the report of Saturday's football victory reached the waiting crowd at the Yale Club a certain scion of wealth, flushed with enthusiasm, rushed over to the Hippodrome and offered Mr. Sousa a thousand dollars if he would bring his band to the club and play until it was time to go on again in the evening at the Hippodrome. Sousa came. He probably would have done so had the financial recompense been obscure—nevertheless did he get the thousand?



## The Hippodrome

It certainly is a "Hip-Hip-Hooray" at the Hippodrome, since the only Charles Dillingham grasped the steering wheel of that vast pleasure ship. The show is Brobdignagian (please consult "Gulliver's Travels"), and a dozen visits do not exhaust its variety. There are a few stupid stretches; in a three-hour scheme there are bound to be some. Finding myself hopelessly bored during the Tower of Jewels episode scene, I dodged it the next time I drifted in. After all, the Hippodrome production is not unlike a peacock. The most beautiful part is in its tail. Truly, a Ballet Extraordinary is "Flirting at St. Moritz," with its skating and dancing on real ice by a troupe from Berlin; and fine artists they are. Manly skill and feminine grace have seldom been displayed here as by the Naeses and little Charlotte. There are ski jump-

ers in daredevil leaps, and an ensemble that is positively glittering. The huge stage, newly remodeled, gives ample scope for the skating, while the dancing with skates borders on the extraordinary. Never before have I seen the "poetry of motion," i.e., rhythmic movement, better exemplified.

## For all Tastes

As the Hippodrome caters to all manners of taste, it is only natural that much foolishness is included in its programme. A variety show on a scale that almost appals is the result. For people who like knockdown humor, yelling comedians, and clowns tumbling, "Hip-Hip-Hooray" fills the bill. If you can stand John Philip Sousa and his marches you will get your money's worth, for he dominates an entire scene with his automatic conducting and machine-made music. The usual flag-waving damsels, some of them pretty, is endured for the sake of what follows; yet I never realized to what base uses patriotic feeling can be subjected than when I witness the same vulgar fellow mouthing alleged "patriotic" verses while fondling the Star-Spangled Banner. Patriotism is something sacred. Its display would be more appropriate in a church than a circus arena. However, there are some effective color schemes in "The March of the States," and the music sets tapping the heels—about the highest ambition, seemingly, of the contemporaneous American composer. Mr. Burnside has contrived some dazzling stage pictures, though at no place does he outrival the productions at the Alhambra, or the Empire, London. There the appeal to the eye is more harmonious; here the optic nerve is taken by assault. Blinding lights, prismatic hues; an army of girls climbing invisible ladders with Simian gestures—you realize to the full Darwin's reference to "arboreal ancestors" when you see the agility of these damsels; and massive climaxes so stun your senses that criticism is out of the question. Besides, why go to the Hippodrome to criticise? It's the Biggest Show on Earth! And what more need be said? (Still, they could cut out the caricatures of Mr. Bryan, which are in exceedingly bad taste, very stupid, and have nothing to do with the libretto.)

## ROUNDING OUT A CAREER.

John Philip Sousa, recently 61 years of age, is rounding out a career which probably has no parallel among musicians for the variety and extent of its operations. At the Hippodrome he has his first long engagement in New York in 15 years. In that decade and a half he has made five European tours and has circled the globe with his band, preaching the gospel of good music and widening the knowledge of ragtime.

Mr. Sousa was an infant prodigy as a violinist when 10 years old, and he remained a skilled performer in the instrument until he abandoned it for the conductor's baton 16 years later. He passed 15 years in the United States marine corps, for three years as a musician apprentice, and as conductor of the famous Marine band for 12 years. As leader of that band he wore the most gorgeous uniform in the United States service—a blaze of scarlet and gold, but when he designed the uniform of his own band he made it one of unadorned simplicity.

For 10 years Mr. Sousa was in the theatrical profession, either as a violinist in orchestras or as conductor of musical companies. Here he acquired his keen sense of showmanship. As the conductor of his band he has given some 17,000 concerts in all parts of the world, traveling at least 700,000 miles without serious accident. He has made American music known in Moscow, Quebec, Cape Town, Copenhagen, Melbourne, London and many other foreign cities.

As a composer Mr. Sousa founded a school of military and dance music whose vogue is wide. His marches

have kept armies stepping in unison and they determined the popularity of the two-step when that dance was new. They have sold in great numbers in all countries, and incidentally they have returned a fortune in royalties to John Philip Sousa.

Mr. Sousa has written and had produced seven comic operas with various degrees of success. These were "The Smugglers," "Desiree," "El Capitán," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The Military Maid." Notwithstanding the demands of composition and concert work he found time also to write most of the lyrics of "El Capitán" and all the verses of "The Charlatan." He was the author of "El Capitán" and was the author of the complete libretto of "The Bride Elect," as well as the score. In fiction he put forth a short novel called "The Fifth String." This was followed by a long one, "Pipetown Sandy," and he has since written a volume of essays and a "Sousa Year Book," made up of extracts from his writings. In earlier years he wrote a text book on the trumpet and drum which is still used for the instruction of field musicians in the United States service. A book of instruction for the violin also brought him a revenue in his pot boiling days.

With the assistance of the state department Mr. Sousa collected much material which he subsequently edited and published as "The National, Patriotic and Typical Airs of All Lands." It was this book that caused the navy department to order that "Hail, Columbia" be played as morning colors and "The Star Spangled Banner" as evening colors on all ships of the navy. This was the first official recognition of "The Star Spangled Banner."

Mr. Sousa has twice been decorated by France as Officer d'Académie Française and Officer de l'Instruction Publique. He played before King Edward VII, and King George IV, as well as before Presidents Loubet and Fallières and German royalties, and was the chief guest of the lord mayor of Liverpool at a civic luncheon.

Despite the necessity of using glasses Mr. Sousa is an excellent trap and wing shot. Shooting and horseback riding are his chief relaxations. He is the wealthiest bandmaster in the world, the worst pianist among composers, and a most execrable penman.

## NEW YORK DAY BY DAY

By J. M. ALLISON, Times-Star Bureau, Room 2251 Hotel McAlpin, Broadway, Thirty-Third and Thirty-Fourth Streets, New York.

WHEN THEY WANT ANYTHING AROUND AT THE YALE CLUB THEY certainly want it—especially if they have just won a football game when they fully prepared to mourn a defeat. Two minutes after the final score was reported in the Yale-Princeton game, Manager Harry Askins, at the Hippodrome, answered a telephone call.

"This is the Yale club," said the man at the other end of the wire. "Can we get Sousa's band around here to-night?"

"I'm afraid you can't," replied Mr. Askins. "Sousa's band has to play here every night and every afternoon."

"They don't start until about 8 o'clock, do they?"

"No."

"Can we get 'em from 6 to 7?"

"That might be possible, but, of course, you know—"

"How much?"

"A thousand dollars."

"Send 'em 'round."

So Sousa led his men to the club and marched them, single file, into a scene of already shrieking enthusiasm. The band played "Boola-boola" and three other tunes. Then the march king was made the guest of honor at the dinner table and sent to his seven-o'clock-sharp taxi with a check for a thousand dollars tucked in his tunic.



## THE CONCERTS TO-DAY

The Cort Theatre will this evening begin a series of concerts with Victor Herbert and his band.

At the Hippodrome this evening the concerts will include the special Sousa numbers which will make up the Sousa night, Orville Harrold and Edith MacTammany. The Charlotte and her associates will dance.

The Theatre Francais will this evening give the first of a series of popular concerts. To-night Mlle. Garrick and Georges Revnant. Others on the programme will be Tobert Regnier, Andree Bartlette, Beatrice de Holtoire and La Carmencita. But this is not the Carmencita of beloved and West Twenty-third street memory.

The Winter Garden will show all its foremost artists this evening in the usual Sunday evening concert and there will be important assistants from the vaudeville stage.

## RUTH M'TAMMANY SINGS AT HIPPODROME

Never Before Heard in This City.  
She Is Pleasant Surprise Presented by Sousa.

A delightful surprise at Sousa's Sunday concert at the Hippodrome last evening was provided by the introduction of a soprano new to New York, Miss Ruth MacTammany, who scored a great personal success. Her first number, "Caro Nome," from Verdi's "Rigoletto," showed her to be an artist of rare distinction. Added to the charm of personality and good looks, Miss MacTammany possesses a rich, full voice of remarkable range. She was recalled repeatedly and responded with the Waltz Song from "Romeo and Juliet."

Altogether the programme was one of the most popular of this fine series, which, during December, is to introduce Mme. Emmy Destinn, Maggie Teyte and other distinguished operatic stars.

Last night was "Sousa Night," and the popular march king devoted the first part of the bill to his own compositions. He began with the overture from "The Charlatan" and closed it with his new march, "The Pathfinder of Panama." Between were Sousa's suite, "The Last Days of Pompeii," and a symphonic poem, "The Chariot Race," both new to New York, and the ever-popular Sousa marches thrown in for good measure as encore numbers.

Orville Harrold achieved a triumph by singing "Celeste Aida," the number which first brought him fame at Hammerstein's Manhattan Opera House, and Nat M. Wills read some comic telegrams and sang a medley in march time.

For the second half, which introduced Charlotte, the magnificent ice ballet and the entire Hippodrome ensemble, Sousa played his "New York Hippodrome March," to which the remarkable snow nymphs skated. The programme was the most popular yet given, and the capacity house enjoyed it all and were grateful for Sousa's surprise—Ruth MacTammany.

## SUNDAY CONCERTS DRAW WELL

Sousa Plays His Own Compositions  
—Two Soloists Heard.

Concerts in two popular playhouses again drew large audiences last night. At the Hippodrome Sousa and his band performed and Ruth MacTammany, soprano, made her debut as a soloist, singing the "Caro Nome" from "Rigoletto" and the waltz song from "Romeo and Juliet." Orville Harrold was another soloist. Charlotte and her skaters appeared and Mr. Sousa devoted his programme to his own compositions.

*Starts Festung 11/22/15*

Ein Riesenhaus hatte wieder das Hippodrome gezogen, denn das Publikum war, wo es am Sonntag Abend für einen kleinen Obolus reich unterhalten wird. Es war eine "Sousa-Nacht", und der beliebte Dirigent konnte an der Spitze seiner prächtigen Kapelle nicht genug Zugaben leisten. Da zogen Sousa'sche Märsche, Scherze und Exzerpte aus Operetten in bunter Reihe an uns vorbei und wetteiferten miteinander an Glanz und Schmitz. Dazu noch die beliebten Solisten, aus denen wir den urkomischen Herrn Nat. Wills und Fr. Mac Tammany besonders hervorheben. Und auch das Auge kam voll auf seine Kosten, denn die deutschen "Eis-Nymphen" des Hippodroms, die reizvolle und virtuose Charlotte an der Spitze, unterhielten das Publikum auf das Beste. Eine wahre Augenweide, denn diese Produktionen sind ebenso grazios als brillant und wagemutig. H.

*New York Herald 11/22/15*

## NEW SINGER AT HIPPODROME

Miss Ruth MacTammany Appears with Sousa's Band.

John Philip Sousa introduced a new soprano at the Hippodrome last night in the person of Miss Ruth MacTammany, who sang "Caro Nome," from "Rigoletto," and the waltz song from "Romeo and Juliet." Orville Harrold, Nat M. Wills, Charlotte and the ice ballet, from the Hippodrome show, took their accustomed parts in the Sunday evening entertainment.

There was more than the usual quantity of Sousa numbers, including "The Last Days of Pompeii" and "The Chariot Race," both of which were played for the first time in New York.

## SOPRANO IS CONCERT STAR

Miss MacTammany Scores Personal Success in Hippodrome.

A surprise at Sousa's Sunday concert in the Hippodrome last evening was provided by the introduction of a soprano new to New York, Miss Ruth MacTammany, who scored a personal success. Her first number, "Caro Nome," from Verdi's "Rigoletto," showed her to be an artist of distinction. Added to the charm of personality and good looks, Miss MacTammany possesses a rich, full voice of remarkable range. She was recalled, and responded with the Waltz Song from "Romeo and Juliet."

Altogether, the programme was one of the most successful of this series, which, during December is to introduce Emmy Destinn, Maggie Teyte and other operatic stars.

## AMUSEMENT NOTES.

John Barrett, representing the allied Pan-American governments, yesterday commissioned John Philip Sousa to write a march comprising the national airs of all the republics of North, South and Central America for use at the Pan-American convention to be held in Washington next month.

## You Can't Stop 'Em.

Residents of Washington, D. C., have no vote, but you can't prevent them from making themselves heard just the same. For instance, several visitors from the erstwhile land of grape juice who attended the Hippodrome in this city recently were so impressed with the girls who represent New York in the Sousa Ballet of the States that they went

right home and wrote a song about the show. "The New York Girl" is the title of the masterpiece. Mark Luescher complains he hasn't been able to sing it because there are so few rests in the music he gets out of breath long before he reaches the last line. However, judge for yourself; here it is:

Now when Joseph Brown came to New York town,  
And to the Hip show he did go,  
He spied a pretty girl, oh what a pearl,  
Just a real live doll, like his sister Poll;  
He couldn't forget, as their eyes met,  
The sweet smile on her face;  
No he couldn't forget,  
And this is what he said:

Chorus.  
She's just a little wary,  
But not a bit contrary,  
With her big eyes of blue,  
And her dimples, too,  
With golden curls and teeth of pearls,  
I can see she's just the girl for me, he said.  
So sweet and so shy with a smile—  
That sets your heart thumping and a bumping,  
And you just can't help from loving her,  
She's the girl from New York town.

*New York Tribune 11/24/15*

John Philip Sousa has been commissioned by the allied Pan-American governments to write a Pan-American march, but the size of the commission is not announced.

New York heard a new soprano last evening when the Hippodrome presented Miss Ruth MacTammany, who scored a personal success. Her first number, "Caro Nome," from Verdi's "Rigoletto" showed her to be an artist of distinction. Miss MacTammany possesses a rich full voice of remarkable range. She was recalled, and responded with the Waltz Song from "Romeo and Juliet." Sousa and the ice skaters completed the night's big program.

Miss Ruth MacTammany, the soloist, last night, "Sousa Night" at the Hippodrome, and a soprano new to New York, scored a distinct personal success. Orville Harrold, Nat M. Wills and the Ice Ballet were also among the features of the concert.

## Alice Nielsen With Sousa.

In furtherance of his system of guest-star soloists at the Hippodrome concerts, Charles Dillingham has engaged Alice Nielsen for the concert next Sunday night. She will appear in conjunction with Sousa's Band.

Miss Nielsen is one of a rather unusual list of soloists engaged for these occasions. Among the recruits also are Emmy Destinn and Maggie Teyte.



Eve's Telegram 1/15

At Sousa's Sunday concert at the Hippodrome last evening was a soprano new to New York, Miss Ruth MacTammany, who scored a great personal success. Her first number, "Caro Nome," from Verdi's "Rigoletto," showed her to be an artist of distinction. Added to the charm of personality and good looks, Miss MacTammany possesses a rich, full voice of remarkable range. She was recalled repeatedly and responded with the waltz song from "Romeo and Juliet."

The March King devoted the first part of the bill to his own compositions. He began with the overture from "The Charlatan" and closed with his new march, "The Pathfinder of Panama." Between were Sousa's suite, "The Last Days of Pompeii," and a symphonic poem, "The Chariot Race," both new to New York, and the ever popular Sousa marches thrown in for good measure as encore numbers.

Orville Harrold sung "Celeste Aida." Nat M. Wills read some comic telegrams and sang a medley in march time.

For the second half, which introduced Charlotte, the ice ballet and the entire Hippodrome ensemble. Mr. Sousa played his "New York Hippodrome March," to which the snow nymphs skated.

Brooklyn Eagle 1/22/15

#### SOUSA PRESENTS NEW SOPRANO.

##### Ruth MacTammany Scores Hit at Hip. Concert.

A delightful surprise at Sousa's Sunday concert, at the Hippodrome, last evening, was provided by the introduction of a soprano new to New York—Miss Ruth MacTammany, who scored a great success. Added to the charm of personality and good looks, Miss MacTammany possesses a rich, full voice of remarkable range. She was recalled repeatedly.

Altogether, the programme was one of the most popular of the series, which, during December—is to introduce Mme. Emmy Destinn, Maggie Teyte and other operatic stars.

Last night was "Sousa night," and the popular March King devoted the first part of the bill to his own compositions. Orville Harrold added much to his popularity by singing "Celeste Aida," the aria that first brought him fame in Hammerstein's Manhattan Opera House, and Nat M. Wills read some comic telegrams and sang a medley.

Charlotte, the ice ballet and the entire Hippodrome ensemble participated in the second half of the programme.

Brooklyn Standard and Union 1/15

#### A SOUSA CONCERT AT THE HIPPODROME

It was a gala affair at the New York Hippodrome last evening, Manager Dillingham having arranged a programme consisting largely of Sousa's compositions. Naturally the house was filled, and never was Sousa's music played better under the baton of the great leader than last night. All his new favorites were given as well as old ones, and each was warmly received. Miss Ruth MacTammany, soprano; Herbert L. Clarke, cornetist; Nat Wills, monologue artist, and Orville Harrold, tenor, were on the programme, as well as the ice-skating stars of "Hip Hip Hooray," headed by Charlotte.

Springfield Mass Republican 1/21/15

## MUSIC AND MUSICIANS

### JOHN PHILIP SOUSA

#### KNOWN THROUGHOUT WORLD

#### OUR FAMOUS BANDMASTER

##### An Interview With the Composer of "Stars and Stripes Forever"

The New York Review declares that if John Philip Sousa had never composed anything else than "The Stars and Stripes" that would have been enough to insure his name imperishable fame in generations to come, and a niche alongside of Francis Scott Key and Julia Ward Howe. "The Stars and Stripes" is better known the world over to-day than "Yankee Doodle," or "The Star Spangled Banner," or, even "Dixie." It is played in every country in the world and is almost as popular in some European countries as it is here.

Mr Sousa returned to New York this season a little whiter around the temples, but just the same martial figure he always has been, and as full of energy and vigor as he was in the days of his youth. The years have not changed the personality of the remarkable band leader. He is the same kindly, gracious, affable regular "good fellow" he has always been—full of optimism and engrossed in his work and his composition.

"The people of this country," said Mr Sousa, "are beginning to understand musical standards and classifications, and insist on having their music served properly."

##### American Judgment Improving

"I have been obliged to keep this in mind constantly in making up my programs, and I invariably find that everything is judged in respect to the class to which it belongs, no matter whether it is ragtime or a symphony. The public recognizes that ragtime with respect to other ragtime compositions may be very good, and that a symphony in comparison with other symphonies may be very bad, and that each form should be considered with due regard to its type only."

"I am very hopeful about the prospects of American music. Our composers have shown a harmonic development which is unequalled in any other nation in the world. This is a very good sign. It means musical progress along correct lines and it will only be a question of time before we produce composers who will rank with the greatest in history. I can almost see an American Beethoven or a Wagner looming up in the future now. When the great American composer does come, the public will be ready to appreciate him, I think."

##### Some of Our Handicaps

"Ours is a cosmopolitan country, and while this presents some advantages in a musical way, it is a great handicap in the development of national music and it makes it difficult for a native composer. We are a people of many races, creeds, tastes and cultures. I do not think that the true American type has yet been fused in the melting pot and the same thing may be said of music. There are manifestations, such as our ragtime, our popular songs, which indicate that musical forces are working and crystallizing certain national characteristics, but representative American music has yet to be born. It will come into existence some day, perhaps in a couple of generations, perhaps it will take longer, but it is on its way."

"I am composing all the time. Just at present I am working on the scores of two operas. One is 'The Irish Dragoons,' and the other is 'Victory,' which Ella Wheeler Wilcox wrote with Miss Davis. Besides that I am always writing a new march."

##### About the New Dance Tempi

"The modern dance craze was responsible for a great many new compositions in the various tempi of the new dances, but beyond this tendency there has been nothing new. Of course, there is nothing new in the matter of tempo. Everything that is being written to-day in ragtime and the various syncopated styles has been done before, perhaps, in different tempi, but I do think that there is a new color in our music."

"There is an exulting, exhilarating note in most of the American compositions of the day, reflecting our pride in our country. Personally, I do not think that there should be any trenches in music or art. What people want in music is that it should have the quality."

"I made three trips around the world with my band, and in every country I visited I received the same cordial treatment, the same enthusiastic reception and courtesy. 'The Stars and Stripes' was just as much appreciated and applauded in Tokio as it was in Berlin. There is certainly no national prejudice, or at least there was none before the great war, in regard to music."

##### War is Fatal to Music

"The war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to be soldiers, the entire musical movement in European nations is stopped, and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized and cultured communities. It has nothing in common with present conditions in Europe."

"We shall have to supply our own music for concert and opera for the next 20 years. This will give our composers the opportunities which they claim have long been denied them, and it will create a market for all kinds of musical composition here such as has never existed before. But, as I said, I do not expect that a genuine representative American school of composition will spring into existence immediately. That is going to take time."

"We are an emotional people; but our emotions as a people are crude, for we are a very young nation. Our national deity is the American flag, and this fact is reflected in hundreds of compositions."

##### How He Composed His Best-Known Work

"I have never told anyone just what impelled me to compose the 'Stars and Stripes.' Would you like to know? Well, it was homesickness—just plain, ordinary, commonplace nostalgia. I had been away from home for almost a year, making a trip with my band around the world. I first visited the Pacific coast of America, then the Orient, then Europe, and, finally, England, and was coming home again across the Atlantic on the White Star liner Teutonic, and I do not think that anyone ever longed to get back to America so intensely as I did. The big ship could not steam fast enough for me. I looked at the bulletin board daily to see how many miles we had run, with bitter disappointment every day that we had not made better time."

"In a kind of dreamy way I used to think over old days at Washington, when I was leader of the Marine band of the United States navy, when we played at all public official functions, and I could see the stars and stripes flying from the flagstaff in the grounds of the White House just as plainly as if I was back there again."

"Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified, and to my imagination it seemed to be the biggest, grandest thing in the world, and I could not get back under it quick enough."

"It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted with my work after it was done. The feeling of impatience

passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country."



## Sousa Will Compose Pan-American March

HON. JOHN BARRETT, representing the allied Pan-American Governments, commissioned John Philip Sousa yesterday to write a march comprising the national songs of all the Republics of North, Central and South America for use at the Pan-American convention to be held in Washington from December 27 to January 5.

The march will be a composite arrangement of all the characteristic and national songs of these republics, arranged on the order of the Sousa March of the States in "Hip, Hip, Hooray," and will comprise the songs of the United States, Mexico, Panama, Argentina, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Ecuador, Guatemala, Hayti, Honduras, Nicaragua, Paraguay, Patagonia, Peru, Salvador, Uruguay and Venezuela.

### The Hippodrome.

"Hip-Hip-Hooray," the big spectacle at the Hippodrome, continues to fill that huge house with young, old, and middle-aged folks, and to please them all equally. The ice ballet with Charlotte and Ellen Dallerup and the others remains perhaps the most popular feature, but the rest of the gorgeous and picturesque programme, the singing of Belle Story and Orville Harrold, and the crashing music of Sousa's Band are hardly less applauded.

### Hippodrom.

Eine Neuverung, die viel Anklang fand, hat Herr Ch. Dillingham bei dem Konzert im Hippodrom getroffen. Sousa mit seiner Kapelle befindet sich auf einer Plattform mitten auf dem Eisfeld; rings um ihn tummeln sich die eleganten Gestalten des Schlittschuh-Balletts. „Hip, Hip, Hooray“ zieht mit seinen überraschenden Effekten und schnell wechselnden Bildern fortgesetzt volle Häuser.

William Gillett has revived "Secret Service" here this week. Other minor items of news are that Crystal Herne is soon to appear in a vaudeville playlet, Ina Claire is to be starred next season in a musical comedy, Mme. Nazimova is still playing "War Brides," and John Philip Sousa, whose band is a big feature at the Hippodrome show, recently received birthday congratulations from King George of England.

No less an authority than John Philip Sousa says that morals and manners take their cue from the style of music that happens to be popular. Two late to saddle the Kaiser's madness on to Wagner. But, no matter, "The Stars and Stripes Forever."

## A NIGHT OF SOUSA MUSIC.

### March King's Compositions Played at Hippodrome.

John Philip Sousa has little in common with the typical bandmaster or conductor of pompous manner and hysterical baton. Two numbers, however, of the Hippodrome concert last night showed the famous "march king" in tempestuous leadership.

The first was "The Last Days of Pompeii," a suite in three sections, of which the first was a description of a scene in the house of Benbo and Stratonice; the second, Mydia, the flower girl, and the third, the destruction of the city and the death of Mydia. Bulwer Lytton never wrote lines more stirring than those in which Sousa described the execution of Pompeii's doom, and the calm which followed, as the harper closed the remarkable number in notes that thrilled exquisitely.

The other selection in which Sousa was stirred from his attitude of restraint was the symphonic poem, "The Chariot Race." Trampling of horses at the starting, the tumult of the amphitheatre, the shouting of Ben Hur, the finish and the halting of the exhausted Arabic steeds, all were related in a number that is one of Sousa's most pretentious compositions.

It was a night of Sousa music, all the instrumental numbers being of his own production. The encores were the Sousa marches, chiefly patriotic and drawing forth applause that verged on tumult, particularly when twenty-one flutes, trombones and cornets came to the front of the stage and played "The Stars and Stripes Forever."

A soprano new to Sousa concerts was Miss Ruth MacTammany, who sang "Caro Nome," from Rigoletti, winning applause to which she responded with the waltz song from "Romeo and Juliet." Orville Harrold surpassed his previous brilliant efforts in the tenor solo, "Celeste Aida," from Verdi. Nat Wills put fresh humor into his monologue and medley and the ice skating stars from "Hip-Hip-Hooray," headed by Chariotte, filled the second part of the programme with bewildering and sensational feats of dexterity and gracefulness.

## PAN-AMERICAN NUMBER

### To Be Composed by Sousa at John Barrett's Request.

John Barrett, representing the allied Pan-American Governments, commissioned John Philip Sousa yesterday to write a march comprising the national songs of all the Republics of North, Central and South America, for use at the Pan-American convention to be held in Washington, from Dec. 27 to Jan. 5.

The march will be a composite arrangement of all the characteristics and national songs of these republics, arranged on the order of the Sousa march of the States in "Hip Hip Hooray," and will comprise the songs of the United States, Mexico, Panama, Argentina, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Ecuador, Guatemala, Hayti, Honduras, Nicaragua, Paraguay, Patagonia, Peru, Salvador, Uruguay and Venezuel.

It is announced that Alice Nielsen, the American prima donna, is planning to return to a lighter form of grand opera in English. The news comes from the Hippodrome where Miss Nielsen appears Sunday with Sousa.

John Philip Sousa has been commissioned by the allied Pan-American Governments to write a Pan-American march, but the size of the commission is not announced.

## Sousa Sunday Night Concert.

The regular weekly Sunday night concert by Sousa and his band at the New York Hippodrome included in its program the following numbers: Litolfi's overture "Robespierre, or the Last Days of the Reign of Terror"; Sullivan's "The Lost Chord," cornet solo; Koennemann's descriptive fantasia, "At Fremersberg"; Puccini's "Ancora un passo or via," for soprano; Gounod's "Soldiers' Chorus," from "Faust," by the trombone section; Messrs. Corey, Clarke, Finnie, Lyon, Williams, Perfetto and Garing; Rubinstein's "Kammenoi Ostrow."

The soloist was Belle Storey, who sang Puccini's "Ancora un passo or via." On this occasion the new Hippodrome organ was dedicated and the organist for the occasion was Ralph Brigham.

A large audience was in attendance, and the Sousa Sunday night feature appears to become more popular each week.

## CAMPAIGN FOR YOUNG ARTISTS

### Noted Stars as Honor Guests at Criterion Club Opening

The American Criteron Society, Mrs. Leonard L. Hill, president, opened its season recently at the Hotel Plaza, New York, with a reception, followed by a luncheon, and this in turn by a musical program. Mrs. Hill was assisted in receiving by the guests of honor, Mr. and Mrs. John Philip Sousa, Anna Fitzu, Mme. Marie Rappold, Andres de Segurrola and Mme. Gina Ciaparelli-Viafora and some of the officers. In the musical program the artists included Florence Hardeman, violinist, and Henry Miller, basso.

The society has for its object the advancement of gifted young artists, who are given a hearing at the afternoon musicales and paid for their services.

John Barrett representing the allied Pan-American governments has commissioned John Philip Sousa to write a march comprising the national songs of all the Republics of North, Central and South America for use at the Pan-American convention to be held in Washington from December 27 to January 5.

Alice Nielsen, the favorite American soprano, appears with Sousa and his band at the Hippodrome on Sunday night. She will appear in both the first and second part of the bill. Her first selections will be from Mozart's "Don Giovanni" and "Nozze di Figaro" and her second Balfe's "The Last Rose of Summer" and "Killarney" and Crouch's "Kathleen Mavourneen." Miss Susan Tompkins, violinist, will also appear.

## A CHALLENGE FOR SOUSA.

Thomas McGrain, manager of the Grand Saline (Texas) Cornet Band, writes us to ask that we challenge Sousa's organization for a championship competition.

"Our band," writes Mr. McGrain, "is the greatest one the town ever knew. We play everything from 'Siegfried's Death,' by Dick Wagner, to 'Shoot Him in the Trousers,' Officer; the Coat Belongs to Me,' a funny number, written by Pearley Whoost, our oboe player. We'll play Mr. Sousa for \$50 a side and meet him in Kansas City for the contest."

A line will likely be got on the ability of the Grand Saline Band next Wednesday night, when it plays the Waco Salvation Army organization of seven musicians for a silver cup.

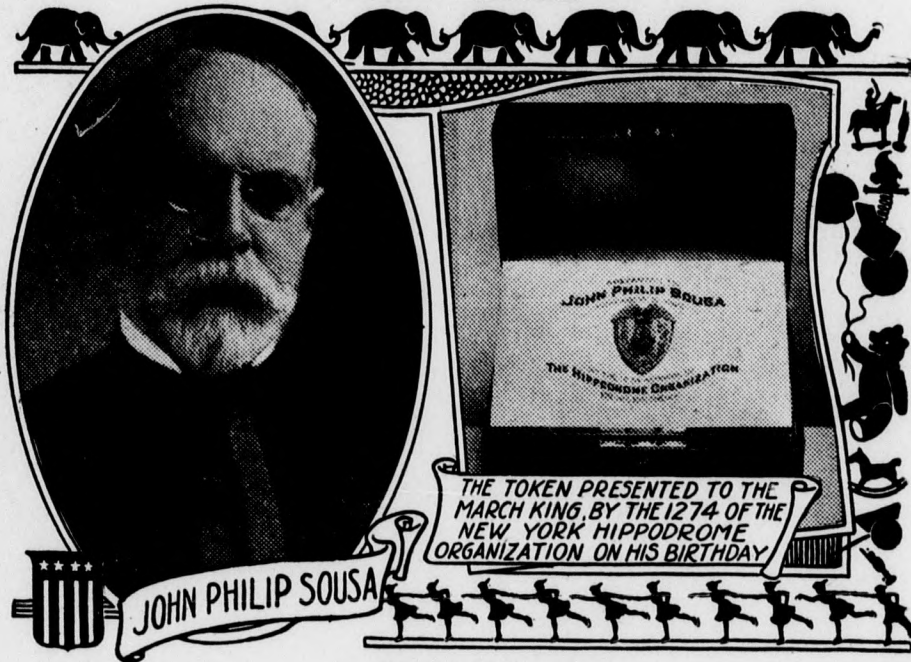


Sent to 700 Newspapers by N.Y. Hippodrome Staff

29

# SOUSA'S BIRTHDAY MARKED BY COAST TO COAST TRIBUTE

His Melodies Played in Many Cities—Surprise Party  
for March King and the Audience at the  
Hippodrome Features Occasion.



By FRANK O'MALLEY  
—IN THE NEW YORK SUN—

In Paris an' London, in Galway an' Cork,  
In far off Australia, in nearby New York,  
They're blessin' th' day th' biniv'lint shork  
Dilivered young Jawn Philip Sousa.  
Mickey Free, per Joseph Herbert.

It was just exactly nobody's business  
how many years ago yesterday to the  
day that Washingtonians passing the  
house occupied by Mr. and Mrs. An-  
tonio Sousa at the national capital  
paused suddenly and leaned their ears  
against a mighty volume of sound that  
came from a window of an upper floor.

"It is evident," observed not only  
passersby, but all Washington, from  
the navy yard west to Georgetown, as  
the vocables increased in fervor, "that  
John Philip Sousa has just been born,  
and if his vocal cords don't crack under  
the strain of this first day of his on  
earth he will be a great singer."

Yesterday enough of his voice was  
left at least to cause him to hum a bit  
in his dressing room while encasing  
himself in a uniform of white and gold  
against his appearance on the stage of  
the Hippodrome at the head of his band.  
Perhaps if he had known what was go-  
ing to happen to him out on the stage  
he would not have hummed in so care-  
free a manner. Much happened.

But he hummed, largely owing to the  
fact that all about him in his dressing  
room were American Beauty roses and  
chrysanthemums and begonia leaves,  
and sheafs of telegrams, cablegrams  
and birthday letters from a committee  
that included Walter Damrosch, Dudley  
Field Malone, Leonard Lieblich, R. H.  
Burnside and Shepherd William Court-  
leigh of the Lambs, who headed the  
committee in charge of the birthday  
surprise party.

## Other Cities Honor Sousa.

At that moment up in Buffalo the  
Star Theatre's lights were being low-  
ered and a spotlight thrown upon the  
orchestra there in John Philip's honor,  
the orchestra smashing out the March

King's latest composition, "The New  
York Hippodrome March." At the Na-  
tional Theatre in his native city of  
Washington, D. C., the same thing was  
happening. In another part of Wash-  
ington simultaneously his one-time ma-  
rine band was playing the march in his  
honor.

In McVicker's Theatre, Chicago, the  
great organ which takes the place of  
an orchestra there was roaring out the  
new march too. So was the orchestra  
at Miss Maude Adams's matinee at the  
Euclid Opera House, Cleveland; and so  
were matinee orchestras at the George  
Arlliss matinee, Pittsburg; in the Whit-  
ney at Detroit, at the Illinois, Stude-  
baker and Blackstone, Chicago; at  
"Watch Your Step" in the Colonial, Bos-  
ton, and when 3:30 P. M. had worked  
its way that far west, in all the Wells  
and the Wells circuits of theatres south-  
west to Texas.

The tidal wave of matinee music  
which had erupted in John Philip's honor  
out of Boston Harbor never stopped  
rolling westward even when it had  
reached Texas. On it rolled over prairie  
and desert, crashed over Pike's Peak  
and the rest of the Big Lumps and  
never settled back to stillness until the  
last ripple of the last bar of the finale  
had been played in the Cort and Colum-  
bia Theatres on the shores of San Fran-  
cisco Bay.

Here at the Hippodrome much was  
crowded intensively into a few minutes.  
As on all other Hippodrome days,  
down wide steps of the "San Francisco  
Fair" scene the forty-eight States had  
marched in billows of shimmering loveli-  
ness to the swing of Sousa marches.  
Then when John Philip lowered his  
baton and bowed with the expectation  
that the curtain would shut him off from  
the audience the curtain didn't do any  
such a derved thing.

## Birthday Surprise at the "Hip."

Instead, out on to the stage came Nat  
Wills—makeup off for the time being  
and all starched up in his store clothes—  
and introduced the Lambs Club's chief,  
William Courtleigh.

"Mr. Sousa," began Mr. Courtleigh, as  
he led John Philip a block or so down  
to the footlights, "the Hippodrome staff  
are honoring to-day a national figure to  
whom we are all under obligations for  
the many pleasures with which you have  
filled our hearts and heads—and heels.

"And John, your fellow Lambs want  
to extend their congratulations also, es-  
pecially when one of them still has the  
courage to have a birthday. (Laughter.)  
Don't tell me what birthday it is—  
whatever it is you don't look it.  
(Laughter and applause.) You have not  
passed the old age of youth. We do  
not look upon this as a day that marks  
the passing of a year of your life: it  
is the beginning of another year.

"And now," concluded Mr. Courtleigh  
when he had talked of the countless  
friends Mr. Sousa had made, "here in  
the Hippodrome you have made 1,500  
new friends, who thank you, as we do,  
too, for your part in bringing this  
greatest theatre to its proper place in  
the sun—a national institution.

"Presented," read Mr. Courtleigh  
from the cover of a gold and silver  
cigar humidor which Raymond Hubbell  
handed up over the footlights, "to John  
Philip Sousa, November 6, 1915, by the  
1,274 members of the Hippodrome or-  
ganization, on his birthday." And with  
this gold and silver, John, goes the  
love and the—"

Whatever Mr. Courtleigh said after  
that was lost in a roar of applause that  
leaped from the boxes at Forty-fourth  
street, slammed against the Forty-third  
street walls, hit the far ceilings and  
ricochetted over the footlights and onto  
the great stage massed solidly with  
cheering players glinting in silks and  
satins. And some place out of the dis-  
turbance also came with the compli-  
ments of his own bandmen so super-  
latively big a basket of American  
Beauty roses that it looked extrava-  
gantly large even in the Hippodrome.

John Philip Sousa tried to say some-  
thing in acknowledgment. He didn't.  
Maybe his voice had cracked under the  
strain that day in Washington some  
years ago and so prevented him from  
speaking—or perhaps there was another  
reason.

## Sousa is Sixty-one.

On November 6 John Philip Sousa was  
61 years of age. The band, which bears  
his name and which he now conducts at  
the New York Hippodrome, was organ-  
ized in 1892 and since its organization  
has covered some 700,000 miles. The  
famous tour of the world alone covered  
60,000 miles. Following are some of  
Sousa's well known marches: "The  
Stars and Stripes Forever," "The Wash-  
ington Post," "The High School Cadets,"  
"Liberty Bell," "Hands Across the Sea."  
Among his novels are "The Fifth  
String," "Pipetown Sandy," and a  
"Sousa Year Book." He has written  
some eight or ten comic operas.

Students would do well to read what  
Mr. Sousa has to say regarding enthusi-  
asm. In Musical America, he says: "The  
very moment you lose enthusiasm be-  
cause of 'swelled head,' for instance,  
your public loses enthusiasm. Let us  
estimate that the Hippodrome plays to  
70,000 persons a week. If for two weeks  
I felt a lack of enthusiasm a large per-  
centage of 140,000 persons would feel it  
also. What they could say would down  
an artist so completely that he could  
never hold his head up again. When a  
man pays money for a seat he expects  
the best an artist can give and the suc-  
cess of the performer depends upon con-  
tinued, never-ending enthusiasm."



# CAREER OF THE UNITED STATES MARINE BAND

First a Fife and Drum Corps,  
Today Finds Its Greatest Gov-  
ernment Band and a Leading  
American Musical Organization

WASHINGTON, D. C.—To live in Washington is a delight and an education in itself. Every phase of life which contributes to intelligence may be studied in this city with pleasure and profit; and not the least of Washington's many delightful advantages is the privilege one enjoys of frequently listening to the music of the greatest government band in existence—the United States marine band—which now has the distinction of being also a splendid symphony orchestra.

Frequently during the winter months at affairs of state and grand social functions the marine band appears as the official musical organization, but at such times the band is heard only by the limited few within the city's exclusive circle of fame or wealth. It is "in the good old summertime" that the marine band gets in touch with the people and the people with it in a mutual and musical manner. Three times a week during the summer months the band is heard in open air concerts, appearing alternately at the marine barracks, on the plaza of the Capitol and in the White House grounds.

It is when the band plays on the White House lawn Saturday afternoons that one most appreciates its entrancing music. Nowhere in the world could one listen to music under a more enchanting environment. Strolling or lolling on the lawn, it is possible with a sweeping glance to take in the cycloramic picture of the stately mansion of the President, the grand driveway, the undulating grounds covered with ornamental shrubberies, plants, flowers and umbrageous trees, the long level of the ellipse, the Washington monument towering in stately magnificence on the banks of the Potomac, the altitudinous tips of the wireless towers at Arlington, and from that incomparably interesting and beautiful view the eye may return with pleasure to the White House lawn where hundreds of fashionably dressed men and women are chatting pleasantly in various attitudes while listening delightedly to the music.

Millions of music lovers in this country would give much to enjoy the advantages which Washington people have of attending these summertime concerts of the marine band. It is only when the band goes on its annual tour that something of this pleasure is provided those living in what the English would call "the provinces." Western states will be the fortunate section visited by the band this coming autumn.

Lieut. William H. Santelmann is the present leader of the band, which position he has held for 17 years. Like many of his predecessors, he is a composer as well as a conductor. But, unlike at least

one of his predecessors, his compositions tend toward the classical rather than the popular style of music, which does not seem, however, to impair his personal popularity as a conductor of the marine band, wherein lies a compliment for the people.

## In Existence Since 1798

July 11, 1798, an act of Congress was approved by President John Adams for establishing and organizing a marine corps. In this act provision was made for 16 drummers and 16 fifers, one to be appointed drum or fife major by the commandant of the corps. This fife and drum corps acted in the capacity of a marine band until 1802, when Capt. Daniel McNeill of the twenty-eighth gun corvette Boston brought to this country from Napolis, Italy, 13 Italian musicians.

The archives of the marine corps were destroyed by the British when they burned Washington in 1814, and no account of Captain McNeill's enterprise remains. However, the story goes that while the Boston was at Messina a band belonging to one of the regiments quartered at that city came aboard just to show the "wild man" from the new world what music was like. The "wild man," it seems, appreciated the concert too much, for Captain McNeill promptly tripped anchor, made sail and stood out to sea. In spite of the frantic appeals and protests of the unfortunate musicians, the Boston passed out into the Atlantic and made America in due time with the musicians aboard.

Of course the United States government was not going to war over a lot of kidnaped musicians, so Captain McNeill's act was promptly disavowed by the navy department and that officer was not again put in a position where his love for a marine band could get the better of his discretion. It is interesting to note, however, that the government was not so prompt in returning the musicians to their homes, but transferred them to Lieut.-Col. W. W. Burrow's command, for duty at headquarters, United States marine corps, marine barracks, Washington, D. C. In 1807 several of the musicians became homesick and were homeward bound on the frigate Chesapeake when that ship was captured, and again the luckless musicians were thrown on their beam ends, so to speak.

These Italians playing regular band instruments formed what was really the nucleus of the splendid organization of today.

## Open Air Concerts Inaugurated

There is no record of the band having performed other than ordinary routine military duty until the summer of 1854, in which year open-air concerts at the White House and Capitol grounds were inaugurated. The band was then under the leadership of Antonio Pons. In 1856 Congress voted extra compensation for the members of the band for the open-air concerts.

These concerts grew in public favor to such an extent that the commandant of the marine corps, Col. John Harris, recommended to Congress that the organization, which up to that time had been officially known as a fife and drum corps, be rated as a band, and provided for a principal musician, 7 first, 8 second and 15 third class musicians. Congress rec-

ognized the advisability of improving the organization which played at the official functions at the White House and at national and international affairs in general, and approved the recommendation of Colonel Harris, so on July 25, 1861, President Lincoln affixed his signature to an act that marked the recognition by law of the first band in the United States military service. The band was then under the leadership of Francis Scala, who did much in establishing a creditable musical reputation for the band.

## President McKinley Appreciative

The status of the band remained the same until 1899, when President McKinley approved an act of Congress which improved the condition of the band considerably. Col. Charles Heywood, commandant of the United States marine corps, recommended that on account of its playing at national and international affairs as a representative band, his musical organization be increased from 30 to 60 men, and also that their salary be increased. Accordingly, the band now consists of a leader, a second leader, 30 first class and 30 second class musicians. This reorganization gave Lieutenant Santelmann, who was then already in charge of the band, the opportunity to make it a first-class organization in every respect, and from that time on the development of the band became important.

## Long List of Notable Leaders

At first the band had no special leader. First one member of the band and then another acted as fife or drum major until July 14, 1824, when, at the age of 22, John Lewis Clubb, who enlisted Feb. 14, 1820, was promoted to fife major and served as such until Feb. 11, 1830, and he was then discharged at his own request. There were but 11 men when he was discharged. Entius Friquet was then promoted fife major and served until Oct. 29, 1830, when Francis Schenig was appointed the fife major. Schenig served until Sept. 22, 1841, when he was relieved by Joseph Curveltier, who was discharged June 22, 1842.

Antonio Pons served as fife major from June 22, 1842, until May 22, 1843. Francis Scala, who followed him, served from May 22, 1843, until July 7, 1848, and Antonio Pons was again appointed fife major July 8, 1848, and served until July 11, 1854. Francis Scala was then again promoted to fife major on Oct. 19, 1854, and served continuously until Dec. 17, 1871, when he was discharged on settlement of accounts. Henry Fries was then appointed principal musician and was discharged Aug. 27, 1873, on settlement of accounts. Six days later, Sept. 2, 1873, Louis Schneider enlisted and was appointed principal musician and served until Oct. 1, 1880.

John Philip Sousa was appointed leader Oct. 1, 1880, and held that position until July 30, 1892, when he was discharged at his own request. He was succeeded by Francesco Fanciulli, who served from Nov. 1, 1892, to Oct. 31, 1897.

William H. Santelmann, present leader of the band, was appointed March 3, 1898.

## A Washington Institution

The United States marine band is the idol of Washington and one of its oldest established institutions. It has grown

with the city and assisted in many ways in its advancement. In fact, the citizens of Washington do not undertake to make arrangements for meetings or celebrations of any kind, for the interest of the city, without having foremost in mind the assistance of the marine band on such occasions.

The old established custom of giving three public concerts a week during the summer months at the White House and Capitol grounds and the marine barracks is not only a revelation to the many Washingtonians who remain in the city to keep the government machinery going, but is exceedingly educational as the band is equipped for the interpretation of the best there is in music. It is a customary expression among tourists that in order to make a visit to Washington complete it is necessary to hear the marine band.

## Admission by Competitive Examination

The musical prominence of the band is the result of many years of careful training by competent leaders. Two hours each day for five days in the week were set aside for rehearsals. As the membership in the band is selected by competitive examination splendid material is enrolled into its membership. The men are enlisted for a period of four years, and as a position in the band is a most desirable one for a studious and ambitious young man, it is but natural to reenlist after his first four years' service, after which he is wedded to the organization in a way that insures his identity with it until he has served 30 years. He then is entitled by law to retire on three fourths of his regular salary. These conditions account for the few changes occurring in the personnel of the band and for its splendid ensemble, or team work. It also accounts for the great proficiency in performing compositions of the masters with great credit. Works produced by the Marine band are carefully prepared and rendered in a style that would be creditable to a first-class symphony orchestra.



*Hartford Courant 11/29/15*

A reflection of the spirit which raged in the Yale Bowl last week Saturday afternoon might have been observed in the crowd gathered in the New York Yale Club to hear the returns from the Yale-Princeton football game, which were received directly from the field by a special wire. Each time that a gain was scored by Yale a cheer went up, and when Way's touchdown was scored the cheers were prolonged into a roar that sounded like the cataract of Niagara. As soon as the game was ended arrangements were made for the evening. John Philip Sousa was called up at the Hippodrome, and although he said he never before had engaged his band to play at a club, he consented to do so on this occasion as he was particularly fond of Yale men. He first played his own march, "El Capitan," and great was the applause, but after the first three concert pieces had been played the Yale men assembled in the lounging room called so incessantly for Yale music, that Sousa consented to play "Boola Boola." As soon as the first notes in the rousing chorus were sounded, men left the soft-cushioned easy chairs and lounges and began to form a line that gradually was augmented until everyone present joined in the snake dance. Bald heads and grey heads, young men and old, joined in the line, which sinuously wound round the furniture in the lounging room and finally drifted out into the corridors and was lost. The band found that it knew some more Yale tunes, and when it struck up "March On Down the Field" every voice in the club joined in the old tune with such rousing effect that it was repeated half a dozen times.

*N.Y. Times 11/29/15*

#### Guest Stars at Hippodrome.

The first of the concerts with guest stars at the Hippodrome took place last night, Alice Nielsen being the assisting artist with Sousa's Band. Miss Nielsen sang arias from "Don Giovanni" and "Nozze di Figaro," as well as songs by Balfe and Crouch. Susan Tompkins, violinist, was the other soloist. The band played Goldmark's overture, "Spring," Mr. Sousa's own suite, "Tales of a Traveler"; an excerpt from Giordano's "Andrea Chenier," Grieg's "Peer Gynt" suite, and Wagner's "Ride of the Valkyries."

*N.Y. Tribune 11/29/15*

#### SOUSA AND VICTOR HERBERT

Weekly Concerts Given at Hippodrome and Cort Theatre.

Alice Nielsen was the visiting star at the Hippodrome last night, where John Philip Sousa and his band gave their customary Sunday concert. Miss Nielsen sang two Mozart numbers during the first part of the programme and later sang "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen." The feature of Mr. Sousa's programme was the "Peer Gynt" music, by Grieg.

At the Cort Theatre Victor Herbert's orchestra gave a concert consisting entirely of Mr. Herbert's music. The most notable numbers were selections from his grand opera, "Natoma."

*Duluth News Tribune 11/29/15*

#### SOUSA ESPOUSES VOTES FOR WOMEN

John Philip Sousa has come out strongly for votes for women.

"Women make up the greatest part of musical audiences," declared Mr. Sousa recently. "That is because they are more imaginative auditors than men. They can visualize compositions. Women are led by their imaginations, just as men are led by self-interest."

"Women live in an atmosphere of imagination. You can see that in their dress. But suffrage is not a matter of the imagination. Suffrage will obtain. There is no doubt about it. And when it does obtain, there are many things now that women condemn that they will not condemn then. Women will become broader minded."

"The woman who has the ballot is concerned about the protection of her son. The woman without the ballot looks after the protection of her daughter. When suffrage comes women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men."

"I can't see any reason why women shouldn't vote. In the parlor, the theater, the church, and every place else we can treat them with distinguished courtesy and consideration. I do not think polling places are so low that women cannot go there."

The advent of universal suffrage will mean, Mr. Sousa further declared, that mother's sons will be prepared in case of war. A greater army and navy will be established in this country. Women will obliterate foolish laws. They will study affairs of state and vote intelligently. They are now, he averred, better newspaper readers than men, and read between the lines of an article and form their own opinions. They will not follow blindly the platforms of their husbands.

On the war abroad Sousa declared that no good musical compositions would result from the experiences of men of the warring nations.

"The only way a man can write is to write in the absolute fullness of his brain," he asserted. "Beethoven could not have written sonatas with a pin sticking in him. In the creative arts, of which music is the greatest, a man must possess all nature gave him to do his work. On the battlefields men spend the greatest part of their days thinking things other than beauty."

"Whatever the outcome of the war the wound will be deep in the hearts of all. Europe has been set back 20 years in the slaughter of her young men."

*N.Y. Sun 11/29/15*

#### CONCERTS OF A SUNDAY.

Hippodrome, Cort and the Winter Garden Entertain Crowds.

Alice Nielsen was the soloist at the Sousa Band concert at the New York Hippodrome last night. She sang "Verdrail Carino," by Mozart, from "Don Giovanni"; the "Deh vieni non tradier," from "Nozze di Figaro," and a group of modern English songs. Mr. Sousa led his band in Grieg's "Peer Gynt" suite and Wagner's "Ride of the Valkyries." A large audience heard the concert.

*N.Y. Telegram 11/29/15*

#### ALICE NIELSEN SINGS AT "HIP" CONCERT

Sousa's Band Another Feature in Splendid Sunday Bill at Big Theatre.

At the Hippodrome Charles Dillingham last night inaugurated a series of guest-stars in conjunction with Sousa and his band, and, judging from results obtained yesterday, the Sunday evenings at the big playhouse will be the musical treats of the Winter. Miss Alice Nielsen was the first of the brilliant list, which will introduce Maggie Teyte next Sunday, Emmy Destinn the week following, and also promises other equally distinguished artists and musicians throughout the year, one each week.

John Philip Sousa never seemed more happily surrounded than last evening, for it is a well-known fact that the popular "March King" has been anxious to have his permanent season in New York net some really worthy and artistic musical results. After a few preliminary numbers, including the "Spring" overture by Goldmark, and his own suite, "Tales of a Traveler," Mr. Sousa personally escorted Alice Nielsen to the center of the stage. Her first two numbers were by Mozart—"Verdrail Carino," from "Don Giovanni," and "Deh vieni non tardier," from "Nozze di Figaro." Miss Nielsen has lost none of her fresh translucent beauty of tone and variety of expression. Reinforced by the charm of her personality, Miss Nielsen moved her audience last evening to an ovation. For the second half of the programme Miss Nielsen selected a popular cycle of songs of the sort she sings so exquisitely. These were "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen," and with these she scored quite a triumph.

Of the instrumental portion of the bill, Mr. Sousa's interpretation of Grieg's "Peer Gynt" suite was perhaps the most enjoyable, while the reading of Wagner's "Ride of the Valkyries," with which he chose to end the programme, demonstrated, as no other previous composition has, what remarkable results can be obtained by a brass band.

*N.Y. Journal of Commerce 11/29/15*

#### ALICE NEILSON AT HIPPODROME

Prima Donna Scores Great Success With Sousa's Band.

Charles Dillingham's series of "guest-star" nights at the Hippodrome Sunday night concerts was inaugurated last evening with Alice Neilson. The list will also include Emmy Destinn and Maggie Teyte within the next three weeks, and other noted singers to follow.

After Mr. Sousa had led his band last night through a few preliminary numbers he personally escorted Miss Neilson to the center of the stage. Her first numbers, an air from Mozart's "Don Giovanni" and one from "Nozze di Figaro." Miss Neilson has lost none of the beauty of her voice and she received an ovation from the great audience.

For the second half of her programme Miss Neilson selected some of the old songs she sings so exquisitely. She gave "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen." Of the instrumental portion of the bill, Grieg's "Peer Gynt" suite was perhaps the most delightful.

*Yam Topics 11/29/15*

SOME very hot pep will season the New Year's Eve liveliness at the Plaza this year, for Sousa and his band have been engaged for that joyful occasion. With the inimitable John Philip as the drawing-card it will probably be necessary to tear down a few partitions for more space.



"Hip-Hip-Hooray." at the Hippodrome, is a generous entertainment. It contains more features than any big show New York has known, and these features are wisely chosen to hit the taste of the average theatregoer. But for the intelligence which is above or below the average there is also amusement. In fact, so many-sided is the entertainment that it is well nigh impossible to conceive of anybody going to the theatre and coming away without having liked some part of the performance. Among the features are Sousa's Band, Belle Storey, Charlotte and the ice skating ballet, Orville Harold and Nat Wills.

A special series of Sunday evening concerts will begin to-night at the New York Hippodrome. At these entertainments Sousa's Band will be a feature, and on each evening an eminent artist will appear as soloist. To-night Alice Nielsen, soprano of the Metropolitan Opera House, will sing.

Bright harbinger of Sundays with Maggie Teyte and Emmy Destinn yet to come, Alice Nielsen sang with Sousa's Band to a considerable company at the Hippodrome last evening. The little prima donna looked a "peach Melba" in a rising skirt of lace and

silver suggesting the ice queen, Charlotte, with the first spreading waistline "hoops" of most up-to-date mode. Her songs were Mozart's, followed by "Last Rose of Summer" and "Kathleen Mavourneen." Susan Tompkins played a music violin mazurka and Sousa supplemented his "Hippodrome March" with Grainger's "Molly on the Shore."

Das Hippodrome ist bekanntlich unter der ehrgeizigen Führung von Chas. Dillingham gleichfalls zur ersten Musik übergegangen. Gestern Abend eröffnete Fräulein Alice Nielsen, die beliebte Opernsängerin, die Reihe der Primadonnen, die man von nun an im Hippodrome am Sonntag wird bewundern können. Die Künstlerin war besonders gut bei Stimme und sang ihre Nummern mit künstlerischem Schwung und technischer Meisterschaft. Sie machte einen

starken Eindruck auf das zahlreiche Publikum, daß sie zu Zugaben verhielt. Daß die Vorträge Souzas mit seiner berühmten Kapelle wieder Begeisterung erweckten, braucht wohl nicht erst besprochen zu werden. Der Meister war gestern wieder unerschöpflich mit seinen trefflichen Gaben. Somit kann man den weiteren Sonntagskonzerten des Hippodrome mit viel Erwartung entgegensehen, zudem die nächsten Stars Maggie Teyte und Emmy Destinn heißen.

## MUSICAL DELUGE FLOODS SUNDAY

Half a Score of Concerts  
in a Day Approach  
City's Record.

### DELIUS AND HIS ORCHESTRAL MOODS

European Pianoforte Players  
Find New York's "Chinese  
Wall" Fallen.

By H. E. KREHBIEL.

If the newspaper readers of New York were accustomed to have critical dissertations on the musical doings of each day served up to them in the German style by solemn-faced reviewers whose names were made to loom large with professorial and doctoral titles and who were burdened with the conviction that their entrances and exits from the concert rooms were momentous and essential parts of the record we should expect this morning's journals to be largely filled with accounts of journeyings from hall to hall. Occasionally there would be a comment on a fraction of a performance, occasionally an expression of regret that the slipping of a tramway cog had interfered with the hearing of a symphonic movement and possibly some supremely conscientious egotist might confess that concern about his bodily comfort had prevented him from going to a concert at all. We have a recollection of a German criticism which told in detail of half a concert lost because the critic did not know that it was raining when he started from home and had to return for his galoshes, wherefore he could not give an account of how the early music went. The loss to history was irreparable, of course.

Critical discussion in detail of yesterday's concerts would have enlisted the services of half a dozen reviewers. Simultaneously orchestral music of the highest order was performing at Aeolian Hall, Carnegie Hall, the Madison Square Garden in the afternoon, and one of the many refugees from Europe was giving a recital of pianoforte music in one of the theatres. In the evening an orchestra, quite the equal of the other bands, gave a concert of magnitude, aided by singers from the opera and a pianist of high renown in the Metropolitan Opera House, the devotees of Victor Herbert's light-waisted muse were entertained by a theatrical orchestra in the Cort Theatre, and Sousa's Band, which is amply described and qualified by its name, gave a popular concert, with distinguished assistance, in the Hippodrome. The Educational Alliance sought to spread knowledge of Russian chamber music among the art-hungry masses of the East Side in the evening, Samuel A. Baldwin played organ music for hundreds in the fine hall of the College of the City of New York in the afternoon, and the choir of the Cathedral of St. John the Divine gave an evening service at which one of the greatest of choral masterpieces was sung—Brahms's oratorio called "A German Requiem."

Last night at the Hippodrome Charles Dillingham inaugurated a series of guest stars in conjunction with Souza and his band. Miss Alice Nielsen was the first of the brilliant list, which will introduce Maggie Teyte next Sunday, Emmy Destinn the week following, and also prom-



MISS ALICE NIELSEN

ises other equally distinguished artists and musicians throughout the year, one each week.

Of the instrumental portion of the delightful bill Mr. Souza's interpretation of Grieg's "Peer Gynt" suite was perhaps the most enjoyable, while the reading of Wagner's "Ride of the Valkyries," with which he chose to end the programme, demonstrated what results can be obtained by a military band as well rounded and beautifully assembled as Souza's band is to-day after its years of training.

#### Alice Nielsen Sings at Hippodrome Sunday Night Concert.

Miss Alice Nielsen, soprano, once the star of light opera, and Miss Susan Tompkins, violiniste, were the soloists last night at the Hippodrome concert provided by Souza and his band.

Miss Nielsen's voice showed a decided improvement over her last appearance here. The two Mozart arias were given with nice taste, phrasing and feeling. Miss Tompkins is a player of promise and possesses temperament and a good style.

Goldmark's "Spring" overture, Sousa's "Tales of a Traveller," Wagner's "Ride of the Valkyries" and several marches made up the Souza contribution.

#### Hippodrom.

Eine Neuerung, die viel Anhang fand, hat Herr Ch. Dillingham bei dem Konzert im Hippodrom getroffen: Souza mit seiner Kapelle befindet sich auf einer Plattform mitten auf dem Eisfeld; rings um ihn tummeln sich die eleganten Gestalten des Schlittschuh-Balletts. „Hip, Hip, Hooray“ zieht mit seinen überraschenden Effekten und schnell wachsenden Bildern fortgesetzt volle Häuser.



## IMPRESSIONS OF THE PLAY.

By CORA MOORE.

### "Hip Hip Hooray" and Sousa at the Hippodrome.

Imagination is forever picturing what a joy it would be to show some of the great dreamers of the past their dreams come true, to give Fulton a chance to run his little Claremont up alongside one of the great four-day liners, or to introduce Gutenberg to one of the modern newspaper press rooms, for instance; but about as interesting as anything would it be to present P. T. Barnum with a pass to "Hip Hip Hooray" and hear what he had to say about the twentieth century's greatest show on earth.

The Hippodrome, to echo Channing Pollock, continues to be the eighth wonder of the world. Obviously it is the policy of the Dillinghams, which they are carrying out admirably, to give the patrons of the big house on Sixth avenue their money's worth in a measure that runneth over and then to add some feature that in itself alone would draw the crowds. To "Hip Hip Hooray" they added Mr. Sousa and his band, his old-time marches, as well as new ones, and the personality that is as world famed as his music, and that lost him nothing in making him the most popular bandmaster of all.

"Flirting at St. Moritz"—fascinating pastime—had just been called. Charlotte had done just about everything on skates that Pavlowa does on her toes, the curtain rose to conceal the scene in the Engadine, and the orchestra ceased playing its accompaniment to the graceful gyrations of the skaters, and out in the foyer the Marimbas were ushering out the throngs to their music on glorified xylophones, when Mr. Sousa was ready to be interviewed for perhaps the millionth time.

### Airs Characteristic of Composer.

No one familiar with Mr. Sousa's compositions can come to know him without recognizing that they are very characteristic of him, nor watch him in the rôle of conductor without understanding how typical of the man is his manner with the baton.

He is direct without being abrupt, like his music; his manner and the tones of his voice are smooth, even, flowing but alert, like his marches, and his ideas are practical and clean cut, with an underlying current of sentiment, as against sentimentality, like the music he draws from his band.

Might it not be that there is some subtle connection between the fact that those wholesome, tuneful marches with their well-defined, rhythmic swing, their something of the primeval in them, should have come at a time when the popular dances also were joyous things and wholesome—the two-step, the schottische, the quadrilles, and gavottes? And might not it be significant that now, again, when the sensuous dances have died away, and skating and dances of a more inspiring nature are promised a vogue, that again comes a call for that clean-cut music that, however it may or may not rank as "high art," nevertheless stirs the best of one's emotions?

Mr. Sousa had not thought of it, but perhaps—yes, very likely there was some connection.

"All music is sensuous," he said, "Plato held that music is the essence of order and leads to beauty, and beauty, whether it is the beauty that appeals to the eye or the ear, to the touch, to the sense of smell, or even to taste, is sensuous. If, then, you accept this idea that music is the essence of order, it is easy enough to understand why certain types of music are popular at one time and certain others at another to suit the morals and manners of the time."

### Morals Get Cue From Music.

"On the other hand, it is just as true that morals and manners take their cue from the style of music that happens to be popular. Music is a great power in the world—greater than has been realized yet. I mean as a moral and educational force."

"Every normal child is born into the world with a well established sense of rhythm, an instinct for the harmonious, and so every instinctive movement is graceful and every awkward one is unnatural. That is to say, rhythm is a primal instinct. Now then, just in accordance as the sense of rhythm is cultivated or disregarded, so does music appeal to each individual. Those in whom this instinct is become hypersensitive appreciate the subtle forms of music which to others are a bore."

"It is for this reason that martial music always finds a response where other music fails to do so. It is the primitive distinctive force, the impelling swing of that music going straight down to that instinct for rhythm that was born with the individual."

"Let me illustrate my meaning by an incident which interested me vitally. I had been asked to give a concert at one of the prisons of the south and had made up a varied programme for it. As the men filed in one handsome chap of evident refinement, even culture, the warden pointed out to me as having killed four men. He happened to sit within range of my vision and I watched him closely."

### Moved by Patriotic Air.

"The effect of each selection upon him was the same apparently; without being either stolid or sullen, he was simply unmoved. Classical numbers, the love song of one of the soloists—no response. Then a young soloist—a very beautiful girl with a glorious voice—sang. I watched for the sex appeal, but it did not come into evidence. Finally we started in on a patriotic number, a medley, and there I had my man. The response was sure and his applause was as hearty as that of the others."

"You see, it is the red blood in music, as you might say, that can always be counted upon to please. I like red-blooded music myself—that's plain enough to recognize, I suppose, from my compositions—but my little story, I think, shows my meaning when I say that music has power (even beyond what we dream) as a moral force."

Asked if he were in sympathy with the movement among physicians to investigate musical therapeutics, Mr. Sousa answered: "Health is a factor in morals; isn't that accepted? Then it follows, in my opinion, that there is a large unexplored pharmacopoeia in music awaiting physicians."

Then Mr. Sousa referred again to the dance, saying he could name offhand at least fifty dances, most of the eighteenth century, that had just such a vogue as the modern dances, and which helped make the fame of certain musicians—Campro's rondeau, Claude Debussy's sarabande, Bizet's music for the lively farandole, Rameau's for the furlana, and so on.

"The best thing about the recent craze for dancing was that it helped get that sense of rhythm we have been discussing into certain of the old as well as the young. It has undoubtedly done a great deal in getting them into what the high-brows call, I believe, the harmony of life, and now it's skating that is going to do the same thing more effectively and more wholesomely."

### Other Concerts.

Russian music was played last evening by the string quartet of the Educational Alliance and also in the afternoon by the Russian Symphony Orchestra at Madison Square Garden. In the latter concert Natalie Boshko, violinist, and Robert Maitland, basso, were the soloists.

The only recital of the day was by a German pianist, Max Landow, who proved himself a well-rounded musician of the academic type. At the evening's Metropolitan Opera concert Leopold Godowsky was the "guest" performer, Marie Rappold and Giuseppe De Luca representing the company.

The playing of Sousa's band at the Hippodrome took on a more serious tone. Alice Nielsen scoring a huge success as the soloist of the evening. At the Cort Theatre, Victor Herbert presented a programme of his own music. Craig Campbell, tenor, and Sascha Jacobsen, violinist, were Saturday's recitalists, with "Tosca" at the opera introducing the charming Louise Edvina in the title part.

### TRIUMPH FOR MISS NIELSEN.

American Prima Donna Sings at Sousa's Concert, in Hippodrome.

Last night, in the Hippodrome, Charles Dillingham began a series of guest-stars, in conjunction with Sousa and his band. Miss Alice Nielsen was the first of the brilliant list, which will introduce Maggie Teyte next Sunday, Emmy Destinn the week following and other equally distinguished artists and musicians throughout the year—one each week.

After a few preliminary numbers, Mr. Sousa personally escorted Alice Nielsen to the center of the stage. Her first two numbers were by Mozart, "Vedrai Carino," from "Don Giovanni," and "Deh vieni non tardar," from "Nozze di Figaro." Miss Nielsen showed she had lost none of the beauty of tone and variety of expression that have brought her to her high position. For the second half of the programme Miss Nielsen selected a cycle of popular songs, and left the stage in a triumph of applause.

Of the instrumental part of the delightful bill, Mr. Sousa's interpretation of Grieg's "Peer Gynt" suite was perhaps the most enjoyable, and the reading of Wagner's "Ride of the Valkyries," with which he chose to end the programme, demonstrated what remarkable results can be obtained by years and years of disciplined training.

### THE HIPPODROME CONCERT.

Guest stars were introduced for the first time last evening at the Hippodrome Sunday concert and received a cordial welcome from the large audience. Assisting Sousa's celebrated band was Miss Alice Nielsen, the prima donna soprano, who sang arias from "Don Giovanni" and "Nozze di Figaro," beside songs by Balfe and Crouch. The other guest was Miss Susan Tompkins, the violinist. She played, among other things, the violin solo, "Mazurka de Concert," by Musin. The offerings of Sousa and his band were Goldmark's overture, "Spring"; Mr. Sousa's own suite, "Tales of a Traveler"; an excerpt from Giordano's "Andrea Chenier," "Grieg's "Peer Gynt" suite and Wagner's "Ride of the Valkyries," beside some old favorites. The entire programme was a most delightful one.

### The Hippodrome Concert.

Alice Neilson, the former star of comic opera who is now under contract with the Metropolitan Opera Company, appeared with Sousa's Band and the other features of "Hip! Hip! Hooray!!!" at the Hippodrome concert last night. Miss Neilson was in splendid voice, and her crystal clear soprano in "Kathleen Mavourneen," "The Last Rose of Summer," and "Killarney" was above criticism. When Miss Neilson sang arias from "Don Giovanni" and "Nozze di Figaro," the audience caught a glimpse of the dainty comedienne of "The Fortune Teller" and "The Singing Girl" in a bygone day.



Friends and admirers of Emmy Destinn, the great Bohemian soprano, whose voice for seven years has charmed them in such well known productions as "Aida," "La Gioconda," "Madame Butterfly," "Lohengrin," "Magic Flute" and other famous operas, will be pleased to learn that on Sunday evening, December 12, she will be heard for the first time in the Hippodrome, New York, as the soloist with Sousa's Band. Miss Destinn's Hippodrome numbers should appeal to every lover of good music. Her songs with the band will be two famous Puccini arias, Vissi D'Arte, from "Tosca," and the well known Un bel di Vedremo from "Madame Butterfly." She will also sing a group of songs well known to concertgoers.

Among the other famous artists Mr. Dillingham will bring to the Hippodrome for his Sunday night soloists will be Mme. Nellie Melba, Percy Grainger, Julia Culp, and possibly Marcella Sembrich. There is also a possibility that the Philadelphia Symphony Orchestra will make its New York appearance this season at the Hippodrome. In that case, a well known soloist will be engaged to appear with it.

## Random Team at the Hippodrome

A very attractive feature of "Hip, Hip, Hooray" at the New York Hippodrome under the direction of Charles Dillingham and one which is causing a great deal of comment by the thousands who are crowding New York's biggest playhouse, comes at the climax of Sousa's fine "Ballet of the States"—the end of Act One. At this point, when the three hundred girls and two hundred boys, in groups representing the various states, form about the famous band master and composer, and creating a most striking and inspiring picture, a positive thrill is experienced by the arrival of a character representing Uncle Sam driving a triple electric tandem. The driver is Milt S. Mooney, a well-known horseman and exhibitor from San Antonio, Texas. Aside from the fact that this is the culmination of one of the most remarkable stage effects ever seen in America, it is interesting to note that this is the first three horse tandem (properly termed random) that has ever been driven on the stage in New York. All three horses are well bred, with blue ribbon records, from Mr. Mooney's Panther Park Stock Farm in Texas. The leader is Imp. Seaham Mason, a magnificent

hackney stallion; and the wheel horse is Millionaire, a horse well-known at the New York Horse Shows, and President Wilson is the swing horse. The entire outfit is valued at \$20,000.



JOHN PHILIP SOUSA.

Who Is Directing His Famous Band at the Hippodrome.

The birthday of John Philip Sousa on November 6 was made a national event, and the famous bandmaster's latest march was played simultaneously in all parts of the United States on that day. The testimonial was arranged by the manager of the Hippodrome, New York, where Mr. Sousa is daily heard, and the importance of the bandmaster as a national figure was brought home to every one. He is sixty-one years old, and altho appearing twice daily with his band, is at work upon two operas.

## National Music

John Philip Sousa who has celebrated his sixty-first birthday is the following to say regarding American music. We think it worth reading and have clipped it from an interview in the Musical America.

"The very minute we start to talk of American music someone mentions ragtime. There is plenty of beautiful music from our writers that has nothing to do with ragtime. For some reason or other people dwell upon the word ragtime as tho it hypnotized them. It makes an audacious mouthful. I remember a little girl of sixteen who got up her courage one day and said 'damn'. It was more of a surprise to her than to those who heard it. The 'low-brows' like to talk about ragtime to deride the 'high-brows' and the 'high-brows' use it to make fun of the 'low-brows'. The fact remains that when it's clever we like to hear it regardless of the kind of 'brows' responsible."

## The Crowds at the Hippodrome.

With the sensational success of "Hip Hip Hooray" at the Hippodrome, under the direction of Charles Dillingham, the question as to where the crowds come from has been heard so often that the management arranged to make a record of the patrons and their home addresses one evening this past week. The result was most surprising and interesting. In the orchestra and first balcony about fifty per cent. were New Yorkers, and in the family circle seventy per cent. were local residents. Thirty-two States were represented in the theatre on that night and 259 different cities from Portland, Maine, to Portland, Oregon. Forty-two patrons gave Canadian addresses and there were twenty-seven from foreign countries, including Japan, Russia and Sweden. Within the commuting zone 161 different towns were represented.

Alice Nielson appears to-morrow night with Sousa and his band at the Hippodrome. She will appear in both the first and second part of the bill. Her first selections will be from Mozart's "Don Giovanni" and "Nozzi di Figaro," and her second Balfe's "The Last Rose of Summer" and "Killarney" and Crouch's "Kathleen Mavourneen." Mr. Sousa will introduce Susan Tompkins, a violinist for the first time here, and his own band will provide a most attractive and ambitious program, reserving his own popular marches for encore numbers.

Sousa and his Band again delighted a large audience at the New York Hippodrome on Sunday night. In addition to the delightful numbers listed on the program Mr.

Sousa responded with numerous encores. The audience was most enthusiastic.

Assisting were Herbert L. Clarke, cornetist; Orville Harrold, tenor; Ruth MacTammany, soprano, and various stars of the "Hip-Hip-Hooray" Company. Miss MacTammany sang with splendid effect the "Caro Nome" aria from "Rigoletto"; as an encore she sang a selection from "Romeo and Juliet."

John Barrett, representing the allied Pan-American Governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the republics of North, Central and South America for use at the Pan-American convention to be held in Washington from Dec. 27 to Jan. 5. The march will be a composite arrangement of all the characteristic songs of these republics arranged on the order of the Sousa "March of the States" in "Hip Hip Hooray."

## TO WRITE NEW MARCH

John Barrett, representing the allied Pan-American governments, yesterday commissioned John Philip Sousa to write a march comprising the national airs of all the republics of North, South and Central America for use at the Pan-American convention to be held in Washington next month.

## America First.

A recent speech of President Wilson's on preparedness has so inspired John Philip Sousa, who is the world's greatest composer of martial music to go to work on another march, and he will christen it "America First." Sousa's first great hit in march music was the "Washington Post March," dedicated to the late Frank Hatton, once Postmaster-General, and for many years editor of the Washington Post. The first playing of the new march will be by the Sousa Band at the New York Hippodrome.

John Philip Sousa has been commissioned to compose a march for use at the Pan-American Convention to be held in Washington Dec 27 to Jan 5. The march will be a composite of the National songs of the Republics of the two Americas.



N.Y. Eve Post 11/30/15

Minn Telegraph 12/1/15

Minn 11/25/15 35

### The Hippodrome.

Alice Nielsen sang Sunday night at the Hippodrome concert—the first of a special series which will have as soloists, within the next few weeks, Emmy Destinn and Maggie Teyte. After a few preliminary numbers, including the "Spring" overture by Goldmark and Sousa's "Tales of a Traveller," by Sousa's Band, Miss Nielsen sang selections from "Don Giovanni" and "Il Nozze di Figaro." Later she sang popular songs, including "The Last Rose of Summer," "Killarney," and "Kathleen Mavourneen."

For the rest of the week and for many weeks to come, no doubt, "Hip Hip Hooray" continues providing entertainment for young, old, and middle-aged folks of all sorts of tastes and dispositions. The ice ballet, with Charlotte, Ellen Dallerup, Katie Schmidt, and the other marvellous skating persons, has lost nothing of its sparkle, and all the other items of the big spectacle are as splendid and satisfying as ever.

Akron O. Journal 11/23/15

One of the most conservative newspapers in America, in Springfield, Massachusetts, recently related a fact concerning Howe's Travel Festival which conveyed more praise than volumes of adjectives. By way of explanation, the manager of the Court Square theater in that city, D. O. Gilmore, is the Nestor of American theater managers. For decades practically the biggest productions—and all of them—have appeared in his theater, and yet, says the Springfield Republican, "the Howe pictures share with Sousa's band the distinction of being the only attractions which can tempt Manager Gilmore to view the proceedings in his playhouse. And," continues the writer of it, "indeed the pictures are much more worth while than the majority of the pretentious and expensive entertainments because they are more interesting, instructive and amusing and make a more direct appeal to theater goers of all ages." All of which applies especially to the new production Mr. Howe will present here at the Grand for a five days' engagement, starting tomorrow with matinees daily except Wednesday, with a trip to both California expositions through the Panama Canal as only one of many big new features. Among others may be mentioned a pictorial excursion through the waterways of Bruges, Belgium, that quaint old Flemish city where the banks are lined on each side by splendid architecture of the Middle Ages, and which, in the hey-day of its prosperity, was fittingly termed "the Venice of the North." Holland also contributes to Mr. Howe's new program a series of portrait studies of child-life and youth, of dress costumes and mannerisms.

Buffalo Eve News 11/27/15

John Philip Sousa will send to the Pan-American convention in Washington his latest composition, which will be a composite of all the national songs of the republics of the two Americas. The convention will be held from December 27 to January 5.

### How to Pronounce It.

So many are the difficulties encountered in an attempt to pronounce the last name of Maggie Teyte, one of the Hippodrome's Sunday night soloists, that an effort has been made by the management to emphasize the correct pronunciation in verse. Charles Dillingham first offered A. L. Jacobs, the Friars poet laureate, a fabulous sum to take on the job, but Mr. Jacobs deep in an ode to the Ford jitney excursion, was too busy trying to find a rhyme for "month" to accept the commission. Under these circumstances, John Philip Sousa decided to wrestle with it himself, and here is the

result, concerning which each reader is requested to use his own judgment:

There's a singer who sits in the seats of the Mighty,  
She's often addressed as Miss Maggie Teyte.  
There are those who assert that the name rhymes with Katie,  
And ever blab forth, "There goes sweet Maggie Teyte."

This maiden sedate,  
With the moniker great,  
Does not hesitate  
To say that the name  
In the annals of fame  
Should be Miss Maggie Teyte.  
If in praising,  
Or gazing,  
Or chiming,  
Or rhyming,  
She'll show you the gate;  
And woe be your fate  
If you call her but other  
Than Miss Maggie Teyte.

Eve Sun 12/1/15

This is poetry, this is "soul." Since Maggie Teyte appears with Sousa at the Hippodrome next Sunday the pronunciation of her name is so often asked on Sixth avenue that the march king has answered it in verse:

There's a singer who sits in the seats of the mighty,  
She's often addressed as petite Maggie Teyte.  
Others assert that the name rhymes with Katie,  
And ever blab forth, "There goes sweet Maggie Teyte."  
But Sousa—J. Philip—will show you the gate  
If you dare call her other than Miss Maggie Teyte.

Atlantic City Press 11/24/15

### SOUSA TO WRITE PAN-AMERICAN MARCH

Hon. John Barrett, representing the allied Pan-American governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the Republics of North, Central and South America for use at the Pan-American convention to be held in Washington from December 27th to January 5th. The march will be a composite arrangement of all the characteristic and national songs of these Republics arranged on the order of the Sousa March of the States in "Hip Hip Hooray" and will comprise the songs of the United States, Mexico, Panama, Argentine, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Ecuador, Guatemala, Hayti, Honduras, Nicaragua, Paraguay, Peru, Salvador, Uruguay, Venezuela and Patagonia.

Lowell Mass Citizen 11/29/15

John Philip Sousa has come out for "votes for women." He says women make up the greatest part of musical audiences. Evidently the band leader believes that an individual that has "music in his soul" is capable of voting conscientiously.

John Philip Sousa, whose birthday was celebrated with pomp and circumstance at the Hippodrome a few weeks ago, continues to be one of the greatest attractions of that notable palace of amusement. In order to lend especial distinction to his presence at that house, the management has engaged Emmy Destinn, Maggie Teyte and other operatic stars to appear in conjunction with Mr. Sousa and his band at the Sunday evening concerts during December. Mme. Destinn will appear on Sunday, Dec. 12, when she will sing arias from "Herodiade," "Il Trovatore," "Tosca," and "Mme. Butterfly." Miss Teyte will appear Dec. 5 and 26. Sunday night Orville Harrold was one of the soloists and he effected a remarkable success.

Eve Dispatch 11/26/15

### THE WAR AND MUSIC

John Philip Sousa says the war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to be soldiers, the entire musical movement in European nations is stopped, and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized and cultured communities. It has nothing in common with present conditions in Europe.

We shall have to supply our own music for concert and opera for the next twenty years, says the famous bandmaster. This will give our composers the opportunities which they claim have long been denied them, and it will create a market for all kinds of musical composition here such as has never existed before. But we cannot expect that a genuine representative American school of Composition will spring into existence immediately. That is going to take time.

We are an emotional people; but our emotions are crude, for we are a very young Nation. Our National deity is the American flag, and this fact is reflected in hundreds of compositions.

Sousa tells how he composed the "Stars and Stripes Forever" on shipboard homeward bound from a trip around the world. He was homesick and counting the hours when he would again be on American soil. He was reminded of his days in Washington as leader of the Marine band and where he constantly appeared at public functions with the flag always in view.

It was in this impatient, fretful state of mind that the inspiration to compose "The Stars and Stripes Forever" came to him, and to his imagination it was irresistible, complete, definite, and there was no rest until he had finished the composition then the feeling of impatience passed away and he was content to rest peacefully until the ship had docked and he was once more under the folds of the grand old flag of our country.



New Haven Daily 4/17/15

### John Philip Sousa's Return.

If John Philip Sousa had never composed anything else than "The Stars and Stripes," that would have been enough to insure his name imperishable in generations to come, and a niche alongside of Francis Scott Key and Julia Ward Howe. "The Stars and Stripes" is better known the world over to-day than "Yankee Doodle" or "The Star Spangled Banner," or even "Dixie." It is played in every country in the world and is almost as popular in some European countries as it is here.

Mr. Sousa returned to New York this season a little whiter around the temples, but just the same martial figure he always has been, and as full of energy and vigor as he was in the days of his youth. The years have not changed the personality of the remarkable band leader. He is the same kindly, gracious, affable, regular "good fellow" he has always been—full of optimism and engrossed in his work and his composition.

"The people of this country," said Mr. Sousa, "are beginning to understand musical standards and classifications, and insist on having their music served properly."

"I have been obliged to keep this in mind constantly in making up my programs, and I invariably find that everything is judged in respect to the class to which it belongs, no matter whether it is ragtime or a symphony. The public recognizes that ragtime with respect to other ragtime compositions may be very good, and that a symphony in comparison with other symphonies may be very bad, and that each form should be considered with due regard to its type only."

"I am very hopeful about the prospects of American music. Our composers have shown a harmonic development which is unequalled in any other nation in the world. This is a very good sign. It means musical progress along correct lines and it will only be a question of time before we produce composers who will rank with the greatest in history. I can almost see an American Beethoven or a Wagner looming up in the future now. When the great American composer does come, the public will be ready to appreciate him, I think."

"I have never told anyone just what impelled me to compose the 'Stars and Stripes.' Would you like to know? Well, it was homesickness—just plain, ordinary, commonplace nostalgia. I had been away from home for almost a year, making a trip with the band around the world. I first visited the Pacific coast of America, then the Orient, then Europe, and, finally, England, and was coming home again across the Atlantic on the White Star liner Teutonic, and I do not think that anyone ever longed to get back to America so intensely as I did. The big ship could not steam fast enough for me. I looked at the bulletin board daily to see how many miles we had run, with bitter disappointment every day that we had not made better time."

"In a kind of dreamy way I used to think over old days at Washington, when I was leader of the Marine band of the United States navy, when we played at all public official functions, and I could see the stars and stripes flying from the flagstaff in the grounds of the White House just as plainly as if I was back there again."

"Then I began to think of the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified, and to my imagination it seemed to be the biggest, grandest thing in the world, and I could not get back under it quick enough."

"It was in this impatient, fretful

state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship was docked and I was once more under the folds of the grand old flag of our country."

Bible Standard Union 12/2/15

Hon. John Barrett, representing the allied Pan-American governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the Republics of North, Central and South America for use at the Pan-American Convention, to be held in Washington from Dec. 27 to Jan. 5. The march will be a composite arrangement of all the characteristic and national songs of these republics arranged on the order of the Sousa "March of the States" in "Hlu Hip Hooray," and will comprise the songs of the United States, Mexico, Panama, Argentine, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Hayti, Honduras, Nicaragua, Paraguay, Patagonia, Peru, Salvador, Uruguay and Venezuela.

Ruth Ambury News 11/22/15

### CONCERT FOR HIPPODROME.

Friends and admirers of Emmy Destinn, the great Bohemian soprano, whose voice for seven years, has charmed them in such well known productions as "Aida," "La Gioconda," "Madama Butterfly," "Lohengrin," "Magic Flute," and other famous operas, will be pleased to learn that on Sunday evening December 12, she will be heard for the first time in the Hippodrome, N. Y., as the soloist with Sousa's band. This is really Mme. Destinn's first appearance in concert in the metropolis, she having just returned from a sensational concert tour embracing Denver, Kansas City, Austin and Dallas, Texas, Chicago, Baltimore and Washington. In every city she was hailed as one of the greatest singers that ever appeared on the operatic and concert stage.

This is Miss Destinn's first opportunity to visit America. During her long stay at the Metropolitan Opera House she was kept so busy studying new roles that she had little or no time for traveling or pleasure. But now that she is to become an American citizen Miss Destinn says that she is simply taking a holiday in order to become acquainted with her newly adopted countrymen. During the season she will be heard in at least sixty concerts, besides a number of operas, which she sings with the Chicago Company. Miss Destinn's Hippodrome numbers should appeal to every lover of good music. Her songs with the band will be two famous puccini arias, Vissi D'Arte, from "Tosca" and the well known song from "Madama Butterfly." She will also sing a group of songs well known to concert goers. Miss Destinn is soon to leave for the Pacific coast, where she has a number of engagements to fill in California, Oregon and Washington. Upon her return she will be heard again in New York city.

Musical America 7/4/15

## NIELSEN HEARD AS SOLOIST WITH SOUSA

### Soprano in First of His Concerts with Noted Stars as Aides of Band

The first in a series of Sunday night concerts with noted soloist especially engaged was begun by John Philip Sousa and his Band at the New York Hippodrome on Nov. 28, Alice Nielsen, the soprano, being the added attraction.

Rarely if ever has Miss Nielsen been heard to such excellent advantage in New York. She was in perfect voice. It is a voice which has gained in warmth and power with the passing years, and Miss Nielsen is to-day approaching, if she has not already reached, a period where she is equipped to do the finest work of her career. Sunday night she displayed a beauty and spontaneity in the delivery of her numbers which made itself felt across the footlights. Her engaging personality added greatly to the enjoyment.

Miscs Nielsen's selections included Mozart's "Vedrai Carino" from "Don Giovanni," "Deh Vieni non tardar" from "The Marriage of Figaro" and a group of songs, "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen." She added two encores, an aria from "Madama Butterfly" and a song. There was a large audience, generous in applause.

The band played with its characteristic precision and wealth of tone. It is interesting to note the effect in an organization of this kind of the constant playing together of the members over a period of years. Many of the men were members of Mr. Sousa's band fifteen or more years ago. It is without question the greatest organization of its kind in this country if not in the world.

The numbers of the band included Goldmark's "Spring"; Sousa's Suite, "Tales of a Traveler"; finale to the opera "Andrea Chenier," by Giordano; the Peer Gynt Suite, British Folk Music Setting, "Molly on the Shore," Percy Grainger; Sousa's March, "The New York Hippodrome," and Wagner's "Ride of the Valkyries."

Susan Tompkins, violinist, assisted and added to the pleasure of the concert by playing Musin's "Mazurka de Concert."

Musical America 7/4/15

### SOUSA INTRODUCES SOPRANO

#### Ruth MacTammany Soloist in Concert at Hippodrome

John Philip Sousa introduced a new soprano at the New York Hippodrome concert on Nov. 21, in the person of Ruth MacTammany. She revealed a decidedly pleasing voice in "Caro Nome" from "Rigoletto" and responded to the warm applause with the Waltz from "Romeo and Juliet." Orville Harrold recalled his days in grand opera by singing "Celeste Aida" to such effect that "My Little Gray Home in the West" was called forth as an encore.

The instrumental program was devoted entirely to numbers by Mr. Sousa, and included his Suite, "The Last Days of Pompei" and his Symphonic Poem, "The Chariot Race," based on "Ben Hur."



New Courier Editorial 7/15

An interesting item of news is that John Philip Sousa and his band do not intend to resume their tours. No doubt the great popularity of Sousa at the Hippodrome is responsible for the decision. It seems certain that hereafter the Sousa band is to be a permanent fixture in New York.

Musical Courier 12/2/15

## NEW STYLE SUNDAY NIGHT CONCERTS AT HIPPODROME.

Alice Nielsen Soloist at Opening.

Sunday evening, November 28, saw the inauguration of the new style Sunday night concert at the New York Hippodrome. Each Sunday evening through the winter from now on, Sousa's Band will be the attraction in connection with some star vocalist or instrumentalist. Alice Nielsen was awarded the honor of being chosen for the opening evening. A particularly apt choice, inasmuch as both Miss Nielsen and John Philip Sousa have been great public favorites all over the United States for many years past. Miss Nielsen sang for her first group two Mozart arias, "Vedrai Carino" from "Don Giovanni" and "Deh vieni non tardar" from "Nozze di Figaro." And after the intermission she sang "The Last Rose of Summer," "Killarney," and "Kathleen Mavourneen." It is perfectly evident that Alice Nielsen has discovered the fountain for which Ponce de Leon sought. Both herself and her voice are every bit as young and fresh as when the writer first heard her in the "Serenade" back in the days of the Bostonians. The audience enjoyed every minute of her singing and called for more which she graciously accorded.

Of the instrumental portion of the delightful bill, Mr. Sousa's interpretation of Grieg's "Peer Gynt" suite was perhaps the most enjoyable, while the reading of Wagner's "Ride of the Valkyries" with which he chose to end the program, demonstrated as no other previous composition, what exquisite and remarkable results can be obtained by a brass organization as well rounded out and beautifully assembled as Sousa's band is today after its many years of disciplined training and studied perfection.

The program included half a dozen Sousa numbers, added as encores in response to the insistent applause. The complete program was as follows: Overture, "Spring," (Goldmark); violin solo, Susan Tompkins; Suite—"Tales of a Traveler," "The Kaffir on the Karoo," "In the Land of the Golden Fleece," "Grand Promenade at the White House," (Sousa); soprano solo—"Vedrai Carino," from "Don Giovanni," and "Deh vieni non tardar," from "Nozze di Figaro," (Mozart), Alice Nielsen; finale to the grand opera, "Andrea Chenier," (Giordano); suite, "Peer Gynt," (Grieg); British folk music setting, "Molly on the Shore," (Percy Grainger), March, "The New York Hippodrome," (Sousa); soprano solos, "The Last Rose of Summer," and "Killarney," (Balfe), "Kathleen Mavourneen," (Crouch), Alice Nielsen; "Ride of the Valkyries" (Wagner).

Musical America 11/22/15

Sousa—John Philip Sousa dipped into philosophy in a recent interview for the New York Press. Said this interviewer: "He (Mr. Sousa) thinks the human race, as it now exists in the world, has accomplished about all it is destined to accomplish, and must give way before long to a higher type which will achieve yet greater things. The newcomers will be what Sousa calls a 'root race,' that is, not an evolution from man as we know him, but a new type arbitrarily created to serve the purposes of God, or Providence, or nature, or whatever it may finally be decided to call the infinite."

Richmond Va Dispatch Times 11/28/15

### America's March King

MOST Americans will rejoice that John Philip Sousa has been selected to compose a march for use at the Pan-American Convention, to be held in Washington soon. There are some who agree with the supercilious highbrow who said that he enjoyed Sousa's marches so much that he'd like to hear them set to music, but they are few and more or less inflated; the vast majority is content with Sousa's own idea of music.

Technicians may find fault with his composition, and ethnological musicians may contend that Cadman, Dvorak and the like are the true exponents of indigenous American music. But Cadman's melodies are confessedly Indian, and Dvorak's weird strains are composites of plantation themes, and all the other composers of so-called "national" music found their inspiration in sectional, racial or geographical influences.

For modern Americanism, the Americanism of soldier and sailor, of the man in the street who takes his dancing, his marching and his fighting as he finds it, give us "The Stars and Stripes," "Hands Across the Sea," "High School Cadets" or "The Liberty Bell"—give us John Philip Sousa, in short, the American whose birthday the whole country honored a few weeks ago, when, in theaters from Boston to Texas and from New York to San Francisco, orchestras enthusiastically played his swinging, beating, marching music, while in New York's Hippodrome, musicians, actors and public men gathered to sweep away his poise with gifts, flowers and speeches of affectionate congratulation.

Altova Times 11/29/15

### THE WAR AND MUSIC

(Erie Dispatch.)

John Philip Sousa says the war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to be soldiers, the entire musical movement in European nations is stopped, and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized and cultured communities. It has nothing in common with present conditions in Europe.

We shall have to supply our own music for concert and opera for the next twenty years, says the famous bandmaster. This will give our composers the opportunities which they claim have long been denied them, and it will create a market for all kinds of musical composition here such as has never existed before. But we cannot expect that a genuine representative American school of composition will spring into existence immediately. That is going to take time.

We are an emotional people; but our emotions are crude, for we are a very young nation. Our national deity is the American flag, and this fact is reflected in hundreds of compositions.

Sousa tells how he composed the "Stars and Stripes Forever" on shipboard homeward bound from a trip around the world. He was homesick and counting the hours when he would again be on American soil. He was reminded of his days in Washington as leader of the Marine band and where he constantly appeared at public functions with the flag always in view.

It was in this impatient, fretful state of mind that the inspiration to compose "The Stars and Stripes Forever" came to him, and to his imagination it was irresistible, complete, definite, and there was no rest until he had finished the composition then the feeling of impatience passed away and he was content to rest peacefully until the ship had docked and he was once more under the folds of the grand old flag of our country.

Que Valley 12/3/15 37

Miss Maggie Teyte, the second of the operatic celebrities to appear with Sousa and his band at the Hippodrome, makes her appearance this Sunday. She will sing an aria from Charpentier's "Louise" and selected songs by Homer, Thayer, Sanderson and Leoni of a more popular nature which have already proven appealing in her concert appearances.

Assisting in the bill will be Mr. Orville Harrold, tenor of "Hip, Hip, Hooray," who will sing "Spirito Gentile" from "La Favorita," by Donizetti, and Mr. Herbert L. Clarke, the cornet soloist, who will play a composition of his own, "The Debutante."

John Philip Sousa has arranged an interesting variety of numbers for his own organization, among which several of his own are featured, notably a fantastic episode, "The Band Came Back," which will be heard for the first time here. Others range from the overture from "Fra Diavolo" and gems from Gilbert's "Mikado" to the march past of the United States Marine Corps, "Semper Fidelis."

N.Y. Commercial 12/4/15

visitors from out of town took possession of the Hippodrome last night, with two of the largest theatre parties ever entertained by a New York playhouse—in fact "Hip Hip Hooray" is the only musical comedy-spectacular production where so large a number could be accommodated at one time. The Ohio State Delegation of Corn-Growers, numbering 1,250, together with relatives and state officials, occupied over 2,200 seats. The American Warehouse Association in convention here reserved 1,400 seats, and other club parties engaged nearly 600 seats, making a huge theatre party of 4,200 persons in five different groups. Mr. Sousa arranged a special program for his band, and in the Ballet of the States, the Ohio girls carried ears of corn and Buckeye banners.

N.Y. Tribune 12/5/15

"Hip-Hip-Hooray," at the Hippodrome, is big, bouncing, bountiful entertainment. Built in the main to suit the taste of the average man it yet has features which will appeal to almost every one. Scenically it is more surprising than beautiful, but this does not apply to the dancing of Charlotte. Among the features are Sousa's Band, Nat Wills, Belle Storey and Orville Harold.

Musical Telegraph 12/4/15

## THEATRE PARTY OF 4,200.

Hippodrome Entertains Huge Body of Special Visitors.

Visitors from out-of-town took possession of the Hippodrome last night, with two of the largest theatre parties ever entertained by a New York playhouse—in fact "Hip-Hip-Hooray" is the only musical comedy-spectacular production where so large a number could be accommodated at one time.

The Ohio State delegation of Corn-growers, numbering 1,250, together with relatives and State officials, occupied more than 2,200 seats. The American Warehouse Association, in convention here, reserved 1,400 seats, and several other club parties engaged nearly six hundred seats, making a huge theatre party of 4,200 persons, in five groups. Mr. Sousa arranged a special programme for his band, and in the ballet of the States the Ohio girls carried ears of corn and buckeye banners.



*My World 12/6/15*

Miss Maggie Teyte was too ill to sing at the Hippodrome's Sunday concert last night, and will not appear there until Dec. 26. Miss Belle Storey filled her place acceptably. She sang the aria from "The Magic Flute" with smoothness and spirit, and took the high notes in "The Perch of the Flowers" easily and true to pitch.

Orville Harrold's fine tenor was heard to advantage in two numbers. Mr. Sousa's well trained bandmen tromboned and bass-drummed through a well-chosen programme which ranged the gamut from "Carmen" to "Goodby, Girls, I'm Through."

*Herald 12/6/15*

### MISS TEYTE ILL.

Owing to the illness of Miss Maggie Teyte, soprano, who was to have sung last night at the Hippodrome concert, a change was made in the programme, Miss Belle Storey, who has appeared at several of these concerts, being substituted. Her selections included an aria from the "The Magic Flute" and some popular songs. Orville Harrold, tenor, was another soloist, and Herbert Clarke, cornetist of Sousa's band, which also took part in the entertainment, played a solo of his own composition. Among the selections presented by Mr. Sousa and his players were Auber's overture, "Fra Diavolo," and a suite from "Carmen."

*Sum 12/6/15*

### MAGGIE TEYTE ILL IN BOSTON.

Unable to Appear at Hippodrome Concert Last Night.

Maggie Teyte, who was to have been the principal soloist at the concert at the Hippodrome last night, was taken ill in Boston, where she is singing with the Pavlova Opera Company, and was unable to appear. Belle Storey of the "Hip-Hip-Hooray" company filled the vacancy. Sousa led his band in a number of his own compositions and some operatic airs.

*Commercial 12/6/15*

Maggie Teyte is ill in Boston. She telegraphed to the Hippodrome last night that she would be unable to appear. She was replaced by Miss Belle Storey, the soprano of "Hip, Hip, Hooray," and the welcome she received must have pleased that accomplished young soloist. Honors were shared with Orville Harrold, the Hippodrome's tenor, who scored another success with "Spirito Gentile" from Donizetti's "La Favorita."

*My Eve Post 12/6/15*

### The Hippodrome.

Toyland is very much alive this week at the Hippodrome—Toyland and Fairyland, as well. Little Red Riding Hood and the Wolf, Cinderella and the glass slipper, Beauty and the Beast, Wonderland Alice, and the March Hare, to say nothing of Humpty-Dumpty, the Scarecrow, and the Tin Woodman, are receiving company every afternoon and evening, and the toy soldiers parade each time in honor of the visitors. There are also the skating young persons doing wonderful things upon the ice, and there is the Pageant of the States and the singing by Belle Storey and Orville Harrold. Sunday evening Maggie Teyte was prevented by illness from appearing at the concert, but Sousa's Band played march music and selections from "The Mikado," and Miss Storey, all in cloth of silver, sang very nicely an aria from "The Magic Flute" and other selections.

*Press 12/6/15*

### MAGGIE TEYTE ABSENT.

Mme. Belle Storey at Hippodrome. Metropolitan Concert.

Maggie Teyte could not be the "star" of Sousa's concert in the Hippodrome last night. Like so many other prima donnas she had succumbed to indisposition, and so Mme. Belle Storey took her place, singing arias from "The Magic Flute" and "Madama Butterfly," Charles Gilbert Spross's "Will o' the Wisp" and D'Ardellot's "The Green Bonnet."

Other soloists to assist the famous bandmaster were Orville Harrold, tenor, and Herbert L. Clarge, cornetist.

*Eve Telegram 12/6/15*

Owing to Miss Maggie Teyte's illness Miss Belle Storey appeared in her place at the Hippodrome last night, singing with telling effect a Mozart aria and a cycle of popular numbers, including two for which Mr. Sousa had arranged obligati by oboe, flute and harp.

The unusual honors won by Miss Storey were shared with Mr. Orville Harrold, the Hippodrome's tenor, with "Spirito gentil" from Donizetti's "La Favorita." Repeatedly recalled after this number, in response to numerous requests, Mr. Harrold sang "Celeste Aida" for an encore.

John Philip Sousa introduced a new fantastic episode called "The Band Came



BELLE STOREY

Back." Auber and Sullivan were represented on the bill, which closed with "Semper Fidelis," the march past of the United States Marine Corps.

*Eve Sun 12/6/15*

With a baker's dozen of Sunday concerts more melody than money flowed in about as many local theatres and halls yesterday afternoon and night. Too late for announcement the Hippodrome learned Maggie Teyte had been held by opera dolms at the Hub, and hastily put on Belle Storey in her place in "Magic Flute" and "Butterfly" airs with Sousa's Band.

*Times 12/6/15*

## SUNDAY BUSY IN MUSICAL EVENTS

Orchestral Concerts by Philharmonic and Symphony Societies Lead Melodies.

### OPERA SOLOISTS ARE HEARD

Victor Herbert's Program Includes His Compositions — "Futurist" Pianist, Sonata Recital, and Sousa.

At the Hippodrome last night Belle Storey took the place of Maggie Teyte, who was to have been the soloist with Sousa's Band, but who was taken ill in Boston and found it impossible to come here. Miss Storey sang arias from "The Magic Flute" and "Madama Butterfly." Orville Harrold sang "Spirito Gentile," from "La Favorita," and Mr. Sousa and his band gave several numbers, including the Overture to "Fra Diavolo" and a suite from "Carmen."

*Eve Globe 12/6/15*

At the Hippodrome last evening,

where Miss Maggie Teyte was to appear with Sousa and his band, what the management feared would be a disappointment turned out to be a pleasant surprise and an enjoyable substitution. Maggie Teyte, who was ill in Boston and telegraphed at the eleventh hour that she would be unable to appear, was replaced by Miss Belle Storey, the gifted soprano of "Hip, Hip, Hooray," and the welcome she received must have pleased that accomplished young soloist. For her appearance in the first half of the programme Miss Storey chose an aria from Mozart's "Magic Flute," a selection well suited to her fresh, translucent upper register. In the latter portion of the programme, upon her second appearance, Miss Storey sang a cycle of popular numbers, for one of which Mr. Sousa arranged a most effective harp accompaniment, and for another an obligato on the oboe and flute with exquisite effect. The unusual honors won by Miss Storey were shared with Orville Harrold, the Hippodrome's tenor, who scored another great success.

*Youn Topics 12/6/15*

Percy Grainger was the soloist in Delius's piano concerto, a bombastic composition whose vainglorious strivings and fustian phrases did not succeed in warming our hearts, even though we admire Percy's impetuous attack and his temperamental impetus. There is no need, however, for Percy to throw his hands three feet into the air whenever he wishes to strike the keys forcibly. That style of piano playing went out with the last sacred survivor of the adherents of technic for technic's sake. In theatricals such methods are called "rant." The very opposite style is employed by Herbert Witherspoon, whose song recital was a feast of refined delivery. His vocal art is of the rarefied kind, based on musical appeal only, and leavened with wide intelligence. Christine Miller, too, earned the applause of the judicious with her versions of some of the best-known classical songs. She is an indefatigable student and at each new appearance here—she hails from Pittsburgh—demonstrates her steady progress toward Parnassus, which, in the vocal field, means perfection in the singing of Lieder. On the Sabbath there were nine concerts in New York and Sousa's evening at the Hippodrome. That was not a concert—it was a riot.

The Pied Piper.



World 12/5/15

## Topical Songs, Old and New, That Have Made Hits.

The artistic propriety of including such a song, which is so distant from the scheme of the operetta, in the performance at all is open to question, but the producers argue that its popularity is its justification. The rights to the song have already been bought by producers in England and Australia.

Of late producers of operettas and musical comedies have looked with disfavor on topical songs, but a quarter of a century ago they were in general use and always vastly popular.

"In the old time," said Mr. Atwell, "comic opera without the topical song would have been as incomplete and unsatisfying as a sleigh ride without jingling bells. The public expected it and would have been resentful if it had not come forth. I understand that the first topical song introduced in comic opera was in 'Prince Methusalem,' which was produced at the Casino thirty odd years ago. Its refrain was 'The Dotlet on the Eye' and made the biggest sort of a hit. Old theatregoers will doubtless remember Ben Dodd and William H. Martin, who were favorite motto singers upward of forty years ago. They would ask an audience for a subject and instantly would sing a song with the meter and music in which they introduced themselves. Like the late wizard, Herrmann, they had 'cappers' in front, who supplied them with the subjects for which the singers had 'pat' verse already prepared. Besides, they hit off topical subjects as the press of the day revealed them. From this humble beginning grew the topical song of comic opera."

"The Black Hussar" had a particularly clever topical song, the refrain of which was 'Read the Answer in the Stars.' This song, doubtless, was

one of the most popular topical songs ever written. It was a trio and rendered by De Wolf Hopper, Digby Bell and Mme. Mathilde Cottrelly, the latter now appearing in "Abe and Mawruss" at the Lyric Theatre. Another excellent topical number was 'Do You Catch the Idea,' which was a part of 'The Bellman.' After the first stanza of this song, the refrain was given in pantomime. 'Captain Fracasse' had 'Bid Me Goodby and Go,' a mock serio-comic number somewhat like 'Casey at the Bat.' Then the comic opera 'Clover' had 'There Are Things 'Tis Better Not to Dwell On,' which was a great hit at the time.

"I have heard it said that there were upward of one thousand extra verses written to the topical song in 'Wang,' called 'Ask the Man in the Moon,' which was sung by Della Fox, Sam Reid and De Wolf Hopper. 'Doctor Syntax' had a very amusing

song of this character called 'We Will Illustrate This Thing to You.' Another great topical number was 'Sponge It Out,' which was introduced in 'The Beggar Student.'

John Philip Sousa introduced in three of his comic operas, 'Derisee,' 'El Capitan' and 'The Charlatan,' particularly clever topical numbers. 'Derisee,' which was produced in 1884, had a topical number the refrain from which was 'For All of Which My Son-in-Law Will Pay.' The reigning sensation of the day was the marriage of a New York heiress to her father's coachman. The verse which referred to this unfortunate messalliance was received with hurrahs of applause.

"The topical number of 'El Capitan' was 'The Typical Tune of Zanzibar,' and of 'The Charlatan,' 'The Legend of the Frogs.' This latter was one of the best topical numbers ever written."

Lincoln, Neb. Journal 12/5/15

## Sousa's View of American Music.

In an interview to the New York Review, the bandmaster, John Philip Sousa says:

"I am composing all the time. Just at present I am working on the scores of two operas. One is 'The Irish Dragoons,' and the other is 'Victory,' which Ella Wheeler Wilcox wrote with Miss Davis. Besides that I am always writing a new march."

"The modern dance craze was responsible for a great many new compositions in the various tempi of the new dances, but beyond this tendency there has been nothing new. Of course, there is nothing new in the matter of tempo. Everything that is being written today in ragtime has been done before, perhaps in different tempi, but I do not think that there is a new color in our music."

"There is an exulting exhilarating note in most of the American compositions of the day, reflecting our pride in our country. Personally, I do not think that there should be any trenches in music or art. What people want in music is that it should have the quality."

"I made three trips around the world with my band, and in every country I visited I received the same cordial treatment, the same enthusiastic reception and courtesy. 'The Stars and Stripes' was just as much appreciated and applauded in Tokio as it was in Berlin. There is certainly no national prejudice, or at least there was none before the great war, in regard to music."

"The war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to become soldiers, the entire musical movement in European nations is stopped, and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized communities. It has nothing in common with present conditions in Europe."

"We shall have to supply our own music for concert and operas for the next twenty years. This will give our composers the opportunities which they claim have long been denied them, and it will create a market for all kinds of musical composition here such as has never existed before. But, as I said, I do not expect that a genuine representative American school of composition will spring into existence immediately. That is going to take time."

"We are an emotional people; but our emotions as a people are crude, for we are a very young nation. Our national deity is the American flag, and this fact is reflected in hundreds of compositions."

N.Y. Star 12/8/15

## STARS AT HIP. CONCERTS

The appearance of a series of guest-stars in conjunction with Sousa and his band was inaugurated at the Hippodrome, Sunday evening, Nov. 28, when Alice Nielson was the featured singer. Miss Nielson rendered two numbers by Mozart—"Vedrai Carino" and "Deh vieni non tardier"—and "The Last Rose of Summer," "Kathleen Mavourneen" and "Killarney," and was greeted with much applause.

The Sousa band interpreted "Spring," Grieg's "Peer Gynt" suite and several other numbers.

Mr. Dillingham has arranged to have other prominent singers for his Sunday evening concerts. Maggie Teyte will sing Sunday, Dec. 5, and Emmy Destinn the week following.

39

Hon. John Barrett, representing the allied Pan-American governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the republics of North, Central and South America, for use at the Pan-American Convention, to be held in Washington from Dec. 27 to Jan. 5. The march will be a composite arrangement of all the characteristic and national songs of these republics arranged on the order of the Sousa March of the States in "Hip Hip Hooray," and will comprise the songs of the United States, Mexico, Panama, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Hayti, Honduras, Nicaragua, Paraguay, Patagonia, Peru, Salvador, Uruguay and Venezuela.

Manassas America 12/27/15

## The American Composer

To the Editor of MUSICAL AMERICA:

In spite of the plea put up by a contemporary that American composers must stand on their merits, compared by the world's standards, the fact remains that distinctively American music will not be recognized as such until an American standard or style has been evolved. It must not be merely hodge-podge of everything foreign.

Only one born in this country and bred here can be so thoroughly saturated with our spirit, our national characteristics, as to feel intuitively that which is native to it. It remains for such a one, musically trained, to express himself in musical terms. Whether it shall come up to the highest ideals of the world, remains to be seen. Ideals change. Every innovator has been reviled. Any American who is afraid of that is unworthy of his country, and of his genius.

One whose education is so steeped in the traditional thought processes of Europe that he cannot get out of those ruts, is not of the American kind, or rather of the U. S. A. kind.

It is largely a question of education and of models. But the great originals in music have been far and far between. Whether there is a possibility for new forms of expression in music which will open up a wider and freer comprehension in the minds of men remains to be seen.

The thing which stands in the way for big trained men is the inadequate financial returns for the effort involved. There is almost no inducement. The

thorny road of tradition and calumny has to be trodden down. Yet American born composers are writing good music and some of it ranks high. In time we will recognize the American spirit back of it. We cannot expect the foreign mind to do this first. It is the province of the American mind to recognize its own, not shamefacedly, but proudly. If we have not a national pride in our native composers, how shall we expect to rear them?

I regard John Philip Sousa as one of our native-born originals. In spite of the fact that he himself does not recognize a racial or national quality in his own music, I think Americans will generally disagree with him on that point.

It would be well to have a roll of honor or "Hall of Fame" for those Americans thought worthy, and I propose the name of John Philip Sousa as one of them. There are others also.

Respectfully,

D. W. MILLER.

Norwood, Ohio, Nov. 15, 1915.



## WAR A MUSICAL CALAMITY

CONDITIONS IN EUROPE DE-  
PLORED BY SOUSA.

### CHANCE FOR OUR COMPOSERS

**Bandmaster Predicts that America  
Will Have to Supply Its Own Con-  
certs and Operatic Music for  
Twenty Years.**

New York Review: If John Philip Sousa had never composed anything else than "The Stars and Stripes" that would have been enough to insure his name imperishable fame in generations to come, and a niche alongside of Francis Scott Key and Julia Ward Howe. "The Stars and Stripes" is better known the world over today than "Yankee Doodle" or "The Star Spangled Banner" or even "Dixie." It is played in every country in the world and is almost as popular in some European countries as it is here.

Mr. Sousa returned to New York this season a little whiter around the temples, but just the same martial figure he always has been and as full of energy and vigor as he was in the days of his youth. The years have not changed the personality of the remarkable band leader. He is the same kindly, gracious, affable regular "good fellow" he has always been—full of optimism and engrossed in his work and his composition.

"The people of this country," said Mr. Sousa, "are beginning to understand musical standards and classifications and insist on having their music served properly."

#### American Judgment Improving.

"I have been obliged to keep this in mind constantly in making up my programs, and I invariably find that everything is judged in respect to the class to which it belongs, no matter whether it is ragtime or a symphony. The public recognizes that ragtime with respect to other ragtime compositions may be very good and that a symphony in comparison with other symphonies may be very bad, and that each form should be considered with due regard to its type only."

"I am very hopeful about the prospects of American music. Our composers have shown a harmonic development which is unequalled in any other nation in the world. This is a very good sign. It means musical progress along correct lines and it will only be a question of time before we produce composers who will rank with the greatest in history. I can almost see an American Beethoven or a Wagner looming up in the future now. When the great American composer does come the public will be ready to appreciate him, I think."

#### Some of Our Handicaps.

"Ours is a cosmopolitan country and while this presents some advantages in a musical way, it is a great handicap in the development of national music and it makes it difficult for a native composer. We are a people of many races, creeds, tastes and cultures. I do not think that the true American type has yet been fused in the melting pot and the same may be said of music. There are manifestations, such as our ragtime, our popular songs, which indicate that musical forces are working and crystallizing certain national characteristics, but representative American music has yet to be born. It will come into existence some day, perhaps in a couple of generations, perhaps it will take longer, but it is on its way."

"I am composing all the time. Just at present I am working on the scores of two operas. One is 'The Irish Dragoons' and the other is 'Victory,' which Ella Wheeler Wilcox wrote with Miss Davis. Besides that I am always writing a new march."

#### About the New Dance Tempi.

"The modern dance craze was responsible for a great many new compositions in the various tempi of the new dances, but beyond this tendency there has been nothing new. Of course there is nothing new in the matter of tempo. Everything that is being written today in ragtime and the various syncopated styles has been done before, perhaps in different tempi, but I do not think that there is a new color in our music."

"There is an exulting, exhilarating note in most of the American compositions of the day, reflecting our pride in our country. Personally I do not think that there should be any trenches in music or art."

What people want in music is that it should have the quality.

"I made three trips around the world with my band, and in every country I visited I received the same cordial treatment, the same enthusiastic reception and courtesy. 'The Stars and Stripes' was just as much appreciated and applauded in Tokio as it was in Berlin. There is certainly no national prejudice, or at least there was none before the great war, in regard to music."

#### War Is Fatal to Music.

"The war is a musical calamity. Aside from the fact that hundreds of thousands of musicians are fighting and dying in the armies of the battling nations of Europe and hundreds of young composers have given up their careers to be soldiers, the entire musical movement in European nations is stopped and will not be revived during our lifetime. The war has killed the musical inspiration of Europe. Modern music is an art which can flourish only in peace and in highly civilized and cultured communities. It has nothing in common with present conditions in Europe."

"We shall have to supply our own music for concert and opera for the next twenty years. This will give our composers the opportunities which they claim have long been denied them, and it will create a market for all kinds of musical composition here such as has never existed before. But, as I said, I do not expect that a genuine representative American school of composition will spring into existence immediately. That is going to take time."

"We are an emotional people; but our emotions as a people are crude, for we are a very young nation. Our national deity is the American flag, and this fact is reflected in hundreds of compositions."

#### How He Composed His Best Work.

"I have never told anyone just what impelled me to compose the 'Stars and Stripes.' Would you like to know? Well, it was homesickness—just plain, ordinary, commonplace nostalgia. I had been away from home for almost a year, making a trip with my band around the world. I first visited the Pacific coast of America, then the orient, then Europe, and finally England, and was coming home again across the Atlantic on the White Star liner Teutonic, and I do not think that anyone ever longed to get back to America so intensely as I did. The big ship could not steam fast enough for me. I looked at the bulletin board daily to see how many miles we had run, with bitter disappointment every day that we had not made better time."

"In a kind of dreamy way I used to think over old days at Washington, when I was leader of the Marine band of the United States navy, when we played at all public official functions, and I could see the stars and stripes flying from the flagstaff in the grounds of the White House just as plainly as if I was back there again."

"Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other people, and that flag of ours became glorified, and to my imagination it seemed to be the biggest, grandest thing in the world, and I could not get back under it quick enough."

"It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country."

#### SOUSA' MUSIC IS SOUSA

**Bandmaster' Compositions Characteristic of the Man.**

New York Globe: No one familiar with Mr. Sousa's compositions can come to know him without recognizing that they are very characteristic of him, nor watch him in the role of conductor without understanding how typical of the man is his manner with the baton.

He is direct without being abrupt, like his music; his manner and the tones of his voice are smooth, even, flowing but alert, like his marches, and his ideas are practical and clean cut, with an underlying current of sentiment, as against sentimentality, like the music he draws from his band.

Might it not be that there is some subtle connection between the fact that these wholesome, tuneful marches with their well defined, rhythmic swing, their something of the primeval in them, should have come at a time when the popular dances also were joyous things and wholesome—the two-step, the schottische, the quadrilles, and gavottes? And might not it be significant that now, again, when the sensuous dances have died away, and skating and dance of a more inspiring nature are promised a vogue, that again comes a call for that clean cut music that, however it may or may not rank as "high art," nevertheless stirs the best of one's emotions?

Mr. Sousa had not thought of it, but perhaps—yes, very likely there was some connection.

"All music is sensuous," he said, "Plato held that music is the essence of order and leads to beauty, and beauty, whether it is the beauty that appeals to the eye or the ear, to the touch, to the sense of smell, or even to taste, is sensuous. If, then, you accept this idea that music is the essence of order, it is easy enough to understand why certain types of music are popular at one time and certain others at another to suit the morals and manners of the time."

#### Moved by Patriotic Air.

"On the other hand, it is just as true that morals and manners take their cue from the style of music that happens to be popular. Music is a great power in the world—greater than has been realized yet. I mean as a moral and educational force."

"Every normal child is born into the world with a well established sense of rhythm, an instinct for the harmonious, and so every instinctive movement is graceful and every awkward one in unnatural. That is to say, rhythm is a primal instinct. Now then, just in accordance as the sense of rhythm is cultivated or disregarded, so does music appeal to each individual. Those in whom this instinct is become hypersensitive appreciate the subtle forms of music which to others are a bore."

"It is for this reason that martial music always finds a response where other music fails to do so. It is the primitive distinctive force, the impelling swing of that music going straight down to that instinct for rhythm that was born with the individual."

"Let me illustrate my meaning by an incident which interested me vitally. I had been asked to give a concert at one of the prisons of the south and had made up a varied program for it. As the men

filled in one handsome chap of evident refinement, even culture, the warden pointed out to me as having killed four men. He happened to sit within range of my vision and I watched him closely."

#### Morals Get Cue from Music.

"The effect of each selection upon him was the same apparently; without being either stolid or sullen, he was simply unmoved. Classical numbers, the love song of one of the soloists—no response. Then a young soloist—a very beautiful girl with a glorious voice—sang. I watched for the sex appeal, but it did not come into evidence. Finally we started in on a patriotic number, a medley, and there I had my man. The response was sure and his applause was as hearty as that of the others."

"You see, it is the red blood in music as you might say, that can always be counted upon to please. I like red blooded music myself—that's plain enough to recognize, I suppose, from my compositions—but my little story, I think shows my meaning when I say that music has power (even beyond what we dream) as a moral force."

Asked if he were in sympathy with the movement among physicians to investigate musical therapeutics, Mr. Sousa answered: "Health is a factor in morals isn't that accepted? Then it follows, in my opinion, that there is a large unexplored pharmacopoeia in music awaiting physicians."

Then Mr. Sousa referred again to the dance, saying he could name offhand at least fifty dances, most of the eighteenth century, that had just such a vogue as the modern dances, and which helped make the fame of certain musicians—Cambré's rondeau, Claude Debussy's sarabande, Bizet's music for the lively farandole, Rameau's for the furlana, and so on.

"The best thing about the recent craze for dancing was that it helped get that

sense of rhythm we have been discussing into certain of the old as well as the young. It has undoubtedly done a great deal in getting them into what the high brows call, I believe, the harmony of life and now it's skating that is going to do the same thing more effectively and more wholesomely."

#### Alice Nielsen With Sousa.

John Philip Sousa gave an elaborate program at the Hippodrome Sunday night when he had the first of the assisting Grand Opera stars as soloists. Alice Nielsen was selected upon this occasion and sang arias from "Don Giovanni" and "Marriage of Figaro" and several short numbers. The other soloist was Susan Tompkins, violinist. Mr. Sousa played Goldmark's overture, "Spring," his own suite, "Tales of a Traveler," and excerpts from operas by Giordano and Wagner.

Chicago Musical Leader 4/24/15



*Worm Telegraph 12/6/15*

## BELLE STOREY CHARMS AT THE HIPPODROME

**Talented Singer Replaces Maggie Teyte, Who Was Taken Suddenly Ill in Boston.**

At the Hippodrome last evening, where Miss Maggie Teyte was announced as the second of the remarkable list of guest-stars to appear with Sousa and his band, what the management feared would be a disappointment turned out to be a pleasant surprise and an enjoyable substitution. Maggie Teyte, who was ill in Boston and telegraphed at the eleventh hour that she would be unable to appear, was replaced by Miss Belle Storey, the soprano of "Hip, Hip, Hooray," and the welcome she received attested her popularity.

For her appearance in the first half of the programme, Miss Storey chose an aria from Mozart's "Magic Flute," a selection well suited to her fresh translucent upper register. In the latter portion of the programme—upon her second appearance—Miss Storey sang a cycle of popular numbers for one of which Mr. Sousa arranged a most effective harp accompaniment, and for another an obligato on the oboe and flute with exquisite effect. The unusual honors won by Miss Storey were shared with Mr. Orville Harrold, the Hippodrome's tenor, who scored another great success with "Spirito Gentile" from Donizetti's "La Favorita." After being repeatedly recalled after this number, and in response to numerous requests, Mr. Harrold sang "Celeste Aida" for an encore.

Mr. John Philip Sousa's portion of the brilliant programme again demonstrated his fine versatility, and the Sunday series, of which last evening's concert was the tenth, has not been equalled before in variety and uniform excellence and enjoyment. His cornet soloist, Mr. Herbert L. Clarke, played his own composition, "The Debutante," with splendid effect. Mr. Sousa introduced a new fantastic episode called "The Band Came Back," which greatly pleased the crowded house. Such other popular composers as Auber and Sullivan were represented on the attractive bill, which closed with "Semper Fidelis," the march-past of the United States Marine Corps.

*Evening World 12/6/15*

Maggie Teyte did not sing for us at the Sousa concert in the Hippodrome last night because of illness. This gave a chance to Belle Storey to sing a "Butterfly" aria and other things admirably. She has voice and art and personal charm. The hit of the concert was Mr. Sousa's direction of his band's playing of "Tipperary." He dished it up to us after the manner of Bach, of Beethoven, of Brahms, of Schubert, of Schumann, of Percy Grainger, and, shall we say, of Schoenberg and Leo Ornstein! Readers of this column are well aware of my appreciation of Mr. Sousa's musicianship.

*Bklyn Eagle 12/6/15*

### MAGGIE TEYTE UNABLE TO SING

**Soloist Ill; Belle Storey a Hit as Substitute in Hip.**

In the Hippodrome last evening, where Miss Maggie Teyte was to appear with Sousa and his band, what the management feared would be a disappointment turned out to be a pleasant surprise and an enjoyable substitution. Maggie Teyte, who was ill in Boston, telephoned at the eleventh hour that she would be unable to appear, and was replaced by Miss Belle Storey, the soprano of "Hip, Hip, Hooray!" and the welcome she received must have pleased that accomplished young soloist.

John Philip Sousa's part of the programme again demonstrated his fine versatility. His cornet soloist, Herbert L. Clarke, played his own composition, "The Debutante," with splendid effect. Mr. Sousa introduced a new fantastic episode, called "The Band Came Back," which greatly pleased the crowded house.

Next Sunday evening, Emmy Destinn will appear.

*Bklyn Citizen 12/6/15*

### BELLE STOREY WELCOMED.

**Takes Miss Teyte's Place in Hippodrome Programme.**

Miss Maggie Teyte, who was scheduled to appear at the Hippodrome concert last night, telegraphed from Boston that she was detained by illness, and she was replaced on the programme by Miss Belle Storey, the gifted soprano of "Hip Hip Hooray." The welcome Miss Storey received must have pleased that accomplished young soloist.

For her appearance in the first half of the programme, Miss Storey chose an aria from Mozart's "Magic Flute," a selection well suited to her fresh, translucent upper register. In the latter portion of the programme—upon her second appearance—Miss Storey sang a cycle of popular numbers, for one of which Mr. Sousa arranged a most effective harp accompaniment and for another an obligato on the oboe and flute, with exquisite effect. The honors won by Miss Storey were shared with Orville Harrold, the Hippodrome's tenor, who scored another great success, with "Spirito Gentile" from Donizetti's "La Favorita." Mr. Harrold sang "Celeste Aida" for an encore.

John Philip Sousa's portion of the brilliant programme again demonstrated his versatility. His cornet soloist, Herbert L. Clarke, played his own composition, "The Debutante," with splendid effect. Mr. Sousa introduced a new fantastic episode, called "The Band Came Back," which pleased the crowded house. Such other popular composers

as Auber and Sullivan were represented on the bill, which closed with "Semper Fidelis," the march-past of the United States Marine Corps.

Next Sunday evening Emmy Destinn will appear.

*N.Y. Deutsche Journal 12/7/15*

## Sousa-Konzert im Hippodrom.

Maggie Teyte, obgleich nicht mehr gefeiert durch eheliche Bande, glänzt durch Abwesenheit.

Von Dr. Heinrich Müller.

Im Hippodrom fand Sonntag das zweite der Sousa-Konzerte mit Opern-Italien statt. Diese Neuerung hat etwas für sich, wenn nämlich die besagten Sterne erscheinen. Aber Frau Maggie Teyte, die schon in so vielen Rollen ge-glänzt hat und die am Himmel dieses Konzerts glänzen sollte, glänzte dieses Mal durch ihre Abwesenheit.

Belle singt mit den Füßen.

Frl. Belle Storey „sprang“ für sie ein. Das wird ihr leicht, wie jeder begreift, der diese junge Sängerin einmal auf der Bühne hat herumhüpfen sehen. Spaß beiseite: bei aller Empfindlichkeit für ihre anmutige Erscheinung und Anerkennung ihres beträchtlichen gefanglichen Könnens möchten wir Frl. Storey doch respektvoll darauf aufmerksam machen, daß man die Arie der „Königin der Nacht“ im Allgemeinen nicht mit den Füßen, sondern mit der Stimme singt, und daß ein noch so graziöses Hin- und Herwerfen des Körpers keine gute „Stütze“ für den Ton abgibt.

Die Sängerin wurde mit einem Blumenstrauß überschüttet, worauf sie mit verblüffender Geistesgegenwart ein auf dieses Bouquet bezügliches Lied improvisierte, das vom Orchester, natürlich ebenfalls aus dem Stegreif, begleitet wurde.

Sousa ist neutral.

Im übrigen brachte das Konzert noch viele wohlgeklungene Nummern, und Sousa wurde als Komponist und Dirigent seiner so originell betitelten Märsche wie immer gefeiert. Und wer einen Begriff von der weitherzigen Neutralität des Marschkönigs haben will, versäume nicht, am nächsten Sonntag ins Hippodrom zu gehen. Vielleicht hat er dann wie wir das Glück, den „Tipperary“-Marsch in einer Bearbeitung zu hören, in der Motive aus Wagners „Lohengrin“ das irländische Soldatenlied umranken wie der Efeu — nun sagen wir: die Bohnenstange.

*Bklyn Standard Union 12/6/15*

## SOUSA'S BAND AT THE HIPPODROME CONCERT

The illness of Miss Maggie Teyte, soprano, who was scheduled to sing at the Hippodrome Sunday concert last night, necessitated a change in the programme—Miss Belle Storey, whose singing has been the feature at several of these concerts, being substituted. Her selections included an aria from the "Magic Flute," an aria from "Mme. Butterfly" and several popular songs, including "Those Green Bonnets." Orville Harrold sang the tenor solo, "Spirito Gentile," from "La Favorita." Herbert L. Clarke, cornetist of Sousa's band, played a solo of his own composition, "The Debutante," and Mr. Sousa and his players presented among other selections the overture from "Fra Diavolo," a suite from "Carmen," and a number of Mr. Sousa's own compositions.

*Cincinnati Enquirer 12/5/15*

Hon. John Barrett, representing the allied Pan-American Governments, has commissioned John Philip Sousa to write a march comprising the national songs of all the republics of North, Central and South America for use at the Pan-American convention to be held in Washington from December 17 to January 5. The march will be a composite arrangement of all the characteristic and national songs of these republics, arranged on the order of the Sousa "March of the States" in "Hip Hip Hooray," and will comprise the songs of the United States, Mexico, Panama, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Paraguay, Peru, Salvador, Uruguay, Venezuela and Patagonia.

*Evening Sun 12/7/15*

The girls up at the Hippodrome are busy dressing dolls for Christmas, and one will go to every State in the United States represented in Sousa's Ballet of the States. They are making tiny frocks, a miniature replica of their own. Each set of girls is dressing a doll to represent the State they typify.



# Hippodrome.

Gestern Abend gab der berühmte Marsch-Komponist und Kapellmeister John Philip Sousa wieder ein großes Konzert und bereitete er dem Publikum einen ganz besonderen Ohrenschmauß. Für das prächtige Menu, das er den still wie die Mäuschen rauschenden vorsetzte, wurde ihm und den hundert Herren seines Orchesters urkräftiger Applaus gesendet. Als Solist trat in diesem Konzert die Sopranistin Frä. Belle Storey auf, die mit Orchester-Begleitung eine Arie aus der Mozart'schen „Zauberflöte“ und das Lied „Parfume of Flowers“ und dann eine Arie aus Puccini's „Madame Butterfly“ und das Lied „Three Green Bonnets“ von d'Hardelet sang und stürmisch applaudiert wurde. Herr Herbert L. Clarke, ein famoser Kornettist, blies eine recht hübsche eigene Komposition „The Debutant“ und auch er wurde durch starken Applaus ausgezeichnet. Herr Orville Harrold, der bekannte Tenorist der „Hip Hip Hooray“-Truppe, trat auf und sang eine Arie von Donizetti. Der Künstler mußte sich zu einer Zugabe bequemen und sang: Herbert's „I'm falling in love with someone.“ Nun zum Orchester: Dasselbe exekutirte zuerst tadellos die „Fra Diavolo“-Ouverture (Auber) und spielte dann eine Suite aus „Carmen“ (Bizet). Den zweiten Theil leitete die „Phantastische Episode“. „Die Rückkehr des Orchesters“, eine Komposition des Marschkönigs Sousa ein. Es ist dies ein Gegenstück zu der Haydn'schen Abschieds-Symphonie, bei der zum Schluß die Musiker einer nach dem andern ihr Licht verlöschen und — heimgehen. Hier kommt einer nach dem andern wieder, oftmals kommen sie in Gruppen und dann giebt's es Solos, Duette, Trios, Quartette, Quintette, Sextette, Doppel-Quartette und schließlich das Zusammenspiel des gesammten Orchesters. Diese musikalische Humoreske gefiel so gut, daß Sousa das bekannte „Tipperary“ folgen ließ, das mit unendlichen originellen Variationen gespielt wird. Den Schluß des Konzerts bildeten mehrere Märsche.

Visitors from out of town took possession of the Hippodrome last night, with two of the largest theatre parties ever entertained by a New York playhouse. The Ohio State delegation of corn-growers, numbering 1,250, together with relatives and State officials, occupied over 2,200 seats. The American Warehouse Association, in convention in this city, reserved 1,400 seats, and several other club parties engaged nearly six hundred seats, making a huge theatre party of 4,200 persons in five different groups. Mr. Sousa arranged a special programme for his band, and in the „Ballet of the States“ the Ohio girls carried ears of corn and Buckeye banners.

## Sousa Tells How He Plays.

New York, Nov. 17.—(To the Editor of The Telegram.)—Your very interesting article about the undersigned was read with much pleasure by the aforesaid undersigned, but for once, you have departed from your proverbial accuracy. From information I received some years ago from Anton Schott, the Wagnerian tenor, I am not the worst composer-pianist. Schott told me that Wagner could play even worse than I can. It is hard to believe this, but Schott was a truthful man and he knew the great Richard intimately. Let this be known to those now born and the untold millions to come, of the world should be set right on this very momentous question.

JOHN PHILIP SOUSA.

## TRIM BIG THEATRE WITH STALKS FOR CORN PARTY

N. Y. Managers, Sousa and Ballet Please Ohioans.

New York, Dec. 4.—John Philip Sousa and the New York Hippodrome tried to help „to bring the rainbow down in Ohio“ by making the last evening of the Buckeye Corn Special tourists' trip a memorable occasion.

Arriving early in special trains, the large party had the key to the metropolis turned over to them by Mayor Mitchel, and all doors were thrown open to their entertainment. After breakfast at the Waldorf the boys, with their band, marched up Fifth avenue and took the subway to the Bronx Zoo, then back downtown to the aquarium.

From there a chartered boat took them around New York harbor, over to the Statue of Liberty, under the Brooklyn bridge and to the navy yard. A banquet in Hotel Astor was followed by a visit to the Hippodrome, where all was merriment. The lobby was decorated with corn stalks. Around the marble pillars and banked on each side of the huge stage were shocks of corn and yellow pumpkins.

Sousa played some special „corn husking“ music, and in the Ballet of the States the Ohio girls added a special divertissement.

The visitors left the Hippodrome after the performance for the Pennsylvania station, where they took the train for their trip home.

Emmy Destinn, Maggie Teyte, and other operatic stars will appear in conjunction with John Philip Sousa and his band, at Sunday evening concerts during December, at the Hippodrome. Mme. Destinn will appear on Sunday, Dec. 12. She has selected arias from „Herodiade“, „Trovatore“, „Tosca“, and „Madama Butterfly“. Maggie Teyte will appear on both Dec. 5 and 26, giving a different program each of the two Sunday evenings. Tonight the soloists will be Orville Harrold and Ruth MacTammany, the latter singing „Caro Nome“, from Verdi's „Rigoletto“ and Mr. Harrold „Celeste Aida“. The instrumental numbers will be devoted exclusively to the compositions of Mr. Sousa.

Speaking of critics, we see that the veteran James Huneker in his „The Seven Arts“ in Puck, has this to say of the current New York Hippodrome success, „Hip-Hip-Hooray“:

„If you can stand John Philip Sousa and his marches you will get your money's worth, for he dominates an entire scene with his automatic conducting and machine-made music.“

James may be an authority on „seven arts,“ but he's lacking in that of common sense. If Mr. Sousa's marches, which have stirred the pulses of the peoples of several hemispheres, are „machine-made,“ then Mr. Sousa, as the inventor of this machine, is to be ranked among the world's great discoverers, such as Edison, Marconi, et al.

## King David the First Bandmaster

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, fourscore 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.

David without question had in his band all of the component parts of the modern orchestra—strings, wood-winds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel „played before the Lord with all manner of instruments made of fir wood, and with harps and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard to-day.“ Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and wood-wind, bands of trumpets, bands of bugles, bands of drums, and all sorts of combinations have been made by man.—JOHN PHILIP SOUSA in the Spokane Chronicle.

In view of John Philip Sousa's discovery that morals and manners take their cue from the style of music that happens to be popular, it's high time to smash the „Hymn of Hate“ record and turn the phonograph loose on „The morning light is breaking, the darkness disappears, the sons of earth are waking to penitential tears.“

„Hip, Hip, Hooray.“ is still piling up new records at the Hippodrome. The matinee Thanksgiving day broke all records for attendance in a New York theater. The play itself is catchy and entertaining and is daily pleasing capacity audiences.

Quite the most remarkable series of concerts ever given in New York were begun last week when Alice Nielsen, the favorite American soprano, appeared with Sousa and his band. Charles Dillingham has arranged a remarkable list of stars, of which Miss Nielsen is the first to appear. Others who will be seen in these concerts are Emmy Destinn, Maggie Teyte, and others of that type. Miss Nielsen's first production will be that of Mozart's „Don Giovanni.“



*Baltimore Star 7/15* *Morn. Telegraph 12/9/15*

The New Hippodrome, under the management of Charles Dillingham, has achieved phenomenal success. The attendance exceeds any season for five years and it is once again the center of interest to all out-of-town visitors. The seating capacity has been increased and the moving of the boxes forward is an improvement. The best seats at a dollar and half and good seats for a quarter is a popular move while the many juvenile attractions on the stage brings the kiddies out to the matinees in great multitudes.

### And Now Hip, Hip, Hooray!

Hip, Hip, Hooray, is the shouting title of the new performance. It is a kaleidoscopic show, full of pep and brilliancy. Sousa and his band and Flirting at St. Maritz on Skates makes the program triply brilliant.

The episodes in and about New York keep the interest keyed up to the highest pitch. The Kat Kabaret opens on the roofs, when tabbies of every kind—black cats, gray cats, fighting cats and dancing cats by the hundred—make the Brooklyn Bridge look doubly realistic in the background. Grand Central Station, with its acrobatic baggage-smashers; On Fifth Avenue, The Cascades of the Biltmore Hotel, At the Panama Exposition, Chinatown and one moving-picture street, all are true to nature and full of life.

Sousa and his band in front of the Tower of Jewels play both new and old music with the same swing and expression that has made the band famous on both continents.

Lake St. Moritz reproduced in artificial ice, with the majestic Alps, is grandly impressive. The skaters do everything in the way of daring that can be imagined. There are many fine artists, but Charlotte is the most graceful and daring and wins storms of applause.

## MME. DESTINN IS TO BE A CITIZEN

Famous Bohemian Soprano Buys  
Home and Takes Out Her  
First Papers.

### WOULD KNOW AMERICA BETTER

It has just been made known that Emmy Destinn, the famous Bohemian soprano, who appears at the Hippodrome Sunday evening next with Sousa and his band, is to become an American citizen. Last week she purchased a residence at 94 Riverside Drive, which is to become her permanent home, and to-day it was learned that she has taken out her first citizen papers.

Miss Destinn is not as widely known as many other artists. It was not Miss Destinn's fault that she did not become known as she should. Her work at the Metropolitan did not permit it. She came to that institution as an opera singer, and she saw that whatever she did was done well. No singer has been called upon to fill more roles than has this great Bohemian soprano.

Miss Destinn has proved that she is a great success as a concert singer. Wherever she has appeared her audiences have received her with delight. During her spare time in New York she intends to become more and more acquainted with Americans and American ways. She says she now feels free from all that has kept her penned up in the past, and now she wants to not only see the land she has adopted, but to know its people, as they should like to know her.

## DESTINN SINGS TO-DAY.

Sousa Will Be Another Headliner  
at Hippodrome Concert.

The guest-star series at the Hippodrome Sunday evening with Sousa will have reached its most brilliant soloist this week with the appearance of Emmy Destinn, the Bohemian soprano, and former star of the Metropolitan Opera House. No engagement of the attractive series has attracted more widespread attention than the Destinn appearance, and in presenting her Charles Dillingham places the Sousa concerts on the highest possible plane of achievement in Sunday evening entertainment. Miss Destinn has selected arias from Massenet's "Herodias" and Verdi's "Il Trovatore," with those from "Tosca" and "Madama Butterfly" as encore numbers.

Mr. Sousa's programme is of popular interest. His soloist will be Miss Helen DeWitt Jacobs, a young violinist, and the instrumental band numbers will range from selections by Thomas, Planquette, Strauss, Jesse's and Delibes, to his own famous marches.

Susan Tompkins, who has been the violin soloist with Sousa's Band, appeared at Proctor's Fifth Avenue Theatre last week. Miss Tompkins looked charming in a black tulle costume and delighted a critical audience. For her opening number she played the "Spring Song," then Ovid Musin's "Mazurka de Concert" and "The River Shannon," closing with Sousa's "Stars and Stripes." Her pleasing manner and clever playing made her popular at once.



BELLE STOREY in  
"HIP HIP HOORAY" at the  
HIPPODROME



EMMY DESTINN,  
Soprano, with SOUSA  
AT THE HIPPODROME TODAY



CHARLOTTE in  
"HIP HIP HOORAY"



N.Y. Herald 12/13/15

# Miss Destinn, Going Back to Opera, Kisses Mr. Sousa

Her New Engagement at Metropolitan  
Announced as She Sings at  
Hippodrome.

Miss Emmy Destinn, prima donna soprano, sang at the weekly concert at the Hippodrome last night to the accompaniment of Sousa and his band. Twice her name appeared on the programme, and between her two solos a messenger arrived from the Metropolitan Opera House with a message which concerned her.

She has not been singing at the Metropolitan this season, but has been devoting her time to concert work.

When the singer appeared on the platform for the second solo she was accompanied by William Stewart, of the Hippodrome Company, and before she had time to sing he announced that she had been engaged again at the Metropolitan for the remainder of this season and part of next and was to appear there on next Monday, December 20, as Elsa in "Lohengrin." The audience applauded loudly at the news and there were shouts of "Speech! Speech!"

Miss Destinn seemed to be quite happy at the announcement, but she is a singer and not a public speaker, so she threw up her hands at the suggestion. However, the audience continued to applaud and she had to do something, so she went to the conductor's stand, where Mr. Sousa was standing, baton in hand. She shook his hand, but then before he could move she kissed him. In the disturbance Mr. Sousa dropped his glasses, but he soon recovered them and his equilibrium, and when the applause ended he was ready to conduct his band through the aria "D'Amor sull' all' rosee" from "Il Trovatore."

Miss Destinn was in the best of voice. She had thrilling high tones and beautiful low ones and she sang with fervor and finesse.



The band was heard in several popular selections and Miss Helen De Witt Jacobs played a violin solo. In the intermission the Marimba Band was heard.

Evening World 12/13/15

# Emmy Destinn Coming Back To the Opera

By Sylvester Rawling.

**E**MMY DESTINN is coming back to the Metropolitan Opera Company. The good news was announced last night from the stage of the Hippodrome, where Mme. Destinn was the star of the Sousa concert. A radiant vision, reduced almost to sylph-like proportions, she had sung arias from "Herodiade," "Mme. Butterfly" and "Il Trovatore" with a voice as lovely and as opulent as when first she sang to us. The storms of applause that she had received became a hurricane when the statement was made. When it had subsided she kissed Mr. Sousa squarely on the mouth with such a resounding smack that the audience roared.

It is understood that Mme. Destinn's contract was signed only at 6 o'clock last night, that it is for two years, and that her first appearance will be as Elsa in "Lohengrin" a week from to-night. Now, if only Lucrezia Bori could get back her voice—she looked well and was in good spirits when I met her the other day—and Mr. Gatti-Casazza could see his way clear to engaging Nellie Melba, if even for only a few guest performances, some of the lustre that the season has lacked might show itself. The men are sufficient, but the new women singers have been a disappointment. Frieda Hempel, Frances Alda, Melanle Kurt, Margarete Matzenauer and Margarete Ober should not be expected to carry all the burden.

Evening Sun 12/13/15

Evening Telegram 12/13/15

Brooklyn Standard Union 12/13/15



**MISS EMMY DESTINN**, the famous soprano, received a rousing welcome upon her appearance at the Hippodrome last evening with Sousa and his band.

Her concert appearance was as successful as any of her earlier opera triumphs. Her arias from Massenet's "Herodias" and Verdi's "Il Trovatore" never gave more real enjoyment than to last night's crowded house at the Hippodrome. In addition to these numbers, Miss Destinn sang arias from "Tosca" and "Madama Butterfly," and in response to repeated encores she graciously added two of her native folk songs with telling effect and charm.

Before the concert was over it was learned that Miss Destinn has again been engaged to sing at the Metropolitan Opera House, where her absence this season has been keenly felt. She will make her appearance during the present month as Elsa in "Lohengrin."

## BROOKLYN VIOLINIST SCORES WITH SOUSA

At the Sunday concert at the Hippodrome last night, on a programme with Mme. Emmy Destinn, and Sousa's Band, a young Brooklyn girl, Helen DeWitt Jacobs, scored a well earned success. Miss Jacobs is a violinist, who is a pupil of the celebrated Leopold von Auer, who has been the instructor of Elman, Parlow and many other celebrities, and Miss Jacobs has, therefore, had the opportunity of developing her talent under one of the world's greatest masters, journeying to Russia to do this. Her tone is pure and clear, her technique brilliant, her bowing and fingering unusually free, and her interpretative skill very intelligent. She did the Wieniawski "Faust" fantasia, and absolutely delighted the large audience. Here is another Brooklyn girl who is going to forge ahead into a very high place in the world of music, for she is earnest and serious of purpose. Miss Jacobs has just completed a tour with Sousa, playing fourteen concerts. Mme. Destinn was in splendid voice and did the arias from "Trovatore" and "Herodiade," and the band gave an unusually interesting programme.

That recently much misguided bird, the dove of peace, didn't have to go far to find Emmy Destinn yesterday. When the Metropolitan voted as one man to invite the peculiarly powerful singer back she was as conveniently near as candidates for Presidential nomination usually are while waiting for the convention lightning to strike. To make no more ado about it, Destinn was filling a concert engagement here in New York at the Hippodrome.

The dove of peace, knocking with the traditional olive branch in his beak over in Sixth avenue and Forty-third street, would have found Miss Destinn looking well. In yellow satin a-glitter with diamond stomacher and breastplate, her nodding head topped with two feet of triumphant bird of paradise plumes, she gave arias from "Herodiade" and "Trovatore," encoored with "Butterfly" and "Tosca" respectively. Sousa's Band played many encores more.

Unlike his nearest rival, Victor Herbert at the Cort Theatre, who made a campaign without stars and gave it up last night, Sousa goes on adding to the Hippodrome constellation. For Christmas he announces Maggie Teyte and Sunday in New Year's week Nelly Melba.



N.Y. Times 7/12/15

## SUNDAY'S CONCERTS ENJOYED BY CROWDS

Fritz Kreisler Greeted at His  
First Recital—New York  
Symphony Society Plays.

### ITS SOLOIST GEO. BARRERE

Orchestral Society Heard, a Wag-  
ner Program at Metropolitan, Guil-  
bert, Destinn, and Sousa's Band.

The pace lately established for Sunday concert giving was slowed down yesterday to the extent that there were six musical events of various kinds, in contrast to seven the Sunday before. In the afternoon Fritz Kreisler crowded the auditorium and stage of Carnegie Hall with auditors for his first recital this season, while the Symphony Society of New York sold out the seating capacity of Aeolian Hall. The Orchestral Society of New York, a young organization, gave a concert in the Harris Theatre. In the evening there was a full house at the Metropolitan Opera House for a Wagner program, a very large audience at the Hippodrome for Emmy Destinn, and Sousa's Band, and all the people the Lyceum Theatre could hold to hear Yvette Guilbert in one of her recitals of old French songs.

#### At the Hippodrome.

At the Hippodrome Sunday night concert Mme. Emmy Destinn was the soloist with Sousa and his band. She sang, "Il est doux, il est bon," from Massenet's "Herodiade" and arias from "Il Trovatore" and "Madama Butterfly." Helen DeWitt Jacobs, violinist, played Wieniawski's "Faust" Fantasia and Mr. Sousa and his band played the "Mignon" Overture, and Delibes's "Coppelia" ballet suite, besides other numbers, among them several of the Sousa marches.

### DESTINN RETURNS TO OPERA

Signs Contract with Metropolitan  
for Ten Appearances This Season.

Emmy Destinn, the Bohemian soprano, is again to become a member of the Metropolitan Opera Company, appearing for the first time this year one week from tonight as Elsa in "Lohengrin." This announcement was made last night at about the same time quietly at the Opera House and more spectacularly from the stage of the Hippodrome. Mme. Destinn was appearing there as a soloist with Sousa's Band, and after her final number the stage manager came forward and announced to the audience that Mr. Dillingham had requested him to say the singer had just signed a contract with the Metropolitan Opera Company. The applause that had been given Mme. Destinn thereupon doubled in volume, and in the midst of it the singer pounced upon Sousa and kissed him joyously somewhere in the north-eastern corner of his beard. At this the applause increased to the degree it had been, and the prima donna tripped off the stage smiling happily.

N.Y. Times 7/12/15

Mr. and Mrs. John Philip Sousa will be among the guests of honor to-morrow night in the ballroom of the Waldorf-Astoria, New York City, when the Rubinstein club will give the first night concert of the club's 29th season. Mrs. Sousa and Miss Priscilla Sousa were admitted to membership in the American Club.

N.Y. Telegram 7/13/15

## EMMY DESTINN HEARD AT THE HIPPODROME

Star of Sunday Evening Concert  
Makes Great Impression  
With Fine Voice.

Emmy Destinn, the famous Bohemian soprano, received a rousing welcome upon her appearance at the Hippodrome last evening with Sousa and his organization. The ovation which greeted her when she was escorted to the stage by the March King, showed the appreciation and regard in which this distinguished diva is held. Her concert appearance was as fine a success as any of her Metropolitan Opera triumphs and her arias from Massenet's "Herodiade" and Verdi's "Il Trovatore" never gave more real enjoyment than to last night's crowded house at the Hippodrome.

In addition to these programmed numbers, Miss Destinn sang arias from "Tosca" and "Madama Butterfly," and in response to repeated encores she graciously added two of her native folk songs with telling effect and charm.

Mr. Sousa was influenced by the pre-holiday spirit apparently in the instrumental portion of the brilliant bill, as he featured Delibes's suite from "Coppelia" with its "Waltz of the Dolls," as well as Jessels's "Parade of the Tin Soldiers" and gems from "Mignon" and "Chimes of Normandy." He introduced a young violinist new to New York named Helen De Witt Jacobs, who pleased the audience with her execution and tone quality in Wieniawski's difficult "Faust Fantasia." By way of added variety and entertainment, the Mirambas played during the promenade intermission and Mr. Sousa introduced his ever-welcome marches as encores to his own portion of this, the finest programme of this extraordinary series.

Miss Destinn will return to the Metropolitan next week, appearing Monday night as Elsa in "Lohengrin."

N.Y. Sun 7/12/15

### SUNDAY NIGHT CONCERTS.

Emmy Destinn Soloist at Hippodrome—Winter Garden Bill Good.

Emmy Destinn was the principal soloist at the Hippodrome Sunday concert last night, with Sousa and his band. She sang arias from "Madama Butterfly," "Tosca" and "Il Trovatore," and was greeted with much applause.

Even Post 7/11/15

#### The Hippodrome.

Now past its one hundred and twenty-fifth performance, the gorgeous and cheerful spectacle "Hip Hip Hooray" continues merrily its twice-a-day appear-

ances on the spacious stage of the Hippodrome. An unmistakable holiday spirit pervades the antics of the Toyland creatures in the Child's Own Zoological Garden, and with the frost in the air outside and the red ball aloft the picturesque and exciting skating persons "flirting at St. Moritz," on the Hippodrome indoor lake, gain added interest. At the concert to-morrow evening Emmy Destinn will sing. The Bohemian soprano's programme will include selections from Massenet's "Herodiade," Verdi's "Il Trovatore," and others from "Tosca" and "Madame Butterfly." Sousa's Band will play as usual, assisted by Helen DeWitt Jacobs, violinist.

N.Y. Telegram 7/13/15

## DESTINN BACK IN OPERA.

Soprano to Celebrate Return to Metropolitan Next Monday Night.

General Manager Gatti-Casazza, of the Metropolitan Opera Company, announced last night that Miss Emmy Destinn, the Bohemian soprano, had been re-engaged for the opera. She will make her first appearance of the season next Monday night in the role of Elsa in "Lohengrin." Her new contract calls for a number of appearances this season, and in part of the season of 1916-1917.

Miss Destinn appeared last night as the guest star at the Sousa concert in the Hippodrome.

It was also announced that Mme. Matzenauer will sing the role of Azucena in "Il Trovatore" this evening. Mme. Ober is indisposed.

N.Y. Tribune 7/13/15

### EMMY DESTINN SINGS

Appears with Sousa at Weekly Hippodrome Concert.

Emmy Destinn was the added luminary at the Sousa-Hippodrome concert last night, offering arias from "Herodiade," "Il Trovatore," "Tosca" and "Madama Butterfly." The last two were unscheduled, but were insisted upon by the audience. A new violinist, Miss Helen DeWitt Jacobs, also appeared.

Mr. Sousa offered his customary varied programme, and even the intermission was made musical by sandwiching in the Marimba Band.

Brooklyn Citizen 7/13/15

## MISS DESTINN KISSES SOUSA.

Interesting Incident During Concert at the Hippodrome.

That Emmy Destinn on the stage of the Hippodrome last night would kiss John Philip Sousa was not hinted in the programme. The interesting incident occurred at the height of the excitement and applause that followed an announcement that Miss Destinn again had signed with the Metropolitan Opera Company. When the prima donna soprano came out to acknowledge the demonstration, she left an expression of her very evident happiness on the blushing left cheek of the famous bandmaster. Sousa had earned the compliment, for he had led the applause that followed Destinn's singing of the aria from "La Tosca" as an encore to "D'Amor Sull' Il Rosee," from "Il Trovatore." When the operatic star kissed Sousa, the vast audience went wild with enthusiasm. But other stars are listed for early appearances in Sousa's Sunday night concerts. The question is "Has Destinn set a precedent for Maggie Teyte and Melba?"

Last night found Sousa in his most responsive mood. "Tipperary," "The Stars and Stripes Forever," "The Invincible Eagle," "The High School Cadets" and "The Yankee Navy" were not on the printed list, but he threw them forth as martial supplements to a programme of classics presented with superb technique. In addition to the surpassing solos of Destinn which included the aria from "Madame Butterfly," Sousa was assisted by Miss Helen DeWitt Jacobs, a young violin soloist, who displayed talent that showed her worthy of an appearance in such distinguished company.

Pittsburgh Dispatch 7/15/15

Emmy Destinn kissed Sousa at the Hippodrome and got columns of advertising and pictures free.



## DOLL DRESSING A FAD AT THE HIP

Girls Are Costuming Christmas  
"Babies" of All Kinds  
Just Now.

EVERYBODY SEEMS HAPPY

By December 25 "Hip-Hip-Hooray"  
Will Have Passed Its 150th  
Performance.

The girls up at the Hippodrome are busy dressing dolls for Christmas and one will go to every State in the United States represented in Sousa's Ballet of the States. Every one concerned in this ballet is active making tiny frocks—a miniature replica of their own. Each set of girls is dressing a doll to represent the State it typifies. The Ohio sextette is dressing the "Buckeye Doll," the Pennsylvania girls the "Quaker Doll," the Jersey girls the "Mosquito Doll," etc., through the list. Just previous to Christmas they will be shipped to the State each represents with a request that it be given to some poor little girl on Christmas Day with good cheer from the girls at the big playhouse.

This holiday spirit which is evident everywhere to-day at the Hippodrome is reflected in the performance itself, which is essentially a Christmas delight to old and young alike and which approaches this holiday season with a record unprecedented in the annals of amusement in America.

By Christmas time it will have passed its 150th presentation of "Hip-Hip-Hooray," which will have been seen by nearly 1,000,000 people. It has amused visitors from all over the country; has been the headquarters for the entertaining of society's brilliant debutantes and has established a record of matinee attendance never before equaled in the history of New York theatres—with a performance every afternoon in the week and not an empty seat from October 1 up to the present time and with an advance sale that assures this same condition continuing long into the new year.

And while these records were being established through a box office which never slept another influence of the great sensation on this vast stage was creating a fad for skating which was sweeping through the country and revolutionizing the Winter's fashions from the Atlantic to the Pacific.

The vogue of skating which radiates from the Hippodrome's sensational ice ballet centers in the great Charlotte, one of the conspicuous stars of Mr. Dillingham's rare pageant of wonders. Charlotte has scored the greatest individual success known in recent years, and far surpassing the New York triumphs of either Genée or Pavlova because it is a more popular success and more far-reaching in its effect.

### Such Is Fame.

John Philip Sousa was introduced to an up-State patron of the Hippodrome before the performance yesterday afternoon.

"I'm certainly delighted to meet you, Mr. Sousa," avowed the visitor. "Me and my wife hev alius wanted to hear you sing."

## NEW YORK EXTENDS CORN BOYS WARM WELCOME

Mayor Mitchel Turns Over City  
Keys—All Points of Interest  
Seen by Ohio Youngsters.

[Special Telegram to State Journal.]

NEW YORK, Dec. 2.—John Phillip Sousa and the New York Hippodrome tried to help to bring "The Rainbow Down in Ohio" by making the last evening of the Buckeye corn special tourists' trip a memorable occasion.

Arriving early today, the large party which New York has come to look upon as constituting the flower of Ohio citizenship, had the key to the metropolis turned over to them by Mayor Mitchel and all doors were thrown open to their entertainment. After breakfast at the Waldorf, the boys with their band marched up Fifth Avenue and took the subway to the Bronx zoo, then back down town to the aquarium.

From there a chartered boat took them around the New York harbor, over to the Statue of Liberty, under the Brooklyn bridge and then to the navy yard. A banquet at the Hotel Astor was followed by a visit to the Hippodrome, where all was merriment. The lobby was decorated with corn stalks, around the marble pillars and banked on each side of the huge stage were shocks of corn and yellow pumpkins.

Sousa played some special "corn husking" music and in the ballet of the states, the Ohio girls added a special divertissement.

The visitors left the Hippodrome after the performance for the Pennsylvania Station, where they entrained for their trip home.

Emmy Destinn, the famous Bohemian soprano, who has been missed at the Metropolitan this year more than any other season's stars who have not yet returned, received a rousing welcome upon her appearance at the Hippodrome last evening with Sousa and his fine organization. If there was ever the slightest doubt concerning Destinn's great popularity, the ovation which greeted her when she was escorted to the stage by the March King showed the appreciation and regard in which this distinguished diva is held here. Her concert appearance was as fine a success as any of her earlier opera triumphs, and her arias from Massenet's "Herodias" and Verdi's "Il Trovatore" never gave more real enjoyment than to last night's crowded house at the Hippodrome.

For the convenience of those who book far in advance, as is the custom at the Hippodrome, and to provide in ample time for large visiting parties, Charles Dillingham has arranged, starting to-day, to have seats on sale for six weeks in advance instead of four, as has been the system heretofore. This morning at 9 o'clock all the seats for "Hip Hip Hooray," including the mezzanine boxes, which have become so popular, as well as the family circle seats, were put on sale up to Feb. 1 next.

## DESTINN AGAIN TO SING AT THE METROPOLITAN

So Pleased, Apparently, That  
She Kisses Bandmaster Sousa  
at the Hippodrome.

The many friends of Mme. Emmy Destinn, the Bohemian soprano who was not re-engaged for this season by the Metropolitan Opera Company because her terms, the rumor was, were not satisfactory to the management, will be glad to learn that the Metropolitan has changed its mind and that the songstress will be heard in her old role of Elsa in "Lohengrin" to-night. Moreover, according to her manager, Mr. Bartik, Mme. Destinn's new contract, which was signed last night at 6 o'clock in her home, No. 94 Riverside Drive, calls for ten appearances this season and twenty for the season of 1916-17.

The re-engagement of Mme. Destinn caused much speculation last evening as to whether the Metropolitan had met the prima donna's terms. The opera organization has been in a bad way this year for dramatic sopranos because of the wave of sickness that has been sweeping over the singers. Sopranos have been hurriedly engaged from the Chicago and Boston companies to fill in and Miss Farrar's appearances are not likely to begin until February.

Mr. Bartik said last evening that negotiations between the Metropolitan and Mme. Destinn have been going on for ten days. The opera company's first proposition was not satisfactory to the soprano, according to her manager, but yesterday, after another discussion, she agreed to sing for them.

Her engagement was announced from the Hippodrome stage last night, where Mme. Destinn was the soloist with Sousa's Band in the regular Sunday night concert. The songstress seemed to be highly pleased and showed her pleasure by giving the bandmaster a regular prima donna kiss, to the delight of the band and the audience.

Manager Gatti-Casazza later confirmed the engagement. He announced that because of the indisposition of Mme. Ober, Margarete Matzenauer will to-night sing the role of Azucena in "Il Trovatore."

Im Hippodrome gab es gestern Abend ein großes Ereignis, nämlich das Auftreten von Emmy Destinn, der gefeierten Operndiva, die bisher im Metropolitan so schwer vermisst worden war. Das Haus war ungemein gut besucht, der Erfolg, den die Künstlerin feierte, wurde zum Triumph. Auf's Beste disponiert, sang sie die Arien aus Massenet's „Herodias“ und den „Trovatore“ mit dem ganzen Zauber ihrer herrlichen Organe und ihrer reifen Gesangskunst, so daß sie auf den stürmischen Applaus die Arien aus „Tosca“ und „Madama Butterfly“ zugeben mußte, welche neue Beifallsortane entfesselten. Sonst fand noch Herr Sousa an der Spitze seiner prächtigen Kapelle gewaltigen Beifall.



# PADEREWSKI THE PATRIOT

When Patriotism Drains a Man's Pocketbook It Is Evidence That We Have a Better Thing Than An Artist—a Man

It's not easy to tell what the star event of our music course is. The symphony was great; the string quartet delightful of its kind, and then names of other great artists such as Kreisler, Casals, Schumann Heink, suggest strong and eager anticipations.

But it is certainly true that Paderewski is acclaimed and acknowledged as having no superior in the world of pianists and that he is a master of absolute authority and of very great qualities of heart and mind to balance his technic the world has these many years made up its mind and will realize here next Monday night.

Whenever he has appeared in America he has had a tour of tremendous brilliancy and rich returns. It is said that the larger part of the fortune he acquired came from American tours. But his artistry is such and his quality as a man is so high that there has never been any begrudging of his success. Paderewski is a man of distinction, and would continue to be so even without any mention of his music performances. He ranks high as a critic and theoretical musician, is a historian and literateur. But it has remained for him to show, in the world's crisis now raging, that he would have been a great orator had his attention been directed that way. He is not only like many another at home with various European languages, but he handles the English tongue with the grace of its best scholars.

And it is, my brethren, such a satisfaction to realize, when one hears a great artist, that he is an ornament, as to general culture and manhood, in the world of society, and not what the slang term implies in the description of a boomer or mutt. The greatest of the artists are showing the practical world of America, which some years ago thought a professional musician not good for anything else, that the most eminent professional artists are likely to have big talents otherwise and that they could have attained eminence among men with or without music. Paderewski is among the shining examples of this truth. Some others are: Stokowski of the Philadelphia Symph-

ony; Weingartner, the superb linguist, philosopher and essayist; Muck, the scholar-director of the Boston Symphony; Sousa, the man of affairs; John Alden Carpenter, whose works have come into high favor among singers and conductors of symphony orchestras, and who, when not engaged in the pleasant occupation of selling car loads of railroad supplies, is composing music. His songs have a wide vogue and his orchestral scores are coming largely into favor.

The means of illustration are generous. There are many men who, outside of their music, are of importance and reputation in other ways, sometimes in several other ways. Paderewski, since the devastation of Poland, has been playing and speaking in the process of raising all he can save his fellow countrymen from starvation and nakedness. However high the respect and however large the wonderment at his musical genius, the feeling for him in this country has a deeper spring than that, for it has to do with his humanity, his unselfishness, his big heartedness. We might expect him to be a patriot and to share the depression that his country's plight has brought. But when this affects a man's pocket book to the extent of almost all the fortune he has accumulated in the world, then patriotism takes on a new inge.

He had stored away a sufficient competence so that he was, in the world's crisis, independent. A good deal of his is lost in the wreck of the war—and he still works for his country. It's fine. It's noble and generous. It is away from the scenes of strife, with investments salted down, he didn't have to do more than mark time, and how a perfunctory sympathy, and send some small amounts and encourage others to do so. But he has poured himself, and all that he is, into the effort of helping his people. He has given himself for others. Here is a new, a better thing than an artist. Here is a man.

It will probably turn out, when the season's records are computed, that Paderewski will have drawn perhaps the biggest house for the entire series. At any rate next Monday night will see the Tempe's record house for music. Then afterward, Kreisler, Casals and the other notables.

Charlotte, the sensational skater, has started the revival of a famous winter sport, and all doubt why is removed by witnessing this agile artist whirl over the ice in seemingly impossible stunts. The splendid bill also includes magnificent spectacles and Sousa's Band.

Charles Dillingham announces that John McCormack's Concert at the Hippodrome is on Sunday afternoon at three, not at night as many seem to understand. The evening will be devoted to Sousa and his band together with an all star bill for the Christmas Fund for the poor.

John McCormack's concert at the Hippodrome is on Sunday afternoon at three. The evening will be devoted to Sousa and his band, together with an all star bill for the Christmas fund for the poor.

HIPPODROME, 6th Av., 43d to 44th Sts. Matinees daily.—A show par excellence, consisting of musical comedy, ice skating, circus acts, sensational ballets, Sousa's Band. Stars here include Orville Harrold, Nat Wilss, Charles T. Aldrich, Belle Story, Arthur Deagon, Dave Abrahams, "Toto," a famous clown; Boganny Troupe, Charlotte, the Pavlova of the ice, and hundreds of beautiful girls.

Three of the most famous musicians of the world, selected by the Victor company to feature nationwide advertising during the last week, will be heard in Buffalo during the present season. The advertisement reads in part: "Mighty as Caruso, faultless as Melba, tender as Paderewski, sweet as Mischa Elman, droll as Harry Lauder and martial as Sousa." Of these, the first to come here will be Mischa Elman with the New York Symphony orchestra, Walter Damrosch, conductor, on January 18th. Melba has signed a contract to appear here later in the season, and Sousa is seeking a date later in the season on his return from a tour through the middle west.

## SOUSA IN MERRY MOOD

Bandmaster Gives Amusing Offerings in Hippodrome Concert

In the indisposition of Maggie Teyte, Belle Storey appeared as soloist with Sousa's Band in the concert of Dec. 5 at the New York Hippodrome, Orville Harrold being the other vocal performer. Miss Storey's applauded offerings ran the gamut from Mozart to a composer of Broadway's ephemeral songs. The popular Hippodrome soprano thrilled the audience not only with her high tones but with her abbreviated skirts, in which regard she set a record in concert costumes.

Orville Harrold followed a "Favorita" aria with his "Naughty Marietta" favorite, "I'm Falling in Love with Someone."

John Philip Sousa and his men were in a merry mood, and showed their gifts not only as bandsmen but as comedians in the episode, "The Band Came Back." Further, the band showed that "Tipperary" can be combined with the famous violin figuration in Wagner's "Pilgrim's Chorus"; besides demonstrating what excellent ragtime can be made out of Verdi's "Rigoletto" Quartet and his "La donna è mobile" and "Caro Nome" from the same opera. Herbert L. Clarke represented the band as soloist. K. S. C.

Pending Maggie Teyte's appearance at the New York Hippodrome in a Sousa concert, the house staff is having a hard time pronouncing her name, so the March King is said to have evolved the following:

There's a singer who sits in the seats of the Mighty,  
She's often addressed as Miss Maggie Teyte,  
There are those who assert that the name rhymes with Katie,  
And ever blab forth, "There goes sweet Maggie Teyte."

This maiden sedate,  
With the moniker great,  
Does not hesitate  
To say that the name  
In the annals of fame  
Should be Miss Maggie Teyte.  
If in praising,  
Or gazing  
Or chiming,  
Or rhyming,  
She'll show you the gate;  
And woe be your fate  
If you call her but other  
Than Miss Maggie Teyte.

Speaking of Mr. Sousa, we have this, (on the authority of the St. Louis Post-Dispatch), to which Mrs. C. R. Swickard of Columbus calls our attention:

Thomas McGrain, manager of the Grand Saline (Tex.) Cornet Band, writes us to ask that we challenge Sousa's organization for a championship competition.

"Our band," writes Mr. McGrain, "is the greatest one the town ever knew. We play everything from 'Siegfried's Death,' by Dick Wagner, to 'Shoot Him in the Trousers,' Officer; the Coat Belongs to Me,' a funny number, written by Pearsley Whoost, our oboe player. We'll play Mr. Sousa for \$50 a side and meet him in Kansas City for the contest."

Isn't it a pity Mr. Sousa is tied down by his engagement at the Hippodrome!

Sousa nights at the Hippodrome are getting to be quite the thing with the musical artists who chance to be in town. Last Sunday evening, Albert Spalding, with André Benoist, was in one box, Mr. and Mrs. Orville Harrold were in another and, in an opposite box, Josef Stransky sat and seemed pleased and applauded when he learned some new things about conducting and some new musical effects as well in a very sportive piece called "Flirting Whistlers."



Boston Eve Record 12/15/15

Mass Courier 12/16/15

N.Y. Review 12/18/15

This was Emmy Destinn day in Boston and in New York.

Last night the fair Emmy sang at the New York Hippodrome, and after her final number the announcement was made that she was to return to the Metropolitan Opera House from which she wandered at the close of last season. The great auditorium was shaken with applause when the announcement was made.

Emmy was as delighted as the audience and turned to Sousa, whose band was playing for her and imprinted a kiss on his cheek. (Remember Farrar did it to Taft the other day—prima donnas are not original.)

Then Emmy took the train for Boston and arriving this morning sang to a large and very fashionable crowd at the Copley Plaza. She was radiant—and although she did not kiss her local manager, Mr. Kronberg, she coquetted with him as she took her encore.

Morning musicales are not the subjects of lengthy criticism, so it will suffice to say that Miss Destinn sang arias from "The Bartered Bride" and from "Butterfly" together with sundry short pieces. Her singing was as ever, a real treat.

Pablo Casals, the Spanish 'cellist, and Hans Ebell were her assistants. Calas' artistry is well known. Ebell was something of a surprise. His playing of Ravel, Debussy, Chopin et al. was extremely beautiful.

The reengagement of Miss Destinn in New York is of more than passing interest, in that it shows how dependent a great opera company is on sopranos of the first rank. This year the Metropolitan tried to get along without Destinn, who resigned, and without Farrar, who will be away till the first of the year. Then Miss Bori was taken ill. Mme. Zarska, a newcomer, did not please at her debut.

Think of the Metropolitan where Melba, Sembrich, Ternina, Lehmann, Eames, Nordica, Calve and Destinn had sung without a first-class soprano!

No wonder the management hastened to get Destinn at any terms. It is known to "tour le monde" in New York that Destinn left the opera because the management would not raise her salary as she desired. The management now gives the Bohemian soprano that raise, and no questions are asked. The contract has been under consideration by Destinn and the management of the Metropolitan for 10 days. The actual signing occurred at 6 p.m., Sunday, in New York. It calls for 10 appearances this season and 20 next.

#### CHAT ABOUT PLAYS; GOSSIP ABOUT PLAYERS

Twenty of the most prominent hotel managers of New York state became actors last week, when the New York State Hotel association was in convention in New York City. The occasion of their stage debut was a theater party, given by 200 members of the association at the Hippodrome and the amateurs chose the biggest theatrical production in the world for their first venture. During the Panama-Pacific exposition scene in "Hip Hip Hooray," while Sousa and his band were playing the popular Sousa selections twenty of the most venturesome managers walked upon the stage and stood with the actors and actresses who play roles of sightseers at the fair. No cases of stage fright were reported.

—10—

#### JOHN PHILIP SOUSA

##### ENTHUSIASTICALLY APPLAUDED.

Emmy Destinn Thrills Audience.

An audience of good size attended the concert at the Hippodrome, New York, on Sunday evening, December 12, where the inimitable John Philip Sousa and his incomparable band held sway.

Emmy Destinn, the Bohemian soprano, appeared as soloist, together with Helen de Witt Jacobs, violinist.

Sousa's program was the best Sunday night offering so far this season, consisting of overture, "Mignon," Thomas; suite, "Coppelia," Delibes; gems from "The Chimes of Normandy," Planquette; valse, "Morning Journals," Strauss; "Parade of the Tin Soldiers," Jessels; march, "The New York Hippodrome," and march, "The Liberty Bell," Sousa.

In addition to these numbers Mr. Sousa was obliged, as usual, to play all the other Sousa marches before the demands of the enthusiastic audience were satisfied.

Emmy Destinn, who was in truly remarkable form, created a sensation with her beautiful voice and artistic singing. Her opening number was "Il est doux" (from "Herodiade"), Massenet, which she sang with great warmth and intensity. Responding to an insistent encore she chose "Un bel di," from "Madame Butterfly." Her second number was "d'Amor sull'al rosea," from "Trovatore." Her rendition of the well known aria was a true masterpiece of vocal art. The applause was deafening. She was recalled many times, and again gave an added number, the "Vissi d'arte," Tosca.

Announcement was made from the stage that Mme. Destinn had just been reengaged to appear with the Metropolitan Opera Company this season, and the applause swelled to a genuine ovation. Excited by the applause thundering at her and enthusiastic over her large success the diva fervently kissed Mr. Sousa, who bore up manfully.

Helen de Witt Jacobs, the young American violinist, made a fine impression with her rendition of Wieniawski's "Faust" fantasia. She gave as an encore Sarasate's "Zapateado."

Journal of Commerce 12/18/15

The regular Sunday night concerts with Sousa and his band at the Hippodrome will not be interrupted this week, but in addition to the March King and his band, there will be a fine programme to-morrow night, the proceeds to go to the Christmas Fund for the poor. Among those who will appear are Mrs. Langtry, Elsie Janis, the Dolly Sisters, the Six Brown Brothers, Fred Niblo, the Skating Ballet and several other stars and numbers from "Hip, Hip, Hooray."

Eve Journal 12/18/15

#### Sousa in Xmas Fund Benefit at Hippodrome

The regular Sunday night series with Sousa and his band at the Hippodrome will not be interrupted this week, but, in addition to the March King and his fine organization, the concert will be devoted to a very deserving charity, as the receipts will be contributed to the Christmas Fund for the Poor of New York.

A monster bill of artists is announced, including Mrs. Langtry, Elsie Janis, Sophie Barnard, the Dolly Sisters, the Brown Brothers, of "Chin Chin"; Anna Filtzui, William Hinshaw, Fred Niblo, the entire ensemble of "Hip, Hip, Hooray" in "The Ballet of the States" and "The Ladder of Roses"; also Charlotte and all the ice skating nymphs in "Flirting at St. Moritz."

## Cadets From Far Off Australia at Hippodrome

Antipodean Boy Scouts Who Won  
Honors Are Touring  
America.

At the Hippodrome last Monday night the lower boxes at the right of the stage were occupied by the Australian Cadets, in charge of Lieut. J. J. Simons. This is an organization similar to our own Boy Scouts, with the exception that in Australia it is compulsory for every youngster between the ages of twelve and seventeen to join the Cadets. Also, they are under the direct supervision of the Government—as Col. Theodore Roosevelt thinks they should be here—and from the Cadets of the six States in Australia the officials selected the thirty-five that proved most proficient in discipline and most active in organization work for this trip to America. They visited the San Francisco Fair and will return by way of Canada, departing from New York December 21. The boxes they occupied were decorated with Australian and American flags and the Cadet colors, green and gold. Sousa's Band played the Cadet song and in the "Toyland Parade" the kangaroos came down to the footlights and saluted the boys.

Dramatic Mirror 12/18/15

#### NEWSSTORY OF THE WEEK

##### DIED PLAYING "IN THE GLOAMING"

A twelve-year old boy in Washington, D. C., was a pupil of an old violinist in that city. One night recently the boy and his father called at the home of the instructor, presumably to talk about the boy's progress. At the end of the visit the old teacher took his violin and played his favorite, "In the Gloaming." It was his habit to do this when he had a guest. A few days later the boy went to take his lesson. There was no response to his knock. An article which the teacher used at breakfast was on the door-step. It indicated to the boy that something unusual had occurred. He returned home and told his father who went to the house. His knock was not answered. He forced the door and going to the old musician's room he found him dead, fully dressed, lying across the foot of his bed. His violin lay beside him. Somebody about the house recalled that shortly before he had heard the old air, "In the Gloaming" and then it ceased. Evidently the old man was playing his favorite when he was stricken.

This is the story of the end of Julius Schultz, 70 years old. He had been in this country forty years. His wife and daughter are in Berlin. They never came over. At one time he was a member of the Marine Band when Sousa was leader. They knew him, all of the orchestras; for some time he was first violin in the orchestra at Belasco's, in Washington. He had a number of pupils. He wrote to his wife regularly once a week. He was known to all leading musicians, and whoever knew him referred to him as the fine old violinist who played "In the Gloaming" with wonderful effect.



*N.Y. Sun 12/20/15*

## MEMORY OF KLEIN IS HONORED BY FRIENDS

Worth of Dramatist Who Perished on Lusitania Attested at a Meeting.

Several hundred men and women from all branches of the theatrical profession attended a meeting in memory of Charles Klein, playwright, who went down with the Lusitania, at the Hudson Theatre yesterday afternoon and heard his character and his work extolled by representatives of the Lambs and the Players Club, the Theatrical Managers Association and the Society of American Dramatists and Composers, under the auspices of which the meeting was held.

Augustus Thomas presided and the programme consisted of addresses by J. I. C. Clarke, William Courtleigh, Margaret Mayo, Daniel Frohman and Howard Kyle and musical numbers by John Philip Sousa, Herbert L. Clark, Raymond Hubbell, Miss Virginia Root, Miss Florence Hardman and Alfred Robyn. Percy Mackaye read a poem composed for the occasion.

"Mr. Klein was one of those men who had the quality of speaking in defence of the absent," said Mr. Thomas. "The dramatic history of this nation cannot be written without mention of his name, for his works always had a large human appeal and showed a keen understanding of subjects that most nearly affected the common people."

Miss Mayo referred to Mr. Klein as "the friend of the under dog and always willing to champion the cause of the aspiring playwright." An eloquent tribute was paid by Mr. Courtleigh, Shepherd of the Lambs, for his wholesome, genial nature and great understanding of human life.

Mr. Clarke read a paper outlining some of the interesting points in the playwright's life and reviewing at length some of his most noted plays. It was his opinion that Mr. Klein had written more genuinely successful plays than any contributor to the American stage. Mr. Kyle closed the exercises with a brief address on behalf of the Players Club.

*Phil. Post Ledger 12/17/15*

### Sousa Composes "Pan-American" March

WASHINGTON, Dec. 16.—John Philip Sousa has composed a stirring piece of music which is to be named the "Pan-American March" and played for the first time in public at the second Pan-American Scientific Congress, which opens in Washington on December 27. The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America.

*Boston Enquirer 12/18/15*

What is really needed to cure Washington street congestion is a brass band playing Sousa's quicksteps to put some vim into the waddlers and loiterers.

*N.Y. World 12/20/15*

## THEY MEET TO MOURN SLAIN PLAYWRIGHT

Prominent Stage Folk Gather in Memory of Klein, Drowned With the Lusitania.

A public meeting was held yesterday afternoon in the Hudson Theatre in memory of Charles Klein, playwright, who sank with the torpedoed Lusitania. The gathering was distinguished by the presence of men and women prominently identified with the theatre. The services were under the auspices of the Society of American Dramatists, the Lambs' and Players' Clubs, the United Managers' Protective Association and the Associated Managers of Greater New York.

Augustus Thomas presided. He described Mr. Klein as having a "union of admirable qualities."

J. I. C. Clarke, who collaborated with Mr. Klein in writing "Heartsease," told of his cheerful struggling in his early days and of his unchanged simplicity after "The Lion and the Mouse," "The Music Master" and "The Third Degree" had made him a millionaire.

Daniel Frohman, brother of Charles Frohman, who also lost his life when the Lusitania was sunk, said it was remarkable that two men so important to the American stage had died together in such a way.

"Mr. Klein did not reach the height of success until he had spent many years in patient plodding," said Mr. Frohman. "His achievements were the result of toil and sacrifice. He deserved a place in the front rank of contemporary writers for the stage."

"Charlie Klein was a little man with a big heart," said William Courtleigh. "His dominant traits were simplicity and humility."

Margaret Mayo (Mrs. Edgar Selwyn) spoke for the dramatist. She said the messages Mr. Klein sent across the footlights to his public did not express all his thoughts.

"He had the child-like inability of genius to express all that was in his mind—you always had to draw him out," she said.

Cable messages from the Dramatists' Club of England and the Authors' Club of London, expressing deep grief, and telegrams from David Warfield, Henry Miller, De Wolfe Hopper and others who could not attend were read. Percy Mackaye recited a poem of his own composition.

"The Tolling of the Bell," words by Mr. Klein and music by John Philip Sousa, was played and Virginia Root sang "Ave Maria."

### \$8,700 FOR XMAS FUND.

The Hippodrome was crowded last night at a performance for the benefit of the New York American Christmas Fund, under the direction of Charles B. Dillingham. Including the sale of programmes, flowers and souvenir dolls, \$8,700 was taken in. It will go for Christmas gifts to the poor.

Fred Niblo was master of ceremonies. On the programme were Sousa and his band, the Marimba Band, Nat Wills, Charlotte and other ice skaters from the Hippodrome, Helen Falconer and Douglas Stevenson, the clown band from "Chin Chin," the Dolly Sisters, Odette Myrtil, Will Rogers, Sybil Carmen and others from Ziegfeld Midnight Frolic; Mrs. Langtry, Dolly Connolly and Percy Wenrich from Keith vadeville; Miss Anna Fitzu and William Hinshaw in operatic and selection, and various cartoonists from William Randolph Hearst's publications.

*N.Y. Sun 12/20/15*

## ACTORS IN EULOGY OF CHARLES KLEIN

Memorial Service for Playwright Lost on Lusitania Held at Hudson Theatre.

### FIVE SOCIETIES TAKE PART

Services were held yesterday in the Hudson Theatre in memory of Charles Klein, who was lost on the Lusitania. The Society of American Dramatists and Composers, the Lambs, the Players, the United Managers' Protective Association and the Theatrical Managers' Protective Association all participated.

Augustus Thomas, who presided, praised the genius of the dead playwright, and mourned the loss to the American drama caused by his death. Thomas and Klein were actors in the same company more than thirty years ago.

J. I. C. Clarke, who collaborated with Klein in "Heartsease," outlined the dramatist's career from his early struggles to the later days of his great successes, "The Lion and the Mouse," "The Music Master" and "The Third Degree."

Daniel Frohman told of the warm friendship between Klein and his managers. "He did not reach the heights of success until after long years of patient plodding," Frohman said. "His achievements were the result of toil and sacrifice."

Howard Kyle and Margaret Mayo also spoke, and Percy Mackaye read a poem written for the event.

Gounod's "Ave Maria" was sung by Virginia Root, soprano, with the accompaniment of Florence Hardman, violin; Joseph Marshage, harp; Alfred Robyn, organ, and Herbert L. Clark, cornet. Marshage also played "The Tolling of the Bell," from "El Capitán," one of Klein's first successes, with John Philip Sousa, composer of the music, and Raymond Hubbell at the piano.

Many actors and managers associated with the current New York plays were among the audience. Among them were John Drew, Leo Ditrichstein, George Nash and Robert Peyton Gibbs. William Abington, Edward J. Connelly and Bayard Veiller acted as ushers.

Cablegrams from the Dramatists' Club of England and the Authors' Club of London expressing the deepest grief were read. Telegrams from David Warfield, Henry Miller and De Wolf Hopper were also read.

### HIPPODROME CONCERT.

Receipts of Big Affair to Be Given to Xmas Fund.

The regular Sunday night concert, with Sousa and his band, in the Hippodrome will be given this evening, the receipts of which will be contributed to the Christmas Fund for the Poor of New York.

A monster bill of artists is also announced, including Mrs. Langtry, Elsie Janis, Sophye Barnard, the Dolly Sisters, the Brown Brothers, Anna Fitzu, William Hinshaw, Fred Niblo, the entire ensemble of "Hip Hip Hooray" in the "Ballet of the States" and "The Ladder of Roses," and Charlotte and all the other ice skaters in "Flirting at St. Moritz."



July Times 12/19/15

Wm. Sun 12/19/15

"The most unique Christmas in my career," said John Philip Sousa, as he awaited his cue in his dressing room at the Hippodrome, "was spent on the Atlantic Ocean on my tour of the world in 1911. We left New York on the Baltic just before Christmas with a not overcrowded first cabin, but an ample second cabin. We occupied the day with breakfast, dinner, supper, and serenades. The Captain, all the other officers, the crew, and the first and second class passengers were serenaded. The band would stop in front of Cabin J and give the seasick passengers a serenade, usually playing 'A Life on the Ocean Wave,' then move on to K and repeat, and so on to all the cabins. In many instances we added to the terror of seasickness on the ocean voyage, for to a man who is seasick a serenade is anything but pleasant. Any time we were in doubt whom to serenade we would go back to the Captain's quarters and the band would play every tune from 'Hail to the Chief' to 'The Admiral of the Queen's Navee,' and every song that would place a Captain on the highest pedestal of authority.

"There was a wine merchant aboard who was very liberal with his wine, and I think about 12 o'clock on Christmas night there were a great many aboard the ship who didn't know whether the ship was bound to New York or Liverpool, and, furthermore, they didn't care. It was unique in the fact that it was the longest serenade in the history of music.

"We had a grand parade on the deck of the Baltic. One side we called Broadway and the other Fifth Avenue, and the entire ship's company of guests all fell in single line and paraded up Broadway and down Fifth Avenue, which, if it was stretched out, would be about two blocks, as the Baltic is 700 feet long. The band kept playing, and when a man got tired marching he would stand to one side and applaud as the rest marched past.

"None of the musicians was seasick, for you can't kill a musician. They never missed a meal. I don't know whether they are stronger or have more moral courage. The globe trot took fourteen months. The second Christmas was spent on the ocean, too, and on that day there was only a very small company aboard the boat, but if everybody had had his serenade computed at union rates the fees would have placed the White Star in bankruptcy."

Chicago Music Leader 12/16/15

## Sousa's Sunday Nights Delight Music Lovers

Long ago Sousa exhausted every adjective in the repertory of the most brilliant scribe, and his Sunday night concerts at the Hippodrome prove that his powers are still at their height. It was a marvelous accompaniment that the great band master gave to Mme. Destinn, who was the notable soloist last Sunday evening. The brasses and woodwinds were as soft as an orchestra of strings and the shadings were not short of astonishing.

It was no wonder that Mrs. Sousa, beaming from a box, applauded as Mme. Destinn kissed John Philip, in the joy of everything that went with her splendid success and his admirable accompaniments of her numbers, which included with those programmed arias from "Mme. Butterfly" and "Tosca." And Sousa's own contributions move the pulses and the feet just as they have done ever since the handsome conductor first disclosed what band music really can do.

He has several new marches and a special one for the Hippodrome, where it is understood Mr. Sousa and his band will become a permanent feature. The next singers to appear under these auspices will be Maggie Teyte, Dec. 26, and Mme. Melba, Jan. 2.

\* \* \*

## WILSON THE THIRD PRESIDENT TO WED

First Two Were Tyler and  
Cleveland, One a Widower,  
Other a Bachelor.

### NEITHER BRIDE A WIDOW

WASHINGTON, Dec. 18.—For the third time in the history of the United States a President was married in his term of office. This is the first time the bride has been a widow.

President Tyler, the first President to wed while in office, married Miss Julia Gardiner of New York in New York city on June 26, 1844, after a year of widowhood. The first Mrs. Tyler, who was Letitia Christian, came to the White House an invalid, so that she never assumed the duties of the "First Lady of the Land," and died there on September 10, 1842.

The courtship of President Tyler and Miss Gardiner dated from a trip down the Potomac River in the winter of 1843, when Miss Gardiner and her father, who was a wealthy man and lived on his estate on Gardiner's Island, N. Y., were making a visit to Washington. Capt. Stockton took a party for a pleasure trip to Alexandria with the President and among the guests were Mr. Gardiner and his daughter.

There was an explosion on the boat and the loss of many lives. Mr. Gardiner's among the number. The bodies were carried to the White House and funeral services were held there.

Following June Miss Gardiner and President Tyler had a church wedding in New York, the ceremony being attended by a small company of relatives and personal friends.

Immediately after the wedding the bride and bridegroom left for Washington and at the White House a large official reception was held to introduce the bride in Washington society. For the remainder of President Tyler's term of office his young, attractive and cultured wife was greatly admired and beloved. She presided with dignity and grace and at the close of the administration when Mr. and Mrs. Polk came to the White House Mr. and Mrs. Tyler retired to their estate in Virginia.

The next President to marry was Grover Cleveland, who was a bachelor when he was inaugurated and who fifteen months later took as his bride Miss Frances Folsom of Buffalo, fresh from

school and a tour of Europe, a retiring young woman, who became one of the most beloved mistresses the White House ever had.

The month of June, 1886, was chosen for the Cleveland wedding. The bride had just returned from Europe, where she had been travelling with her mother and incidentally selecting her wedding trousseau. They came to Washington from New York, where they had spent a short time after landing, and reached here the afternoon before the wedding, accompanied by Miss Folsom's cousin, Benjamin Folsom.

They went at once to the White House after having been met at the station by Miss Rose Cleveland, sister of the President. They were followed by a score of newspaper men from New York who came down on the same train.

### The Cleveland Wedding.

Like the Wilson-Galt wedding the Cleveland-Folsom nuptials were private except that the members of the Cabinet were invited. The ceremony was performed at 7 P. M. in the Blue Room of the White House. The Marine Band, John Philip Sousa conductor, was stationed in the corridor and the President escorted his bride down the stairway which at that time was at the west end of the main corridor just in front of the doors leading into the state dining room.

At that wedding as at the one to-day there were no attendants, and the bridegroom escorted his bride to the altar. She wore the President's gift, a diamond necklace.

At exactly 8:30 on the evening of their marriage President Cleveland and his bride left the White House through one of the doorlike windows of the Blue Room and descended the winding stairs at the south of the mansion, entering the carriage at the rear of the house. They had an exciting roundabout drive to the station in their effort to evade the reporters, and in spite of the flight through highways and byways the newspaper men were close behind them when they arrived at their private car two miles from the city railroad station.

President Cleveland and his bride took a train to Deer Park, Md., reaching there in the early morning and spending a fortnight in that mountain resort. It is recorded that the bride accompanied the bridegroom on several fishing trips in the mountain streams and they took long walks through the mountain paths. They were beset at every turn by photographers and other persons and the couple had no peace of mind until they were safely back in the White House.

President Wilson apparently profited by the experience of President Cleveland, for instead of attempting to evade the curious and make a secret of his honeymoon retreat he took the newspaper correspondents into his confidence, told them where he and his bride were going and what time they were going to leave.

Musical Courier 12/23/15

## HELEN DE WITT JACOBS AT HIPPODROME CONCERT.

### Young Violinist Splendidly Received.

Helen de Witt Jacobs, the young American violinist, scored a decided success on Sunday evening, December 12, at the New York Hippodrome, where she appeared with Sousa and his band, and Emmy Destinn.

Miss Jacobs gave a brilliant rendition of Wieniawski's difficult "Faust" fantasia, and responded with an encore, playing "Zapateado" by Sarasate.

Miss Jacobs, who studied with Leopold Auer, returned from Europe shortly after the outbreak of the war, and has appeared several times in concerts in New York and elsewhere.

Last summer she appeared as soloist with Sousa and his band at Willow Grove, Philadelphia. Her success at that time was so pronounced that Mr. Sousa engaged her to appear at the New York Hippodrome.



Wash. Herald 7/18/15

## PAN-AMERICAN MARCH COMPOSED BY SOUSA

Piece Will Be Played First Time at  
Scientific Congress Here  
This Month.

John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and played for the first time in public at the Second Pan-American Scientific Congress, which opens in Washington on December 27, for a thirteen-day meeting. Sousa has been working on the composition at intervals during the last two years, and according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming congress, has succeeded at last in achieving a march that will rank with his other noted works.

The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier, of Guatemala, has just been translated into English by Prof. William R. Shepherd, of Columbia University, New York City. Played by the United States Marine Band and sung by a chorus of both United States and Latin American delegates, it will be heard in this country for the first time at the forthcoming congress. Following is Prof. Shepherd's translation:

### CHORUS.

At the clarion call of Minerva  
All America rises today  
As a herald to the great Word proclaiming  
Its wisdom and truth to display.

### I. (SCIENCE.)

Today twenty sisters embracing  
The land of the free and the bold—  
'Tis Science that joins them together  
In bonds of unity's mould;  
Her treasures she brings to the tourney  
Where American thought breaks a lance  
In behalf of her glorious mission,  
The good of mankind to enhance.

### II. (PEACE.)

Assembled here are the nations,  
Their ideals sublime to increase;  
Proudly they lift high their banners  
In the praise of Labor and Peace.  
Minds and hearts, many hundred,  
In concord triumphant and grand,  
Will forge fast the links of a friendship  
That, enduring and mighty, shall stand.

### III. (UNION.)

And the wise of the North and the Center  
And the South of the Americas Three  
Grouped in a kingly procession,  
Priests of their Union shall be,  
Entering the mystic adytum,  
Where Science and Peace are enshrined,  
They hail these great symbols of power,  
All-America's gift to mankind.

This hymn was played at the sessions of the First Pan-American Congress and it was recommended, by a unanimous vote of the assembled delegates, to be executed at all solemn ceremonies or events of a Pan-American character. Efforts will be made by the Pan-American Union, after the congress, to further its adoption throughout this country, as well as in the twenty other republics of America.

Mem. Telegraph 7/20/15

## STAGE HONORS KLEIN'S MEMORY

Impressive Memorial Services to the  
Late Dramatist Are Held in  
Hudson Theatre.

### THOMAS PAYS HIGH TRIBUTE

Daniel Frohman and Other Speakers  
Laud Victim of Lusitania Dis-  
aster—Cables Read.

An impressive tribute was paid yesterday afternoon to the memory of Charles Klein, the late dramatist and Lusitania martyr, by his theatrical associates at a memorial service at the Hudson Theatre. The ceremonies were conducted under the auspices of the Society of American Dramatists and Composers, the Lambs, the Players, the United Managers Protective Association and the Association of Theatrical Managers of Greater New York. Each of these societies was represented on the platform.

Augustus Thomas presided and delivered a brief address in which he praised highly the genius of the departed playwright and mourned his loss to American drama. The personal side of Mr. Klein's life was alluded to by Daniel Frohman, Margaret Mayo, William Courtleigh, J. I. C. Clarke and Howard Kyle.

The "Ave Maria" of Gounod was rendered by Miss Virginia Root, soprano; Miss Florence Hardman, violinist; Joseph Marshage, harpist, and Alfred Robyn, organist. Herbert L. Clark, cornetist, and Mr. Marshage played "The Tolling of the Bell," from "El Capitan," one of Mr. Klein's first successes, with John Philip Sousa, composer of the music, and Raymond Hubbell at the piano. Percy Mackaye read a poem written for the occasion.

### Sousa Preparing His Pucker.

John Philip Sousa is considerably disturbed over the suspicion that on Sunday night he is in for a kissing bee. On that occasion the concert bill at the Hippodrome will be augmented by Pavlowa, Tamakai Miura and other stars of the Boston Grand Opera Company. It is a custom of guest-stars, first put into practice by Emmy Destinn, to kiss Mr. Sousa, and it looks now as if he might on Sunday night be subject to an international osculation orgy.

As Mr. Sousa says himself, heaven knows that his whiskers are handicap enough even at the American form of kissing, and he is not at all sure that his pucker will work according to the Russian, Japanese and Spanish systems of osculation.

Boston Globe 7/18/15

HIPPODROME, 6th Av., 43d to 44th Sts.  
Matinees daily.—A show par excellence, consisting of musical comedy, ice skating, circus acts, sensational ballets. Sousa's Band. Stars here include Orville Harrold, Nat Wiles, Charles T. Aldrich, Belle Story, Arthur Deagon, Dave Abrahams, "Toto," a famous clown; Boganny Troupe, Charlotte, the Pavlowa of the ice, and hundreds of beautiful girls.

Eve. Telegram 7/20/15

## STAGE EULOGIZES LIFE AND WORK OF MR. KLEIN

Men and Women of Rank in Theatrical Profession, Laud the Playwright.

### MET TRAGIC DEATH ABOARD THE LUSITANIA.

The Hudson Theatre was filled with members of the theatrical profession, all friends of Charles Klein, the playwright, last when the Lusitania was sunk by a German torpedo, at the memorial services held there in his honor.

Mr. Klein was characterized as the greatest American playwright by several of the speakers. Daniel Frohman declared that, if it is agreed that the theatre is a great factor for education, then Mr. Klein's name would always remain in the front rank of American playwrights.

Cable messages expressing the deepest grief at Mr. Klein's death were received and read from the Authors' Club, of London, and the Dramatists' Club of England. Telegrams also were read from Henry Miller, David Warfield, De Wolf Hopper and others prominent on the American stage.

The memorial services were held under the auspices of the Society of American Dramatists and Composers. Committees were present from both the Players and Lambs clubs.

The speakers were Augustus Thomas, who presided; William Courtleigh, J. I. C. Clarke, Miss Margaret Mayo, Mr. Frohman and Howard Kyle. Percy Mackaye read a poem. The memorial committee was composed of Edgar Selwyn, M. V. Samuels, John Philip Sousa, Miss Mayo, Miss Martha Morton, Richard F. Purdy, Roi Cooper Megrue, William Gillette, Victor Herbert, Miss Rachael Crothers, Mrs. Rida Johnson Young and Channing Pollock.

Eve. Telegram 7/19/15

## MUSICAL COMEDIES AND COMIC OPERAS

Musical comedies and comic operas include Miss Elsie Adler, William Norris, Miss Georgia O'Ramey, Robert Pitkin and Miss Hazel Cox in "Around the Map" at the New Amsterdam; Sousa and his band, Miss Belle Storey, Nat M. Wills and Orville Harrold in "Hip-Hip-Hooray" twice daily at the Hippodrome; Miss Kitty Gordon, Clifton Crawford, Sahara-Djell, Miss Venita Fitzhugh and others in "A World of Pleasure" at the Winter Garden;

Cecil Lean and Miss Frances Demorest in "The Blue Paradise" at the Casino; Miss Marguerite Namara and Miss José Collins in "Alone at Last" at the Shubert; Miss Eleanor Painter, Sam B. Hardy, Alexander Clark, Robert Ober and others in "The Princess Pat" at the Cort Theatre.



# DRAMATIC SECTION

## HIP! HIP! HOORAY!

By ROZEL GOTTHOLD.

**H**ip-hip-hooray is THE great American show.

It is very big, very live, very active — and very good. As a brilliant spectacle, it is one of the best things seen in New York for some time.

Among the things that the Hippodrome demands before it will yield success, are generosity, lavishness, and these, it may be said, have been granted unreservedly. The silks, the satins, the brilliant lighting, the rapid succession of movements, the extraordinary number of persons and divertissements, all make of this new Hippodrome show something very worthy.

And one of the best things to be said in praise of it is that most of the themes were found in "Our own United States." It is a sort of See America First idea, and the vast crowd of brilliant ladies and gentlemen on the stage show us the beauties of our country, à la Charles Dillingham.

In Act One, we speedily find out that there are several interesting things about New York which we have not even dreamed of. For instance, there is a "Kat Kabaret", with the dark line of Manhattan's roofs stretching across the back of the stage, and all the rest of the space filled with flirtatious black and white felines of all ages, from cat to citten, or rather, from Kat to kitten.

These charmingly gowned animals dance as the Broadway places of rendez-vous never thought of in their entire cabaret existence; and the kittens do the most amazing acrobatic stunts, while a huge bill board in the background suddenly becomes animated. A gentleman seated in the same box as the writer suddenly became animated too, and exclaimed enthusiastically, "Madame, did you see that?" When a "show" can sweep away formalities like that, one knows immediately that it is a success.

The darkness that precedes the dawn finally covers the stage, and the kitty kats disappear entirely, in the light of the Grand Central Station. Here we have some baggage smashers who hit their chins and risk their shins for an unusually appreciative audience.

Next comes the famous Fifth Avenue, with a background of some very fine shops. The ladies and gentlemen walk about and sing in a joyous, high-spirited way that Fifth Avenue could not reproduce in a thousand years of its staid, proper existence. They are all gowned in groups. If the men's tailors wish to satisfy themselves as to the actual effect of color in the male costume, let them see the elegant gentlemen of the Hippodrome promenade, with their green and blue and purple frock coats. It certainly is an exhilarating sight. Whether it is the use of so much color, or excellent training — or both, it is hard to say, but these men are decidedly joyous.

They walk about sprightly with all the "Belles of New York," gowned, too, in bright colors, orange, red, and yellow. It is a strong, vital scene, full of animation. There is a novel and effective bit here, when suddenly all the shutters on the backdrop, which have been hitherto tightly closed, are flung open, and the windows quickly raised. Then at each is seen a woman, trying on a bonnet, or nodding or bowing. It is very charming and alive for a minute or two. Then the shutters are tightly fastened again.

Darkness once more, and next we see the Biltmore Hotel, with its beautiful Cascades. Here, there was an excellent chance to be artistic, but the effect is merely photographic. With a stage like the Hippodrome, and a lavish treasury, a wonderful, spectacular arrangement could have been projected which would have exceeded the Cascades in beauty and splendor. Instead, an immense amount of labor has been wasted on a minute handling of trellises and lattices and other effects that are very stupid.

All of this, too, for a dancing carnival, where imagination usually finds such a fertile field. However, there is a very charming "Flower Garden Ball," with a never-ending array of humans wearing exquisite, flower dresses. Here there is a truly lovely finale, in which, on a darkened stage, a mass of roses, projected on to a screen, is made to move slowly over the entire space, from top to bottom, as daintily contrived as the most beautiful Watteau decorations.

In Act Two, at the Panama Exposition, the audience sees the wedding of

Jack and Jill. Since they live in Toy-land, we see every creature of our nursery books suddenly come to life and take part in the festivities. This act is really huge, and very skillfully im- parts that atmosphere of the other world that belongs to toys and children. Amazing jumping jacks become animated, and show that they have "rubber necks." The house of Jack and Jill slowly moves from the rear to center front. Then the entire front wall slides away, showing the interior, with the dance in full swing.

The stage is full of animation, hundreds of guests are enjoying themselves, every character that you ever heard of in Mother Goose. Even the animals have come to see the show, and there are prancing elephants, dancing horses and trick mules.

Chinatown, like the Cascades, is also very small and photographic. Of course, it is only a background for a troupe of tumblers, but it is a very good idea in itself, and something more could be done with it, with a little imagination.

A very American part of the production is the playing of Sousa's Band. Age cannot wither nor custom stale the ineffable grace of the left hand movements of the "March King." There is a twirl of the wrist, a flutter of the fingers as delicate as Narcissus. He brings forth sounds as easily as Herman did cards and rabbits. But when he plays doubles and gives his shoulder swing of right and left arm — then the march king and the march are "all there."

There is a "march of the States" which is one of the best things in the production. Imagine the mass of color and design produced by a constantly moving stream of women, six representing each state. There is certainly enough history and romance, besides good, honest character connected with each of these United States, to provide material for many pageants. The costumes are vivid and graceful, and the tableau is tremendous.

Of all this wonderful performance, the act most featured is the ice ballet with Charlotte, from Berlin. It is a scene in the Alps, which affords the opportunity for displaying extraordinary skating, marvelous sky jumping, and very ultra fashions, for that sport that has taken New York by storm this winter.

Graceful evolutions are to be seen on the ice of the Hippodrome stage. There are some daring specialties shown by various groups of skaters, each of whom is excellent. But they are all out-classed by Charlotte, the dainty snow-



bird, with the feathery tresses. There is not much use in talking about Charlotte, for her grace and daring on the skates should be seen. She does all sorts of wonderful toe dancing, the most rapid whirls. She assumes exquisite postures and glides, and slides. She has wonderful poise, and is as safe on her skates, as most persons on their own feet. Such startling things does she do, and so well does she do them, that you know positively she cannot fall. Charlotte shows the superiority of the dance on skates, over much other kind of dancing.

Her act closes this theatrical pot pourri, the colorful petals of which will, in all probability remain fresh throughout a season of even the greatest popularity.

### SOUSA COMPOSES MARCH FOR PAN-AMERICAN CONGRESS

WASHINGTON, Dec. 17.—John Philip Sousa has composed a piece of music, which is to be named the "Pan-American March" and played for the first time in public at the Second Pan-American Scientific Congress, which opens in Washington December 27 for a thirteen-day meeting. Sousa has been working on the composition at intervals during the last two years, and according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming Congress, has announced at last in achieving a march that will rank well with his other works.

The new march, it is understood, will be officially adopted by the Congress and published so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier of Guatemala, has just been translated into English by Professor William R. Shepherd of Columbia University. Played by the United States Marine Band and sung by a chorus of both United States and Latin-American delegates, it will be heard in this country for the first time at the forthcoming Congress.

Let the ice queen Charlotte look to her skates, not to say her laurels. Anna Pavlova, now on tour with the Pavlova ballet and the Boston Opera Company, will appear Sunday night at the Hippodrome as guest with Sousa and his band. This extraordinary announcement to-day followed Charles Dillingham's policy of providing Sunday night concerts with stars. It will be the famous dancer's last New York appearance this season.

Equally interesting to a musical town will be the first concert appearance of Tamaki Miura, the only Japanese prima donna, whose *Cio-Cio-San* in "Madame Butterfly" is accepted now as the standard for acting this appealing role. With her will also sing George Baklanoff, Riccardo Martin and Jose Mardones.

### HIPPODROME CONCERTS HAVE GREAT ARTISTS.

Sousa's Band Another Feature in Splendid Sunday Bill at Big Theater.

At the Hippodrome Charles Dillingham last night inaugurated a series of guest-stars in conjunction with Sousa and his band, and judging from results obtained yesterday, the Sunday evenings at the big playhouse will be the musical treats of the Winter. Miss Alice Nielsen was the first of the brilliant list.

John Philip Sousa never seemed more happily sur-



Alice Nielsen, who again captivated New Yorkers as guest-artist at Hippodrome Concerts, and who is to be heard with the opera company.

rounded than last evening, for it is a well known fact that the popular "March King" has been anxious to have his permanent season in New York net some really worthy and artistic musical results. After a few preliminary numbers, including the "Spring" overture by Goldmark, and his own suite, "Tales of a Traveler," Mr. Sousa personally escorted Alice Nielsen to the center of the stage. Her first two numbers were by Mozart—"Vedrai Carino," from "Don Giovanni," and "Deh vieni non tardier," from "Nozze di Figaro." Miss Nielsen has lost none of her fresh translucent beauty of tone and variety of expression. Reinforced by the charm of her personality, Miss Nielsen moved her audience last evening to an ovation. For the second half of the program Miss Nielsen selected a popular cycle of songs of the sort she sings so exquisitely. These were "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen," and with these she scored quite a triumph.

Of the instrumental portion of the bill, Mr. Sousa's interpretation of Grieg's "Peer Gynt" suite was perhaps the most enjoyable, while the reading of Wagner's "Ride of the Valkyries," with which he chose to end the program, demonstrated, as not other previous composition has, what remarkable results can be obtained by a brass band.

Phil Press 12/19/15 53

### SOUSA'S NEW MARCH

To Be Used With "Pan-American Hymn" on Special Occasions.

John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and played for the first time in public at the second Pan-American Scientific Congress, which opens in Washington on

December 27, for a thirteen-day meeting. Sousa has been working on the composition at intervals during the last two years and, according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming congress, has succeeded at last in achieving a march that will rank with his other noted works.

The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano," music by Enrique Soro, and words by Eduardo Poirier, of Guatemala, has just been translated into English by Prof. William R. Shepherd of Columbia University, New York city. Played by the United States Marine Band, and sung by a chorus of both United States and Latin American delegates, it will be heard in this country for the first time at the forthcoming congress. Following is Prof. Shepherd's translation:—

#### CHORUS.

At the clarion call of Minerva  
All-America rises to-day  
As a herald to the great Word proclaiming  
Its wisdom and truth to display.

#### I (Science.)

To-day twenty sisters embracing  
The land of the free and the bold—  
'Tis science that joins them together  
In bonds of unity's mold.  
Her treasures she brings to the tourney  
Where American thought breaks a lance  
In behalf of her glorious mission.  
The good of mankind to enhance.

#### II (Peace.)

Assembled here are the nations  
Their ideals sublime to increase:  
Proudly they lift high their banners  
In the praise of labor and peace.  
Minds and hearts many hundred  
In concord triumphant and grand  
Will forge fast the links of a friendship  
That, enduring and mighty, shall stand.

#### III (Union.)

And the wise of the North and the Center  
And the South of the Americas three  
Grouped in a kindly procession  
Priests of their Union shall be.  
Entering the mystic adytum  
Where Science and Peace are enshrined  
They hail these great symbols of power  
All-America's gift to mankind.

This hymn was played at the sessions of the first Pan-American Congress and it was recommended, by a unanimous vote of the assembled delegates, to be executed at all solemn ceremonies or events of Pan-American character. Efforts will be made by the Pan-American Union, after the congress, to further its adoption throughout this country, as well as in the twenty other republics of America.

Anna Pavlova's program at the Hippodrome on Sunday night will include Tchaikovsky's "Pas des Deux" and Glazunov's "Bacchanal." Sousa's Band will play the accompaniment, and it will be the first time the Russian danseuse has given the dances to band accompaniment.

J. P. Sousa announces that next Sunday he will play Orth's musical novelty, "In a Clock Shop," and would be glad to have requests for any other favorite of his patrons.



*New York Telegraph 12/22/15*

## PAVLOWA AND OPERATIC STARS AT THE HIPPODROME CONCERTS

Charles Dillingham Springs Another  
Coup for Patrons of the Big  
Feature Amusement House.  
Moving Pictures to Help  
the Actors' Fund.

### LABELING HARTFORD ANTIQUES

The Law Record Tries to Reverse an  
Opinion, but Its Decision Is Not  
Sustained—Dazie Has Not  
Abandoned Dancing — A  
Plaint From Mr. Dunn.

By RENNOLD WOLF.

**B**ETWEEN rehearsals of "Stop! Look! Listen!" Charles Dillingham has taken time to turn a trick for the general uplift of the Hippodrome. His achievement is nothing less startling than the engaging of Anna Pavlowa and a number of grand opera stars for his Hippodrome concerts, beginning next Sunday evening.

Mlle. Pavlowa will appear in several new dances supported by Alexandre Volinine. Almost equally interesting will be the appearance of Miss Tamaki Miura, the Japanese prima donna whose "Madame Butterfly" scored a sensational success.

Also from the Boston Grand Opera company will be George Baklanoff. Mr. Dillingham announces, too, the appearance of Riccardo Martin, for several years a member of the Metropolitan Opera Company, and Jose Mardones, remembered for his recent rendering of Escamillo in "Carmen."

As these stars are combined with Sousa's Band, Sunday's concert program appears to be one of the most lavish of the year.

*Berklyn Citizen 12/22/15*

### VISITORS AT THE HIPPODROME

Pan-American Representatives to  
See "Hip, Hip, Hooray!"

To-night the distinguished representatives from all the Pan-American Republics from all the Pan-American Republics prior to their departure for Washington will attend the performance of "Hip, Hip, Hooray" at the Hippodrome. These delegates from the South and Central American governments go to Washington for a convention, on a special train, Dec. 26, and prior to that time they are being entertained here by a general committee appointed by Robert Lansing, Secretary of State, and under the personal direction of Mayor Mitchel. This committee includes Elihu Root, Andrew Carnegie, Archer M. Huntington, Robert Bacon, and Lloyd Griscom, the honorary vice-president of the society, as well as other prominent New Yorkers. John Philip Sousa and Charles Dillingham are providing special features for this evening's performance.

*New York Tribune 12/22/15*

## NEWS OF PLAYS AND PLAYERS

### Anna Pavlowa Will Dance at the Hippodrome— Just Once.

Despite the earnest efforts of the Hippodrome press department to keep it from becoming public, it is a fact that Anna Pavlowa is going to dance with John Philip Sousa Sunday night. That is to say, Pavlowa will dance at the approaching Sunday Sousa, or Sousa Sunday, concert. Her actual dancing will be done alone or with Alexandre Volinine, of the Boston grand opera troupe, but Mr. Sousa will do the necessary baton waving.

Mark Luescher's attempts to keep the news from getting out last night covered several typewritten pages, and included the names of numerous musical geniuses who will also grace the occasion. Among them will be Tamaki Miura, the Japanese prima donna; George Baklanoff, of Petrograd, Moscow, Berlin, Vienna and the Manhattan Opera House; Riccardo Martin, of the Metropolitan, and Jose Mardones.

Late last night Mr. Luescher was receiving tailors' quotations on still another dress suit. The address is the Hippodrome.

*New York Telegraph 12/24/15*

### SOUSA ARRANGING MUSIC FOR PAVLOWA

Band Leader Will Render Special  
Program at Dancer's Farewell  
Hippodrome Appearance.

So interested is John Philip Sousa in the forthcoming engagement Sunday night of Pavlowa, who makes her farewell bow to New York for this season at the Hippodrome upon this occasion, that the March King has sent a special courier to Washington, where the great dancer is playing this week, to prepare with her assistance special band parts to be used upon that occasion. Pavlowa has never before danced to the accompaniment of a military band, and she is said to be looking forward with keen delight to the experience of executing Glazounov's Bacchanalian dance to the stirring strains of Sousa's fine band.

Mlle. Pavlowa will be assisted in this number by Alexandre Volinine, the great Russian dancer, and the important soloists of the Boston Grand Opera Company will also appear on the big bill which Charles Dillingham is preparing for the Christmas Sunday musical festival.

Perhaps aside from the great Pavlowa, interest centers in the first concert appearance of Tamaki Miura, the dainty Japanese prima donna. On Sunday she will sing the love duet from "Madama Butterfly" with Riccardo Martin. Other stars who will appear Sunday are Jose Mardones, the Spanish basso; George Baklanoff, of the Petrograd Imperial Opera, and Alexander Smallen, accom-

### CRESCENDO.

Saturday, 10 a. m.—Emmy Destinn buys a house on Riverside Drive.

Sunday, 5 p. m.—Signs a Metropolitan contract.

Sunday, 10 p. m.—Kisses John Philip Sousa at the Hippodrome concert.

Next?

*Chicago Musical Leader 12/16/15*

### Destinn Back at Metropolitan.

Very good news was disseminated on Sunday when the Metropolitan Opera Company announced that Mme. Destina had been restored to the patrons of that house. How some of these patrons received the message which was given out verbally at the Hippodrome, where the great soprano was soloist with John Philip Sousa, would make a story of some importance as the house reverberated with cheers and with applause as it was stated from that stage that the singer who had had such a veritable triumph during the evening would again be heard in her customary place at the Metropolitan. Mme. Destinn was all smiles, and she was as sprightly as any young girl that ever trod the boards.

She will make her reappearance at the Metropolitan in the role of Elsa in "Lohengrin" Monday night, and she will have ten performances there this season and twenty next year. This will make a great deal of repertory possible which has been entirely shut off on account of the new policy of the Metropolitan to engage so many of their best artists for a limited number of performances. It is to be hoped that "The Girl of the Golden West" will be restored under Polacco, as this, the most beautiful of all the Puccini operas, has been sidetracked too long. Neither is it possible to forget the superb Gioconda of Mme. Destinn, nor her "Mme. Butterfly," her "Tosca," to say naught of many other operas which the public is awaiting.

*Young Topics 1/6/16*

DESPITE the animadversions of the pulpsters—the anti-everything-but-gloom crowd—the ushering in of the New Year was just about as gay and festive as ever it was. If I am not vastly mistaken there were just as many swelled heads, dark-brown tastes and hangovers pussyfooting it to the nearest corner for a whiff of morning air as in other years when the objectors to the annual carouse were less strenuous. The spirit of fun was out in her gayest garments and it was really all quite innocent fun after all. Certainly she was in high mettle at the Plaza, where every inch of available space was crowded except that reserved for dancing in the ballroom and grill. Down in the grill those who came for dinner stayed to supper and I am not sure some of them would not have stayed for breakfast, but the curfew had to ring some time and it rang in the neighborhood of 3. With Sousa's band, and Sousa himself to lead, in one room, Victor Herbert in the ballroom and Franko in the tea-room, to say nothing of a detachment of singers from one of the popular shows, there was no lack of entertainment, and, so far as I know, everybody got away with all their jewels and most of their wits.

*Musical American 1/8/16*

Sousa—Mrs. John Philip Sousa, wife of the bandmaster, has made eleven-year-old Max Gladstone of Newark, N. J., her protégé. Mrs. Sousa, according to report, heard the boy playing the violin in a New York street on Christmas Eve and was so impressed with his skill with the instrument that she promised him a musical education.



*Musical Courier 12/23/15*

55



One-Time "Londoners" Who Receive Special Christmas Greetings From Across the Sea.

Top row, left to right: Dr. William C. Carl, John Philip Sousa, Arthur Nikisch, Charles W. Clark; middle row, Mme. Schumann-Heink, Yvonne de Treville, Florence Macbeth; lower row, Arthur Alexander, Martinus Sieveking, Giorgio Polacco (photo copyright by Mishkin, New York), Leo Ornstein.

*N.Y. Times 12/24/15*

*N.Y. Journal of Commerce 12/24/15*

*Boston Herald and Globe 12/20/15*

### HEAR PAN-AMERICAN MARCH.

Sousa Played Their Native Airs for Scientific Delegates.

Wonders of New York were viewed yesterday by the delegates to the Pan-American Congress, which is visiting the metropolis, preparatory to going to Washington for the sessions, which begin next Monday.

All those now in New York went last night to the Hippodrome, where they were entertained by the special committee appointed for that purpose. There they saw not only scenic delights, but heard for the first time the strains of a Pan-American march by John Philip Sousa, a blending of all national airs of the southern republics, through which "The Star-Spangled Banner" ran as a central theme. There were 150 box seats reserved for the delegates and their families.

The medical members of the congress spent the day visiting the hospitals and clinics, and were especially interested in the Rockefeller Institute for Medical Research.

### PAVLOWA AT HIPPODROME.

Boston Opera Artists Also to Appear With Sousa's Band.

A brilliant Sunday programme is announced at the Hippodrome by Charles Dillingham, when Pavlova and her associate artists of the Boston Grand Opera Company will join with Sousa and his band in providing a Christmas Festival. This will be the most pretentious programme yet arranged in a series which, the following Sunday, introduces the great Melba.

This week's guest-stars include, besides Pavlova, the first concert appearance of Miss Tamaki Miura, the Japanese prima donna; Riccardo Martin, late of the Metropolitan forces; George Baklanoff, court singer of Petrograd and Moscow; Jose Mardones; Alexander Volinine, the great male dancer, who will appear with Pavlova.

Pavlova will appear twice during the evening, first in the "Pas des Deux," by Tschalkowsky, and later in the "Bacchanale" of Glazounow. Little Tamaki Miura will sing a group of Japanese songs and also appear with Mr. Martin in the Love duet from "Madame Butterfly."

THE most unique Christmas of my career was spent on the Atlantic ocean on my tour of the world in 1911," narrated Sousa. "We were on the Baltic. The day was occupied with breakfast, luncheon, tea, dinner, supper and serenades. The captain, all the other officers, the crew, and the first and second class passengers were serenaded. The band stopped in front of cabin J and gave the seasick passengers a serenade—'A Life on the Ocean Wave,' thus adding to the terrors of seasickness. Any time we were in doubt whom to serenade we would return to the captain's quarters and play every tune from 'Hail to the Chief' to 'The Admiral of the Queen's Navee.' There was a wine merchant aboard who was very liberal and by 12 o'clock there were a great many on board who didn't know whether ~~we~~ was bound to New York or Liverpool, and furthermore, they didn't care. Anyway, it was the longest serenade in the history of music. The globe trot took 14 months. The second Christmas was spent on the ocean too, but with only a small company on the boat. If everyone had had his serenade computed at union rates the fees would have placed the White Star line in bankruptcy."



### The Hippodrome.

There remain several nights before Christmas, and just as many afternoons, not counting the afternoon and the night of Christmas itself. And on each of those nights and each of those afternoons the doors of the Hippodrome are the gateways to a toyland in which the toys are not like the toys in the other toy shops—for the Good Fairy has touched them with her wand and they are alive, they and the creatures out of the story books; from Jack the Giant-Killer (with the head of Fee Fi Fo Fum in his hand) to the March Hare. To keep them proper, cheerful company also there are all the States of the Union, that climb up rope ladders to the sky, and the exciting beautiful and skilful young ladies who fly about on the ice, and Sousa's Band, and all the rest of the entertainment specially provided for children between the ages of six and sixty. At the concert Sunday afternoon, when John McCormack sang for the Knights of Columbus benefit, the house was so crowded that both the stage and the orchestra pit were used to provide seats. Cardinal Farley was present, and Mr. McCormack sang "Ah!

(Continued from Page Nine.)

Moon of My Delight," from Liza Lehmann's "In a Persian Garden"; songs by Schumann, Schubert, Sjögren, and Tchaikovsky; four Irish melodies, and songs by Edwin Schneider, his accompanist.

The musicians and music lovers of New York have showered all sorts of favors upon John Philip Sousa, the famous band leader, in commemoration of his anniversary, but we have an idea that that kiss from Miss Emmy Destinn, the grand opera singer, was the most thrilling of them all.

Last night the distinguished representatives from all the Pan-American republics who are congregating in New York prior to their departure for Washington, attended the performance of "Hip Hip Hooray" at the Hippodrome. These delegates from the South and Central American Governments go to Washington for a convention on a special train Dec. 26, and prior to that time they are being entertained here by a general committee appointed by Robert Lansing, Secretary of State, and under the personal direction of Mayor Mitchell. This committee includes Elihu Root, Andrew Carnegie, Archer M. Huntington, Robert Bacon and Lloyd Griscom, the honorary vice-president of the Pan-American Society as well as other prominent New Yorkers. John Philip Sousa and Charles Dillingham provided special features for the evening's performance.

## RECORD HOLIDAY BILL PRESENTED AT KEITH'S

'The Bride Shop' Offers Some Excellent Dancing, Songs and Burlesque

SOUSA SOLOIST APPEARS

'An Innocent Bystander' Is New Playlet With Homer Miles

When an audience at a vaudeville show refuses to let the curtain stay down, and will only be quieted by speeches from the actors, it is a fairly good indication that it feels it is getting more than its money's worth. That was the situation at Keith's Theater yesterday.

There are several features which go to make up an exceptionally attractive program this week. So often to enjoy prize numbers, it is necessary to tolerate vaudeville blanks; but, to use a hackneyed phrase, the bill this week is all star.

Either half of the program would be worth while, and it makes little difference whether it be the first or the last half. Keith has never offered a better holiday attraction.

"The Bride Shop" afforded an opportunity for the display of some lavish costumes, and the situations permitted dancing, song and burlesque, which the large company participating made the best of. This piece was written by Fred De Gresac, author of "The Enchantress" and "Sweethearts." Andrew Toms and Lola Wentworth take the leading parts and are well supported by a chorus of pretty girls.

Susan Tomkins, violiniste, has been soloist with Sousa's Band. It was her first appearance in this city. She did not attempt anything technical, and her work was confined to the old tunes that touch the heart chords and win applause when efforts, however attractive to the musical scholar, often fail to win response in an audience. Miss Tomkins easily was one of the popular members on the program.

## Pavlowa Among Stars at the Hippodrome

ANNA PAVLOWA, the incomparable Russian dancer; Tamaki Miura, the Japanese soprano; Ricardo Martin, American tenor; George Baklanoff, Russian baritone; Jose Mardones, Spanish bass, and John Philip Sousa's American band gave a concert at the Hippodrome last evening. Such an international array of stars has rarely been heard at a popular musical event.

Mlle. Pavlowa, assisted by Alexander Volinine, gave graceful illustrations of Tchaikowsky's "Pas de Deux" and Glazounoff's "Bacchanale." Miss Miura and Mr. Martin joined forces in the love duet from the first act of "Mme. Butterfly." Mr. Baklanoff was heard in songs from Russia, and Mr. Mardones did ample justice in selections from his native Spain.

## ANNA PAVLOWA WILL APPEAR WITH SOUSA

Anna Pavlowa, now on tour with the Pavlowa Imperial Ballet Russe, together with the stars of the Boston Grand Opera Company, will appear Sunday night at the Hippodrome as guest stars with Sousa and his famous organization. This extraordinary announcement, made by Charles Dillingham yesterday, follows that manager's policy of providing Sunday night concerts of exceptional artistic worth, and its importance will arouse unusual attention, as it will be the famous dancer's last New York appearance this season.

The programme, in detail, which will be announced later, will include Mlle. Pavlowa in several new solo dances and divertissement with the support of M. Alexandre Volinine.

Equally interesting to the musical public of this city will be the first concert appearance in New York of Miss Miura, the one and only Japanese prima donna soprano, whose successes this season have been the most phenomenal ever recorded in the history of opera. Miss Miura is the little artist whose Cio-Cio-San in "Madame Butterfly" is accepted now as the standard for this appealing role and whose voice, method and style is typically that of the finished European singer.

Another eminent grand opera singer will be heard on this occasion, George Baklanoff, for three years a member of the Boston Opera Company.

## PAVLOWA CHEERED AT "HIP."

Dancer Stirs Big Audience—Brilliant Programme Presented.

Anna Pavlowa, the Russian dancer, said adieu to New York for this season at the Hippodrome last evening, when she appeared with Sousa's Christmas Festival in the guest-star series Charles Dillingham is presenting at the playhouse these Sunday evenings. The programme was the most brilliant yet presented. It including three stars of the Boston Grand Opera Company in addition to Pavlowa, Sousa's organization and Orville Harrold, the tenor, substituting for Ricardo Martin, who is suffering from a cold.

Mlle. Pavlowa experienced a new sensation in dancing with a military band accompaniment and enjoyed the novelty. It is certain that a New York audience never enjoyed her "Bacchanale" by Glazounow, more than the one last night and the crowded house actually stood up and cheered the little danseuse at the end of the spirited number. In the audience which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlowa of the Ice."

Of interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano. She appeared twice last evening; at first presenting a group of Japanese songs and later singing the aria from the second act of "Madame Butterfly"—a role in which she set a new standard.

Other numbers were George Baklanoff in Russian folk songs and Jose Mardones in Spanish songs, both of whom are associated with Pavlowa in the Boston opera organization, and Orville Harrold.



# ANNA PAVLOWA AT HIPPODROME

Russian Dancer Bids Farewell to  
New York for Season in  
Novel Experience.

## NOTABLES IN THE AUDIENCE

Russian Folk Song Sung by George  
Baklanoff—Spanish Numbers  
by Jose Mardones.

Anna Pavlowa, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last evening, when she appeared, with Sousa's Christmas Festival, in the remarkable guest-star series Charles Dillingham is presenting at the big playhouse these Sunday evenings. The program last evening, in its entirety, was the most brilliant yet presented and one of the most remarkable ever staged in New York, including as it did three operatic stars of the Boston Grand Opera company, in addition to Pavlowa, Sousa's fine organization and Orville Harrold, the popular Hippodrome tenor, who substituted for Riccardo Martin, who is suffering from a cold and could not appear with his confreres.

Mlle. Pavlowa experienced a new and novel sensation in dancing with a full military band accompaniment, and after the first divertissement, the Tchaikowsky "Pas de Deux," she said she enjoyed the novelty. It is certain that a New York audience never enjoyed her "Bacchanale," by Glukounow, executed with Alexandre Volinine, more than the one last night, and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience, which included many of the Metropolitan subscribers and well-known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlowa of the Ice."

## Hippodrome Spreads Itself on Big Concert Programme

This week's guest-stars at the Hippodrome concert are six in number, including, besides the incomparable Pavlowa, who announces this as her farewell New York appearance this season; the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna; Riccardo Martin, late of the Metropolitan forces; George Baklanoff, court singer of Petrograd and Moscow; Jose Mardones, who sang Escamillo in "Carmen" with such fine success recently at the Manhattan, and Alexandre Volinine, world's greatest male dancer, who will appear with Pavlowa. In addition to these, Sousa and his band complete a most inviting and distinguished roster.

## Japanese Prima Donna.

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. She appeared twice last evening; at first presenting a group of fascinating Japanese songs and later sang the aria from the second act of "Madame Butterfly"—a role in which she set a new standard. Miss Miura's voice, method and style are typically those of a finished European artist and she delighted her first concert audience and won it completely, as she had those at the Manhattan earlier in the season.

Other numbers which added to the pleasure of last evening's big Christmas bill were Mr. George Baklanoff in Russian folk songs and Mr. Jose Mardones in Spanish songs. Both these principals are associated with Pavlowa in the Boston Opera organization. Mr. Orville Harrold proved a popular substitute, as he made a fine impression with his first selection, Donizetti's "Spirito Gentile," while his encore number, "Mother Machree," provided one of the most enjoyable features of the evening.

## A Christmas Festival.

John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program. One striking composition was "Dance of Invitation," by a new composer, Mabel W. Daniles, which was liberally applauded.

Altogether Mr. Dillingham provided a Christmas musical festival that was a rare delight, and furthermore, he has succeeded in making the Hippodrome the rendezvous of all who seek entertainment of the best sort on Sunday evenings. This series is worthy of a long subscription list. Next Sunday he presents Nellie Melba.

# PAVLOWA AND MIURA AT THE HIPPODROME

Russian Dancer and Japanese  
Prima Donna Chief Attrac-  
tions at Concert.

One of the most artistically satisfying concerts the Hippodrome has given in the Sunday series took place last evening before a large assemblage. The feature was the appearance of Mlle. Anna Pavlowa, assisted by Alexander Volinine, and the first public endeavors here outside of opera of Miss Tamaki Miura, George Baklanoff and Jose Mardones of the Boston Grand Opera Company.

Mlle. Pavlowa's dancing of the "Pas des Deux," Tchaikowsky, was characterized by the same delightful grace and charm she has so often displayed here before, and she was received with enthusiasm.

Miss Miura, contrary to expectations, sang with surprising effect in an auditorium which was thought to be far too large for her voice. The little Japanese prima donna was heard in a group of her native songs, and among other encores sang the Bach-Gounod "Ave Maria."

MM. Baklanoff and Mardones acquitted themselves admirably, and Sousa and his band and Orville Harrold, who sang in place of Riccardo Martin, who was indisposed, were well received.

THE Metropolitan Opera company has concluded negotiations with Emmy Destinn for ten appearances this season and twenty next year in the house which has contributed much to her fame. It is a distinct triumph for Madame Destinn, who refused a former offer because a cut in salary was involved, and started out on a concert tour. But the management, at a loss to find a substitute, came to the Bohemian soprano, begged for reconsideration and the arrangements were made.

Recently Madame Destinn was the soloist at the Hippodrome concert with Sousa's band, which, having been engaged for the entire season, will not leave New York this year. At the conclusion of her performance the audience gave her an ovation. Finally, in her exuberance of spirit, she placed a kiss on the cheek of John Philip Sousa, who blushed like a schoolboy.

## TO GIVE SUNDAY MATINEE.

"Stop! Look! Listen" for Edification  
of Hippodrome Company.

"Stop! Look! Listen" will be performed on Sunday afternoon at a special matinee for the edification of the members of the "Hip-Hip-Hooray" company of the Hippodrome, at the Globe Theatre. The full performance will be given, Gaby Deslys, Harry Pilcer, Joseph Santley and all the others having volunteered to act in order that John Philip Sousa, Charlotte, et. al, might have a chance to see the wonders of the new Dillingham show.

The performance will be strictly private, it is announced and no seats will be sold.

# PAVLOWA AND SOUSA AT THE HIPPODROME

In the long list of distinguished programmes offered by Sousa at the Sunday night concerts at the Hippodrome, the most distinguished was last night's, when stars of the first magnitude appeared before an appreciative holiday audience. Anna Pavlowa, the incomparable Russian dancer, appeared in the interpretation of two numbers. "Pas de Deux," by Tchaikowsky, and the more familiar "Bacchanale." In the interpretation of the latter she was assisted by Alexandre Volinine. Of almost equal interest was the appearance of Tamaki Miura, the Japanese prima donna, whose achievements with the Boston Grand Opera Company, particularly in "Madame Butterfly," won for her the highest praise. Mme. Miura sang the aria from the second act of "Madame Butterfly" and several Japanese songs. Riccardo Martin could not appear because of illness and Orville Harrold substituted for him. Others of note who contributed to the entertainment were Jose Mardones, who sang several Spanish songs; George Baklanoff, who was heard in songs of Russia, and, of course, the perennially popular Mr. Sousa, who opened the concert with Flotow's overture from "Martha," and played a number of his own compositions.

John Philip Sousa and his band have become so popular at the New York Hippodrome that they have postponed any tours for an indefinite period.



New York Telegraph 12/27/15

# DILLINGHAM GIVES NEW YORK ITS BEST CHRISTMAS GIFT IN MUSICAL COMEDY

Packed House of Holiday Pleasure Seekers Place Unqualified Stamp of Approval on "Stop! Look! Listen!" the New Piece in Which Gaby Deslys Opened at the Globe.

SOUSA BAND ON HAND  
AS ADDED ATTRACTION

Pays Compliment to Producer at Close of Show—Joseph Santley, Doyle & Dixon, Harry Fox and Other Superior Performers Make Up the Excellent Cast.

By IRVING J. LEWIS.

New York's best Christmas present came from Charles Dillingham at the Globe Theatre Saturday night.

It was the new musical comedy, "Stop! Look! Listen!" and when the final curtain went down, with Sousa's band pouring out one of Irving Berlin's melodies, and the audience cheering and clapping and in other fashion expressing approval, the members of the company—principals, dancers, singers, vestals, chorus men and all—gathered just behind the curtain and gave three long and happy cheers.

Those earnest workers that Mr. Dillingham gathered together and Mr. Burnside trained, and Mr. Berlin furnished with music, knew they had made the biggest kind of a hit, and they were happy because of it. They expect to stay in the comfortable Globe Theatre all of this season and into next Summer. And they will.

The Globe Theatre had about the gayliest Christmas celebration in the city, and sleet and snow and thunder could not keep the first night crowd away.

## Men Who Did the Work.

"Stop! Look! Listen!" is a musical comedy in three acts. The music and lyrics were written by that rising young composer Irving Berlin, and the book was the work of Harry B. Smith. The show was staged by that master of his profession, R. H. Burnside.

There was a rumor around the theatre that the new play had a plot to it. Harry B. Smith was reported to have said there was a plot, and it may be, but I could not discover it. And it does not matter. Plot, or no plot, the Globe Theatre houses another "Watch Your Step" show.



Some of the Stars Seen With Gaby Deslys in "Stop! Look! Listen!" at the Globe Theatre.

The manager of a theatrical company which was about to give a play was looking for a leading woman, and Gaby Deslys, who was holding a position in the chorus, volunteered for the part. The manager's quest of a leading actress took him to Honolulu, and all the persons who had been around his theatre, including Gaby Deslys, followed him. They had a good time, but to this minute I am in doubt as to whether the manager engaged Gaby Deslys for leading woman, or whether he selected that lively young person Blossom Seeley for the place.

The book of Mr. Smith is all right, and helps along, but it is Irving Berlin's music and the dancing and comedy of the performers themselves that make "Stop! Look! Listen!" so pleasing to eyes and ears.

## Gaby Deslys Charms.

Miss Gaby Deslys was introduced as Mr. Dillingham's new star. She charmed from the start. Just before entering the theatre some one in the doorway remarked, "This is going to be a big show, and Gaby Deslys is good, but she is nervous about her success." Miss Deslys need not have been nervous. From the time she came out until she smiled good-by in the last act the audience liked her, and this liking increased as the show went on. Miss Deslys is congratulated because she is now under the management of an enterprising and live theatrical man.

"Stop! Look! Listen!" is one song after another, and between times they dance. There are twenty-four numbers in the comedy, all of them pleasing and some better than others. In the first act Miss Deslys sings one of the best of the songs, "Give Us a Chance," and immediately follows it with another called "I Love to Dance."

"I Love a Piano" is an excellent number in the first act. Six players sit

down at six pianos and get the music out of them while Gaby sings and dances.

Another song which you are going to like is "Everything in America Is Ragtime." This also is sung by Miss Deslys, and it comes at the close of the show. Every member of the company marches out on the stage and sings, too, and on the opening night Sousa's band came over from the Hippodrome, led by great Sousa himself, and spread out on a stairway and balcony at the rear of the players and lent their brass and stringed instruments to the stirring melody which Mr. Berlin has written.

That was the time when the curtain went down for good and everybody on the stage and off cheered.

The work of all the players in the company was especially pleasing. They put such life into their efforts, they all seemed so happy and confident that they had the goods, that one felt it was good to be there.

Bklyn Eagle 12/27/15

## THEATER TOPICS

Anna Pavlova was the star at the Hippodrome last night, where she danced in the Christmas Festival of Sousa's series of Sunday concerts. She was seen in two numbers, the Tschalkowsky "Pas des Deux" and with Alexandre Volinine in Glazounow's "Bacchanale," the latter of which was especially well enjoyed. Mme. Tamaka Miura, the Japanese soprano, was almost of equal interest in the programme. She sang a group of Japanese love songs. Other that appeared were Orville Harold, who substituted for Riccardo Martin, Jose Mardones, who gave a group of Spanish songs, and George Baklanoff, who rendered some Russian songs.

New York Herald 12/27/15

## Anna Pavlova Star With Sousa At Hippodrome

By Sylvester Rawling.

ANNA PAVLOVA, the Russian dancer, in writing of whom superlatives have been exhausted, was the chief attraction at the Sousa concert at the Hippodrome last night. She was assisted by Alexander Volinine, himself an artist among dancers. Together, to the enchantment of a large audience, danced three movements of Tschalkowsky's "Pas des Deux," and Glazounow's "Bacchanale." Perhaps they have never shown such complete abandonment as in the "Bacchanale," certainly they have never danced better. Then there was that little doll-like Japanese soprano of the Boston Opera Company, Tamaki Miura, who sang some Japanese romances and arias from "Tosca" and "Madama Butterfly" exquisitely, and surprised everybody by her arch and artistic rendering of "Edinboro' Toon" and by her moving interpretation of Gounod's "Ave Maria."

Apologies were made for the non-appearance of Riccardo Martin, formerly of the Metropolitan Opera Company because of a cold. His place was taken by Orville Harold, who sang "Spirto Genil" in fine voice and manner. But why "Mother Machree," Mr. Harold? John McCormack has made that song particularly his own. Jose Mardones sang a group of Spanish songs, and George Baklanoff a group of Russian songs. Both are members of the Boston Opera Company and each was in good voice. Mr. Sousa and his band played some excerpts from Audran's "Olivette," besides several of his own familiar and popular compositions.



# "Stop! Look! Listen!", Rapid Musical Review, Paced Unexpectedly by Sousa's Band

Bandmaster Adds Stirring Number to  
First Performance with Miss  
Gaby Deslys at Globe.

GLOBE THEATRE.—STOP! LOOK! LISTEN!  
Musical comedy.

Owen Coyne.....Walter Willis  
Iona Carr.....Miss Olga Olova  
Nora Marks.....Miss Tot Qualters  
Gladys Canby.....Miss Renee Smythe  
Helen Winter.....Miss Julia Beaubien  
May Knott.....Miss Flo Hart  
Carrie Walte.....Miss Ethel Syle  
Gideon Gay.....Frank  
Page Boy.....Miss Helen Ellsworth  
Mary Singer.....Miss Justine Johnstone  
Mrs. Singer.....Miss Florence Morrison  
Rob Ayers.....James Doyle  
Frank Steele.....Harland Dixon  
Gaby.....Miss Gaby Deslys  
Abel Conner.....Harry Fox  
Lotta Nichols.....Miss Helen Barnes  
Van Cortland Parke.....Joseph Santley  
A Country Girl.....Miss Claire Bertrand  
A Flower Girl.....Miss Lillian Rice  
Salvation Sal.....Miss Lolo Curtis  
An Irish Girl.....Miss Grace Beaumont  
An Italian Girl.....Miss Bobbie Reed  
Spring.....Miss Eleanor St. Clair  
Summer.....Miss Marion Davies  
Autumn.....Miss Evelyn Conway  
Winter.....Miss Hazel Lewis  
Willie Chase.....Florence Tempest  
Vera Gay.....Miss Marion Sunshine  
Anthony St. Anthony.....Harry Pilcer  
Lilla Kiliana.....Miss Blossom Seeley  
Steward.....James Curran  
Violinist.....Charles Tucker  
Hawaiian Octette—E. K. Miller, Henry N.  
Clark, R. Kuaha, Dan C. Makaena, Robert Kaawa,  
James K. Ahloy, James I. Kamakauli, James H.  
Al Kiani.  
Soubrettes—Misses Kathleen Cullen, Rose Leslie,  
Trixie Wilson, Nell Bertrand, Dorothy Clifford,  
May Clark, Fifi Hansworth and Julie Newell.  
Incalle Girls—Misses Katherine Mack, Carolyn  
Heinz, Kitty Mahoney, Grace Williams, Elsie  
Lewis, Effie Wheeler, Bobbie Reed and Phyllis  
Munday.  
Dancing Girls—Misses Grace Beaumont, Anna  
Stone, Cecil Markles, Madeline Dare, Evelyn Le  
Roy, Flo Lawlor, Lola Curtis and Lillian Rice.  
Pages—Misses Rose Bruns, Eileen Percy, Helen  
Ellsworth and Dorothy Davenport.  
Bathing Girls—Misses Claire Bertrand, Iva  
Sherer, Tot Qualters, Flo Hart, Olga Olova,  
May Clark, Dorothy Clifford, Nell Bertrand,  
Kathryn Wilson, Kathleen Cullen.  
Pianists—Cliff Hess, James Curran, Henry  
Santley, Jack Stanley, William Noll, Sam Fine-  
berg.  
Designers—William Mack, Leo Howe, Franz  
Kellar, Harry McMasters, Dan Bryant, Keen  
Griffin, Frank Gillespie, William Dunn.  
"Johnnies"—James Curran, Clyde Miller, Harry  
Vale, Roy Hoyer, D. Heilbrunn, Charles Hart-  
man, Herbert Goff, W. R. Gault.

With cheers, the clapping of hands and  
other forms of applause, "Stop! Look!  
Listen!", a little sister to "Hip! Hip!  
Hooray!", the spectacle at the Hippo-  
drome, was christened by John Philip  
Sousa and his band at the Globe Theatre  
last night. Mr. Sousa's appearance in the  
last act was the final surprise of a night  
of surprises. Even Charles Dillingham,  
producer of the two musical entertain-  
ments, did not know of the bandmaster's  
determination to appear with an im-  
promptu number.

In the last scene a large stairway in  
the centre of the stage is utilized as a  
background for the biggest ensemble  
number in the piece, "Everything in  
America Is Ragtime." Miss Gaby Deslys,  
star of the company, and the entire or-  
ganization had been dancing up and down  
the stairway, when suddenly the brassy  
series of Mr. Sousa's musicians echoed  
the lively melody, and to the amazement  
of every one in the body of the theatre  
Mr. Sousa appeared at the top of the  
flight of steps and led his band down  
the stairway.

Shouts of Astonishment.

"Oh's! and "Ahs!" which had followed  
the other innovations of the evening, gave  
place to shouts of pleasure and astonish-



MISS GABY DESLYS and JOSEPH SANTLEY  
in "STOP! LOOK! LISTEN!"

ment at the climax of the performance,  
and the curtain fell on a "first night"  
which Broadway will remember for some  
time.

"Stop! Look! Listen" adds a new diffi-  
culty to the problem of producers of musi-  
cal comedy. It sets a new standard of  
speed, surpassing even that of "Chin  
Chin." It also promises to do for "rag-  
time" what "Hip-Hip-Hooray" did for  
skating—start the interest in it all over  
again. "Stop! Look! Listen!" is not given  
entirely to syncopation, but there is a lot  
of the best sort of that style of composi-  
tion in it, including a "ragtime" burlesque  
on old fashioned melodrama, in which  
Frank Lalop as the murdered father of the  
orphaned Miss Gaby Deslys, comes to life  
and rejoins the whirling dancers.

Miss Deslys has improved greatly in her  
art since her first appearance here. She  
speaks English now with a mischievous  
touch of French and her singing and  
dancing have taken on grace and finesse.  
Strange to relate, Joseph Santley appears  
with her most of the time instead of  
Harry Pilcer, her dancing associate. Mr.  
Pilcer appeared only in the first and last  
acts, contributing a droll intoxication  
dance toward the close of the performance  
in which he seemed narrowly to escape  
breaking his neck every moment. His  
last feat was to gain the top of the long  
flight of steps and fall all the way down  
again.

"I Love a Piano," sung by Harry Fox,  
introduced six pianists who played one  
instrument, which was almost as long

as the stage was wide. The chorus and  
the orchestra produced a rush of vocal  
and instrumental melody which filled the  
theatre like an operatic finale.

Learning to Love.

Tempest and Sunshine appeared together  
again to sing "Teach Me How to Love," a  
bewitching little number in which Miss  
Tempest was the boy and Miss Sunshine  
the girl who wanted to be taught and who  
liked the lesson so well that she shouted in  
comic ecstasy "Steady! steady! Very good,  
Eddie!"

Miss Blossom Seeley sang only one song,  
"The Hula, Hula," but she was well  
suited to the assertive selection. Doyle  
and Dixon were seen in black face and  
white face. Their eccentric dances in a  
Pittsburg make-up and later as up-State  
sheriffs made one of the laughing hits of  
the performance.

One of the most colorful incidents was  
a bathing melody, "Take off a Little Bit,"  
led by Miss Deslys, in which the girls  
continued to comply with the request until,  
as the chorus put it, "we can't take off  
any more."

And so on it went throughout the long  
past, each principal contributing a "bit"  
and then merging in the ever growing en-  
semble.

Irving Berlin, who wrote the music and  
the lyrics, appeared on the stage in re-  
sponse to the applause which followed the

curtain of the third act. He wished every  
one a merry Christmas and smiled his  
thanks. The book is the work of Harry  
B. Smith.

"Stop! Look! Listen!" is a song spray of  
laughs, sighs, dances, romances and girls  
in continuous melodic rhythms. It was  
born just one week ahead of 1916 but grew  
up overnight. As to the chorus, it is made  
up of small girls of the poster type, and  
as they sing, they "made it harder for  
the blind man all the time."

In the Audience.

For many persons well known in many  
walks of life the first performance of  
"Stop! Look! Listen!" at the Globe  
formed a Christmas night festivity.

In a box at the left of the stage were  
Mr. and Mrs. Livingston Phelps, Miss

Elisabeth Marbury and Miss Elsie de  
Wolfe. Mme. Alda and Miss Susan Fish  
Dresser were members of a party in a box  
at the right.

Others in the large audience were Mr.  
and Mrs. Oliver Harriman, Mr. and Mrs.  
Condé Nast, Mr. and Mrs. Julian M.  
Gerard, who saw the performance from  
the lower box at the left of the stage;  
Mr. John Hoagland, Mr. and Mrs. Saffling  
Baruch, Mr. Frederic Sterry, Mr. and Mrs.  
Henry Worthington Bull, Mr. T. Chesley  
Richardson, Jr.; Mr. and Mrs. George M.  
Cohan, Mr. and Mrs. Chauncey Olcott,  
Mr. and Mrs. Bernard M. Baruch, Mr. and  
Mrs. H. S. Thompson, Mr. Jerome Siegel,  
Mr. Francis W. Crowninshield, Mr. Jules  
Glaenger, Mr. Harry Content and Mr.  
and Mrs. Douglas Fairbanks.

"Hip, Hip, Hooray"—Hippodrome.  
"Hip, Hip, Hooray" with its hun-  
dreds of performers, including Orville  
Harold, Belle Story, Nat M. Willis,  
John Philip Sousa and his splendid  
band, the artistic ice skating scene,  
where many professional skaters,  
headed by Charlotte, do "stunts" on  
the ice, is a show that visitors to  
New York are sure to see.



*Journal of Commerce 7/15*

## "STOP! LOOK! LISTEN!" BREAKS SPEED LIMIT

NEW DILLINGHAM SHOW AT THE  
GLOBE FILLED WITH BEAUTY.

Music and Lyrics Are by Irving Berlin, and Robert McQuinn Has Designed Scenery and Costumes That Are Marvelously Striking—Gaby Deslys, Harry Fox, Joseph Santley and Doyle and Dixon Among the Principals.

Irving Berlin wrote the music and lyrics for "Stop! Look! Listen!," the new musical comedy or revue or whatever you choose to call it which Charles Dillingham presented at the Globe Theatre Saturday night, and, of course, that means that all the former is whistly ragtime and that most of the latter are clever. All credit to Mr. Berlin, who very seldom fails to hit the bull's-eye of success.

But Mr. Berlin is not the big man of the new piece by any means. The real artist of the production, the man whose work is the most attractive part of it is Robert McQuinn, who designed the scenery and costumes. Mr. McQuinn won some enviable publicity some time ago when he, with Helen Dryden, designed the costumes for "Watch Your Step," but in this present production he is given full credit, not only for costumes but for settings as well. And he has done his work in a manner that stamps him as one of the best stage designers in this or any other country. No more striking sets and costumes have been seen in New York and they are different from anything seen here. Mr. McQuinn runs to odd colors and shades. His favorites are light tans, pale lavenders, cerises, queer greens, and he welds them into sets that really make one stop and look and almost listen, so striking are they.

Next to Mr. McQuinn and Mr. Berlin, comes R. H. Burnside, who staged the production and who has imbued it with a speed that almost takes one's breath away.

It runs like a racing automobile, but so smoothly that, on the opening night, not one hitch marred the proceedings. Although the cast contains the names of many stars—a large number of them names made familiar by the Winter Garden—the best numbers in it were the concerted ones, the ones in which the chorus played the principal roles.

There isn't a lot to Harry B. Smith's book, and there does not need to be. It serves, as most musical comedy books do, as a rope on which to hang a lot of songs, dances and specialties, with the gorgeously arrayed chorus lending color and animation all the time. Prominent among the principals comes Gaby Deslys, who still wears those wonderful and old-style headdresses of feathers and who sings and dances practically continuously. No other woman in the large cast has any thing to do to speak of. Blossom Seeley makes the most of her opportunity with one song, "Hula Hula," and Tempest and Sunshine, always dainty and delightful, have a pretty number called "Teach Me How to Love."

The men have more to do. Harry Fox, with his grin and his whistle—the latter isn't worked much—has several good songs, one of the best being "I Love a Piano," which he sings with full chorus on a balcony and double staircase and with six men playing the air simultaneously on pianos. Harry Pilcer dances as madly as ever and rolls down a staircase very gracefully. Frank Lalor adds much to the comedy of the piece. But the greatest hit of any of the men is made by Doyle and Dixon, who have no superiors and few if any equals as dancers. The first-night audience was most unwilling to allow them to leave the stage and kept them dancing until they were breathless. Joseph Santley, too, danced very gracefully and sang some good songs, including "The Girl on the Magazine" and "When I Get Back to the U. S. A.," a good example of Mr. Berlin's ability to harmonize several airs in one.

The work of the chorus, however, stood out above that of any of the principals. The opening number, the scene being a costumer's, in queer shades with yellow borders and amber lamps, was beautifully done and dressed, the costumes blending perfectly with the setting. The "plano" song was another hit, and then came the Hawaiian number, a bathing scene. Mr. Santley's patriotic song and the big finale, "Everything in America Is Ragtime," with the chorus barked on another staircase and with Sousa and his band from the Hippodrome as a surprise feature at the end.

One of the best numbers was "Ragtime Melodrama," in which principals and chorus unite in singing and dancing a thrilling melodrama—with Harry Fox as villain—one of the most entertaining features seen here for a long time.

Of Mr. McQuinn's settings, the most striking were the costumer's shop, the Hawaiian set, the Kate Greenaway farm and the Gold Room, in which the finale was staged. Especially effective was the drop before which the Hawaiian band played and sang, both this and the full stage Hawaiian set being in lavenders, blues and tans.

The cast is a long one and contains, in addition to those already named, Justine Johnstone, Walter Willis, Florence Morrison, Helen Barnes, Charles Tucker, Les Glorias and a batch of the Dillingham beauties.

Mr. Dillingham evidently refuses to take a backward step. "Stop! Look! Listen!" is about the fastest thing in musical comedy New York has seen, as well as being beautiful and striking, and, as a production, need not fear comparison with Mr. Dillingham's other successes, "Watch Your Step" and "Chin-Chin," nor even with his "Hip, Hip, Hooray" at the Hippodrome.

*New York Daily Telegraph 7/15*

By LEO A. MARSH.

**T**HANKS to the generosity of John McBowman, of the Biltmore Hotel, the Actors' Fund Million Dollar Campaign will get a splendid impetus on January 12, when the entire luncheon receipts of the aforementioned hostelry will be turned over to the cause. The occasion is expected to net several thousand dollars, as the regular receipts will be augmented by numerous special luncheon parties given by friends and patrons of the fund.

Practically all of the managers of the city, as well as the stars of the theatrical world, have made arrangements for tables at the Biltmore for that day, and indications point to a record epicurean feast. The plans for the fund campaign are progressing favorably and many new committees have been appointed to assist in the work of collections. John Philip Sousa has consented to act as the head of a musical committee, which will take in the actual musicians, the song writers and the publishers. On this committee will also be Victor Herbert, Alfred G. Robyn, Jerome H. Remick and many others.

*London Daily Telegraph 7/15*

## THE "MARCH KING'S" BIRTHDAY.

In America, it would seem, they know how to honour their favourite composers. So it happened that John Philip Sousa's birthday, which occurred last month, was celebrated as something in the nature of a national event. Why precisely the 59th anniversary of the popular "March King's" birth should have been chosen is not clear. However, that event was duly observed as a red-letter day in musical annals, and a great gathering filled the huge New York Hippodrome to offer the composer-conductor their felicitations and good wishes. "Garbed in white from head to foot," the recipient of these congratulations, we read, "appeared on the great stage and led his famous band in his latest composition"—a march named after the building in which his friends and admirers had assembled. Simultaneously orchestras and bands from Maine to California played the same inspiring strains to the delight of the Sousa enthusiasts all over this land. Even the military bands at the United States Army posts and the Marine Band in Washington thus joined in the celebration." Mr. Sousa, according to the New York papers, received a personal message of congratulation from King George, and also a cable from Major George Miller, bandmaster of the Royal Marine Band, intimating that he would conduct one of the popular composer's marches on the auspicious day. May we humbly offer our own "many happy returns"?

*London Daily Telegraph 7/15*

## HALF MILLION PEOPLE HAVE SEEN "HIP".

This past week "Hip Hip Hooray" reached its 125th performance at the Hippodrome. This fact in itself is not of remarkable significance, but the achieve-

ments at this vast playhouse which has become a factor in national amusement affairs since Charles Dillingham took control, are of more than passing importance. This triumphant run, now in its twelfth week, has entertained more people within that time than all the other musical comedies in town combined. Half a million people have entered the doors. By actual count, 211,420 persons have attended the daily matinees and the evening patronage to date totals 302,612. Twenty governors have been entertained here; Army and Navy Officers had a special evening; and many large conventions have helped make up this grand total. Each week during the past month parties to society's brilliant young debutantes have helped to add to the gayety and prestige of this epoch-making chapter in New York theatrical records. Mail orders from out-of-town, when accompanied by remittance, are promptly filled at the mail order bureau.

\*\*\*

The girls up at the Hippodrome are busy dressing dolls for Christmas and one will go to every State in the United States represented in Sousa's Ballet of the States.

The girls concerned in this ballet are active making tiny frocks, a miniature replica of their own. Each set of girls is dressing a doll to represent the State they typify. The Ohio sextette is fixing up the "Buckeye Doll"; the Pennsylvania girls—the "Quaker Doll"; the Jersey girls the "Mosquito Doll" and so on through the list. Just previous to Christmas they will be shipped to the State each represents with a request that it be given to some poor little girl on Christmas day with Good Cheer from the girls at the big playhouse.



*Detroit Journal 12/17/15* *N.Y. Press 12/21/15*

## 'Pan-American March' by John Philip Sousa Took Two Years in Composition

WASHINGTON, Dec. 17.—John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and played for the first time in public at the second Pan-American Scientific congress, which opens in Washington, Dec. 27, for a 13-day meeting. Sousa has spent two years in composing the music.

The new march, it is expected, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chili, in 1908. This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier of Guatemala, has just been translated into English by Professor William R. Shepherd of Columbia university, New York city. Played by the United States Marine band and sung by a chorus of both United States and Latin American delegates, it will be heard in this country for the first time at the forthcoming congress.

*Indianapolis Star 12/19/15*

John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and played for the first time in public at the second Pan-American Scientific Congress, which opens in Washington on Dec. 27 for a thirteen-day meeting. Sousa has been working on the composition at intervals during the last two years, and according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming congress, has succeeded at last in achieving a march that will rank with his other noted works.

The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chili, in 1908.

*New York Telegram 12/21/15*

## MELBA TO SAY ADIEU.

Will Make Final Appearance at Hippodrome Next Sunday.

The Hippodrome, which has recently been the scene of many brilliant Sunday evening happenings, will witness the final New York appearance for this season of Nellie Melba this coming Sunday, when the great diva appears as the guest-star with Sousa. Last Sunday Pavlova bid adieu to New York, as did the dainty little Japanese prima donna, Tamaki Miura, and Emmy Destinn made her final concert appearance there previous to her rejoining the Metropolitan Opera Company.

Now comes Melba to say farewell for this season, and Mr. Dillingham is preparing a gala New Year's festival to make the occasion memorable.

*New York Telegram 12/29/15*

## Preparedness Note.

Col. William F. Cody, more favorably known to young America as "Buffalo Bill," was the guest of John Phillip Sousa at the Hippodrome last night.

## PAVLOWA AT HIPPODROME.

Famous Opera Singers Also on Bill at Enjoyable Concert.

Anna Pavlova and her terpsichorean partner, Alexander Volinine, supported by several singing "stars" of the Boston Opera Company, made a decided hit at Sousa's concert in the Hippodrome last night. Riccardo Martin, it is true, did not appear. Though rumors proved to be greatly exaggerated, he actually was suffering from a severe cold in Atlantic City—not too severe a one, however, to prevent him from answering a

long distance call on the telephone from one who felt unduly alarmed.

But the management was fortunate in being able to enlist the services of another American tenor, Orville Harrold, to supplement the persuasions of such artists as Mme. Tamaki Miura, the little Japanese soprano; George Baklanoff, the Russian baritone, and Jose Mardones, the Spanish basso. The evening gave great pleasure, therefore, to a large and demonstrative gathering of enthusiasts.

The large stage of the Hippodrome, though somewhat trying, perhaps, for the dancers themselves, set off the choreographic skill of Mme. Pavlova and Volinine to advantage. The two saltatorial experts were compelled to add many encores to the four promised pas des deux.

Jose Mardones sang effectively four Spanish songs. Orville Harrold gave "Mother Machree" as an encore after the "Spirito Gentil" aria. Tamaki Miura, who made her first concert appearance in America, added in response to insistent applause the "Vissi d'Arte" aria from "Tosca" to the "Un bel di" aria from "Madama Butterfly," singing both selections surprisingly well.

A pity that George Baklanoff, who was accompanied on the piano by Alexander Smallens, marred the excellent impression he had made in the "Do not weep" aria from Rubinstein's "Demon," and Slonoff's Prisoner's Song (both given in Russian) by a strangely eccentric performance of the Toreador song from "Carmen," which he followed up with the Brindisi from "Hamlet." Besides accompanying many of the solo numbers, Sousa and his band performed several of their most popular numbers.

*Manchester Gazette 12/20/15*

## SOUSA HONORS PAN-AMERICANS

WASHINGTON, Dec. 20.—John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and will be played for the first time in public at the second Pan-American scientific congress, which opens in Washington Dec. 27 for a 13-day meeting. Sousa has been working on the composition at intervals during the last two years, and according to a letter from him John Barrett, director-general of the Pan-American Union and secretary-general of the forthcoming congress, has succeeded at last in achieving a march that will rank with his other noted works.

The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier of Guatemala, has just been translated into English by Prof. William R. Shepard of Columbia University.

*New York Herald 12/17/15* *61*

## Reported Dead; Wants to Read His Obituary

Riccardo Martin Unable to Appear with Pavlova at Concert at Hippodrome.

When Pavlova and several of her associates in the Boston Opera Company arrived at the Hippodrome last night to participate with John Phillip Sousa and his band in the Sunday concert, one of the soloists, Riccardo Martin, was missing. In his place Orville Harrold, tenor of the regular company at the Hippodrome, sang.

Between the numbers a report was circulated that Mr. Martin was dead, and it was carried to the Metropolitan Opera House. There it was learned that Mr. Martin had gone to Atlantic City, N. J. William J. Guard, press representative of the opera company, called him by telephone at the Traymore Hotel.

"There is a report here that you are dead," said Mr. Guard.

"Nothing to it," came back a hoarse reply which revealed that the cause of the tenor's absence was a cold. "But say," it continued, "tell the newspaper men that it's true and let them write my obituary. I'd like to know what they really think of me."

Meanwhile at the Hippodrome Pavlova and her dancing partner, Alexandre Volinine, danced to music of Tschalkowsky's "Pas de Deux." Later they appeared in Glazounow's "Bacchanale." Their dances were extremely short and the audience cheered as if it wanted more. Sousa's band played the accompanying music in place of the usual orchestra.

Of special interest was the first appearance in concert of the Japanese soprano, Miss Tamaki Miura, who sang the title rôle in "Madam Butterfly" here with the Boston Opera Company. One of her selections was from that opera. Other singers were José Mardones, basso, and George Baklanoff, barytone.

*New York Telegram 12/21/15*

## Report Tenor's Death; He Wanted to Read Obituary

Not every man cares to read his own obituary, but this was the earnest desire of Riccardo Martin, one of the soloists with John Phillip Sousa, when it was reported that he had gone to a better world.

Everything was in readiness for the performance in the Hippodrome. Pavlova and several of her associates in the Boston Opera Company had arrived, and all were waiting to join with Mr. Sousa in the Sunday concert of his notable band when it was found that Orville Harrold, tenor of the regular company at the Hippodrome, was on the programme to sing. Mr. Martin was missing, and could not be found, despite the most diligent search.

Between the numbers a report was circulated that Mr. Martin was dead, and

it was carried to the Metropolitan Opera House. There it was learned that Mr. Martin had gone to Atlantic City, N. J. William J. Guard, press representative of the opera company, called him by telephone at the Traymore Hotel.

"There is a report here that you are dead," said Mr. Guard.

"Nothing to it," came back a hoarse reply which revealed that the cause of the tenor's absence was a cold. "But say," it continued, "tell the newspaper men that it's true and let them write my obituary. I'd like to know what they really think of me."

Meanwhile at the Hippodrome Pavlova and her dancing partner, Alexandre Volinine, danced to music of Tschalkowsky's "Pas de Deux." Later they appeared in Glazounow's "Bacchanale."



# MUSIC

Conducted by  
Sigmund Spaeth

## Pavlowa, Tamaki Miura, Mardones and Baklanoff in Hippodrome Concert—Harold Bauer's Recital.

Did Pavlowa ever dance to the music of a brass band before last evening? To the huge audience at the Hippodrome she showed no trace of embarrassment at the novelty of the surroundings or the musical accompaniment.

In truth it seemed as if some of the lightness and grace of the incomparable Russian had entered into the souls and instruments of John Philip Sousa's musicians, for rarely have they played with such an orchestral quality of tone.

The concert, of which Pavlowa's dancing was the most striking feature, had much else to make it remarkable. Three singers—a Japanese, a Russian and a Spaniard—sang in their own languages, while the language of Sousa's band was for the most part unmistakably American.

What made the foreign songs particularly delightful was the fact that all three interpreters seemed to take it for granted that the audience understood every word. They delivered their messages with that straightforward sincerity which transcends differences of language or artistic ideals.

### Japanese Songs Win.

Possibly the most interesting and certainly the most individual of these numbers were the two little Japanese "romances" sung by the diminutive Tamaki Miura in native costume. The Cio-Cio-San of the Boston Opera

Company also exhibited a laudable Scotch accent in her encore, "Edinburgh Town," a dignified Latin in Gounod's "Ave Maria" and a clear Italian in two Puccini arias.

Jose Mardones, one of the best basses now at large in America, showed the Spanish atmosphere of his songs by emphasizing the guitar-like rhythms. His encore was "Clavellitos," which tells of the many things that can be done with carnations.

The Russian singer was George Baklanoff, a magnificent giant of a baritone, also known here by his operatic achievements. After songs by Rachmaninoff and Moussorgsky, he dropped naturally into the Toreador's familiar utterances.

Orville Harrold, the practicable tenor of the Hippodrome show, took the place of Riccardo Martin on the programme. Among the contributions of Mr. Sousa himself were various self-composed marches, a marvelous Liszt-rhapsodic treatment of the classic "Get Out and Get Under" (should the vivisection of such beautiful and innocent music be allowed?) and a final broadside of brass delivered by a well-prepared line-up of cornets and trombones in "The Stars and Stripes Forever."

## The New Play.

"Stop, Look, Listen," at the Globe Theatre.

At the merry, merry Yuletide—thank the gods it can't come again for at least a year—life to the dramatic reviewer is just one darned musical show after another. The effect is positively demoniac. The victim dreams, in which Harry B. Smith chases Otto Hauerbach with a copy of the World's Wit and Humor, while Channing Pollock stands on the shore and laughs at his own jokes. The trusty pencil moves jerkily across the page in syncopated time. It becomes difficult to remember whether Gaby Deslys wrote "Ruggles of Red Gap" or designed costumes for "Very Good Eddie"; whether Ralph Herz and Harry Pilcer were in love with Tempest and Sunshine, or whether it was Irving Berlin's dancing with Adele Rowland that stopped the show for five minutes in "Katinka." Unquestionably Gelsma is the reigning goddess. To her even our old friend Dionysos has to play second fiddle, although they do occasionally perform a duet.

"Stop, Look, Listen," is certain to appeal to everybody in some way or other. If your visiting cousin from Patagonia were to ask you to show him the sort of thing we do best in New York you would have to take him to the Globe Theatre. Spectacularly it should satisfy the most fastidious. The scenery and costumes are designed by Robert McQuinn. They are unusually interesting examples of the scenic decorator's art—yes, I said art. They are not merely pretty, nor yet bizarre. They are original, fantastic at times. But always harmonious, appropriate, and most satisfying to the eye. Moreover, there is about the entire spectacle that air of smartness, of tout ce qu'il y a de plus chic, that characterizes everything sponsored by Mr. Dillingham.

To enjoy "Stop, Look, Listen," it is by no means necessary to be an enthusiastic admirer of the aureate Gaby. If you are, of course so much the better, as there is a good deal of her. Personally, I happen to be of those who can see nothing especially attractive in the lady, and find her extraordinary vogue only a little less puzzling than that of Eva Tanguay. It is quite easy to understand that at the outset of her American career curiosity should have attracted so many thousands to see the young woman who, according to a piece of press agent mendacity of Walter-kingsley calibre, was supposed to have caused a revolution. Aside from that she is to my mind a person of very ordinary talent, mediocre attainments, and no particular beauty. The dancing in which she has been so carefully drilled by Harry Pilcer is ener-

getic and difficult rather than graceful. To be sure, she wears some astounding raiment. Her costumes were made, so the programme says, by Callot. Her headgear appears to have been designed by Bill Snyder, head keeper at the Zoo; legs by Steinway, voice by Peter Rabbit. To me it seemed that she was made prominent in "Stop, Look, Listen," at the expense of more gifted, comely, and amusing colleagues. However, it is only fair to record that on Saturday night I was in a very small minority in this opinion.

And really I don't wish to grumble. With Justine Johnstone, the dazzling if rather gelid beauty whom Ziegfeld discovered, and Helen Barnes in the cast, there is no lack of comeliness among the principals. Then there is that cunning little pair, Tempest and Sunshine. In the chorus there is more than enough beauty to compensate the audience for having to look at and listen to Blossom Seeley.

Harry Fox is more or less the life of the party. He has never been more amusing. Frank Lalor occasionally obliges with a little comedy. One of the best numbers in the piece is a burlesque melodrama in ragtime sung by Mr. Fox, Mr. Lalor, and Miss Deslys. Incidentally Irving Berlin has written several pezzis d'insieme that are quite the best things of their kind this extraordinary genius has contrived. Oh, yes, I said genius. It requires a type of genius to evolve these cava-tinas. Wasn't it Dvorak who said he liked Sousa's marches so well he would like to set them to music?

The Berlin tunes are still more insidious. There may be times when you wish you could forget them, but the effect is there. "I Love a Piano," "I Love to Dance," "Everything in America Is Ragtime," and "Give Us a Chance" will be on every pianola before long.

Of dancing there is more than an abundance. The best of it was done by Joseph Santley, with a leg-and-lingerie obligato by four comely young coryphées. He is an engaging youth. You may remember Helen Barnes, the nice little bambina who did the pretty dance in "Nobody Home." She, too, is with us in "Stop, Look, Listen." She has not much to do, unfortunately. Really it would not be a bad idea if the hard-working Miss Ofthelides were allowed more time in her dressing room.

Doyle and Dixon contribute some clever dancing. They performed on Saturday night the operation known as "stopping the show." Just why Harry Pilcer's every entrance was the signal for an ovation was something I could not make out. To be sure, he does his best to break his neck each time he enters, but he never succeeds. His acrobatics have all the ineffable grace of the common or garden camel.

The libretto is by Harry B. Smith. It is a good deal of what O. Henry once described as "the rugose wit that is churned out of California claret." But so long as it does make you laugh what do you care? There is plenty of fun in "Stop, Look, Listen."

Plot? Oh, rats!

LOUIS SHERWIN.

John Philip Sousa met Lawrence B. Gilbert, the song writer, for the first time the other day. For many weeks Sousa has been playing Gilbert's song hit "Shadowland" at the Hippodrome. It would be impossible to get better representation for a song.

"How do you like my rendition of your piece?" asked Sousa.

"Excellent, excellent," beamed Gilbert, "but there is one little thing I'd like to request."

"What is that?"

"When the audience cheers that away I wish you'd play my piece over again instead of playing one of your own compositions."

## FINDS VIOLIN PRODIGY

Max Glickstein, Newark Lad, Is Find of Mrs. John P. Sousa.

Max Glickstein, eleven years old, of 169 Livingston street, a protege of Mrs. John Philip Sousa, wife of the concert band leader of the same name, will make his first professional appearance at the New York Hippodrome tomorrow night. The little boy is a violinist of ability and was "discovered" by Mrs. Sousa.

Mrs. Sousa was driving past the Madison Square municipal Christmas tree Christmas Eve when the strains of the lad's violin attracted her. She invited the boy to call and his engagement was the result.

## MELBA GOING TO AUSTRALIA.

Appearance at Hippodrome Will Be Season's Last in New York.

After Mme. Nellie Melba's appearance Sunday at the Hippodrome as guest-star with Sousa, the famous prima donna starts westward on a brief concert tour which takes her to San Francisco the middle of February. From there Madame Melba sails for Australia February 17, to devote her efforts exclusively to Red Cross activities. Her performance Sunday will, therefore, be her last in New York this season.

—Emmy Destinn, prima donna soprano, sang at the weekly concert at the New York Hippodrome last Sunday night to the accompaniment of Sousa and his band. When the singer appeared on the platform for the second solo she was accompanied by William Stewart, of the Hippodrome Company, and before she had time to sing he announced that she had been engaged again at the Metropolitan Opera House for the remainder of this season and part of next. The audience applauded loudly and she had to do something, so she went to the conductor's stand, where Sousa was standing. She shook his hand, and then, before he could move, she kissed him. In the disturbance Sousa dropped his glasses, but he soon recovered them and his equilibrium.

To further a program of patriotism, stimulating interest in and loyalty to the ideals of our government, the New York Globe, in co-operation with the American Newspaper Syndicate, has arranged to aid in the distribution of a new book entitled "America, the Land We Love," a new national anthem by James Whitcomb Riley and John Philip Sousa; a certificate of patriotism entitled "The New Declaration of Independence," and a new patriotic badge to be worn by loyal Americans. The set is sold by the Globe for \$1.



Buffalo News 12/1/15

# QUAIL POTPIE IS EASY MATTER ON IOWA FARM

Farmer Just Sets Out Pan of  
Grain and Waits, Gun  
in Hand.

It takes an Iowa farmer to handle the surplus quail question, writes W. H. B. in the New York Press. "John," says the wife, "we will have a quail potpie today." And John gets busy. He takes a dishpan filled with grain and sows it in a single row on the side of the road fronting the house. Then he loads his old musket and sits down nearby for a few minutes.

When the line-up of quail eating grain runs in the hundreds, he carefully braces the musket against a big stone, takes aim and reaches around for the trigger. The explosion that follows does not always smash the stone. He arises, fills the big dishpan with dead bodies and ma does the rest. She dresses the birds, cuts them into two pieces each and proceeds to bake a huge pie, with a crust several inches thick, light and fleecy.

Being a guest of the farm, you drop the character of sportsman and become human. Then you take your place at the noonday dinner table and proceed to fill up with quail pie from the lowest depths of your interior to the junction of chin and windpipe. Not so at home.

The cook takes the few birds you have tramped far to get, seldom even the limit of quail the law allows. She bastes them with bacon and puts them on the table broiled or roasted. You sit down and nibble the breasts first, then gnaw off the strings of flesh on all the bones. You look longingly at the platter, but there are others at the table and your one bird is your limit.

There's something in a quail a day for thirty days. I've tried it, and can't do it, and on other birds also. Game was not created evidently for steady diet, even if varied by many types. I've tried that scheme also and couldn't stand for it. Human nature craves for other meats, and one can get so sick of game as not to be able to eat it however hungry.

Brought up in a northernmost county of New York State, I never saw a quail until I emerged into the elsewhere. I shot prairie hens in the West and sage hens in the Far West before I ever saw a quail in the field. I killed the Rocky mountain quail before getting a shot at our common bird. Then I landed in Iowa and got quail galore. The quail has no liking for the colder north. It ranges from this section's latitude across the eastern and middle states into the far south, increasing in numbers in the South. Its vastest breeding grounds are in western North Carolina.

There is an annual shortage of quail in this section. Jersey with its big propagation farm at Forked River, can neither raise nor purchase enough birds to go around. For that reason it has imported the Hungarian quail and other foreigners, that are more susceptible to propagation.

Further, in this section, the quail is kept down by its enemies, no matter how large the broods of young hatched. The bird has the fatal habit of impaling itself on barb wire fences and even butting itself to death against ordinary rail fences and buildings. It seems to go insane with fear when pursued by hawks and other birds if prey. Apparently, it is coveted for eating by all larger birds, even crows, and at night it is hunted out and devoured by owls and weasels.

Undoubtedly the greatest quail hunting region radiates around Pinehurst, N. C. There we have a natural preserve of 60,000 acres, to which as many more acres have been added by leases. Quail are bred there in numbers. For their nesting are large sections of planted cow peas, on which also they feed. Many men are employed all summer to kill off the hawks and all feathered and four-legged foes, to which should be added the ever existing pot hunter.

In addition to breeding, the Pinehurst preserves are constantly replenished by thousands of quail trapped in Western North Carolina. These are transported in crates. When the crates arrive in Pinehurst the birds are liberated in pens and well fed until in prime condition and well rested from their strenuous journey.

The quail are again crated and placed on wagons. The wagons are driven to sections of the preserve having waterways, hills and grove shelters, where the birds are liberated. On liberation, the birds plunge upward into the air, looking over the ground and alighting in the nearby hollows. Then the males begin calling and flocks are formed. Gradually the flocks work to grounds that suit them, where hunters with bird dogs continue the process of elimination.

The best shot I found there was John Philip Sousa, bandmaster, composer and popular author of boys' tales, from which and music records he ekes out an income of some \$200,000 a year, on which he manages to support his family. As a royalty getter he outranks Caruso and has most others of his kind done to a frazzle.

Mr. and Mrs. Sousa, Mr. and Mrs. Leonard Tufts (owner of Pinehurst) and myself have on occasions taken to a family buckboard and thence to the qualleries. Following close behind was another vehicle, bearing the

dogs, two setters and two pointers, and grooms with saddle horses.

Arriving at the proper section, perhaps six or seven miles distant, the other two men took to their guns, the ladies to the saddle horses and I to the camera. The ladies galloped around and amused themselves. The gunners kept to the ridges while the matter of dogs worked his trained animals among the likely places for quail.

When the birds arose the gunners dropped them with right and left shots, while I caught them with camera. I have never seen Sousa miss a bird. If he and Mr. Tufts had got no more with guns than I did with camera there would have been fewer of those choice game dinners afterward.

As a sample of marksmanship, I wandered down into a swale, where I observed a lone cock standing boldly under a small tree. Sousa stood up on the ridge, too far away, I thought, for proper range. At any rate, I had no idea he was observing me. I stepped up within ten feet of the quail. He merely stretched up his head, as much as to say, "Rats! you have nothing but a camera."

I deliberately set up my machine on a tripod and took the bird's portrait as perfectly as in a gallery. At the snap of the valve, however, my bird became alarmed and plunged into the air, only to drop dead, almost at my feet. Sousa had nalled him at a distance fairly cut of range.

Then we adjourned to a log fire, where attendants had prepared a lunch cooked on the spot, such as you can't buy in New York or seldom get elsewhere for love or money. I remember Pinehurst ever for those daily picnics. Tango, if you like. Me for a burning log, best companionship, good stories and choice eats.

Washington Times 12/1/15

## MORE PAY FOR MARINE BAND

The United States Marine Band is an institution in Washington. Its fame has spread beyond the borders of this country, and is known throughout America, for few visitors to the National Capital fail to attend its summer concerts in the open air, or its winter concerts at the Marine Barracks.

Increase of pay for the members of this band is necessary if it is to maintain its high musical standards. In his annual report Maj. Gen. George Barnett, commandant of the Marine Corps, tells why. Formerly the band's members were permitted to supplement their meager Government pay by playing at private functions. But the unions have protested successfully against this practice, and now it is hard to get musicians of merit to enlist in the organization.

The fact that the band is made up of enlisted men has given it an advantage in the rendition of the sort of music other bands seldom attempt. Rehearsals may be had daily, while members of private bands must be paid for rehearsals, and the rehearsals, accordingly, are not so frequent. Out of the Marine Band have come such musicians as Sousa, Pryor, Herbert, and others of note. Congress will earn the gratitude of Washington, as well as of the nation, by doing its share in helping the band to maintain its best traditions.

Don Antonio Espino 12/1/15

Mr. Sousa's "Pan-American March" is vigorous enough to call for orchestration that will employ every noise-making instrument except pans.

John O. News 12/1/15

## AMUSEMENT

### MISS DESTINN GOING BACK TO OPERA, KISSES SOUSA

Miss Emmy Destinn, prima donna soprano, sang at the weekly concert at the Hippodrome last Sunday night to the accompaniment of Sousa and his band.

Twice her name appeared on the program and between her solos a messenger arrived from the Metropolitan opera house with a message which concerned her. She has not been singing at the Metropolitan this season but has been devoting her time to concert work.

When the singer appeared on the platform for the second solo, she was accompanied by William Stewart of the Hippodrome Company, and before she had time to sing, he announced that she had been engaged again at the Metropolitan for the remainder of this season and part of next and was to appear there on next Monday, as Elsa in "Lohengrin." The audience applauded loudly at the news and there were shouts of "Speech! Speech!"

Miss Destinn seemed to be quite happy at the announcement, but she is a singer and not a public speaker, so she threw up her hands at the suggestion. However, the audience continued to applaud, and she had to do something, so she went to the conductor's stand where Mr. Sousa was standing, baton in hand. She shook his hand, and then before he could move, she kissed him. In the disturbance Mr. Sousa dropped his glasses, but he soon recovered them and his equilibrium, and when the applause ended he was ready to conduct his band thru the aria "D'Amor Sull' all Rosee" from "Il Trovatore."

Miss Destinn was in the best of voice. She had thrilling high tones and beautiful low ones and she sang with fervor and finesse. The band was heard in several popular selections and Miss Helen DeWitt Jacobs played a violin solo. In the intermission the Marimba band was heard.

Eve Sam 12/30/15

This present week will break all known records in theatrical history of New York at the Hippodrome, where Charles Dillingham's pageant of wonders has set up new standards of attendance since the beginning of his regime at this colossal playhouse Sept. 30. From time to time since that memorable date amazing records have been reported, such as Thanksgiving and election weeks, but this present holiday period surpasses them all in the number of patrons and gross receipts. It is safe to estimate now that the week will aggregate a grand total of over \$70,000, exclusive of the Pavlova-Sousa concert, which was over \$6,000. Matinees are given daily of "Hip, Hip, Hooray," and with the school holidays and the great number of visitors from out of town, together with the entertainments arranged for society's debutantes and various conventions here that have secured large blocks of reservations, the total attendance at the Hippodrome this week promises to surpass anything known either at the Hippodrome itself or any other playhouse in the world. It will begin the new year with a record hard to beat.



*Coe Journal 12/27/15* *Washington Herald 12/28/15* *Min Courier 12/30/15*

## Sousa's Band Proves an Unerring Magnet at the Hippodrome

Sousa and his band drew a full house to the Hippodrome last night, as unerringly as a magnet. Riccardo Martin, who had been advertised as the tenor soloist, disappointed "because" (as was managerially explained) "of the inclement weather and other reasons." In his place was substituted Orville Harrold, who sang the flower song from "Carmen" with spirit and agreeable voicefulness. Madame Tamika Miura, the delightful Japanese prima donna of the Boston Opera Company, charmed the tremendous audience with a group of quaint little Oriental romances and a peculiarly soulful rendering of the aria in the second act of "Madame Butterfly."

In accordance with the best traditions of these "pop" concerts the encore selections were among the best received of the evening. These included Mme. Miura's touching interpretation of Gounod's "Ave Maria," a startlingly symphonic presentation of "Get Out and Get Under" by the Sousa artists and the drinking song from "Hamlet," given with all the requisite verve by George Baklanoff, who sang also some Russian songs for basso by Rachmaninoff, Mussorgsky and Orensky.

Jose Mardones sang some Spanish songs, and Pavlowa, with Alexandre Volinine, danced her familiar bacchanale and Tchaikowsky's "Pas des Deux."

The enlivening "Stars and Stripes Forever" and other Sousa marches, played as they only can be played under the composer's baton, thrilled the audience, as usual.

*Minneapolis Journal 12/29/15*

## CHEER AT THE HIPPODROME.

At the Hippodrome, the vast headquarters of holiday merriment, Santa Claus in the guise of Charles Dillingham is bringing Christmas delight to thousands. With a record advance sale for next week it is fortunate that "Hip Hip Hooray" is being presented in a playhouse of great capacity, for its many charms, its gorgeous gayety and its seasonable ice skating features make it an ideal pastime for the holidays. Matinees are given every day. Next week R. H. Burnside, the magician who rules the stage, will provide special holiday novelties which will appeal especially to all children from six to sixty years of age. Tomorrow in addition to the customary Sousa concert, a mammoth all star Christmas fund benefit will be given.

*New Tribune 1/9/16*

"Hip-Hip-Hooray," at the Hippodrome, has all the elements of a number of successful shows. These have been combined into a harmonious whole. Sousa's Band and the skating of Charlotte are the chief factors in an excellent entertainment.

The Pan-American Building was the scene of a brilliant function of more than social interest last evening when the Secretary of State and the United States delegation to the second Pan-American Scientific Congress entertained at a reception in compliment to the members of the congress, who include the most distinguished men of the Americas. Many of the delegates are accompanied by their wives and daughters and the splendid gowns and superb jewels of the latter could find no more beautiful and appropriate setting than the Pan-American Building with its patio abloom with rare tropical plants, its terraces and gardens, and its great rooms made festive with elaborate and beautiful floral decorations. The illumination of the famous Aztec garden in the rear was an added touch to the charm and exotic beauty of the scene.

The Secretary of State and Mrs. Lansing received the guests with Judge George Gray, chairman of the United States delegation. Mrs. Lansing wore a handsome gown of American Beauty velvet veiled in silver tissue. Mme. Suarez, wife of the Ambassador of Chile, who is president of the congress, was gowned in black velvet combined with rare lace and tulle. Mme. Pezet, wife of the Minister of Peru, wore white satin veiled in silver, and Mme. Calderon, wife of the Bolivian Minister, was gowned in silver tissue over white lace. Miss Elena Calderon wore a white gown with touches of black velvet; Miss de Pena was gowned in midnight blue tulle, and her sister, Miss Carlota de Pena, wore blue chiffon and silver; Miss Morales' gown was of white lace. Mme. Zaldivar, wife of the Minister of Salvador, wore an exquisite gown of pale green tulle over silver brocade trimmed with bands of ermine.

The Marine Band played throughout the evening and a buffet supper was served. There was dancing later in the evening.

A new Sousa march, a musical composite of the national airs of the pan-American republics was a feature of the musical program. Mr. Sousa composed the march particularly for the congress and is sending the first printed copy to Lieut. Santelmann, leader of the Marine Band, the former leader transmitted a special elaboration of the motif for the guidance of the band. The march is named "Pan-America."

*Coe Journal 12/29/15*

How's this for the real thing in the meteoric line? When Melba appears next Sunday as "guest-star extraordinary," to quote Mark Luescher's prospectus at the Hippodrome, an effort will be made to have the prima donna include the mad scene from "Lucia" in her concert programme with Sousa. This suggestion comes from Charles Dillingham, who recalls that "it was in this opera that Melba made her brilliant American debut at the Metropolitan Opera House." Her associates, the manager adds, "were Emma Eames, Nordica, Calve, the De Reszkes, Plancon and Dippel." The last named, by the way, has reserved a box for Sunday evening. As a maker of "star casts" from memory alone, the active Hippodrome host seems to have matched anything from Gatti to Grau.

*Minneapolis Journal 12/29/15*

John Philip Sousa recently was introduced to a rural theater patron. "I'm certainly delighted to meet you, Mr. Sousa," avowed the visitor. "Me and my wife hev allus wanted to hear you sing."

## NOTED ARTISTS AT HIPPODROME.

**Pavlowa, Baklanoff, Miura and Harrold Join with Sousa to Make Noteworthy Art.**

Sunday evening, December 26, saw the largest audience and the liveliest concert so far this season of the Hippodrome Sunday series. The "hub of the universe" was as usual Sousa's band, and on its solid foundation stood several soloists of the Boston Grand Opera Company and danced Anna Pavlowa and Alexandre Volinine. It was an international evening. Jose Mardones sang a group of Spanish songs, capital things in themselves, and heartily enjoyed by the audience, which demanded an encore. George Baklanoff sang three Russian songs, very much to the taste of the audience, which called him back for an abridged version of the "Toreador" song from "Carmen" and kept on insisting until it had compelled him to sing the "Brindisi" from "Otello." The Russian artist was in magnificent voice and sang with great brilliance and power.

Mme. Tamaki Miura proved that she not only is a most extraordinary Butterfly, but also that she is able to sing very much in the same manner as her European sisters. She began with two Japanese songs, the theme of the first of which has been used by Puccini in "Butterfly." Then, after the audience had expressed strong approval, she sang a familiar Scotch song and added still further to her laurels by another encore, a striking rendition of the Bach-Gounod "Ave Maria." Her second group was made up of the familiar "Tosca" and "Butterfly" arias. One had a better chance to judge of Mme. Miura's real ability as a singer than at the Opera, and it turned out that she is mistress of a very perfect vocalism, her work comparing more than favorably with that of the average professional who is heard in New York.

Orville Harrold took Riccardo Martin's place at very short notice and it may truthfully be said that he more than filled it, for his rendition of "Spirito Gentil," from "I Puritani," was an extremely artistic and finished performance. Mr. Harrold's voice and singing remain every bit as good as they were in the days when he was one of the favorites of the Hammerstein opera. As an encore he gave "Just a Little Bit of Heaven" to great applause.

Anna Pavlowa, with Alexandre Volinine, was seen in a "Pas des Deux" to Tchaikowsky's music and a Glazounow "Bacchanale." It was most fascinating to see these two splendid artists dancing with the freedom afforded them by such a large stage. After the "Pas des Deux" the applause continued for some five minutes, while Mme. Pavlowa and her partner returned to bow time after time. It was a splendid personal tribute to one who danced so well and who has, besides, spent so much of her own money in bringing good opera to American cities that seldom have opera.

Sousa was—J. P. S., as usual. The band, inspired by the success of the whole occasion, played with fire and dash. The dance music was executed brilliantly, and the old marches—which, after all, are what one goes to hear in a Sousa concert—were cheered to the echo.

*Minneapolis Journal 1/4/16*

### Features for Automobilists.

Several special features have been introduced at the Hippodrome this week to appeal especially to the visiting automobilists. Some of these were arranged by R. H. Burnside during the regular presentation of "Hip-Hip-Hooray," some by the man who redecorates the spacious auditorium, and some by John Philip Sousa. Of the latter the most noteworthy is the "gasolene arrangement" he has made of the old time "Get Out and Get Under."



## What the Hippodrome Means Under Charles Dillingham's Direction



AN important feature of this Christmas time is the rejuvenation of the New York Hippodrome. Charles Dillingham is now director of the destinies of the big playhouse which since its inception has striven to become a national institution. Early in its career it took a prominent place as the world's most stupendous amusement proposition; it became the vogue and no visit to this great American metropolis was complete unless the visitor had seen the New York Hippodrome. As time advanced, this novelty wore off and as a permanent point of interest the great Hippodrome no longer vied with Grant's Tomb, the Singer Building, Central Park and other landmarks of New York. But to-day, the New York Hippodrome, rejuvenated, rehabilitated and re-established, occupies a place more conspicuous and more important than ever before.

The slogan, "If you haven't seen the New York Hippodrome, you haven't seen New York," is certainly well chosen and expressive. And the great sensation of "Hip-Hip-Hooray," the now current attraction, which placed the big playhouse back in the theatrical sun, is not an accident, for Mr. Dillingham seems to know what the public wants, and furthermore, he gives it at a price within the reach of every purse.

Last season, in a year which for reverses knew no parallel since the memorable panic of 1907, he startled the theatregoers of New York with his lavish presentation of "Chin-Chin," a musical comedy delight which is still playing to crowded houses, and he also produced Vernon Castle's fine vehicle, "Watch Your Step." Both these were, and still are, considered remarkable achievements, but the new Hippodrome presentation proved a masterpiece—the last word in the production of musical comedy on a colossal scale.

The ready and quick response from the public is perhaps the best evidence that this astute manager has filled a long felt want. In the ten weeks since the opening under the new regime, something like 600,000 persons have attended the Hippodrome. The gross receipts have run as high as \$64,000 in one week, and the average daily receipts have been around \$9,000.

Not since the memorable occasion of "Ben Hur" at the old Broadway Theatre has any amusement enterprise reached the proportions of "Hip-Hip-Hooray." And, as in the case of that epoch-making triumph, the popularity is not limited to New York nor to any one class of amusement seekers. The Hippodrome has become society's playground, while it also attracts folks of every nationality; its athletic features are appealing to the sporting fraternity, while its claim on the interest of the children is without limit. To facilitate the booking of seats in advance for out-of-town patrons who contemplate a visit to New York, Mr. Dillingham is arranging to establish branch box-offices in a principal hotel of all large cities throughout the country, the first of these now being in operation at the Copley-Plaza in Boston.

The New York Hippodrome is a huge proposition; it seats over five thousand people and two performances are given every week day, with a Sousa Concert every Sunday night. In the thirteen weekly performances, therefore, over 65,000 persons can be entertained. To keep pace with this great capacity, it can be readily seen that its attraction must be extraordinary, sensational and of surprising importance.

This is precisely what Charles Dillingham has provided and he has solved the problem of giving the big public of America precisely what it would want at its favorite playhouse. It is to-day a national institution.

### BOY'S XMAS EVE FIDDLING MAY WIN HIM FAME UNDER SOUSA PATRONAGE



MAX GLADSTONE

### MRS. SOUSA 'GOOD FAIRY' TO STREET BOY FIDDLER

March King's Wife Hears Max at  
Park Tree Gathering and Will  
Educate Him.

Max Gladstone, who is only eleven, but can play a violin better than many grown folks, is about to get back the bread he cast upon the waters on Christmas Eve. Max is poor and his clothes are shredded in spots, but he was filled with Christmas spirit last Friday night, so he took his fiddle and went over to Madison Square Park at Twenty-third Street.

There, for the benefit of the swarm of other youngsters, just as ragged as himself, he began playing. His act was a "knock-out," and presently the crowd of appreciative urchins about him was augmented by a deep ring of older folk.

Here enters the good fairy who is putting the currants in the bread. She is Mrs. John Philip Sousa, wife of the "March King." Her automobile paused near the crowd around Max, one of the stops she was making in a trip of toy distribution. Touched at first only by the lad's kindly effort to entertain, Mrs. Sousa presently became aware that the player had remarkable ability. She found out that he lived at No. 169 Livingstone Street, Newark, and yesterday she and her husband sent for him to tell him that they would arrange to give him a musical education.

As the first step, provided Mayor Mitchell will issue Charles Dillingham a special permit, Max will be allowed to play his violin in the Fifth Avenue scene in "Hip, Hip Hooray," at the Hippodrome.



MME MELBA  
PHOTO COPYRIGHTED BY BARNETT LONDON

One will introduce Sousa with his band and soloists and the second half will be provided entirely by Mme. Melba. The soloists selected by her are Miss Beatrice Harrison, cellist; Mr. Gaston Sergeant, basso, and Mr. Bank St. Leger, accom-

### MME. MELBA DELIGHTS HIPPODROME AUDIENCE

Yvette Guilbert Appears Again  
at Maxine Elliott  
Theatre.

Mme. Melba sang at the Hippodrome's Sunday night concert last evening. The audience filled the playhouse, as it had been announced that the prima donna's visit to this country is soon to end. Her programme consisted of the "Addio" from "La Boheme" and the "Ave Maria" from "Othello," operatic numbers and three Scottish songs, "Comin' Thro' the Rye," "John Anderson My Jo" and "Annie Laurie," besides a waltz song by Ardit. Beatrice Harrison, cellist, and Gaston Sergeant, basso, were the supporting soloists. Sousa and his band occupied the first half of the entertainment.



See globe 12/30/15

Grand Rapids Press 12/30/15

### THEATRICAL NOTES.

The holidays of 1915-1916 are likely to be long remembered by diminutive Max Gladstone, as they probably mark the beginning of his career as a musician. On Christmas Eve, Mrs. John Phillip Sousa drove to several of the city parks where the municipal government has provided illuminated trees for the poor children of the city. She had filled her automobile with toys and dolls to distribute, and when she reached Madison Square she was attracted by a youngster, himself tattered and ragged, playing a violin for the vast collection of the city poor children congregated around him. She was amused at first, but soon joined the others in admiration of the little fellow's remarkable ability. Calling him aside she found that he was Max Gladstone of 169 Livingstone street, Newark, and that he was as needy as the little urchins he was trying to entertain. Enlisting the support of her famous husband, Mrs. Sousa sent for the lad yesterday and he is to be given a musical education and his talents developed under their guidance. Mr. Sousa recalled that he himself had begun his career at the age of eleven—which is the same age as Master Gladstone—and with a violin. If Mayor Mitchel will grant a permit Max will make his appearance in the Fifth Avenue scene of "Hip Hip Hooray."

W. J. Commercial 12/30/15

### News of The Theatres

On Christmas Eve, Mrs. John Phillip Sousa, wife of the Hippodrome band leader, was driving about the city with her limousine well stocked with toys for poor children when not far from the Madison Square tree light Mrs. Sousa saw a small boy playing a violin for an attentive crowd of grownups and youngsters. Mrs. Sousa listened, applauded and then learned from the boy that he was Max Gladstone, 11 years old, of 169 Livingstone street, Newark. John Phillip Sousa himself at 11 years began his musical career and with a violin, but under vastly more favorable circumstances than little Max. Yesterday Mrs. Sousa had the lad come to her house to meet the mighty John Phillip Sousa. Max promptly told Mr. Sousa, when asked about his ambitions, that he has but one—to play in Sousa's band. As there are no fiddlers in Sousa's band, Mr. Sousa asked the director of the Hippodrome's "Hip, Hip, Hooray," R. H. Burnside, general stage director for Mr. Dillingham, if it were not possible to sign little Max up to do some fiddling in the Fifth Avenue scene of "Hip, Hip, Hooray."

Mr. Burnside said that if the Mayor will issue a special permit Max may appear in the performance and will be paid for his fiddling. In the meantime, Mrs. Sousa is going to see to it that Max receives violin lessons from a competent instructor.

W. J. Tribune 12/31/15

"Mayor Mitchel," says an announcement from the Hippodrome, "yesterday signed a special permit for the stage appearance of little Max Gladstone, the boy violinist, in whom Mr. and Mrs. John Phillip Sousa have taken an interest." It is understood that the case of the all-night box office man will next be brought to Mr. Mitchel's attention.

### GREATEST BALLPLAYER LIKES TO HUNT



Ty Cobb and his favorite hunting dog, also Cobb (left) and John Phillip Sousa, jr., in the wagon they used on their hunting trips.

W. J. Telegraph 12/31/15

By LEO A. MARSH.

Mayor Mitchel yesterday issued a special permit to allow Max Gladstone, the 11-year-old violinist in whom John Phillip Sousa has taken a keen interest to appear in "Hip-Hip-Hooray" at the Hippodrome daily beginning next Monday afternoon. Young Gladstone, according to Mr. Sousa, has a promising musical career before him, taking his adeptness with the violin at present as a criterion, and the money he earns from the Hippodrome will enable the boy to continue his education without asking assistance from others.

The youngster will appear in the Fifth Avenue scene of "Hip-Hip-Hooray" dressed just as he was when Mr. and Mrs. Sousa found him on Christmas Eve.

#### Sousa Is A-Hoping!

"The other night at the Hippodrome," writes Mark Luescher, the only press agent extant who dons a frock coat and silk hat a-Sunday, "during the concert in which Emmy Destinn sang, her manager announced to the audience the pleasant news she had been re-engaged by the Metropolitan." Miss Destinn was so carried away by the subsequent enthusiasm she rushed over to Mr. Sousa and imprinted a resounding smack on that astonished composer's cheek!

"Next Sunday Nellie Melba will be at the Hippodrome—and the March King is hopeful."

W. J. Sun 12/30/15

#### MRS. SOUSA AIDS BOY FIDDLER.

Finds Him Playing in Street and May Get Him a Job.

On Christmas eve Mrs John Phillip Sousa, wife of the Hippodrome band leader, was driving about the city with her limousine well stocked with toys for poor children, when not far from the Madison Square tree of light she saw a small boy playing a violin for an attentive crowd of grownups and youngsters.

Mrs. Sousa listened, applauded and then learned from the boy that he was Max Gladstone, 11 years old, of 169 Livingstone street, Newark. Mr. Sousa himself at 11 years began his musical career, and with a violin, but under vastly more favorable circumstances than did little Max.

Mrs. Sousa had the lad come to her house yesterday to meet the mighty John Phillip Sousa. Max promptly told Mr. Sousa when asked about his ambitions that he has but one—to play in Sousa's band. As there are no fiddlers in Sousa's band Mr. Sousa asked the director of the Hippodrome's "Hip, Hip, Hooray," R. H. Burnside, general stage director for Mr. Dillingham, if it were not possible to sign little Max up to do some fiddling in the Fifth Avenue scene of "Hip, Hip, Hooray."

Mr. Burnside said that if the Mayor will issue a special permit Max may appear in the performance and will be paid for his fiddling. In the meantime Mrs. Sousa is going to see that Max receives violin lessons from a competent instructor.

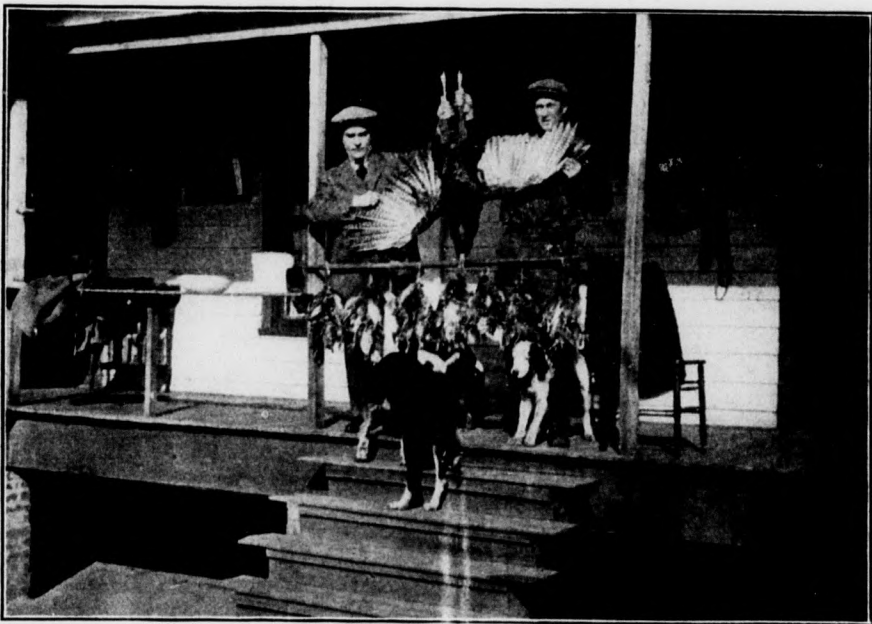


Cleveland Times 12/15/15

Evening Telegraph 12/30/15 67



JOHN PHILIP SOUSA, JR., MR. E. S. ROGERS AND CAPT. R. L. BRANDON AT NOONDAY LUNCH DURING THE HUNT



65 QUAIL, 1 WILD TURKEY, 1 RABBIT. A DAY'S HUNT BY MR. E. S. ROGERS AND MR. TY R. COBB



"PARLOR CAR HUNTING"  
Mr. Rogers and Mr. Cobb Pursue the Birds Awheel

## MRS. SOUSA DISCOVERS PRODIGY WITH VIOLIN

**Max Gladstone, 11 Years Old, Found Playing in the Street, Will Receive Musical Education Under Guidance of Bandmaster and Wife.**

The holidays of 1915-1916 are likely to be long remembered by diminutive Max Gladstone as they probably mark the beginning of his career as a musician. The circumstances are not without human interest.

On Christmas Eve Mrs. John Philip Sousa, wife of the March King, drove to several of the city parks where the municipal government has provided illuminated trees for the poor children of the city. She had filled her automobile with toys and dolls to distribute, and when she reached Madison Square Park at Twenty-third street, she was attracted by a youngster, himself tattered and soiled, playing a violin for poor children congregated around him.

She was amused at first, but soon joined the others in admiration of the little fellow's remarkable ability. Calling him aside she found that he was Max Gladstone of 169 Livingstone street, Newark, and that he is as needy as the

urchins he was trying to entertain. Enlisting the support of her husband, Mrs. Sousa sent for the lad yesterday and he is to be given a musical education and his talents developed, under their guidance.

Mr. Sousa recalled that he himself had begun his career at the age of 11, which is the same age as Master Gladstone, and with a violin. When the conductor asked his protegee how he could best serve him, he replied:

"Let me play in your band, I want to earn some money with my fiddle."

But the March King explained that there were no string instruments in Sousa's Band. However, he spoke to R. H. Burnside, the general stage director for Charles Dillingham, and it was decided that if Mayor Mitchel will grant him a special permit Mr. Dillingham will arrange for his appearance in the Fifth avenue scene of "Hip-Hip Hooray," where his playing can be heard by the large audiences of the Hippodrome, and he can earn a salary.

N.Y. Press 12/30/15

American 1/4/16

### MRS. SOUSA FINDS PRODIGY

**City Will Be Asked to Let Boy Violinist Play in Public.**

If the city will grant a special permit for Max Gladstone, 11 years old, of No. 169 Livingstone street, Newark, to play in the Hippodrome, he will be able to earn money to fulfill his ambition of becoming a virtuoso.

Little Max was discovered on Christmas Eve, by Mrs. John Philip Sousa, wife of the band leader. He was playing his violin to a crowd of urchins in Madison Square Park at the Municipal Christmas tree, and she was struck with his ability.

The boy will be given a musical education, under the direction of the Sousas, but he wants to make his own money so he can support himself and pay at least part of the cost of his tuition. The Hippodrome management will apply to the Mayor for a special permit for the lad to play in "Hip Hip Hooray."

### Hippodrome Puts On Two New Features

TWO new features were added to the performance of "Hip-Hip-Hooray" at the Hippodrome yesterday afternoon, and if the enthusiasm of a premier audience may be taken as a criterion, they will have a long stay.

Max Gladstone, the little violinist discovered on the New York streets by Mrs. John Philip Sousa, appeared in the Fifth avenue scene. His first number was "The Poet and Peasant" overture, followed by "One Kiss." If he was nervous he did not show it, for he played with remarkable precision and brilliancy.

The other addition was the Lamy Brothers, two graceful professional skaters, in "Flirting at St. Moritz," the ice ballet in which Charlotte appears. They also were well received.

N.Y. Press 12/31/15

N.Y. Call 1/5/16

### PERMIT FOR SOUSA PROTEGE.

Mayor Mitchel signed yesterday a special permit for the stage appearance of little Max Gladstone, the boy violinist in whom Mr. and Mrs. John Philip Sousa have taken an interest. He is anxious to appear on the stage, and R. H. Burnside has arranged with Charles Dillingham to present him to the Hippodrome audiences, starting next Monday matinee.

The new year was ushered in at the Hippodrome with a record advance sale for Charles Dillingham's "Hip, Hip, Hooray," the pageant of novelty, beauty and distinction. During the past week this vast playhouse broke all its previous high attendance records by entertaining more than 70,000 people in the twelve performances. The gross receipts for this week were the largest ever played to by any New York playhouse, and the great success begins the new year with a most brilliant and auspicious outlook. All the big features, including Sousa's Band and the sensational ice ballet, are seen twice daily, the same performance in every particular being presented every matinee and every evening.

Evening Telegraph 1/5/16

Even Globe 1/4/16

### When in Rome.

In recognition of Automobile Week, Sousa's Band is using as their feature music a new arrangement of "Get Out and Get Under."

Sousa's Band will introduce a musical novelty, "In a Clock Shop," by Orth, in the Tower of Jewels scene of "Hip Hip Hooray" at the Hippodrome next Monday, and thereafter this feature will be changed weekly. The march king welcomes suggestions from patrons as to the selections they prefer.

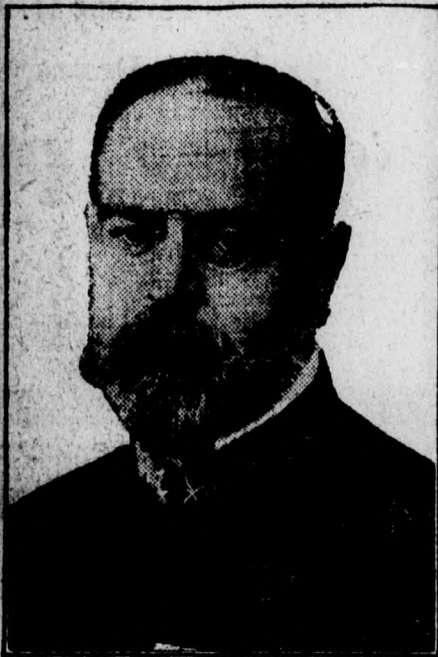


Spokane Chronicle 12/25/15

Times 1/3/16

## MAN WHO DOES NOT LOVE SPOKANE 6 OUGHTN'T TO LIVE, WRITES SOUSA

"The man who is not in love with Spokane, after visiting that city of sunshine and power, hasn't any busi-



John Philip Sousa, Noted Bandmaster.

ness to be in any town on the map of the universe. He should go way back and lie down to a perpetual Rip Van Winkle sleep."—John Philip Sousa.

### 5,000 HEAR SOUSA.

John Philip Sousa and his band entertained in the neighborhood of 5,000 guests at the Plaza. Franko and his orchestra played in the Palm Room. A new dance, called the "Typhoon"—and looking the part—was invented by Basil Durant and Margaret

Hawkesworth in the Grill Room.

Mr. and Mrs. Sherwood Aldrich, Mr. and Mrs. Samuel S. Auchincloss, Harry S. Black, Mr. and Mrs. James Brisbane and Mr. and Mrs. Clinton Backus were among the Plaza's guests.

Tripping over manholes and skidding east one heard from afar the entire brass band of John Philip Sousa braying above all the other bands in the Plaza, where not a corridor lacked its crowded tables. The Plaza, as usual, went the limit, the limit at the Plaza being limitless. Nahan Franko and orchestra and the orchestra of "Stop, Look and Listen" went to it together with Sousa and his sixty musicians to annihilate the noises outside.

America's greatest composer and band director is some booster for Spokane, following a week spent here at Natatorium park with his band this summer.

Bandmaster Sousa is one of scores of noted men who visited Spokane this year and fell victims to the charms of scenery and climate which have given this city a favored and unique place in the northwest. Several of these men have been so pleased with what they saw here that they have written their impressions to the chamber of commerce and a score of these letters will be read as a feature at the annual banquet of the organization to be held January 18.

"I have always enjoyed my visits to Spokane and feel that the people and the town contribute all the comfort and pleasure necessary for content and happiness," continues Mr. Sousa in his letter to Manager Gordon C. Corbaley. "You ask that I suggest how you can add to the enjoyment of the tourists who have come to Spokane. The only way that I can see is to have two Spokanes, run by the same good-hearted people, and under the same environment."

### MELBA AT THE HIPPODROME.

Appears As Guest-Star With Sousa and His Band.

At the Hippodrome last night, where she appeared as guest-star with John Philip Sousa and his band, Mme. Melba said farewell to New York. The occasion was a memorable one and adds an interesting chapter to the remarkable series of Sunday concerts that Charles Dillingham has provided. Last night's programme was in two parts, Sousa and his band providing the first part and Mme. Melba and her associates the second.

In her numbers last night Mme. Melba showed that time has touched her lightly. Her first selections were a group of songs by Deparc and Bemberg, followed by selections from "La Bohème" and "Otello." These perhaps showed the artist at her best, rarity of voice combined with musicianship and skill characterizing both numbers.

Even more popular were the three Scotch songs, one of them being "Annie Laurie." For her closing number she chose Ardit's "Se Saran Rose." Mme. Melba's appearances were divided by the cello solos of Beatrice Harrison and the bass solos of Gaston Sergeant. Frank St. Leger was the accompanist.

Sousa and his band offered a programme of holiday music, featuring Sousa's own marches for encores. Messrs. Clarke and Simon played a cornet duet.

Next Sunday night Pavlova and the Boston opera soloists will play a return engagement at the Hippodrome.

### BOY VIOLINIST MAKES DEBUT

Protege of Mrs. Sousa Plays Well In Hippodrome.

Max Gladstone, the boy violinist recently discovered by Mrs. John Philip Sousa, made his stage debut in the Fifth avenue scene of "Hip Hip Hooray" in the Hippodrome yesterday afternoon. Garbed as a ragged street musician, he played "The Poet and Peasant" overture and "One Kiss" remarkably well and displayed few signs of nervousness.

The Lamy Brothers, expert speed skaters, were added to "Flirting at St. Moritz" and scored a distinct success.

### TREAT FOR MUSIC LOVERS.

Concerts at Metropolitan, Hippodrome, and Maxine Elliott.

There were three concerts last night for music lovers to choose between, the regular Sunday night concert at the Metropolitan Opera House, Sousa's Band with Mme. Melba as soloist at the Hippodrome, and Yvette Guilbert at Maxine Elliott's Theatre.

Carl Friedberg, pianist, was the special soloist at the Opera House, playing Beethoven's "Emperor" Concerto and a group of smaller numbers. Margaret Ober sang arias from "Le Prophete" and "Don Carlos," and Paul Althouse sang "Cielo e mar" from "La Gioconda" and three songs in English. The orchestra, under Richard Hageman, played Goldmark's "Sakuntala" Overture, the ballet suite from "Le Cid" and Tchaikowsky's "Marche Slave."

At the Hippodrome concert Mme. Melba sang an aria from "La Bohème" and the Ave Maria from "Otello," besides a group of songs in French and another of Scottish airs, with Ardit's "Se Saran Rose." She had as assisting artists Beatrice Harrison, cellist; Gaston Sergeant, bass, and Frank St. Leger, at the piano. Mme. Melba was enthusiastically received by the audience. After her last number there was prolonged applause, mixed with cheers, and she responded with an encore.

Mme. Yvette Guilbert gave a characteristic program at her recital in Maxine Elliott's Theatre, with old French music, which included songs of the troubadours, "Episodes of the Crusades," "Miracles of the Virgin," and songs illustrative of the comic spirit of the Middle Ages. Incidentally she delivered an amusing lecture on woman's status in those times.

### BURNSIDE AS SOUSA.

Bandmaster Sees Himself Burlesqued at the Globe.

Although the public that passed along Broadway had no idea of it, there was a "full house" at the Globe Theatre yesterday afternoon and a complete performance by Gaby Deslys and the regular company of the revue, "Stop! Look! Listen!" If the public had tried, however, it could not have got in, for this was a private theatre party given by the Globe Theatre actors and staff to the Hippodrome artists and employees, all of whom are under the management of Charles Dillingham.

The performance was the usual one, except that at the end a band of ushers and stage hands appeared at the back of the stage, burlesquing John Philip Sousa, who sat in a box like other Hippodrome celebrities. When the stage carpenter directing the band took off his whiskers he proved to be R. H. Burnside, who staged both productions, and as soon as he was "discovered," Voto, the Hippodrome clown, jumped from an upper box onto the stage to clasp him around the neck. Mr. Burnside made a speech thanking everybody he could think of, and then the party was over.

### MELBA AT THE HIPPODROME

Appears with Sousa's Band at the Weekly Concert.

Mme. Melba's appearance at the Hippodrome last night was announced as her last time on the concert stage this season. She sang a lengthy programme, including arias from Puccini's "La Bohème" and Verdi's "Othello." Other soloists were Beatrice Harrison, violoncellist, and Gaston Sergeant.

The first half of the programme was devoted to Mr. Sousa and his musicians.

Im Hippodrome, wo sie als Gast-Star mit Sousa und seiner Kapelle aufgetreten war, verabschiedete sich gestern im Sonntag-Abend-Concert die große Primadonna Mme. Melba vom New Yorker Publikum. Durch die Reinheit ihres Gesanges, die Schönheit ihrer Stimme und die meisterhafte Beherrschung der Coloratur hat Mme. Melba seit zwanzig Jahren einen unbestrittenen Platz in der Kunstwelt eingenommen; gestern Abend aber schien sie noch größer und wunderbarer als jemals zuvor zu sein.



Houston, Tex. Chronicle 7/31/15

**The Sousa Birthday Celebration.**

A charming observance of the recent birthday anniversary of John Philip Sousa, "the American march king," was that which led to the playing by orchestras all over the land, in a "coast to coast tribute," his latest composition, "The New York Hippodrome March." Mr. Sousa directed his musicians at the Hippodrome and, according to the New York Sun, the march king hummed as he donned his uniform of white and gold. The Sun said:

He hummed, largely owing to the fact that all about him in his dressing room were American Beauty roses and chrysanthemums and begonia leaves, and sheafs of telegrams, cablegrams and birthday letters.

At that moment up in Buffalo the Star Theatre's lights were being lowered and a spotlight thrown upon the orchestra there in John Philip's honor, the orchestra smashing out the march king's latest composition, "The New York Hippodrome March." At the National Theatre in his native city of Washington, D. C., the same thing was happening. In another part of Washington simultaneously his one-time marine band was playing the march in his honor.

In McVicker's Theatre, Chicago, the great organ which takes the place of an orchestra there was roaring out the new march, too. So was the orchestra at Miss Maude Adams' matinee at the Euclid Opera House, Cleveland; and so were matinee orchestras at the George Arliss matinee, Pittsburgh; in the Whitney at Detroit; at the Illinois, Studebaker and Blackstone, Chicago; at "Watch Your Step" in the Colonial, Boston, and when 3:30 p.m. had worked its way that far west, in all the Wells and the Weis circuits of theatres southwest to Texas.

The tidal waves of the matinee music which had erupted in John Philip's honor out of Boston harbor never stopped rolling westward even when it had reached Texas. On it rolled over prairie and desert, crunched over Pike's Peak and the rest of the big lumps and never settled back to stillness until the last ripple of the last bar of the finale had been played in the Cort and Columbia theatres on the shores of San Francisco Bay.

Here at the Hippodrome much was crowded intensively into a few minutes. As on all other Hippodrome days, down wide steps of the "San Francisco Fair" scene the 48 states

had marched in billows of shimmering loveliness to the swing of Sousa marches. Then when John Philip lowered his baton and bowed with the expectation that the curtain would shut him off from the audience, the curtain didn't do any such a derved thing.

Instead, out onto the stage came Nat Wills—make-up off for the time being and all starched up in his store clothes—and introduced the Lambs Club's chief, William Courtleigh.

"Mr. Sousa," began Mr. Courtleigh, as he led John Philip a block or so down the footlights, "the Hippodrome staff is honoring today a national figure to whom we are all under obligations for the many pleasures with which you have filled our hearts and heads—and heels."

"And, John, your fellow Lambs want to extend their congratulations also, especially when one of them still has the courage to have a birthday. (Laughter.) Don't tell me what birthday it is—whatever it is, you don't look it. (Laughter and applause.) You have not passed the old age of youth. We do not look upon this as a day that marks the passing of a year of your life; it is the beginning of another year."

"And now," concluded Mr. Courtleigh when he had talked of the countless friends Mr. Sousa had made, "here in the Hippodrome you have made 1500 new friends, who thank you, as we do, too, for your part in bringing this greatest theatre to its proper place in the sun—a national institution."

"Presented," read Mr. Courtleigh from the cover of a gold and silver cigar humidor which Raymond Hubbell handed up over the footlights, "to John Philip Sousa, November 6, 1915, by the 1274 members of the Hippodrome organization, on his birthday." And with this gold and silver, John, goes the love and the—

Whatever Mr. Courtleigh said after that was lost in a roar of applause that leaped from the boxes at Forty-fourth Street, slammed against the Forty-Third Street walls, hit the far ceiling and ricocheted over the footlights and onto the great stage massed solidly with cheering players glinting in silks and satins. And some place out of the disturbance also came with the compliments of his own bandmen so superlatively big a basket of American Beauty roses that it looked extravagantly large even in the Hippodrome.

Even. Sun 7/31/15

69

With the epidemic of kissing that has broken loose among singers John Philip Sousa, up at the Hippodrome, where a series of guest stars is in vogue on Sunday evenings, finds himself in a unique position at present. Ont in Chicago recently, after a performance of "Madam Butterfly," Gerardine Farrar was so carried away that she started to kiss Campanini, the conductor, but missed him and planted the osculation on the extensive moustache of former President Taft, who was walking by Campanini's side. Perhaps it wasn't an accident, however.

Then the other night at the Hippodrome, during the concert in which Emmy Destinn sang, her manager announced to the audience the pleasing news that she had been reengaged by the Metropolitan.

This aroused such enthusiasm that Miss Destinn ecstatically made a rush for Sousa and imparted such a burning kiss upon the unsuspecting man that he lost his glasses as well as his composure, to the intense delight of all present.

There is one man, however, who escaped the epidemic, and that was the stage hand, who, having found a precious pearl belonging to Mary Garden, when that distinguished artist offered him his choice between a kiss and \$20 said that he preferred—the money!

Last Sunday Anna Pavlova ran over to shake Mr. Sousa's hand after her first dance, but when the golden opportunity came he remained too long on his conductor's stand and the dainty little danseuse had run away when he stepped down. To-morrow night Nellie Melba will be at the Hippodrome—and the March King is hopeful.

New Telegraph 7/31/16

Madame Melba said farewell to New York last night at the Hippodrome, where she appeared as the feature of the regular Sunday evening concert Charles Dillingham is providing at the big playhouse. The program was divided into two parts, with John Philip Sousa making way in the second part for Melba and her own soloists. Madame Melba's first selections were a group of songs by Deparc and Bemberg, followed by two operatic numbers, the "Addio" from Puccini's "La Boheme" and "Ave Maria" from Verdi's "Othello." These perhaps showed the great artist at her best.

Her most popular numbers last night, if any distinction can be drawn, were perhaps her three Scotch songs, "John Anderson, My Jo," "Coming Thru' the Rye" and "Annie Laurie." She chose as her closing number the waltz song by Arditti, "Se Seran Rose." Madame Melba's appearances were divided by the violoncello solos of Miss Beatrice Harrison and the bass solos of Gaston Sergeant. Of the latter, Mr. Sergeant's rendition of Henschel's "Morning Hymn" proved the most appreciated number. Frank St. Leger was the accompanist.

Sousa and his band offered a program of holiday music. He began with Hume's fantasia, "Yule Tide," which struck the proper note for the New Year's Festival. Messrs. Clarke and Simon played a new cornet duet composed by Mr. Clarke, "Side Partners," and the program ended with gems from Sullivan's "Iolanthe."

Tribune 1/2/16

Seeking advice on what chorus girl ambitions are, The Tribune sent to the Hippodrome last week and asked the resident stage manager, William G. Stewart, to select fifty of the hundreds of girls in "Hip, Hip, Hooray," to tell what they would like best during 1916. The replies were exceedingly interesting, although they disclosed the fact that many are happy and contented just where they are, and hope the end of the new year finds them in the same production and in the same capacity, serving Charles Dillingham as they do now. Others are ambitious to advance, and some hope the coming year will make them principals instead of show-girls, while others hope to be show-girls instead of chorus girls, and still another lot hope to gain a place in the limelight of the first row in place of ornamenting the back row. Some want to become great prima donnas like Melba, and others would be glad to write music like Raymond Hubbell or John Philip Sousa.

**Neujahrsfeier der  
Orchestergesellschaften.**

**Die vier Symphoniekonzerte  
des Sonntags.**

Nachmittags spielen Symphonie- und  
Philharmonisches, am Abend Metro-  
politan- und Sousa-Orchester.

Von Dr. Heinrich Möller.

Einen wahren Triumph feierte im Hippodrom-Konzert, dessen ersten Teil Meister Sousa bestritt, die australische Diva Frau Nellie Melba mit Liedern und Arien, darunter freilich recht fragwürdigen oder wie die Aube aus Falos „Noi d'ys“ mit geschmacklosen Primadonnen-Mädchen ausgestatteten Gefängen. Aber die bezaubernde Sirenenstimme der Künstlerin, die noch nichts von ihrer schadenlosen Reinheit und Süßigkeit verloren hat, vielmehr geistern in der ganzen Frische der Jugend strahlte, bringt alle Kritik zum Schweigen. Warum muß man aber ins Hippodrom gehen, anstatt in die Oper, um die beste Belcanto-Sängerin unserer Zeit zu hören?



Newark Advocate 12/24/15

American 1/3/16

## CHILEAN HEADS PAN-AMERICAN SCIENTIFIC MEET IN THE CAPITAL



Delegations from Argentina to Pan-American Scientific Congress; Senor Don Eduardo Suarez.

Senor Don Eduardo Suarez, Chilean ambassador to the United States, will preside at the Second Pan-American Scientific Congress, to be held in Washington, December 27 to January 8. Ambassador Suarez is famous in his own country as a scientist as well as a statesman. The largest delegation from any South American country came from the Ar-

gentine Republic. The Argentine congress appropriated \$60,000 to cover the expenses of this delegation during its stay in the United States. John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March," and played for the first time in public at the sessions of the congress. He has been working on the composition at intervals during the past two years.

## Hippodrome Crowded For Melba and Sousa

WHILE the Hippodrome was filled to overflowing last evening with those eager to hear Mme. Melba and Sousa, the Metropolitan Opera House held a large audience that was appreciably interested in the achievements of Carl Friedberg, pianist; Mme. Ober, mezzo-soprano, and Mr. Althouse, tenor.

Mme. Melba sang with her usual brilliancy and charm. She delighted her auditors in modern French songs—"Addio," from "La Boheme"; "Ave Maria," from "Otello"; three Scotch ballads and Arditi's Waltz Song. The diva shared honors with Beatrice Harrison, cellist; Gaston Sergeant, bass, and Frank St. Leger.

Press 1/3/16

## MELBA AND SOUSA PLEASE.

### Double Concert Given by Singer and Bandmaster.

There was a double bill in the Hippodrome last night. For the first part of the entertainment John Philip Sousa and his band, with the expert cornetists, Herbert L. Clarke and Frank Simon, as soloists, provided a programme of popular music, with several favorite pieces as encores. Then, after an intermission, Mme. Nellie Melba, assisted by Miss Beatrice Harrison, cellist; Gaston Sergeant, basso, and Frank S. Leger, pianist, gave a separate concert of her own, which began late and lasted long.

The famous Australian prima donna was not in as good form vocally as at her first recital of the season in Carnegie Hall. But she evidently gave much pleasure to the large gathering that had seized this opportunity of hearing her once more. Her contributions included Duparc's "Chanson Triste," Bemberg's "Les Anges Pleurent" and "Nymphs et Sylphes," the "Ave Maria" from Verdi's "Otello," the three familiar Scotch songs, "John Anderson, My Jo," "Comin' Thru' the Rye" and "Annie Laurie," and Arditi's waltz song, "Se seran Rose."

Miss Harrison opened the programme with a solo selection and distinguished herself later in the evening in Kreisler's "Liebesleid" and Popper's "Vito." Sergeant's numbers included the Evocation from Meyerbeer's "Robert le Diable," Henschel's "Morning Hymn" and Oley Speaks's "Shepherd, See My Horse's Foaming Mane."

## MELBA STIRS AUDIENCE.

### Sings with Great Sweetness and Power at Hippodrome.

In the waltz song, "Se Seran Rose," Madam Melba, at the Hippodrome, last night, showed her rare power most effectively and brought the climax of an ovation that had been gathering throughout the second part of the Sunday concert programme. In her "Goodby, Forever," the great singer produced the most profound emotional effects, and in her "Ave Maria," from Verdi's "Otello," displayed most impressively the range and sweetness of her wonderful voice.

In a group of Scotch songs, including "John Anderson, My Jo," "Coming Through the Rye" and "Annie Laurie," Madam Melba was assisted by Miss Beatrice Harrison, violoncellist; Gaston Sergeant, bass, and Frank St. Leger, pianist.

The first part of the programme was devoted to selections by Sousa and his band. Opening with Hume's "Fantasia," "Yule Tide," Mr. Sousa presented "Gems from Iolanthe" and several of his most popular marches.

The popularity of Mme. Nellie Melba, past mistress of operatic song has not diminished with the passing years, judging from the enthusiastic reception tendered her by the large audience at the Hippodrome last night. When she finished Arditi's waltz song "Se Seran Rose," as her final number the cries of "Brava, brava!" rang to the ceiling.

Mme. Melba was in her best voice and best spirits and sang encore galore, including Tosti's popular "Goodbye." Her first number comprised two of Beumberg's songs and Deparc's "Chanson Triste." Then came the Verdi "Ave Maria" and "Addio" from "La Boheme." After that there were three familiar Scotch songs, "John Anderson, My Jo," "Coming Thru' the Rye" and our old friend, "Annie Laurie." The Scotch songs especially pleased the audience.

Assisting Mme. Melba were the clever young cellist, Miss Beatrice Harrison, and a sub-celestial bass name Gaston Sergeant. Sousa and his band delighted the audience the first half of the concert, closing with that Sousa classic, "Stars and Stripes Forever," and an encore to selections from "Iolanthe."

HIPPODROME, 6th Av. 43d to 44th Sts. Matinees daily.—A show par excellence, consisting of musical comedy, ice skating, circus acts, sensational ballets, Sousa's Band. Stars here include Orville Harrold, Nat Wiles, Charles T. Aldrich, Belle Story, Arthur Deagon, Dave Abrahams, "Toto," a famous clown; Foganny Troupe, Charlotte, the Pavlova of the ice, and hundreds of beautiful girls.

WITH Sousa raising the tonal (I borrowed that from *The Pied Piper*, it sounds so professional) deuce in one room, Nahan Franko contrapuntal stunts (I borrowed that, too) in another and Victor Herbert in proper person leading the melodic aeroplanic flights (encore borrowed) of his orchestra in the ballroom, the New Year really ought to have a rousing welcome at the Plaza—if the lid isn't clamped down too soon.



# AMERICAS TO JOIN FORCES IN CASE OF WAR, IS HINT

Lansing and Marshall Also Pre-  
sage Closer Political and Com-  
mercial Union of Continents.

BY INTERNATIONAL NEWS SERVICE

WASHINGTON, Dec. 27.—Signifi-  
cant addresses by Secretary of State  
Lansing and Vice President Marshall  
presaging a closer political and com-  
mercial union between the republics  
of the Western Hemisphere marked  
the opening session of the second  
Pan-American Scientific Congress in  
the magnificent Pan-American Union  
Building, here to-day. The speakers  
hinted strongly at the probability of  
joint military action in the event of  
European aggression.

Secretary Lansing, after discussing  
the cause for the enunciation of the  
Monroe Doctrine and explaining what  
it meant, declared that the time had  
gone by when it was surveyed with  
suspicion by the smaller Latin-Amer-  
ican countries. He asserted the Mon-  
roe Doctrine is the "national policy"  
of the United States, while Pan-  
Americanism is the "international  
policy."

## FOR PEACE AND JUSTICE.

"The might of this country," said  
Mr. Lansing, "will never be exercised  
in a spirit of greed to wrest from a  
neighboring state its territory or pos-  
sessions. The ambitions of this re-  
public do not lie in the path of con-  
quest, but in the paths of peace and  
justice. Whenever and wherever we  
can we will stretch forth a hand to  
those who need help."

"If the sovereignty of a sister re-  
public is menaced from over the seas  
the power of the United States, and,  
I hope and believe, the united power  
of the American republics will con-  
stitute a bulwark which will protect  
the independence and integrity of

their neighbor from unjust invasion  
or aggression.

"The American family of nations  
might well take for its motto that  
of Dumas' famous musketeers, 'One  
for all; all for one.'"

Secretary Lansing said that "Pan  
Americanism" is an expression of the  
idea of internationalism and that  
"America has become the guardian of  
the idea which in the end will rule  
the world."

Vice President Marshall, who spoke  
for the President, declared that the  
ideal of Pan-Americanism should be  
to prevent unjust interference in the  
affairs of the American nations. He  
said the United States would be the  
first to resent such interference with  
any country of the Americas.

"I believe in the preparation of this  
country for war," continued Mr. Mar-  
shall. "Not that I want war, but I  
know myself and I have no way of  
measuring other men, and I am not  
willing to have some ruffian inter-  
fere with things which I believe to  
be my rights."

## WITH HEARTY RESPONSES.

These addresses met with hearty  
responses by representatives of the  
leading South American republics.  
Eduardo Suarez Mujica, Chilean Am-  
bassador, chosen as president of the  
congress, said he was convinced he  
was interpreting the thought and  
feeling of the congress when he said  
the government of the United States  
to-day completed the erasing with a  
friendly hand of the last traces of  
misunderstanding and erroneous in-  
terpretation which in the past had  
clouded the horizon of the Americas.

The congress will remain in ses-  
sion continuously until January 8, the  
work being done through innumera-  
ble sections under the charge of em-  
inent scientists. There are about  
1,000 delegates, many of them accom-  
panied by their wives.

## SOUSA SENDS A MARCH.

John Phillip Sousa composed a  
march for this occasion which he sent  
to Washington by special messenger  
this afternoon so the Marine Band,  
of which he was leader years ago,  
could render it at the reception to-  
night. This is called "The March of  
the Pan-Americans," and contains the  
martial strains of the national an-  
thems of every American republic. It  
met with a rousing reception to-night.

At the session of the Congress to-  
day the "Pan-American Hymn" was  
sung for the first time in this coun-  
try. It was originally sung at the  
congress in 1908. Its composer, En-  
rique Sora, came from Chile to lead  
the chorus. The words were trans-  
lated from Spanish to English by  
Professor Shepherd of Columbia Uni-  
versity, New York.

The hall of the Pan-American  
Union, in which the congress met to-  
day, was decorated with the flags and  
emblems of the various republics.  
Throughout the four hours of the ses-  
sion six sturdy members of the ma-  
rine corps stood behind the rostrum  
like living statues with the American  
flag at "present arms."

## Sousa at the Plaza.

The Plaza Hotel entertained many bril-  
liant parties in the restaurants, and there  
were three floors devoted to dancing. In  
the main restaurant and café John Phillip  
Sousa and his band played. Nahan  
Franko and his orchestra played in the  
palm room, and the Hawaiian orchestra  
from "Stop! Look! Listen" as well as  
a twenty piece orchestra, played in the  
rose room. The grand ballroom was con-  
verted into a dining room at the last min-  
ute to care for the overflow of diners.  
There were elaborate souvenirs for every-  
body, and in between the general dances  
there were exhibitions by professionals.

Among those who entertained or were  
guests were Mr. and Mrs. Sherwood Al-  
drich, Mr. and Mrs. Samuel S. Auchin-  
closs, Mr. and Mrs. William W. Battie,  
Mr. Harry S. Black, Mr. and Mrs. James  
Brisbane, Mr. and Mrs. Clinton Backus,  
Mr. and Mrs. John A. Black, Mr. and Mrs.  
Sailing W. Baruch, Mr. and Mrs. Edmund  
C. Converse, Mr. J. Parke Channing, Mr.  
and Mrs. William N. Dykman, Mr. and  
Mrs. Robert B. Dula, Mr. and Mrs. Fred-  
erick H. Eaton, Mr. and Mrs. Byron W.  
Fellows, Mrs. John W. Gates, Mr. and  
Mrs. William Lawrence Green, Mr. and  
Mrs. W. Caleb Hammill, Mr. Frank Den-  
ham Harmon, Mr. and Mrs. Charles M.  
Hewitt, Mr. and Mrs. Frank Bertram Jordan,  
Mr. and Mrs. Charles A. Johnson,  
Mr. and Mrs. William N. Knight, Mr. and  
Mrs. Daniel A. Loring, Mr. and Mrs.  
Charles W. Littlefield, Mr. and Mrs. Ed-  
ward L. Marston, Mr. and Mrs. Edward  
W. McKenna, Mr. and Mrs. Robert Oly-  
phant, Mr. and Mrs. E. Ward Olney, Mr.  
and Mrs. William A. Prime, Mr. and Mrs.  
William Aiden Pratt, Mr. and Mrs. Willis  
S. Paine, Mr. and Mrs. Charles Peabody,  
Mr. and Mrs. John G. Quimby, Mrs. Wil-  
liam Lowé Rice, Mr. and Mrs. Daniel Gray  
Reid, Mr. and Mrs. Walter S. Roberts,  
Mr. and Mrs. Ambrose E. Ranney, Mr.  
and Mrs. Andrew W. Rose and Mr. and  
Mrs. Samuel M. Price.

Also Mr. and Mrs. Thomas F. Ryan,  
Mr. and Mrs. Charles F. Rand, Mr.  
Theodore P. Shonts, Mr. and Mrs. Mason  
B. Starring, Mr. and Mrs. R. A. C. Smith,  
Mr. J. Parker Sloane, Mr. and Mrs. Her-  
bert Scoville, Mr. and Mrs. Henry Spa-  
done, Mr. and Mrs. William A. Slay-  
back, Mr. Charles H. Tenney, Mr. and  
Mrs. Henry J. Topping, Mr. Charles E.  
Thorne, Dr. and Mrs. Charles F. Weber,  
Mr. and Mrs. Emil Winter, Mr. and Mrs.  
John J. Watson, Mr. and Mrs. Samuel  
Charles Welsh, Mr. and Mrs. Frederick  
W. White, Mr. and Mrs. Ernst A. Bige-  
low, Mr. and Mrs. Oscar M. Burke, Mr.  
and Mrs. Ernest Lee Conant, Mrs.  
Charles Waldo Haskins, Mr. and Mrs.  
Charles F. Quincy, Mr. and Mrs. William  
F. Graham and Mr. and Mrs. William H.  
Day.

*Orpheus Eagle 1/3/16*

## Mme. Melba at the Hippodrome.

Nellie Melba in the Sousa concert at  
the Hippodrome, last evening, had a  
rousing reception, singing with beauty  
of tone and finished art songs by De-  
parc and Bemberg, the addio from  
"Boheme" and the "Ave Maria," from  
Verdi's "Otello"; three Scotch songs  
and Ardit's "Se Saran Rose." Bea-  
trice Harrison's cello playing and  
songs by Gaston Sergeant contributed  
largely to the artistic programme.

*San Francisco Argonaut 1/20/15*

John Philip Sousa has been commissioned  
to composed a march for use at the Pan-  
American Convention to be held in Washing-  
ton December 27th to January 5th. The  
march will be a composite of the national  
songs of the republics of the two Americas.

*Wells-Clipper 1/1/16*

PAVLOWA will make her farewell appear-  
ance to New York, Sunday night, Dec. 26, at  
the New York Hippodrome. John Phillip  
Sousa has arranged a special musical pro-  
gram for this engagement only.

## PROTEGE OF THE SOUSAS.

Max Gladstone, 11-Year-Old Violinist,  
Found Playing in Street, To Be  
Given Musical Education.

NEW YORK, Dec. 30—Max Gladstone,  
who is only 11, but can play a violin  
better than many grown folks, is about  
to get back the bread he cast upon the  
waters on Christmas eve. Max on  
Christmas eve took his fiddle and went  
over to Madison Square park at 23rd st.  
There, for the benefit of the swarm of  
other youngsters, just as ragged as him-  
self, he began playing. His act was a  
"knockout," and presently the crowd of  
appreciative urchins about him was sug-  
mented by a den of older folk.

Among them was Mrs. John Phillip  
Sousa. Her automobile paused near the  
crowd around Max, and she was so  
pleased with his playing that she and

her husband sent for him to tell him  
that they would arrange to give him a  
musical education.



## MELBA SAYS ADIEU AT THE HIPPODROME

"Good-bye, Madame Stradivarius," as Massenet said in saying good-bye to Mme. Melba. Last night the great prima donna said farewell at the Hippodrome, where she appeared as guest-star extraordinary with the mighty Sousa and his fine organization. The occasion was a memorable one and adds another interesting chapter to the remarkable series of Sunday evening concerts Charles Dillingham is providing at the big playhouse. The programme was divided in two parts, with John Philip Sousa gallantly making way in the second part for Melba and her own soloists.

In the realm of pure song, in absolute beauty of voice, in mastery of dazzling coloratura, Melba has stood alone for twenty years, and in her numbers last evening, with which she was exceedingly generous, she appeared greater and more wonderful than ever before. Her first selections were a group of songs by Deparc and Bemberg, followed by two operatic numbers, the "Adieu," from Puccini's "La Boheme," and "Ave Maria," from Verdi's "Otello." These perhaps showed the great artist at her best. Rarity of voice combined with musician-ship and skill characterized both numbers. Her most popular numbers last night were, perhaps, three Scotch songs, "John Anderson, My Jo," "Coming Thru the Rye" and "Annie Laurie." She chose as her closing number the waltz song by Arditti, "Se Seran Rose." Mme. Melba's appearances were divided by the violoncello solos of Miss Beatrice Harrison and the bass solos of Gaston Sergeant. Of the latter Mr. Sergeant's rendition of Henschel's "Morning Hymn" proved the most appreciated number. Mr. Frank St. Ledger was the accompanist. In part one Sousa and his band offered a programme of holiday music. His encores featured his own ever-welcome marches, and he began with Hume's fantasia, "Yuletide," which struck the proper note for the new year's festival. Messrs. Clarke and Simon played a new cornet duet, composed by Mr. Clarke, "Side Partners," and the band section of the programme ended with gems from Sullivan's "Iolanthe." Altogether it was an evening of rare enjoyment. The farewell to Melba was an occasion long to be remembered, and as the great Australian diva sang her last song and kissed her hand to the enthusiastic audience it seemed to wish to sing back to her "Au Revoir, but Not Good-bye."

Next Sunday this most unusual series will be continued with the return engagement of Pavlova, who made such a sensational success a week ago, and her associate soloists of the Boston Opera Company.

RECEIPTS at the New York Hippodrome the current week will be about \$70,000, thought to be a record for New York.

On Christmas eve, Mrs. John Philip Sousa, wife of the march king, rode out in her automobile to visit some of the celebrations at illuminated trees provided by the municipality of New York. She observed a little fellow eleven years of age playing a violin. She listened, took his name and address, and Max Gladstone will receive a musical education at the expense of Mr. and Mrs. Sousa.

## March of the Americas.

John Philip Sousa the "National March King," has been hard at work for some weeks composing music which is titled "The Pan-American March." The result is a stirring marching tune, which was played for the first time in public at the opening of second Pan-American Scientific Congress, Dec. 27. The march, it is said, will be officially adopted by Congress and published in numerous editions, so that it may be played on public occasions thruout North and South America, as in the case of the "Pan-American Hymn," which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908.

This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier, of Guatemala, has just been translated into English by Prof. William R. Shepherd, of Columbia University, New York City. Played by the United States Marine Band and sung by a chorus of both United States and Latin-American delegates, it will be heard in this country for the first time at the forthcoming congress. Following is Prof. Shepherd's translation:

Chorus.

At the clarion call of Minerva  
All-America rises today,  
As a herald to the great Word proclaiming  
Its wisdom and truth to display.

(Science.)

Today twenty sisters embracing  
The land of the free and the bold—  
Tis Science that joins them together  
In bonds of unity's mould.  
Her treasures she brings to the tourney,  
Where American thought breaks a lance  
In behalf of her glorious mission,  
The good of mankind to enhance.

(Peace.)

Assembled here are the nations,  
Their ideals sublime to increase;  
Proudly they lift high their banners  
In the praise of Labor and Peace.  
Minds and hearts many hundred  
In concord triumphant and grand  
Will forge fast the links of a friendship  
That, enduring and mighty, shall stand.

(Union.)

And the wise of the North and the Center,  
And the South of the Americas  
Three,  
Grouped in a kingly procession,  
Priests of their Union shall be.  
Entering the mystic adytum,  
Where Science and Peace are enshrined,  
They hail these great symbols of power  
All-America's gift to mankind.

Even Post 1/5/16

The Vassar Students' Aid Society will have the second social meeting of the winter next Saturday afternoon at the home of Miss Sousa, 123 East 72d Street, at four o'clock. An illustrated lecture will be given by Dr. John Deerling Haney, on "African Footprints in Spain." A business meeting for members will be held at three o'clock. Tea will be served after the lecture. The annual benefit of the Society will take place Saturday afternoon, February 5, and there will be a the dansant, given in the Rose Room of the Hotel Plaza, from four o'clock until seven o'clock. There will be exhibition dancing. Vassar girls will serve tea and sell candy and flowers during the afternoon. Tickets, including tea and dancing, are \$1.50 a piece. Miss Jane Priscilla Sousa is chairman of the entertainment committee.

Staats Zeitung 1/3/16

Im Hippodrom hatte der Zauberflang des Damens Nellie Melba ein nahezu ausverkauftes Haus gezogen. Das wirkte sichtlich anfeuernd auf die Sängerin, die ordentlich strahlend an ihre Aufgabe ging, die sie mit einer gegenwärtig auf dem Aussterbe-Etat gefeierten Kunst durchführte, die köstlichsten Genuß bringen mußte. Ob die Stimme der gefeierten Sängerin noch den ganzen Klangzauber

und die unfehlbare Sicherheit sich erhalten hat? Fast möchte man ob solcher Frage gram sein, denn man kann an derlei gar nicht denken, wenn man unter der hypnotischen Wirkung solcher Kunst steht. Mag die höchste Höhe, die die Künstlerin übergangs nach Möglichkeit vermeidet, auch etwas vorsichtig und zage angefaßt werden, mag die Attade in der Höhe an einer gewissen Explosivität leiden — was bedeuten solche Bedenken gegen diesen zauberhaft gebundenen Gesang, dieses natlose Legato, das meisterhafte Portamento, die lückenlose Meisterschaft über alle Künste des bel canto, wie sie heutzutage immer mehr zur Seltenheit gehört!

Die Kunst der Melba ist so groß, daß sie selbst eine Wärme der Stimme vor-tauschen kann, die in Wahrheit nicht existiert. Das geschieht durch rein klangliche Wirkung. Solcherart wurden alle neun Nummern und die sieben Zugaben, die die Künstlerin mit der Freigebigkeit einer Königin des Gesanges über die enthusiastischen Zuhörer ausschüttete, zum reinen Genuß, namentlich aber das Verdische "Ave Maria" aus dem "Otello" und das in ihrem Munde unvergeßliche "Annie Laurie", das ich nie so süß geschwehlt und dabei charakteristisch ausgeformt gehört habe. Die Melba wurde gefeiert, wie sie es verdiente.

In demselben Konzert erfreute die Cellistin Frä. Harrison durch ihre plastische, eigenartige Schönheit und die gefällige Glätte und Grazie ihrer Leistungen, während der Bariton Herr Sergeant mit seiner in der Tiefe schlecht intonierenden Stimme und seinem stets düster gefärbten Vortrag keinen tieferen Eindruck zu machen vermochte. Daß Sousa mit den packenden Vorträgen seiner Kapelle wieder einen populären Vollerfolg bedeutete, wird man gern glauben.

Mora 1/4/16

## NO THIRD 'HIP' PERFORMANCE.

Dillingham Says Week Is Record and Sufficient as It Stands.

With both New Year's performances of "Hip-Hip-Hooray" for to-day sold out since early in the week, the executive staff at the Hippodrome were eager to arrange an extra performance at the big playhouse this morning, for the accommodation of the thousands unable to secure seats. Even the vast army of performers and stars on the stage shared this desire, and yesterday they sent a letter to Charles Dillingham signed by some eight hundred names, headed by John Philip Sousa and including every one concerned in "Hip-Hip-Hooray," down to little Agnes McCarthy, the Buster Brown and Elmer Powers, the elephant man.

They all said they were for the idea with enthusiasm. Mr. Dillingham conferred with R. H. Burnside, his general stage manager, and notified the Hippodrome organization that while he appreciated the spirit of the offer, he preferred not to act upon the suggestion. "It is a record week as it stands, and twelve performances a week of a production of this magnitude is sufficient. I thank you—happy New Year," he said.



*Norm Telegraph 1/3/16*

## HIPPODROME COMPANY SEES 'STOP! LOOK! LISTEN!'

*Are Guests of Charles Dillingham at Special Dress Rehearsal at Globe Theatre—Burnside Makes Speech at the End.*

Mark Luescher was lonesome yesterday afternoon. Every other member of the Hippodrome organization, from Charlotte to Sousa, was over at the Globe Theatre attending a special dress rehearsal of "Stop! Look! Listen!" as guests of Charles Dillingham. It was a very exclusive affair, no one being permitted to enter the portals of the Globe except the honest-to-goodness actors of "Hip-Hip-Hooray," but this fact did not deter the production from playing to a capacity audience.

Every seat in the house was filled and standing room was at a premium. It was a notable performance in many ways. R. H. Burnside made a speech, the ushers of the Globe made their stage debut and the spectators made lots of applause in a truly unprofessional manner. The boxes were occupied by such celebrities as John Philip Sousa, Belle Storey and Charlotte, and the latter, despite her German enunciation, appeared to take a genuine delight in Mlle. Gaby's French accent. Neutrality was the keynote of the Globe yesterday.

At the conclusion of the performance, R. H. Burnside conducted an orchestra on the stage in mimicry of Sousa, and, if his musicians lacked the same technique that characterizes the performers of the March King, Burnside more than made up for it with his vigorous swinging of a baton, which he had cut from the leg of a baby grand piano, to judge from its size. Just before the finale, Gaby Deslys led Mr. Burnside to the front of the stage by sheer force, and he was in for a speech.

"I told them," he began, addressing the Hippodrome company, "that if they failed this afternoon we'd put it over for them."

At that juncture Mr. Burnside's little daughter, aged 6, from her seat in a stage box, called out, "Hello, papa," and that furnished the director with some more speech-making material.

"Another one of my productions," declared Mr. Burnside, pointing proudly toward his daughter.

It is the first time, as far as is known, that the members of the Musicians' Union have worked on Sunday without asking extra wages, and Mr. Burnside voiced his appreciation of this fact.

*Herald 1/3/16*

## HIPPODROME COMPANY GUESTS.

When the finale of a complimentary performance of "Stop, Look, Listen," for the entertainment of the big branch of Charles Dillingham's family that twice daily fills the Hippodrome stage, had been reached at the Globe Theatre yesterday afternoon, R. H. Burnside, stage director of both productions, strode to the footlights, with the stage hands trooping behind and mingling with the principals and the chorus. He was in overalls, and a thankful mood. He thanked Miss Deslys and her company for being so generous with their talents, and the Hippodrome company for being so generous with applause. Then he thanked himself. "I put over both these productions," he proudly declared.

John Philip Sousa and Charlotte occupied boxes. Sharing in the cheer with which Gaby was greeted were Miss Justine Johnstone, Miss Helen Barnes, Miss Marion Sunshine, Frank Lalor, James Doyle, Harland Dixon, Walter Wills and Harry Fox.

*Yours 1/1/16*

## 5,000 at the Plaza.

The Plaza had the biggest New Year in its history, entertaining at least 5,000. Hundreds were turned away for lack of accommodations. John Philip Sousa and his band of sixty pieces and Nahan Franko and his orchestra provided the music for the main restaurant, the cafe, and the Palm Room. There was dancing in the ballroom, Rose Room, and grill after 1 o'clock this morning. Among those who had tables were Mr. and Mrs. S. W. Baruch, Mr. and Mrs. Edmund C. Converse, J. Parke Channing, Mr. and Mrs. William N. Dykman, Mrs. John W. Gates, Mr. and Mrs. Edward W. McKenna, Mr. and Mrs. William Alden Pratt, Mr. and Mrs. Ambrose E. Ranney, Mr. and Mrs. Samuel M. Price, Mr. and Mrs. Thomas F. Ryan, Mr. and Mrs. Theodore P. Shonts, Mr. and Mrs. R. A. C. Smith, Mr. and Mrs. Henry J. Topping, Mr. and Mrs. Frederick W. White, and Mr. and Mrs. Ernest A. Bigelow.

At the St. Regis the music was by Carlo Ronchi's orchestra and there was dancing in the Palm Room. The diners included Mr. and Mrs. James Lowell Putnam, Mr. and Mrs. Robert M. Janney, Mr. and Mrs. James Brown Potter, Mr. and Mrs. David T. Murphy, Mrs. Daniel S. Riker, Mr. and Mrs. Pierre Cartier, Mr. and Mrs. Alfred S. Haxton, Mrs. George A. Pope, Mr. and Mrs. Daniel Guggenheim, Mr. and Mrs. Eugene J. DeSalba, Mr. and Mrs. William B. Thompson, Mr. and Mrs. Richard V. Lindabury, Henri Wertheim von Heukelem, Mr. and Mrs. Albert E. Goodhart, and Mr. and Mrs. Adolfo Stahl.

*Norm Eve Star 1/3/16*

## NEWARK BOY VIOLINIST IS THE PROTEGE OF MRS. SOUSA

**Max Glickstein May Appear  
Professionally at New York  
Hippodrome Tomorrow.**

Max Glickstein, of 169 Livingston street, eleven years old and a violin player, had the good luck to attract the attention of Mrs. John Philip Sousa Christmas Eve, and tomorrow afternoon, if his luck holds out, he will appear professionally at the New York Hippodrome.

Because of his age it is not certain that the mayor of New York will issue a permit for his appearance in public in a theatrical performance, but whether he gets this permit or not Mrs. Sousa has made Max her ward and his musical education will be completed under competent supervision.

He was playing his violin at the Christmas tree celebration in Madison Square, New York, when Mrs. Sousa drove up with her limousine filled with toys for distribution for the poor

children for whom the celebration was prepared.

Although only eleven now, Max made his professional debut seven years ago only a stone's throw from where Mrs. Sousa found him. During the presidential campaign of 1908 Abraham Glickstein, the boy's father, appeared with his children in a musical specialty at a Socialist ball in Madison Square Garden given in honor of Eugene V. Debs. Max, then four years old, played the cymbals; his father, a clarinet; his sister Leona, then eleven, a drum, and his brother David, then nine, a cornet.

Now the father still plays the clarinet, and David a cornet, but Leona is a pianist, Max a violinist, Minnie, aged nine, is learning the violin; Jennie, aged six, is learning the piano, and Susie, aged four, also is getting ready for a musical career.

Hereafter, when at home, Max will continue to be Max Glickstein, but professionally he will be Max Gladstone. Yesterday he met the famous bandmaster, who told Max that he commenced his own musical career at the age of eleven as a violinist.

*Norm American 1/3/16*

Mrs. John Philip Sousa, wife of the great bandmaster, lately discovered a little fellow of 11 entertaining a crowd of children in the street by his fiddling. Struck with the ability displayed by the youngster, she sent for him to come to her home and found out his great ambition in life was to get into Sousa's band. As there is no room for a violinist there, Mr. Sousa undertook to get the lad an engagement, in the meantime taking charge of his musical education.

*Bklyn Star Union 1/6/16*

Several special features have been introduced at the Hippodrome this week which are intended to appeal especially to the visiting automobilists. Some of these were arranged by R. H. Burnside during the regular presentation of "Hip, Hip, Hooray"; some by the man who redecorates the spacious auditorium, and some by John Philip Sousa. Of the latter the most noteworthy is the "gasoline arrangement" he has made of the old-time "Get Out and Get Under."

*Victor Jan 1/3/16*

## Victor January Records Now on Sale.

The New Year music offered by the Victor company includes an unusually long list of the most noted vocalists and instrumentalists. The January list has just been announced and the records are now on sale.

McCormack presents a solo of a highly popular sentimental ballad, "Somewhere a Voice Is Calling," and with Kreisler, the well-known Austrian violinist, contributes a charming Neapolitan song. A novelty is Alma Gluck's song, "The Monotone." In this song there are 80 notes and all are sung on the same tone. Schumann-Heink sings the "Rosary," Evan Williams, "From the Land of the Sky-Blue Water," Julia Culp, Saint-Seans aria, "My Heart At Thy Sweet Voice," and Sophie Breslau gives an effective presentation of Del Riego's favorite, "Oh, Dry Those Tears." Among the instrumental numbers are pieces by Sousa's Band, Conway's Band and by four renowned violinists, Elman, Kreisler, Powell and Zimbalist. There is also some comedy by Golden and Marlowe and two new educational records.



14 Herald 4/3/16

## LITTLE STREET VIOLINIST GETS A HIPPODROME JOB



Max Gladstone "Discovered" by Mrs. Sousa, Who Helps Him Onto the Stage.

Eleven-year-old Mat Gladstone, of No. 169 Livingstone street, Newark, N. J., who was discovered by Mr. John Philip Sousa, playing his violin for poor children like himself in Madison Square Park on Christmas Eve, found a powerful friend in the wife of the bandmaster and in Mr. Sousa

also, and to-day he has a chance to play to a regular audience in the Hippodrome.

First he wanted a position in the band, no less, but Mr. Sousa explained that he doesn't have a single fiddler in his organization. However, the Sousa influence made it easy to get the ear of Charles Dillingham, and he said Mat could go on in the Fifth avenue scene in "Hip, Hip Hooray," if Mayor Mitchell would give him a permit. The Mayor did. So at to-day's matinee Mat and his violin will be heard and seen.

There will be another novelty in the appearance of the Lamy Brothers, skaters, in the ice ballet.

San Francisco Examiner 12/28/15

## 125 Sing Pan-American Of Science, Peace and

WASHINGTON, December 27—Pan Americanism—the union of the two Americas—was typified to-day at the meeting of the Pan-American Scientific Congress by Sousa's "The March of the Pan-Americans" and Enrique Sora's "Pan-American Hymn." With bared heads the 1,000 delegates stood while the Marine Band played Sousa's march, which contained the martial strains of the national anthems of every American Republic. A mighty burst of cheering followed. Sora came from Chile to lead a chorus of 125 voices singing his hymn. It follows:

### SCIENCE:

To-day twenty sisters embracing  
The land of the free and the bold—  
'Tis science that joins them together  
In bonds of unity's mold,  
Her treasure she brings to the tourney  
Where American thought breaks a lance  
In behalf of her glorious mission  
The good of mankind to enhance.

### CHORUS:

At the clarion call of Minerva,  
All America rises to-day,  
As a herald the great word proclaiming  
Its wisdom and truth to display.

### PEACE:

Assembled here are the nations  
Their ideals sublime to increase.  
Proudly they lift high their banners  
In the praise of labor and peace.  
Minds and hearts many hundred  
In concord triumphant and grand  
Will forge fast the links of a friendship  
That enduring and mighty shall stand.

### UNION:

And the wise of the North and the Center  
And the South of the American three,  
Grouped in a kindly procession,  
Priests of their union shall be,  
Entering the mystic adytum  
Where science and peace are enshrined,  
They hail these great symbols of power  
All America's gift to mankind.

Musical America 4/8/16

### Pavlowa and Tamaki Miura in Hippodrome Concert

Anna Pavlowa danced and Tamaki Miura, the Japanese soprano, and others sang at last week's Sunday concert and Mr. Sousa's series at the New York Hippodrome. Mlle. Pavlowa danced two numbers—the Tchaikowsky "Pas de Deux" and the familiar "Bacchanale," the latter with Alexandre Volinine. Mme. Miura sang a group of Japanese songs and the aria from the second act of "Madama Butterfly." Contrary to expectations, her voice was not lost in the immensity of this auditorium. She sang charmingly. Orville Harrold substituted for Riccardo Martin, who was ill. Others appearing were George Baklanoff and José Mardones of the Boston Opera Company, admirable artists, both. Mr. Sousa performed some of his most popular compositions.

Portland, Ore. Oregonian 4/24/16

Long ago Sousa exhausted every adjective in the repertoire of the most brilliant scribe, and his Sunday night concerts at the Hippodrome prove that his powers are still at their height. It was a marvelous accompaniment that the great band master gave to Mme. Destinn, who was the notable soloist last Sunday evening. The brasses and woodwinds were as soft as an orchestra of strings, and the shadings were not short of astonishing.

It was no wonder that Mrs. Sousa, beaming from a box applauded as Mme. Destinn kissed John Philip, in the joy of everything that went with her splendid success, and his admirable accompaniments of her numbers which included those programmed arias from "Mme. Butterfly" and "Tosca." And Sousa's own contributions move the pulses just as they have done ever since the handsome conductor first disclosed what band music really can do.

Eve Mail 4/8/16

### Anna Pavlowa to Dance While Sousa Plays at the "Hip."

This Sunday at the Hippodrome, where the series of guest-stars with Sousa is attracting uncommon interest, Anna Pavlowa returns with some of her associate stars of the Boston Opera Company and the Imperial Russian Ballet. Pavlowa has selected an entirely new programme of dances, the first being the "Pas des Trois," by Drigo, in which she will have the assistance of Messrs. Zalewski and Kobeleff. Another will be a solo dance, "The Dragon Fly," by Kreisler. Tamaki Miura, the one and only Japanese grand opera prima donna, will sing the aria from Mascagni's "Iris," and Mr. Giovanni Zenatello has selected the aria from "Andrea Chenier" as his opening number.

John Philip Sousa will add variety to the big bill with instrumental numbers devoted exclusively to gems of the light opera successes by Oscar Strauss, Sullivan, Victor Herbert and also from his own "El Capitan."



American 11/3/16

75

# "Stop, Look and Listen" Stars Entertain Whole Hippodrome Company in Volunteer Performanc

Gaby Deslys, Harry Fox, Santley and Others Treat Co-Workers to Merry Time—"Fake Sousa" a Hit.

NEARLY fourteen hundred people who appear in "Hip, Hip, Hooray!" twelve times a week at the Hippodrome yesterday "Stopped, Looked and Listened" as guests of the Globe Theatre yesterday.

The audience comprised stars, skaters, chorus, musicians and stage hands who participate in the immense Hippodrome spectacle. For their amusement the hundred or more who occupy like positions in the Globe production sacrificed their day of rest.

It was the first time in the history of New York theatricals that a complimentary performance was tendered by an entire theatrical company to another company. The Hippodrome and Globe productions are both Dillingham shows.

Aided and abetted by R. H. Burnside, general stage director of Dillingham enterprises, the entire force of the Globe Theatre—actors, musicians, electricians, stage hands and ushers—volunteered their services. The performance might be summed up in Harry Fox's laconic expression—"Success."

**GABY FAIRER THAN EVER.**

"Everything in America Is Ragtime," sang the irresistible Gaby

Deslys, fluffier, fairer and more frolicsome than ever. The entire company, and audience as well, seemed to echo the sentiment of her song. Her bathing number, "Take off a Little Bit," was so literally followed by the chorus, the girls

had to renig after the sixth encore.

Harry Fox compelled the belief expressed in "I Love a Piano," a song in which six pianists are employed in pounding out the melody upon a single instrument. If the Hippodromers were asked to vote upon the subject, the result would be unanimously in the affirmative. Harry certainly has affection for the baby grand.

"Teach Me How to Love" was convincingly sung by Tempest and Sunshine in their familiar boy and girl characterizations. Blossom Seeley's Hula, Hula song was her only effort in the piece, but was a notably successful one.

**SANTLEY A HIT.**

Joseph Santley evidenced his usual ability to sing and dance in appreciable style. His best number was a clever eccentric dance with Gaby—"When I Go Walking Out With You."

Frank Lalor, Doyle and Dixon, Harry Pilcer and a wonderful pony chorus added greatly to the performance.

As an "extra, added attraction," the finale was enhanced by the unexpected appearance of a "hick" band, led by a prototype of John Philip Sousa. At the conclusion of the rendition—made more terrible by dilapidated instruments of the vintage of 1886—the pseudo Sousa, relieved of luxurious hirsute adornments, stood unmasked as R. H. Burnside.

At "Stop! Look! Listen's!" premier, Christmas night, Sousa's band surprised first nighters by participating in the finale. Yesterday's performance was made the exact—or nearly exact—counterpart of the opening by the counterfeit musical aggregation.

The "March King" was one of the delighted guests of the audience. With Mrs. Sousa he occupied a box. Other box holders were: Mrs. and Mrs. Charles B. Dillingham, Mr. and Mrs. William Randolph Hearst, Mr. and Mrs. Nat M. Wills, of the Hippodrome company, and Charlotte and Belle Story.

Eve Post 11/4/16

Boston American 11/30/15

New Bedford Mercantile 11/21/15

## The Hippodrome.

No more popular show than "Hip-Hip-Hooray," at the Hippodrome, exists in New York. The big house is filled to overflowing at the performances, and the hot weather is likely to see the show still running. Under the management of Charles Dillingham the Hippodrome has returned to first principles, and even in its palmiest days, audiences were never as well pleased with the entertainment offered. There was a great scene on Sunday night at the farewell concert given by Nellie Melba. After Sousa's Band had played a fine programme of holiday music the second part was given over to soloists, Melba being the chief. The great prima donna was never in better voice, and her singing of "John Anderson, my Jo," "Coming Through the Rye," and "Annie Laurie" brought the vast audience to their feet in cheer upon cheer. Her last number was to be an Arditi waltz, but she was forced to respond with encores, the people surging to the footlights, vociferous in their demands for more. No singer ever received a better welcome in this city, and none has been better deserved.

Musical American 11/1/16

## Sousa Denies He's the Worst Pianist Among Composers

John Philip Sousa characterizes as inaccurate a statement that he is the worst pianist among composers, denying the imputation in a letter to the New York Herald. "From information I received some years ago from Anton Schott, the Wagnerian tenor, I am not the worst composer-pianist," writes Mr. Sousa. "Schott told me that Wagner could play even worse than I can. It is hard to believe this, but Schott was a truthful man and he knew the great Richard intimately. Let this be known to those now born and the untold millions to come, for the world should be set right on this very momentous question."

## Urchin Plays His Way Into Hearts of the Sousas

New York, Dec. 31.

**MAX GLADSTONE**, who is only eleven, but who can play a violin better than many grown folks, is about to get back the bread he cast upon the waters on Christmas Eve.

Max on Christmas Eve took his fiddle and went over to Madison Square Park at Twenty-third street.

There, for the benefit of the swarm of other youngsters, just as ragdd as himself, he began playing. His act was a "knockout," and presently the crowd of appreciative urchins was augmented by a deep ring of older folk.

Among them was Mrs. John Philip Sousa. Her automobile paused near the crowd around Max, and she was so pleased with his playing that she and her husband sent for him to tell him that they would arrange to give him a musical education.

St Louis Times 11/29/11

Sousa's Band gives two splendid new Sousa marches, the "New York Hippodrome March" and "The Pathfinder of Panama March." Conway's Band presents an exceptionally fine record of Sibelius' "Finlandia" and "The Torchlight Dance." The Victor Concert Orchestra gives an exceptionally fine rendition of the popular "Poet and Peasant Overture," and this is the first time the complete composition has been recorded.

Michele Rinaldi plays the favorite "Serenade" of Schubert, accompanied by Vessella's Band. The McKee Trio (violin, violoncello, piano-forte) gives excellent renditions of "A Little Bit of Heaven" and "Where the River Shannon Flows."

A congregation of men and women, many of them prominent in various branches of the activities of the stage, gathered in the Hudson Theatre in New York Monday afternoon as a tribute to the memory of Charles Klein, who lost his life when the Lusitania was torpedoed. The exercises were under the auspices of the Players, the Lambs, and the Society of American Dramatists and Composers, of all of which Mr. Klein was a member, and of the United Managers' Protective association and the Association of Theatrical Managers of Greater New York, in whose memberships are all the managers enriched by Mr. Klein's plays. Augustus Thomas presided and spoke briefly of Mr. Klein and his work with his usual eloquence and taste. He described his character as a "union of admirable qualities and a medium of good-will endowed with symmetry, proportion, and power."

"If I were asked now which quality

persisted most in his life," said Mr. Thomas, "I would say it was his sense of justice. He was one of the few men who always had the fine quality of speaking in defence of the absent. The dramatic history of this generation cannot be written and the name of Charles Klein omitted."

The other speakers were J. I. C. Clarke, who collaborated with him in writing "Heartsease"; William Courtleigh, Margaret Mayo, Daniel Frohman, and Howard Kyle. All paid tribute to his genius as a dramatist and to his worth as a man. Percy MacKaye read an original poem written for the occasion, Miss Virginia Root sang Gounod's "Ave Maria," with accompaniment played by Miss Florence Hardman on the violin; Joseph Marshage, on the harp, and Alfred Robyn on the organ. A selection from John Philip Sousa's operetta, "El Capitan," for which Mr. Klein wrote the libretto, was played by Mr. Sousa and Raymond Hubbel on the piano, and Mr. Marshage and Herbert L. Clark, solo cornetists of Sousa's band.



16 Cleveland Plain Dealer 12/28/15

## LANSING FORESEES AMERICAS UNITED IF ALIENS MENACE

**Tells Pan Congress Power of  
Western Republics Will be  
Bulwark to Protect  
Hemisphere.**

**Declares Monroe Doctrine to  
be 'National Policy'  
of U. S., Sees It  
Triumph.**

**MARSHALL, SPEAKING FOR  
PRESIDENT, FOR DEFENSE**

**South American Delegates  
Cheer Sousa's Latest  
March.**

BY PLAIN DEALER'S LEASED WIRE.

WASHINGTON, Dec. 27.—Significant addresses by Secretary of State Lansing and Vice President Marshall presaging a closer political and commercial union between the republics of the western hemisphere, marked the opening session of the second Pan-American scientific congress in the magnificent Pan-American Union building here today.

The speakers hinted strongly at the probability of joint military action in the event of European aggression.

Secretary Lansing, after discussing the cause for the enunciation of the Monroe doctrine and explaining what it meant, declared that the time had gone when it was surveyed with suspicion by the smaller Latin-American countries. He asserted the Monroe doctrine is the "national policy" of the United States while Pan-Americanism is the "international policy."

"The might of this country," said Mr. Lansing, "will never be exercised in a spirit of greed to wrest from a neighboring state its territory or possessions. The ambitions of this republic do not lie in the path of conquest but in the paths of peace and justice. Whenever and wherever we can we will stretch forth a hand to those who need help."

**'One for All; All for One.'**

"If the sovereignty of a sister republic is menaced from over the seas, the power of the United States and, I hope and believe, the united power of the American republics, will constitute a bulwark which will protect the independence and integrity of their neighbor from unjust invasion or aggression. The American family

of nations might well take for its motto that of Dumas' famous Musketiers, 'One for all; all for one.'"

Secretary Lansing said "Pan Americanism" is an expression of the idea of internationalism and that "America has become the guardian of the idea which in the end will rule the world."

Vice President Marshall, who spoke for the president, declared the ideal of Pan Americanism should be to prevent unjust interference in the affairs of the American nations. He said the United States would be the first to resent such interference with any country of the Americas.

"I believe in the preparation of this country for war," continued Mr. Marshall. "Not that I want war but I have no way of measuring other men and I am not willing to have some ruffian interfere with things which I believe to be my rights."

These addresses met with hearty responses by representatives of the leading South American republics. Eduardo Suarez Mujica, Chilean ambassador, chosen as president of the congress, said he was convinced he was interpreting the thought and feeling of the congress when he said the government of the United States today completed the erasing with a friendly hand the last traces of misunderstanding and erroneous interpretation which in the past had clouded the horizon of the Americas.

The congress will remain in session continuously until Jan. 8. There are about 1,000 delegates.

John Philip Sousa composed a march for this occasion which he sent to Washington by special messenger this afternoon so the Marine band, of which he was leader years ago, could render it at the reception tonight. It is called "The March of the Pan Americas" and contains the martial strains of the national anthems of every American republic. It met with a rousing reception tonight.

At the session of the congress today the "Pan American Hymn" was sung for the first time in this country. It was originally sung at the congress in Chile in 1908. Its composer, Enrique Sora, came from Chile to lead the chorus. The words were translated from Spanish to English by Prof. Sheppherd of Columbia university.

Bridgeport Conn. Telegram 12/30/15

### PAVLOWA AND SOUSA.

Anna Pavlova, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last Sunday evening, when she appeared with Sousa's Christmas Festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera company in addition to the incomparable Pavlova.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine more and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlova of the Ice."

Poughkeepsie News 12/30/15

## New York Theatres

### PAVLOWA CHEERED WITH SOUSA

Anna Pavlova, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last Sunday evening, when she appeared with Sousa's Christmas Festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera Company in addition to the incomparable Pavlova.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine, more and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the pre-

miere skater of the Hippodrome, who has often been referred to as the "Pavlova of the Ice."

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. Other numbers which added to the pleasure of the big Christmas bill were Mr. Hartin's solo from "Carmen," George Baklanoff in Russian folk songs, and Jose Mardones in Spanish songs. All are principals also associated with Pavlova in the Boston Opera organization. John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program.

Altogether Mr. Dillingham provided one of the finest concert bills Sunday night that has ever been seen in New York, and he has succeeded in making the Hippodrome the rendezvous of all who seek entertainment of the best sort on Sunday evening. This series is worthy of a long subscription list. Next Sunday he presents Nellie Melba.

New Rochelle Pioneer 1/1/16

### PAVLOWA AND SOUSA SHINE.

Anna Pavlova, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last Sunday evening, when she appeared with Sousa's Christmas Festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera Company in addition to the incomparable Pavlova.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine more and the crowded houses actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlova of the Ice."

Poughkeepsie News 12/30/15

### MRS. SOUSA AIDS BOY FIDDLER. Finds Him Playing in Street—May Get Him a Job.

NEW YORK, Dec. 30.—Christmas Eve Mrs. John Philip Sousa, wife of the Hippodrome band leader, was driving about the city with her limousine well stocked with toys for poor children, when not far from the Madison Square tree of light she saw a small boy playing a violin for an attentive crowd of grownups and youngsters.

Mrs. Sousa listened, applauded and then learned from the boy that he was Max Gladstone, 11 years old, of 169 Livingstone street, Newark. Mr. Sousa himself at 11 began his musical career, and with a violin, but under vastly more favorable circumstances than did

Springfield Mass. Republican 12/31/15

### PAVLOWA AT HIPPODROME

#### Her Appearance in Series of "Star Guest" Nights Proves a Popular Choice

Anna Pavlova, the famous Russian dancer, said adieu to New York for this season at the Hippodrome a week ago Sunday evening, when she appeared with Sousa's Christmas festival in the remarkable series of guest stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston grand opera company in addition to Mlle Pavlova.

The great dancer experienced a new sensation in dancing with a full military band accompaniment, and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale," by Glazounow, executed with Alexandre Volinine more, and the crowded house actually stood up and cheered the distinguished danseuse at the end of the fine, spirited number. In the audience, which included many of the Metropolitan subscribers and well-known musical folk, was Charlotte, the premier skater of the Hippodrome, who has often been referred to as the "Pavlova of the ice."

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. Other numbers which added to the pleasure of the big Christmas bill were Riccardo Martin's solo from "Carmen," George Baklanoff in Russian folksongs, and Jose Mardones in Spanish songs. All are principals, also are associated with Pavlova in the Boston opera organization. John Philip Sousa selected his portion of the program with discernment, providing novelty and variety for the holiday event.



Musical Courier 12/30/15

Irvington N.Y. Gazette 12/31/15

## THE BYSTANDER.

Marimbas and Saxophones—"Tally-Ho" Out of Bounds—Gabriel Plays Trump—  
The Psychology of Intermissions—New York Christmas Waits.

I did not go to the Hippodrome because I was looking for music, but because there promised to be a good time in the big program given the Sunday evening before Christmas for the benefit of the New York American's Christmas fund. But, as a matter of fact, there turned out to be more real good music than oftentimes in two or three concerts at Aeolian Hall or Carnegie Hall.

In the first place, William Wade Hinshaw sang the "Largo al Factotum" from the "Barber of Seville." It chanced to be the first time I had heard this artist. He is a great, big man with a great, big voice, capable of truly marvelous agility. Then there was Anna Fitziu, another artist long known by reputation, whom I chanced to hear for the first time. All the good things that have been said about her are true. "On dit" that she is likely to be taken on soon at a certain great operatic establishment, where a voice and the ability to sing as well as she does should be extremely welcome in a season with a rather uncertain supply of sopranos.

Then there were two other musical features which one would never get at either Aeolian or Carnegie, but which are good to hear and very good music besides. One was the saxophone quintet which has been one of the leading features of "Chin Chin" at the Globe all last season and this. The comical things they do aside, the musicianship displayed is of a very high standard, and the tone color of this combination of saxophones most beautiful and un-

usual. It is quite distinct and can be likened to nothing except itself. Sousa has a quintet of saxophones in his band. They fill in inner parts beautifully, "nourishing" (as the French say) the middle voices of the instrumentation, but one does not hear them distinctly against the rest of the band. The final feature was the Marimba Band, which comes from Guatemala. There are six men, who play an instrument resembling a huge xylophone set up on two tables. Beneath the "keys," which are struck with little wooden hammers, there hang large wooden resonators. The effect produced is truly extraordinary—a mysterious, whispering murmur, rather lacking in brilliancy, but soft, mellow and full. Like that of the saxophones, it is peculiar only to itself. The six young men who play are expert at their task. A complicated selection from "Trovatore" was most brilliantly done. American ragtime selections are peculiarly effective, as the characteristic rhythmic effects are obtained without the unpleasant noise produced by the instruments usually associated with ragtime.

These men play every Sunday evening in the intermissions of the Sousa concerts, and a few weeks ago Percy Grainger was observed in close study of them and their instrument. There are a few combinations still left for which Grainger has failed to arrange one or the other of his compositions, though not many. Perhaps the marimba will figure in an early work.

### MISS DESTINN GOING BACK TO OPERA; KISSES MR. SOUSA.

Her New Engagement at the Metropolitan Announced as She Sings at Hippodrome.

Miss Emmy Destinn, prima donna soprano, sang at the weekly concert at the Hippodrome last Sunday night to the accompaniment of Sousa and his band. Twice her name appeared on the program and between her solos a messenger arrived from the Metropolitan Opera House with a message which concerned her.

She has not been singing at the Metropolitan this season, but has been devoting her time to concert work.

When the singer appeared on the platform for the second solo, she was accompanied by William Stewart of the Hippodrome Company, and before she had time to sing, he announced that she had been engaged again at the Metropolitan for the remainder of this season and part of next, and was to appear there on next Monday as Elsa in "Lohengrin." The audience applauded loudly at the news, and there were shouts of Speech! Speech!

Miss Destinn seemed to be quite happy at the announcement, but she is a singer and not a public speaker, so she threw up her hands at the suggestion. However, the audience continued to applaud, and she had to do something, so she went to the conductor's stand where Mr. Sousa was standing, baton in hand. She shook his hand, and then, before he could move, she kissed him. In the disturbance Mr. Sousa dropped his glasses, but he soon recovered them and his equilibrium, and when the applause ended he was ready to conduct his band through the aria, "D'Amor Sull' all Rosee" from "Il Trovatore."

Miss Destinn was in the best of voice. She had thrilling high tones and beautiful low ones, and she sang with fervor and finesse.

The band was heard in several popular selections and Miss Helen DeWitt Jacobs played a violin solo. In the intermission the Marimba band was heard.

New York Herald 1/8/16

Brooklyn Star 1/10/16

Si Goodfriend and Hat Are Back in Town, as Is George W. Sammis. Why "Her Price" Closed So Suddenly—Sousa in a Dilemma, Sure.

By RENNOLD WOLF.

#### Sousa Is Nervous.

According to Mark Luescher and Harry Askin, John Philip Sousa is exceedingly worried over the crisis he must face at Sunday night's Hippodrome concert. On that occasion little Tamaiki Miura, the Japanese soprano, will participate, and it is the rule at the Hippodrome for all visiting operatic stars to kiss Mr. Sousa in gratitude for his accompaniment. Emmy Destinn established the precedent, and it is a custom which Mr. Sousa ordinarily relishes.

But Miss Miura has sent word that she will kiss the leader in "true Japanese fashion," and he is wondering if he can make good without any preliminary practice. While Mr. Sousa modestly admits ordinary versatility in osculation, it happens that he never has toured Japan, and, therefore, is an amateur in Mongolian osculation. Then, too, he is wondering if his whiskers will not prove an awful handicap in any new form of fancy kissing.

### PAVLOVA SHARES HONORS WITH SOUSA

The remarkable series of guest-star concerts with Sousa at the Hippodrome was distinguished last evening by the return appearance of the incomparable Anna Pavlova, with soloists of her famous Ballet Russe and fellow-artists of the Boston Grand Opera Company. This combination, together with John Philip Sousa's fine band, provided a rare evening of music and divertissement. Also, the welcome announcement was made that owing to her repeated success at the big playhouse, Charles Dillingham has arranged for Pavlova's appearance again next Sunday evening, which occasion will be her farewell to New York for this season. Last evening Mlle. Pavlova again showed the pleasure she enjoys in dancing with a full brass band accompaniment, for

her "Pas destroits" by Drigo, with the assistance of Messrs. Zalewski and Kobeleff, has never been seen with finer effect. Although enthusiastically urged she responded to no encore, but at the conclusion of the programme gave a charming interpretation of Kreisler's "The Dragon Fly" dance. Other divertissements were given by Mlle. Kuhn and Mr. Loboiko, and Mlle. Plaskovietzka, assisted by Mr. Kobeleff. The latter danced to

the Paderewski "nuet" and the former the "Czardas" by Grossman. The only Japanese prima donna, Tamaiki Miura, repeated the great success she made a few weeks ago, upon her first appearance in concert in America. Her first number was an aria from "Iris," by Mascagni, and as encores she sang a little Scotch song and "Ave Maria." Through the illness of Giovanni Zenatello, two other soloists were substituted from the Boston Grand Opera roster. They were Giuseppe Gaudenzi, the tenor, who sang the aria "Oh Paradise," by Meyerbeer, and Jose Mardones, the baritone, who sang a group of Spanish songs with excellent voice and effect. A feature not to be overlooked was the accompaniment to these latter numbers by Alexander Smaller at the piano. Alternating with the solos of the guest-stars Mr. Sousa chose to lend variety to the excellent programme by devoting the instrumental numbers to gems from light opera successes. Aside from his own composition, "El Capitán," with which he opened the concert, he played the best known melodies from Oscar Strauss' "The Chocolate Soldier," Sullivan's "Pinafore," Victor Herbert's "The Serenade" and Strauss' "The Gipsy Baron." Patrons of these Hippodrome Sunday night concerts have never enjoyed a more varied and popular programme, and Charles Dillingham is to be congratulated upon a series which has never been equalled in New York City.

Brooklyn Eagle 1/10/16

The series of guest-star concerts with Sousa at the Hippodrome was distinguished last evening by the return appearance of the incomparable Anna Pavlova, with soloists of her famous Ballet Russe and fellow-artists of the Boston Grand Opera Company. This combination together with John Philip Sousa's band provided a rare evening of music and divertissement. Also, the announcement was made that owing to her repeated successes at the big playhouse, Charles Dillingham has arranged for Pavlova's appearance again next Sunday evening, which occasion will be her farewell to New York for this season.

New York Herald 1/10/16

John Philip Sousa and Mme. Pavlova are found in frequent conference just at present, and those in the confidence of the two declare that a Sousa ballet, with Mme. Pavlova, will be one of the features of the famous dancer's repertoire next season.



## Maine Girl in Ballet of States at Hippodrome.

When the visitor from Maine in New York city is seeing the wonderful attraction, "Hip, Hip, Hooray!" at the big Hippodrome, he receives many thrills but none that gets as near his heart as the "Ballet of the States." For in the midst of the beautiful pageant of the commonwealths there come upon the stage six pretty maidens representing Maine. Even before the white-clad pages come to the front of the stage bearing a card with "Maine" inscribed thereon, the audience recognizes the girls of our northern neighbor and the applause throughout the house shows that many sons and daughters of the Pine Tree State are present. A recent poll of the Hippodrome audience showed among many interesting things that every state in the Union had representatives present. On that occasion twenty-two natives of Maine were in the audience. A later poll showed seventeen from Maine. These figures are indicative of the daily average.

The costume of the Maine girl is descriptive of the sporty fishing girl. It is made of dark blue satin with an effect of a white sporting waist under a blue coat. The skirt is embroidered to give the effect of a number of playful trout chasing and jumping after each other. The very large picture hat the young lady wears is also adorned with fish. A fish net and a basket slung over her right shoulder adds the last nimrod touch with the real high boots my Lady from Maine wears.

Following the Maine girls come the Dixie girls, the Jersey girls, the Texas girls and groups of beauties to the number of 300, each group typical of some state. And as they march down to the footlights, John John Philip Sousa directs his famous band of seventy-five to the stirring air, "The March of the States," a medley of tunes characteristic of the different sections of our big land.



THE "MAINE" GIRL  
IN SOUSA'S BALLET OF THE STATES  
NEW YORK HIPPODROME

## A British Bandmaster's Impressions of Sousa the Versatile.

In "Pages from a Bandmaster's Diary," by George Miller, published in "The Musical Times" of London, there is a tribute to Sousa and his band apropos of the co-operation between Major Miller's band and that of Sousa at the Glasgow Exhibition of 1901. Among other interesting things, Major Miller says:

"Sousa was none the less a genius for not being extraordinary clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan or a George Edwards. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of today.) Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was a good joke to Sousa the musician.

## Sousa Presents Pavlowa.

It was an extraordinary list of soloists presented to the audience attending the Sousa concert at the Hippodrome Sunday night. Mme. Pavlowa danced twice to the music of Sousa's Band. The genial band master was repaid fully for the long period of training which his organization has had under his guidance, so he did not need to watch his men in the least, but enjoyed the fair dancer as much as the rest of the audience. Another interesting feature of the concert was Tamaki Miura, the Japanese soprano. George Baklanoff, baritone; Mardones, basso, and Orville Harrold also appeared as soloists. Mr. Harrold sang in place of Riccardo Martin, originally engaged for this appearance.

## "COO-EE" CALL FOR MELBA AT RECITAL

A Feature of Demonstration to  
Diva, in Which Hempel and  
McCormack Join

"Good-bye, all!" cried Mme. Melba to the audience at the close of one of the most effusive demonstrations given to an artist in New York during recent seasons, the demonstration occurring at the end of the Hippodrome concert of Jan. 2. As the prima donna appeared for her recalls after her final "Se Seran Rose," the applause was mingled with shouts and the shrill "Coo-ee" of the diva's native Australia (to which she responded once in like manner) while persons in the balconies waved not only hats and programs, but white scarfs.

Besides this tribute from the general public, two of our most famous exponents of beautiful singing were expressing their admiration. In one of the boxes John McCormack was signalling to the singer his request for an encore, while from a seat in the front row Frieda Hempel contributed her share of the applause. Finally, Mme. Melba brought out her accompanist, Frank St. Leger and gave Landon Ronald's "Down in the Forest," followed by the spoken farewell noted above.

Mme. Melba gave a memorable performance during the evening, adding to the manifold beauties of her voice an unusually gripping emotional fervor as in Mimi's "Addio" from "Bohème," Desdemona's "Ave Maria" from "Otello," her added Tosti's "Good-bye," and "John Anderson, My Jo."

A new assisting artist, Gaston Sargent, the Covent Garden basso, was brought forward by Mme. Melba. Mr. Sargent exhibited a vigorous style and incisive declamation in the "Evocation" from "Robert le Diable," Henschel's "Morning Hymn" and the Oley Speaks "Shepherd, See Thy Horse's Foaming Mane." He was twice recalled.

Beatrice Harrison, the 'cellist, won success such as she has been meeting with all season as Mme. Melba's aide. Her offerings were the Wagner "Prize Song" and shorter pieces.

Entirely separate from the Melba concert was the preliminary program by John Philip Sousa and his band. It was a pleasure to watch the delight of the audience, and especially of Mr. McCormack, as the March King showed (as a compliment to the automobile show visitors) how the Second Liszt Rhapsody may be combined antiphonally with "Get Out and Get Under," or sent three of his wind instrument choirs to the footlights for the Trio of his "Stars and Stripes Forever." A torrent of applause went out to the conductor after this number.

K. S. C.

## Pan-American March by Sousa

John Philip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March" and played for the first time in public at the second Pan-American scientific congress, which opens in Washington tomorrow for a 13-day meeting. Sousa has been working on the composition at intervals during the last two years and according to a letter from him to John Barrett, director general of the Pan-American union and secretary general of the forthcoming congress, has succeeded at last in achieving a march that will rank with his other noted works.

The new march, it is understood, will be officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn" which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano," music by Enrique Soro and words by Eduardo Poirier of Guatemala, has just been translated into English by Prof. William R. Shepherd of Columbia university, New York city. Played by the United States Marine band and sung by a chorus of both United States and Latin-American delegates, it will be heard in this country for the first time at the forthcoming congress. Following is Professor Shepherd's translation:

### Chorus.

At the clarion call of Minerva  
All-America rises today  
As a herald to the great Word proclaiming  
Its wisdom and truth to display.

### (Science)

Today twenty sisters embracing  
The land of the free and the bold—  
'Tis Science that joins them together  
In bonds of unity's mould.  
Her treasures she brings to the tourney,  
Where American thought breaks a lance  
In behalf of her glorious mission,  
The good of mankind to enhance.

### (Peace)

Assembled here are the nations,  
Their ideals sublime to increase;  
Proudly they lift high their banners,  
In the praise of Labor and Peace.  
Minds and hearts many hundred,  
In concord triumphant and grand  
Will forge fast the links of a friendship  
That, enduring and might, shall stand.

### (Union)

And the wise of the North and the Center,  
And the South of the Americas Three,  
Grouped in a kingly procession,  
Priests of their Union shall be.  
Entering the mystic adytum  
Where Science and Peace are enshrined,  
They hail these great symbols of power,  
All-America's gift to mankind.

This hymn was played at the sessions of the first Pan-American congress and it was recommended, by a unanimous vote of the assembled delegates, to be executed at all solemn ceremonies or events of a Pan-American character. Efforts will be made by the Pan-American union, after the congress, to further its adoption throughout this country as well as in the 30 other republics of America.

K. H. Burnside gave a capital imitation of John Philip Sousa at the private performance of Stop! Look! Listen! on Sunday afternoon at the Globe Theatre. It was a guest affair with the audience made up entirely of the Hippodrome Players. The imitation of Sousa's Band contained the ushers and stage hands at the Globe.

It is said that Ralph Herz and J. H. Benrimo, the stage director, have acquired the rights to Ruggles of Red Gap.

Anna Pavlowa danced Tchaikowsky's "Pas des Deux" to a full military band accompaniment at the New York Hippodrome last week. Mr. Sousa led the band and a number of the Boston Grand Opera Company singers further enlivened the program. The appearance of the dancer was her final one at the Hippodrome.



Married America 1/1/16

Othello News 12/29/15

Rochester, N.Y. 1/1/16

## THE FIRST BANDMASTER

King David the Original Orchestral Organizer, Says Mr. Sousa

David might well be called the first bandmaster mentioned in history, said John Philip Sousa recently in the Spokane Chronicle, for he was the first orchestral organizer of which we have any record. His band numbered two hundred, fourscore 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.

David without question had in his band all of the component parts of the modern orchestra—strings, wood-winds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel "played before the Lord with all manner of instruments made of fir wood, and with harps and with psalteries with trimbels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard to-day." Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and wood-wind, bands of trumpets, bands of bugles, bands of drums, and all sorts of combinations have been made by man.

Etude, Jan 1916

A UNIQUE celebration of the sixty-first birthday of John Philip Sousa took place recently in which theater orchestras in all parts of the country, from New York to Frisco, simultaneously played *The New York Hippodrome March*. Furthermore a deputation of distinguished musicians and others—including Walter Damrosch—waited upon the cheeriest bandmaster in the world and before the Hippodrome audience presented him with a silver cigar humidor amid deafening applause.

Niagara Sentinel 1/9/16

## SOUSA'S WIFE IS FAIRY GODMOTHER FOR YOUTH

Mrs. John Philip Sousa, wife of the great bandmaster, lately discovered a little fellow of 11 entertaining a crowd of children in the street by his fiddling. Struck with the ability displayed by the youngster, she sent for him to come to her home and found out his great ambition in life was to get into Sousa's band. As there is no room for a violinist there Mr. Sousa undertook to get the lad an engagement in the meantime taking charge of his musical education.

Game

David might well be called the first bandmaster mentioned in history says John Philip Sousa, for he was the first orchestral organizer of which we have any record. His band numbered two hundred, fourscore and eight, and he thus led the first body of players.

## CHEER PAVLOWA AT HIPPODROME

Famous Russian Dancer Divides Applause With John Philip Sousa at New York's Big Playhouse — Melba to Sing Sunday.

Anna Pavlowa, the famous Russian dancer, said adieu to New York for this season at the Hippodrome last Sunday evening, when she appeared with Sousa's Christmas festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera Company in addition to the incomparable Pavlowa.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine more and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlowa of the Ice."

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been phenomenal. Other numbers which added to the pleasure of the big Christmas bill were Mr. Martin's solo from "Carmen," George Baklanoff in Russian folk songs, and Jose Mardones in Spanish songs. All are principals also associated with Pavlowa in the Boston opera organization. John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program.

Altogether Mr Dillingham provided one of the finest concert bills Sunday night that has ever been seen in New York, and he has succeeded in making the Hippodrome the rendezvous of all who seek entertainment of the best sort on Sunday evening. This series is worthy of a long subscription list. Next Sunday he will present Nellie Melba.

## LATEST MUSICAL LION.

Percy Grainger, Described As 'awny-hated, Youthful and Full of Joy of Living.

Some one new in the musical world—a most interesting personality according to the New York critics—is Percy Grainger, pianist and composer, who comes from Australia to astonish and delight Americans by his unusual gifts and artistry. He is the lion of the world of music at present. An enthusiastic admirer, writing for the New York Times, says of Grainger:

"His success here, both as pianist and composer, has been extraordinarily rapid. Two seasons ago at a concert of the Schola Cantorum, Kurt Schindler introduced his work here for the first time. Every one immediately began asking who was the man who had written the piece with mandolins and guitars in it. Last season he came over himself from England, where he was well known, and, with his mother, settled down here. Immediately he made a hit as a pianist and more of his compositions began to be heard here. This season they are to be performed by Frank Damrosch and the Musical Art Society, Walter Damrosch and the New York Symphony, Alfred Hertz in San Francisco, Leopold Stojowski and the Philadelphia Orchestra, Dr. Kunwald and the Cincinnati Orchestra, the Mendelssohn Choir of Toronto, the Elgar Choir of Hamilton, Ont., the St. Cecilia Choir of New York and Sousa's Band. Besides this, he is appearing with all the orchestras and giving many piano recitals."

Grainger's music is said to be "all simple and joyous in character." He has not written any gloomy symphonic poems or soul-searching symphonies. He has largely gone to folksongs and folk dances for his material. He sets jigs and reels that he finds among the country folk into the shape necessary for audiences at symphony concerts, as witness one of his first successes here, "Molly on the Shore." Another typical subject is in his "Handel on the Strand," in which, with piano and orchestra, he makes the audience hear how Handel's music fares when it gets the untutored but admiring treatment of London's man in the street.

"Also he delights in strange combinations of instruments; strange sounding terms in describing his music, such as 'dishing it up' for 'foursome,' and the percussion instruments, such as bells, gongs, xylophone and even the concertina, have strange delights for him.

"Mr. Grainger's sub-titles and explanatory lines are another thing that mark his music as different from that of other composers. The interviewer asked him what was in his mind when, for instance, he called a 'foursome' what is conventionally known as a quartette, and referred to a viola as a 'middle fiddle.'"

"Why, that just means that I take pleasure in handling words," he said. "I assure you I am not trying to be funny. I couldn't be, for I lack a sense of the ridiculous. Maybe they are ridiculous. I don't know. I just put in what I like, just as I design all the cover plates for my music. Perhaps they are not good covers, but it is all part of my custom to enjoy myself as much as I can over my music."

79



# Little Rhymes by Big Names

ANDREW CARNEGIE and Arnold Bennett and John Galsworthy, Cardinal Gibbons and John Philip Sousa, Jacob Schiff and Elbert Hubbard, Oscar Straus and Lyman Gage and David Starr Jordan, all in the same boat.

"Jim" Hill writing limericks, with Gen. Goethals running him a good hard second; Wister and Mrs. Vernon Castle and Kate Douglas Wiggin and William Faversham and Margaret Deland and John Hayes Hammond; James Whitcomb Riley and Thomas Edison and the Chairman of the United States Steel Company and the presidents of the Standard Oil Company of New Jersey and of the Western Union Telegraph Company, and the Governors of New Jersey and Kansas and a lot of other States, all poetizing together in friendly harmony, while Charles Dana Gibson and Peter Newell and Howard Chandler Christy draw them pictures and Victor Herbert and Horatio Parker come in with the music.

Talk about your circus posters! Talk about your benefits for broken pugilists! What are they compared to that stupendous scintillating galaxy of stars which has just stunned and startled us?

Where did we find them? Between the covers of a book called "Big Names and Little Verses," published by Geo. H. Doran & Co. What are they doing there? Well, they are contributing their magnates' miles toward good milk and visiting nurses for poor little babies.

Very modest they are in their unaccustomed roles—and decidedly interesting, as these extracts will show:

Journal of Commerce 7/10/16

## PAVLOWA AT THE HIPPODROME.

Russian Dancer Shares Honors With Sousa at Sunday Concert.

The remarkable series of concerts with Sousa at the Hippodrome was distinguished last evening by the return appearance of Anna Pavlowa, with soloists of her famous ballet Russe and fellow artists of the Boston Grand Opera Company. This combination, together with John Philip Sousa's fine band, provided a rare evening of music and divertissement. Also, the welcome announcement was made that owing to her great success at the big playhouse, Charles Dillingham has arranged for Pavlowa's appearance again next Sunday evening, which occasion will be her farewell New York this season.

Last evening Mlle. Pavlowa again showed the pleasure she enjoys in dancing with a full brass band accompaniment, for her "Pas des Trois" by Drigo, with the assistance of Messrs. Zelewski and Kobeleff. Although enthusiastically urged she responded to no encore, but at the conclusion of the programme the greatest of all premieres gave a charming interpretation of Kreisler's "The Dragon Fly" dance.

American 4/10/16

At the Hippodrome's popular Sunday concert, Mlle. Pavlowa was seen in "The Dragon Fly," a new divertissement with music by Fritz Kreisler; Mme. Tamaki Miura, Japanese soprano; Giuseppe Gaudenzi, tenor, and Jose Mardones, baritone, contributed vocal numbers; and Sousa and his band played music by Herbert, Sullivan, Sousa and Strauss.

New Telegraph 4/9/16

## PAVLOWA RETURNS TO "HIP."

Dancer Will Be Co-Star With Sousa To-day.

This Sunday, at the Hippodrome, where the series of guest-stars with Sousa is attracting uncommon interest, Anna Pavlowa returns with some of her associate stars of the Boston Grand Opera Company and the Imperial Russian Ballet. Together with Sousa, the program forms one of the most unique and varied concerts of this fine series. Among the soloists of the Imperial Russian Ballet who participate are Mlle. Kuhn, assisted by Mr. Loboiko, and Mlle. Plaskovietska. The latter, with Mr. Kobeleff, will execute the charming minuet by Paderewski.

John Philip Sousa will add variety to the big bill with instrumental numbers devoted exclusively to gems of the light opera successes by Oscar Strauss, Sullivan, Victor Herbert and also from his own "El Capitan." Altogether the program is varied and full of interest, being one of the most brilliant of this very unusual series of Sunday night concerts.

Herald 4/10/16

## TINY SINGER GIVES KISS TO SOUSA

Miss Miura, Japanese Soprano, Emulates Miss Destinn, but Can Only Reach Bandmaster's Hand.

Miss Tamaki Miura, the little Japanese soprano, who was heard here in the autumn with the Boston Opera Company in "Madama Butterfly," is not nearly so tall as Miss Emmy Destinn, who kissed John Philip Sousa on the cheek at a recent concert at the Hippodrome, but at a concert there last night she did the best she could. She kissed his gloved hand. Mr. Sousa was standing on the conductor's box, which made the little singer's undertaking even more difficult than if they had stood on the same level. Much to the bandmaster's discomfort, once after her first encore and a second time after her second encore, she grasped his hand and pressed it to her lips. Operatic jealousy seemed to have taken a new turn, and Miss Miura, not to be outdone by her taller rival, excelled her in number.

Miss Miura's selections were from two Japanese operas, "Iris" and "Madama Butterfly." There were two other soloists, Giuseppe Gaudenzi, tenor, and Giorgio Puliti, barytone.

The second part of the programme was given over to Pavlowa and her ballet, with interpolated numbers by Sousa and his band. With Messrs. Zelewski and Kobeleff, the little Russian dancer, was seen in "Pas des Trios" of Drigo, and alone she danced to the music of Kreisler's "The Dragon Fly." There were other dances by Miss Plaskovietska, Miss Kuhn and Mr. Loboiko. A large audience applauded the dancers and many encores were danced.

Among those present were Mrs. Charles H. Coster, Mrs. Fred J. Eaton, Miss Isabel W. Eaton, Mrs. Otto H. Kahn, Miss Maud Kahn, Mr. John William Boothby, Mr. James M. Waterbury, Mrs. Henry C. Tinkler, Mr. and Mrs. Franklin S. Richardson, Mr. and Mrs. Walter T. Rosen, Mrs. Edwin E. Moberly, Jr.; Mr. and Mrs. Vernon Castle and Mr. Andreas Dippel.

Press 4/10/16

## CONCERT RECORD IS MADE FOR CITY

Pavlowa Adds to Interest of Sousa and His Band in Hippodrome.

What with the matinees of the Philharmonic and Symphony societies, the first subscription concert of the new neighborhood Symphony Society given at the same time in Carnegie Chamber Music Hall, the regular Sabbath evening entertainments in the Metropolitan Opera House and the Hippodrome, the extraordinary record of eleven orchestral concerts in four days was established in New York city yesterday.

### Pavlowa Adds Interest.

Anna Pavlowa, with members of her ballet troupe and of the Boston Opera Company, added enough interest to the concert of Sousa and his band last night to fill the large auditorium of the Hippodrome completely, although Mischa Elman was playing at the very same time to a vast throng of music lovers in the Metropolitan Opera House.

The inimitable tiptoe diva opened the second part of the programme with a divertissement in which she had the assistance of Messrs. Zelewski and Kobeleff, and brought the evening to a close with her fascinating performance of Kreisler's "Dragon Fly." Mlle. Kuhn and Loboiko danced a stirring czards and Mlle. Plaskovietska and Kobeleff revealed their skill in Paderewski's familiar minuet.

The first part of the programme, devoted entirely to music, brought forward as soloists the little Japanese song-butterfly, Tamaka Miura; the tenor; Giuseppe Gaudenzi, and, instead of Jose Mardones, the baritone Giorgi Puliti. Excerpts from works of Mascagni, Oscar Strauss, Sullivan, Herbert, Johann Strauss and himself made up Sousa's contributions.



*Yaribnu 1/10/16*

### Pavlowa and Tanaki Miura Features at Hippodrome Concert.

Anna Pavlowa was the chief attraction at last night's Hippodrome concert. She danced with Messrs. Zalewski and Kobeleff Drigo's "Pas des Trois," and alone Kreisler's "Dragon Fly." Mlle. Kuhn and Mr. Loboiko danced a Czardas by Grossman and Mlle. Plaskovietska and Mr. Kobeleff Paderewski's "Minuet."

Mme. Tanaki Miura sang an air from "Iris" and Giuseppe Gaudenzi several songs. Of course, Sousa and his band appeared.

*Brooklyn Times 1/10/16*

The remarkable series of guest-star concerts with Sousa at the Hippodrome was distinguished last evening by the return appearance of Anna Pavlowa, with soloists of her famous Ballet Russe and fellow-artists of the Boston Grand Opera Company. This combination, together with John Philip Sousa's fine band, provided a rare evening of music and divertissement. Also, the welcome announcement was made that owing to her repeated success at the big playhouse, Charles Dillingham has arranged for Pavlowa's appearance again next Sunday evening, which occasion will be her farewell to New York for this season.

*New York Herald 1/10/16*

#### At the Hippodrome.

Mme. Anna Pavlowa was the guest star at last night's concert of Sousa's Band at the Hippodrome. She and Messrs. Zalewski, Kobeleff and Loboiko, together with Mlle. Plaskovietska and Kuhn of her company danced several numbers. Madame Pavlowa's solos were to music from Strauss's "The Gypsy Baron" and Kreisler's "The Dragon Fly." Alexander Smallens was at the piano.

Mme. Tamaki Miura, the Japanese prima donna, sang selections from Sousa's "El Capitan" and the aria from "Iris." Giuseppe Gaudenzi, tenor, and Jose Mardones, baritone, were also heard. The instrumental numbers were from light opera successes.

In the audience at the Hippodrome were Harry Lander, Gaby Deslys, Charlotte, Andreas Dippel and Bianca Saioya.

*Star & Zeitung 1/10/16*

Die Parole „ausverkauft“ war aber auch im Hippodrome an der Tagesordnung, wofür Chas. Dillingham ein uneinem farbiges und interessantes Programm aufgestellt hatte. Anna Pavlowa, die Unvergleichliche, tanzte einige Soli mit ihrer ganzen Kunst der Grazie und Spitzentoloratur, gut unterstützt von den Damen Kuhn und Plaskovietska und den Herren Kobeleff, Zalewski und Loboiko. Fel. Tamaki Miura, die kleine original-japanische Primadonna, sang Opernarien mit starkem Erfolg, der Tenor Herr Gaudenzi sang mit fieghafter Höhe mehrere Romanzen und Arien, und der Bassist Herr Mardones ließ seine prachtvolle Stimme gleichfalls sehr erfolgreich vernehmen. Alle wurden zu Zugaben verhalten. Dann gab es aber auch noch Sousa an der Spitze seiner Kapelle, der, wie immer, gefeiert wurde wie ein wahrer Liebling des Publikums.

gramm aufgestellt hatte. Anna Pavlowa, die Unvergleichliche, tanzte einige Soli mit ihrer ganzen Kunst der Grazie und Spitzentoloratur, gut unterstützt von den Damen Kuhn und Plaskovietska und den Herren Kobeleff, Zalewski und Loboiko. Fel. Tamaki Miura, die kleine original-japanische Primadonna, sang Opernarien mit starkem Erfolg, der Tenor Herr Gaudenzi sang mit fieghafter Höhe mehrere Romanzen und Arien, und der Bassist Herr Mardones ließ seine prachtvolle Stimme gleichfalls sehr erfolgreich vernehmen. Alle wurden zu Zugaben verhalten. Dann gab es aber auch noch Sousa an der Spitze seiner Kapelle, der, wie immer, gefeiert wurde wie ein wahrer Liebling des Publikums.

*World 1/10/16*

## APPRECIATIVE CROWDS AT SUNDAY CONCERTS

Pavlowa at the Hippodrome, Elman at Metropolitan, Kreisler at Aeolian Hall.

One of the most successful in the series of Sunday night entertainments at the Hippodrome was that of last night, in which Mme. Anna Pavlowa and Sousa's Band were the leading attractions. There was a big audience to welcome the popular Russian dancer. Gaby Deslys, with a beribboned dog, was in the audience.

Mme. Pavlowa did a pas des trois, assisted by Zalewski and Kobeleff, and the favorite "Dragon Fly." Mlle. Kuhn and M. Loboiko danced a czardas, and Mlle. Plaskovietska (whose double Gaby Deslys is said to be) and Kobeleff danced Paderewski's Minuet.

Mme. Tamaki Miura, the Japanese prima donna; Giuseppe Gaudenzi, tenor, and Giorgio Pulliti, baritone, contributed numbers.

*Times 1/10/16*

### LAST NIGHT'S CONCERTS.

Mischa Elman at the Metropolitan — Pavlowa Dances at Hippodrome.

The concerts of last night were two, the regular Sunday night event at the Metropolitan Opera House, with Mischa Elman as the principal soloist, and another at the Hippodrome, where Sousa's Band had Anna Pavlowa, the Russian dancer, and several singers as soloists. In addition, Yvette Guilbert gave one of her recitals of French music at Maxine Elliott's Theatre.

The soloists with Mme. Pavlowa at the Hippodrome were Mme. Tamaki Miura, the Japanese soprano; Giuseppe Gaudenzi, tenor, and Giorgio Polacco, bass. Mme. Pavlowa danced to Drigo's "Pas de Deux" and Kreisler's "The Dragon Fly." Mme. Miura sang an aria from "Iris," and several songs in English. Sousa and his band gave several numbers, including excerpts from "El Capitan" and "Pinafore."

At the Metropolitan Opera House, Mischa Elman, the principal soloist, played Lalo's "Symphonie Espagnole," and several smaller numbers. Raymonde Delaunoy sang the air of Salome from "Herodiade," and songs by Berlioz and Bizet. Giacomo Damacco sang an air from "Mignon," and another from "Eugen Onegin." The orchestra, under Richard Hageman, played the "Mignon" Overture, Rimsky-Korsakoff's "Capriccio Espagnol," and Richard Strauss's "Military March."

*Philadelphia Engineer 1/10/16*

—Dispatches state that Sousa, having been publicly kissed twice by enthusiastic women soloists, is thinking of wearing a mask. We should think those whiskers of his ought to afford him sufficient protection.

*Times 1/10/16*

### SOUSA IS KISSED AGAIN.

Hippodrome Bandmaster is Considering Wearing a Muzzle.

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

*Evening Sun 1/10/16*

Starting her farewell week before a Western tour, the peerless Anna Pavlowa danced last night for the second time as guest in a Sunday concert at the Hippodrome. Pavlowa pizzicatoed to 5,000, perhaps a record house at any ballet in years.

Vernon Castle and his wife were among the spectators in orchestra chairs. They waited patiently, too, half an evening until Pavlowa appeared. Tamaki Miura, the Japanese soprano in a kimono of pearl silk and gold embroidery, sang an air from "Iris" that surprised even her champions here. She gave the "Last Rose of Summer" in English for encore, and another from "Madame Butterfly." When the big house still applauded she wanted to kiss the conductor, and did so after taking care to ask those on the stage, "Which is Sousa?"

Replacing Zenatello, laid low in the trenches by a plague of grip, Giuseppe Gaudenzi, a young tenor of the Boston Opera organization, added the "Ridi, Pagliaccio," to his other airs. Jose Mardones, baritone, was again on the programme. It was a long evening, ending with Pavlowa in the "Dragon Fly" dance, and everybody gave encores.

*Evening Globe 1/10/16*

The remarkable series of guest-star concerts with Sousa at the Hippodrome was marked last evening by the return appearance of the incomparable Anna Pavlowa, with soloists of her famous Ballet Russe and fellow-artists of the Boston Grand Opera Company. This combination, together with John Philip Sousa's band, provided a rare evening of music and divertissement. Last evening Mlle. Pavlowa again showed the pleasure she enjoys in dancing with a full brass band accompaniment, for her "Pas de Trois" by Drigo, with the assistance of Messrs. Zalewski and Kobeleff, has never been seen with finer effect. Although enthusiastically urged, she responded to no encore, but at the conclusion of the programme the greatest of all premieres gave a charming interpretation of Kreisler's "The Dragon's Fly" dance. The only Japanese prima donna, Tamaki Miura, repeated the great success she made a few weeks ago, upon her first appearance in concert in America.

*Augusta Ga Herald 1/10/16*

## Pavlowa Cheered With Sousa at the "Hip"

Anna Pavlowa, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last Sunday evening, when she appeared with Sousa's Christmas Festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera Company in addition to the incomparable Pavlowa.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine, more and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience, which included many of the Metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlowa of the Ice."

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. Other numbers which added to the pleasure of the big Christmas bill were Mr. Martin's solo from "Carmen," Mr. George Baklanoff in Russian folk songs, and Mr. Jose Mardones in Spanish songs. All the principals also associated with Pavlowa in the Boston Opera organization. John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program.

Altogether Mr. Dillingham provided one of the finest concert bills last night that has ever been seen in New York, and he has succeeded in making the Hippodrome the rendezvous of all who seek entertainment of the best sort on Sunday evening. This series is worthy of a long subscription list. Next Sunday he presents Nellie Melba.

*Evening Telegram 1/10/16*

With Sousa at the Hippodrome last evening was the incomparable Anna Pavlowa, with soloists of her famous Ballet Russe and fellow artists of the Boston Grand Opera Company.

Mlle. Pavlowa again had a full brass band accompaniment for her "Pas des Trois," by Drigo, with the assistance of Messrs. Zalewski and Kobeleff. Although enthusiastically urged she responded to no encore, but at the conclusion of the programme the greatest of all premieres gave a charming interpretation of Kreisler's "The Dragon Fly" dance. Other divertissements were given by Mlle. Kuhn and Mr. Loboiko and Mlle. Plaskovietska, assisted by Mr. Kobeleff. The latter danced to the Paderewski Minuet and the former the Czardas, by Grossman.

*New Commercial 1/10/16*

At Sunday's concert in the Hippodrome Mlle. Pavlowa was seen in "The Dragon Fly," with music by Fritz Kreisler; Mme. Tamaki Miura, Japanese soprano, Giuseppe Gaudenzi, tenor and Jose Mardones, baritone, contributed vocal numbers; and Sousa and his band played music by Herbert, Sullivan, Sousa and Strauss.



*Yonkers 4/2/16*

## THE DIARY OF OUR OWN SAMUEL PEPYS.

*6* January 8—Up, and to call for Mistress Helen Tower in my petrol-waggon, and did take her for a long ride in the country, past White Plains; and I enjoyed it greatly, as she said she did, but I can not tell whether she but flattereth me or not. To Mistress Aline's, where a fine dinner and much merry talk.

9—Riding with my wife in the morning and in the evening with Mistress Helen Tower to hear Mr. Sousa the bandmaster; and saw Anna Pavlowa dance, she having the finest grace ever I saw. Too I did observe V. Castle and Irene, intently watching all the steps, and many times V. would break into spontaneous and inadvertent applause, which I thought a fine tribute. To an inn for a cheese rabbit and a bottle of sarsaparilla, and home.

*Syracuse Herald 4/10/16*

But, if that is the case, how does it happen that the United States is still at peace? We have not only been called upon to listen to a very full allowance of the Wagner music, but we have had John Philip Sousa and Irving Berlin in addition to egg us on to do something desperate.

*Chicago Musical Leader 4/6/16*

### Sousa and Melba Have Great Ovation.

Mme. Melba enjoyed an entirely unique ovation at the Hippodrome Sunday night where the great diva appeared with our own John Philip Sousa in a concert which will not be forgotten by any who attended and witnessed the delight of the audience, the triumph of the singer and general good humor of the evening. Sousa in his most genial manner was the moving spirit of it all, aided by that eternally young artist whose singing never seemed more fresh and beautiful. Mme. Melba sang arias from "La Boheme" and "Othello," and songs by Duparc, Bemberg, Maudé, Valerie White, Liza Lehmann and Arditi.

*Musical Courier 4/6/16*

### MELBA AND SOUSA AT THE HIPPODROME.

Famous Diva and "March King" Entertain Big New York Audience on Sunday Evening.

The Sunday night Hippodrome concert presented no less a star than Nellie Melba. It was her first appearance in the world's greatest playhouse, and both Mme. Melba and the Hippodrome are to be heartily congratulated upon the huge audience that turned out to hear her, filling the building to the last seat. Her part of the program consisted of "Addio" from "La Boheme," the "Ave Maria" from "Otello," and three Scottish songs, "Comin' Thro' the Rye," "John Anderson, My Jo," and "Annie Laurie," besides a waltz song by Arditi. Mme. Melba was in excellent voice and sang with all the old charm and finish which has made and kept her for so many years a prime favorite of the whole world. It goes without saying that there were encores, for the audience knew it was Melba's last appearance in New York this season and was most reluctant to let her go.

Beatrice Harrison, the English cellist, played several solos, displaying again the rounded perfection which always distinguishes her art. The bass soloist was Gaston Sargeant, a newcomer to New York. He exhibited a voice of much power and agreeable quality and an ability to sing which won for him the hearty applause of the audience in the "Evocation," from Meyerbeer's "Robert le Diable," Henschel's "Morning Hymn" and Oley Speak's "Shepherd, See Thy Horse's Foaming Mane."

And, by the way, John Philip Sousa was there with his band to give the whole first part of the program, which they did as acceptably as ever. It is not this paper's custom to overlook J. P. S., nor is it his custom to be overlooked, though the MUSICAL COURIER is sure for this once he will most cheerfully render "place aux dames."

*Youngstown O. Yindicator 4/9/16*

By Herman N. Heller.  
JOHN PHILIP SOUSA, the noted band leader who has been in the public eye even a little more than usual, recently gave out an interview on American musical taste which is decidedly interesting. Mr. Sousa said:

"The American demand for music is the most cosmopolitan demand in the world. It represents the composite tastes of more different people than were ever brought together under one flag, in one country, since the famous Tower of Babel took its ominous tumble. The American people hate a rut, and no one knows better than I do that in order to please them they must have an infinite variety. They must have all kinds of music by all kinds of composers. Like our appetite for food, our appetite for music has been cultivated by tasting a little of the product of all nations. We have come to eat and enjoy Irish potatoes, English roast beef, French mushrooms, Italian macaroni, Spanish saffron, and Spanish onions, German sausages and cheese, Russian caviar, Chinese ginger and rice to say nothing of a hundred and one other dishes coming from all parts of the globe. We recognize the genius of a French composer long before Germany takes him up and Wagner was well known and widely played in the United States before the French came to realize his true greatness. Mme. Liza Lehmann came to America with her dreamy "In a Persian Garden" under her arm. London couldn't hear the beauty of the thing, but New York did and Mme. Lehmann's reputation as a composer was established.

"I am not a believer in national schools of music. The very idea seems ridiculous in itself. National music is nothing more or less than international imitation. A striking genius like Wagner arises, and he starts in to compose just as all his contemporaries composed. He writes a work like "Rienzi" which is nothing more or less than an advanced form of Italian opera of the day. Then he does a little original thinking and realizes that if he wishes to make a bid for real greatness he must work not as an imitator but as a creator.

The consequence is that he brings forth a number of genuinely inspired works, and, lo and behold we are told that a new German school has been founded. It would have been precisely the same if Wagner had been born in Russia or Tasmania. In no other art is individualism so strong as in music. In Wagner there is no suggestion of a musical school. It is simply Wagner a musical mountain park, and that is all. If Wagner had written music only suitable for Germans it would not be as popular in New York, Sydney, Bombay, London or Paris as it is in Bayreuth. Wagner wrote good music, great music, and the world identifies it irrespective of any school. "Public taste in America is undoubtedly improving. All changes of this kind must be gradual. Musical taste is all a matter of becoming accustomed to certain kinds of music. The people who ridiculed Wagner 40 years ago are now clamoring for his music.

"The public lets one know very quickly whether it is interested or not. How do you suppose I tell? If I hear a few people cough during the performance of a new number I rarely play that number again. Coughing in an audience is a sign of restlessness and impatience. When they are interested they are quiet and it is really very astonishing how one can veritably feel the interest of an audience. It is something in the atmosphere and the sensitive artist knows and feels it at once.

"The commercial side of America has unquestionably interfered with the development of music in the past, though it has, in another sense, been the means of developing it. People who have interviewed me seemed to be most interested in how much money I have made out of it. It happens that a great many of my compositions have been what can only be described as 'hits.' They have brought me large returns, but I am willing to make the statement that no composer ever made less attempt to make money than I have. While writing I never think of the possible financial reward. My sole object is to turn out a good piece of music, a worthy piece, a piece I can be proud of, no matter whether it is a military march or a more elaborate suite."

*Commercial 4/5/16*

Anna Pavlowa, who makes her final appearance at the Hippodrome tomorrow night, is arranging an attractive program with Sousa, which includes several of her favorite divertissements. Her selections will include Saint Saens' "Swan" dance; the Gavotte Pavlowa by Links, in which she will be assisted by M. Ivan Clustine; the "Rondo" by Kreisler, and a new waltz, "The Land of the Golden Fleece" by Sousa. She will also present fifteen other soloists of the Imperial Ballet Russe; and three vocal stars of the Boston Opera Company, Mlle. Luisa Villani, soprano, Riccardo Martin, tenor, and Thomas Chalmers, baritone.

*Commercial Buffalo 4/6/16*

### PAN-AMERICAN MUSIC.

John Philip Sousa has composed a stirring piece of music which is to be named the "Pan-American March" and played for the first time in public at the Second Pan-American Scientific Congress, which opens in Washington on December 27 for a thirteen-day meeting. Sousa has been working on the composition at intervals during the last two years and according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming congress has succeeded at last. The new march, it is understood, will be officially adopted by the congress.

*Herald 4/4/16*

### Notes from the Theatres.

Miss Anna Pavlowa is to dance to a waltz written for her by John Philip Sousa when she appears at the Hippodrome on

Sunday night with members of her ballet. The waltz is called "The Land of the Golden Fleece." She rehearsed it yesterday. Next Monday Sousa's band will introduce Orth's "In a Clock Shop" in the scene of the Tower of Jewels in "Hip! Hip! Hoopay!" This feature is to be changed weekly.

*Richmond Va Times 4/9/16*

Tyrus Cobb, greatest of baseball players; John Philip Sousa, Jr., and E. S. Rogers, of Cleveland, O., have purchased 6,000 acres of land along the Savannah River, in Georgia, and will stock the place with game and use it for a hunting preserve in the winter months. Cobb, on his twenty-ninth birthday, with Sousa and Rogers, killed 250 quail, one wild turkey and numberless rabbits. Cobb shot sixty-five of the quail and the wild turkey.



## SOUSA KISSED; PLANS MUZZLE?

### Second Osculation by Prima Donna Causes Wor- ry to Band Leader.

New York, Jan. 9.—[Special.]—If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing at the Hippodrome or wear a muzzle.

Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but tonight it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him neutrality is vindicated and there need be no more. Besides his contract with the Hippodrome says nothing about osculation.

The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides his contract with the Hippodrome says nothing about osculation.

### Sousa Is Kissed Again.

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

### The Hippodrome.

Cathleen Pope and George Kerner introduced a new feature in "Flirting at St. Moritz" at the Hippodrome yesterday, which was much applauded and is particularly graceful skating. Some time during the present week the number of tickets sold for the great spectacle, "Hip-Hip-Hooray," will reach 1,000,000. Pavlowa shared the honors with Sousa at the concert on Sunday night, and so great was her success that she will appear once more, on Sunday night next. Pavlowa gave as an encore Fritz Kreisler's "The Dragon Fly" dance and it was a rare treat. Tamaki Miura, the Japanese prima donna; José Mardones, the baritone; and Giuseppe Gaudenzi, the tenor, sang, with Alexander Smallers at the piano, and Sousa's Band played light opera music to the great delight of a vast audience.

### TY COBB WILL TRAIN DOGS NEAR SAVANNAH

#### Star Batsman Preparing for Lot of Winter Fun

SAVANNAH, Ga., Jan. 10.—Ty Cobb, the world's greatest ball player, is now part owner of a hunting preserve and a professional trainer of dogs. Ty, with E. C. Rogers, John Philip Sousa, Jr., and several other men, has purchased a plantation of 6000 acres along the Savannah River in Georgia. They will stock the place with fish and game, and will go there every winter for the season's session with rod and gun.

Cobb has been assigned the job of training the dogs. He can prepare a dog for the field as well as he can "bone" a bat for the campaign against the pitchers of the American League. The leading batter and baserunner of the American League would rather hunt than play ball. However, by playing ball in the summer, he is going to be able to hunt in style in the winter.

JOHN PHILIP SOUSA has been kissed again, but Dr. Muck hasn't taken to wearing a baseball mask, yet.

## Pavlowa Guest Star At Sunday Concert At the Hippodrome

### Other Well-Known Stage Celeb- rities See Dancer and Hear Sousa's Band.

Mme. Anna Pavlowa was the guest star of the Sunday evening concert given by Sousa's band at the Hippodrome, and the event was one of the most successful in the series of entertainments in the big play house. There was a big audience to welcome the Russian dancer, who was given enthusiastic applause and numerous encores.

Assisted by Zalevski and Kobelev and the favorite "Dragon Fly," Mme. Pavlowa did a pas de trois. Her solos were to music from Straus's "The Gypsy Baron" and Kreisler's "The Dragon Fly." Alexander Smallers was at the piano.

Other members of her company who danced several numbers were Miles, Plaskovietska and Kuhn. Mme. Tamaki Miura, the Japanese prima donna, sang selections from Sousa's "El Capitan" and the aria from "Iris." Giuseppe Gaudenzi, tenor, and Giorgio Puliti, baritone, contributed numbers.

In the audience were Harry Launder, Andreas Dippel and Blanca Saloya.

### SOUSA IS KISSED AGAIN

#### Hippodrome Bandmaster Thinks Of Wearing A Muzzle.

(By the Associated Press.)

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on a night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on his famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

John Philip Sousa is appearing regularly with his fine band at the New York Hippodrome on Sunday evenings, in conjunction with a series of guest-stars, one or more operatic celebrities appearing each Sunday with the March King. This notable list has already included Melba, Emmy Destinn, Alice Neilson and Pavlowa, while Julia Culp, Percy Grainger and Kathleen Parlow are among those engaged.

A Christmas Anecdote. — Christmas eve Mrs. John Philip Sousa, wife of the march king, drove to several of the New York city parks, where the municipal government had provided illuminated trees for the poor children. She had filled her automobile with dolls and toys to distribute, and when she reached Madison Square Park, at 23d street, she was attracted by a youngster, himself tattered and ragged, playing a violin for the vast collection of the city poor children congregated around him. She was amused at first, but soon joined the others in admiration of the little fellow's remarkable ability.

Calling him aside, she found that he was Max Gladstone of 169 Livingstone street, Newark, and that he was as needy as the little urchins he was trying to entertain. Enlisting the support of her husband, Mrs. Sousa sent for the lad later, and he is to be given a musical education and his talents developed under their guidance. Mr. Sousa recalled that he himself had begun his career at the age of eleven—which is the same age as Master Gladstone—and with a violin.

### Let Americans Sing Their Glad Songs In Rattling Ragtime!

TO THE EDITOR OF THE EVENING SUN: Sir—Notice that a band of Pecksniffs are hurling a few literary missiles at our popular music. Such an uncalled-for assault shows a decided lack of vision and breadth of view. Sousa and several prominent opera singers have expressed their approval of our American songs of a sparkling variety and the world is a happier place for the advent of a class of music that appeals to the heart and to the spirit.

Everything in its place. We cannot dance or sing to Rosamunde's Overture or Caprice Brilliant, and it would be highly improper to play classical selections on certain occasions. We love "Dixie" because "Dixie" is written in a ragtime vein, and we love everything similar to "Yankee Doodle." It is right that we should. It gives the nation a mark of originality and places it in a class by itself. C. E. STONEBRAKER.  
Baltimore, Jan. 11.



## NEW ORGANIZATION OF AMATEUR SHOOTERS

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King, at the Hippodrome, as its president, for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life." Coming as it does at the close of the most eventful year 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 in the "clay pigeon" game has for the moment taken precedence over all other topics.

In the course of the last few years it has become more and more apparent that there is in this country a real need for an amateur association which will unite in one organization the half million sportsmen who find in trapshooting both a sport and a recreation. It is owing to the increasing sentiment that such an organization will prove of inestimable value to the sport and to the individual shooter that the American Amateur Trapshooters' Association has come into being.

The officers are: John Philip Sousa, president; Dr. Horace Betts, first vice-president; C. W. Billings, second vice-president; Prof. James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

## JOHN PHILIP SOUSA WILL LEAD TO TRAP SHOOTERS

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King as its president, for the purpose of "promoting the sport of trap shooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."

The officers are:

John Philip Sousa, president; Dr. Horace Betts, first vice president; C. W. Billings, second vice president; Professor James L. Kellogg, third vice president, and Stanley F. Withe, secretary-treasurer.

## Manhattan Theatres

**HIPPODROME** — Another remarkable record was made at the Hippodrome this past week when the one-millionth ticket for "Hip Hip Hooray" was sold at the advance sale box offices. This coupon was for the 200th performance of Charles Dillingham's joyous pageant of delights which occasion will be celebrated next week. Seats are now obtainable up to March 1, which period includes the holiday performances on Lincoln's and Washington's birthdays. Special ice skating features are being introduced weekly, and John Philip Sousa introduces a new musical novelty in the "Tower of Jewels" scene by playing "In a Clock Shop," by Orth, this week.

## NEW TRAP-SHOOTING BODY.

Sousa Elected President of the American Amateur Association.

The incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, as its president, for the purpose of promoting the sport of trapshooting and for the advancement of the individual shooter and pledged to the conservation and propagation of bird and game-life, is an important movement. Coming as it does after an eventful year in the history of trapshooting, the announcement of the new association is timely, though not at all unexpected by close followers of the sport.

In the course of the last few years it has become more and more apparent that there is in this country a real need for an amateur association which will unite in one organization the half million sportsmen who find in trapshooting both a sport and recreation. It is owing to the increasing sentiment that such an organization will prove of inestimable value to the sport and to the individual shooter that the American Amateur Trapshooters' Association has come into being. The officers are: John Philip Sousa, president; Doctor Horace Betts, first vice-president; C. W. Billings, second vice-president; Prof. James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

## NEW ORGANIZATION OF AMATEUR SHOOTERS

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King at the Hippodrome, as its president, for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter," and "pledged to the conservation and propagation of bird and game life."

Coming, as it does, at the close of the most eventful year 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 in the "clay pigeon" game has for the moment taken precedence over all other topics.

The officers are: John Philip Sousa, president; Dr. Horace Betts, first vice-president; C. W. Billings, second vice-president; Professor James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

## SOUSA AT HEAD.

Bandmaster Heads New Amateur Trapshooting League.

A new trapshooting association has just been incorporated under the laws of Delaware. It is called the American Amateur Trapshooters' Association, its president being John Philip Sousa, the famous march king. The other officers of the body are Dr. Horace Betts, first vice-president; C. W. Billings, second vice-president; Prof. James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

## SOUSA ELECTED PRESIDENT.

New Organization of Amateur Shooters Is Formed.

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous march king at the Hippodrome, as its president, for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."

Coming as it does at the close of the most eventful year 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 in the "clay pigeon" game has for the moment taken precedence over all other topics.

The officers are: John Philip Sousa, president; Dr. Horace Betts, first vice-president; C. W. Billings, second vice-president; Prof. James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

## Sousa Leads Sharpshooters.

New York, Jan. 11.—One of the most important happenings in the shooting world since the formation of the National Rifle Association is the recent incorporation of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King at the Hippodrome, as its president. The body is for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."

Das Hippodrome bezeichnete wieder einen ganz besetzten Saal und den üblichen Riesenerfolg. Anna Pavlowa nahm für diese Spielzeit Abschied von New York, das sie so sehr gefeiert hat, und zwar wirkte sie namentlich im "Schwan" von Saint-Saens und einer Novität von Sousa. Sie wurde nebst den Mitgliedern ihrer Gesellschaft lebhaft applaudiert und unzählige Male gerufen. Die Gesangsvorträge von Frau Villani und den Herren Martin und Chalmers erwiesen sich gleichfalls als Treffer, und daß Sousa an der Spitze seiner Kapelle wieder den gewohnten Bombenerfolg hatte — das wird ein Jeder gern glauben.

By an interesting coincidence, the eve of the advent of Russian ballet at the Century witnessed the farewell appearance of the great Pavlowa at the Hippodrome. The incomparable ballerina has the satisfaction of leaving with the knowledge that she has as many admirers as ever in New York, for the huge audience which filled the Hippodrome last night gave the parting star every evidence of their cordial regret at her departure. The program Charles Dillingham arranged, in conjunction with John Philip Sousa, was the most varied as well as the most enjoyable of this rare series of Sunday entertainments. The first part was devoted to Sousa's band, and vocal artists of the Boston Grand Opera Company.



Enid P. Dispatch 12/16

## PAVLOWA AND MIURA AT THE HIPPODROME

Russian Dancer and Japanese  
Prima Donna Chief Attrac-  
tion at Concert

New York, Jan. 1.—Anna Pavlowa, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome, when she appeared with Sousa's festival in the remarkable series of guest-stars Charles Dillingham is presenting at the big playhouse. The program in its entirety was the most brilliant yet presented, including as it did the operatic stars of the Boston Grand Opera company in addition to the incomparable Pavlowa.

The great dancer experienced a new sensation in dancing with a full military band accompaniment and after the first divertissement, the Tchaikowsky "Pas des Deux," she said she enjoyed the novelty. It is certain that an audience never enjoyed her "Bacchanale" by Glazounow, executed with Alexandre Volinine more and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience which included many of the metropolitan subscribers and well known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlowa of the Ice."

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. Other numbers which added to the pleasure of the big Christmas bill were Mr. Martin's solo from "Carmen," Mr. George Baklanoff in Russian folk songs, and Mr. Jose Mardones in Spanish songs. All are principals also associated with Pavlowa in the Boston Opera organization. John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program.

Phila Post Ledger 1/9/16

### Today's Job

"German musicians at the beginning of the war," said John Philip Sousa, at his recent birthday celebration, "were busy all over Germany composing marches of victory. Every week three or four marches of victory made their appearance. But of late the output has stopped."

"Output stopped, eh?" said the reporter. "I wonder, then, what the German musicians are composing now?"

Mr. Sousa smiled.

"Peace overtures, most likely," he said.

Brooklyn Citizen 1/13/16

As several misleading announcements have been issued, Anna Pavlowa states that her appearance at the Hippodrome on Sunday night as guest-star with Sousa will positively be her last performance in New York for many months to come, at least, as she starts on a long Western tour with the Boston Grand Opera Company and her Imperial Ballet Russe next Monday. The stars of both these organizations appear with her Sunday evening. Charles Dillingham plans to make the farewell appearance memorable.

Phila Post Ledger Jan 1/16

At the New York Hippodrome this season we are treated to a charming picture, half fanciful and half real, which starts with a ballet of "Pussy Cats" on the housetops, and ends in the last act with a beautiful setting of ice and snow, in which "Charlotte," the wonderful skater, does some marvelous work, assisted by a number of most expert skaters.

Toto, the new clown, made plenty

of fun and laughter, while Sousa's Band lent a touch of distinction to the performance. There were no airs which lingered in one's mind, but the music was pretty, and while many of the scenic effects were much the same as in previous years, still on the whole the performance is an interesting and amusing one.

Amishin Se Monitor 1/8/16

## NEW YORK MUSICAL NOTES

Special to The Christian Science Monitor from  
its Eastern Bureau

NEW YORK, N. Y.—Recent musical events of note have included:

Aeolian hall, Dec. 26, afternoon—Second piano recital by Harold Bauer. The program:

Bach, "Italian," concerto; Schumann, "Kreisleriana"; Beethoven, sonata in B flat, op. 106; Chopin, impromptu in F sharp, polonaise in E flat, nocturne in E, prelude in F sharp; Liszt, "Mephisto," waltz.

Hippodrome, Dec. 26, evening—Concert by Sousa's band, with Anna Pavlowa and four members of the Boston Grand Opera Company as soloists. Mme. Pavlowa danced Glazounoff's "Bacchanale" and a "Pas de Deux" by Tschai-kowsky. Songs in Russian were sung by George Baklanoff, baritone, and in Spanish by Jose Mardones, basso. The love duet from Puccini's "Madama Butterfly" was given by Mme. Tamaki Miura, Japanese soprano, and Riccardo Martin, tenor.

Morning Telegraph 1/12/16

## ANNA PAVLOWA'S FAREWELL.

Dancer Makes Her Final Appearance  
at Hippodrome Sunday.

Anna Pavlowa, who makes her final appearance at the Hippodrome Sunday, is arranging a most attractive program with John Philip Sousa, which includes several of her favorite divertissements. Her selections will include Saint-Saens's charming "Swan" dance, the Gavotte Pavlowa, by Linke, in which she will be assisted by M. Ivan Clustine; the "Rondo," by Kreisler, and a new waltz, "The Land of the Golden Fleece," by Sousa.

She will also present fifteen other soloists of the Imperial Ballet Russe, and three vocal stars of the Boston Grand Opera Company, Mlle. Luisa Villani, soprano; Mr. Riccardo Martin, tenor, and Mr. Thomas Chalmers, baritone.

Enid P. Dispatch 1/17/16

85

By an interesting coincidence, the eve of the advent of Russian ballet at the Century witnessed the farewell appearance of the Pavlowa at the Hippodrome. The huge audience which filled the Hippodrome last night gave the star every evidence of their cordial regret at her departure.

The programme Charles Dillingham arranged, in conjunction with John Philip Sousa, was the most varied as well as the most enjoyable of this series of Sunday entertainments. The first part was devoted to Sousa's band and vocal artists of the Boston Grand Opera Company. Mr. Thomas Chalmers sang the prologue from "Pagliacci," Mr. Riccardo Martin the aria from "Carmen" and Mme. Luisa Villani an aria from "La Gioconda."

The second part was given over entirely to Pavlowa and the principal dancers of her Ballet Russe, and the famous danseuse selected several of her own favorite dances, of which "The Swan," by Saint-Saens, and the "Rondo," by Kreisler, were notably fine achievements.

Vernon Castle has arranged for one final public appearance in New York with Mrs. Castle at the Hippodrome next Sunday evening with Sousa. They will appear on a brilliant programme, arranged by Charles Dillingham, which includes Mme. Julia Culp, Dutch Lieder singer, and Miss Kathleen Parlow, violinist.

Dayton O. News 1/9/16

## Staid Sousa Kissed By Opera Singer

Miss Emmy Destinn, prima donna soprano, sang at the weekly concert at the Hippodrome last Sunday night to the accompaniment of Sousa and his band. Twice her name appeared on the program, and between her solos a messenger arrived from the Metropolitan opera house with a message which concerned her.

She has not been singing at the Metropolitan this season, but has been devoting her time to concert work.

When the singer appeared on the platform for the second solo, she was accompanied by William Stewart of the Hippodrome company, and before she had time to sing, he announced that she had been engaged again at the Metropolitan for the remainder of this season and part of next, and was to appear there on next Monday as Elsa in "Lohengrin." The audience applauded loudly at the news and there were shouts of "Speech! Speech!"

Miss Destinn seemed to be quite happy at the announcement, but she is a singer and not a public speaker, so she threw up her hands at the suggestion. However, the audience continued to applaud and she had to do something, so she went to the conductor's stand where Mr. Sousa was standing, baton in hand. She shook his hand, and then before he could move, she kissed him. In the disturbance Mr. Sousa dropped his glasses, but he soon recovered them and his equilibrium, and when the applause ended he was ready to conduct his band through the aria, "D'Amor Sull' all Rosea," from "Il Trovatore."



# RECORDS MADE AT HIPPODROME

**New York's Most Popular Playhouse With Up-State People, Has Entered More Than 900,000 With "Hip Hip Hooray."**

The present season at the Hippodrome under Charles Dillingham's astute direction is creating new records which are the sensation of the theater world. The last week witnessed the passing of the 175th presentation of that masterpiece of pastime "Hip Hip Hooray" which at that time had been witnessed by nearly 900,000 people. It is the mecca for visitors from out-of-town; the headquarters of social activities, and the playhouse which even the children have unanimously selected as their favorite rendezvous. Its appeal is general and its popularity in every way substantial and deserved. To accommodate those who book seats in advance arrangements were made this week to place seats on sale up to March 1, which includes the two February holidays — Lincoln's and Washington's birthdays.

The series of guest-star concerts with Sousa Sunday night is one of the conspicuous successes of this regime and no better entertainment can be found anywhere in New York than Mr. Dillingham is providing. This week Pavlova returns with members of her ballet and such fine soloists as Tamaki Miura and Jose Mardones.

A rest room has been provided in the inner foyer of the Hippodrome for those waiting for friends who are standing in lines at the four box offices. This room will be open from 9 in the morning until the house opens for the matinee every day, and is intended to add to the comfort of those

who accompany the persons making reservations in advance, and who heretofore had waited in the outer lobby.

## Speed King Joins Hippodrome Skaters

With the present vogue of skating in America, Charles Dillingham is ever on the qui vive to continue the interest centered upon the ice pond of the hippodrome, where "Flirting at St. Moritz" has proved a sensation. He added Lamy Brothers to these amazing and timely feature last week, and in so doing he makes the group of international skaters complete. Edmund A. Lamy, by defeating Maurice Wood in February, 1912, became world's champion speed skater, and rapid ice skating was the only style not introduced heretofore at the Hippodrome, where Charlotte's marvelous executions; Pope and Kerner's beautiful pair skating, and Katie Schmidt's, Ellen Dallerup's and Hilda Reuckert's various styles introduced every known class of school and fancy skating. The Lamy's performance is a sensation and proved a startling novelty in speed and trick ice skating.

Those who are spending a Sunday evening in New York will find rare amusement at the Hippodrome where John Philip Sousa is appearing regularly with his band. And that is not all. Charles Dillingham has provided a series of guest-stars and one or more famous operatic celebrities appear each Sunday with the march king. This notable list already has included Melba, Emmy Destinn, Alice Nelsen, the incomparable Pavlova and the future promises Julia Culp, Kathleen Parlow, Percy Grainger and other distinguished stars of the concert and opera stage. New York musical writers pronounce this the most remarkable series of Sunday concerts ever arranged.

At the Hippodrome where the staff of uniformed men totals 180, House Manager J. W. Mathews has discarded the number system. He is of the opinion that designating the ushers, footmen, program boys and other attendants by a number is too much like the method employed in state institutions. Hereafter they will be identified by their Christian names: Ethelbert, Gerald, Reginald, Chomley, etc.

## AT THE HIPPODROME.

### Pavlova to Make Her Last Appearance Here This Season.

Although various other appearances of the great Pavlova in New York have been announced as the favorite ballarino's farewell for this season it may be stated with accuracy that her performances at the Hippodrome this Sunday evening will be her last for months to come as she starts on Monday for an extensive tour with her Ballet Russe and the Boston Opera Company. It is with the soloists of these two organizations that she appears with Sousa, and judging from the great interest manifested in her former Hippodrome appearances the adieu promises to be a memorable occasion. For her own numbers Pavlova has selected many of her own favorite dances. These include "The Swan," by Saint-Saens, the Pavlova Gavotte, by Linke, and "Ronde," by Kreisler. As a novelty she will introduce a new dance

written by John Philip Sousa.

Pavlova's associates from the Imperial Ballet Russe who will also appear are Milies, Butsova, Plaskovietzka, Crombiva, Collinet, Clustine, Zalewski and Domo-slovski.

The vocal guest-stars of this distinguished programme will include Mr. Riccardo Martin, Mr. Thomas Chalmers, and Mlle Luisa Villani. Sousa's Band will add variety to the evening with selections by the March King.

A remarkable record was made at the Hippodrome during the past week when the one-millionth ticket for "Hip Hip Hooray," was sold at the advance sale box office. This coupon was for the 200th performance of Charles Dillingham's joyous pageant of delights which occasion will be celebrated next week. Seats are now obtainable up to March 1, which period includes the holiday performances on Lincoln's and Washington's birthdays. Special ice skating features are being introduced weekly and John Philip Sousa introduces a new musical novelty in the Tower of Jewels scene by playing "In a Clock Shop," by Orth, this week.

## PAVLOVA AT HIPPODROME.

THE assisting artists with Sousa's Band at the Hippodrome last evening were Mlle. Pavlova, who danced "The Swan" and other numbers; Mme. Villani, the operatic soprano; Riccardo Martin, tenor, and Thomas Chalmers, baritone.

*Eve Post 4/17/16*

Sousa's Band and the announcement of Anna Pavlova's last appearance there filled the Hippodrome last night. The as-

sisting artists were Mlle. Luisa Villani, soprano. Riccardo Martin, and Thomas Chalmers. Mr. Martin's voice in the aria from "Carmen" gave signs of being somewhat forced. Pavlova and her company in Ballet Russe were the especial favorites. Sousa conducted.

*Yonkers 4/12/16*

Vernon Castle, the celebrated aviator, will appear once more before the New York public ere departing to settle the war. With Mrs. Castle he will perform at the Sousa concert at the Hippodrome next Sunday.

*San Antonio Express 4/9/16*

## Sousa Presents Pavlova.

It was an extraordinary list of soloists presented to the audience attending the Sousa concert at the Hippodrome Sunday night. Mme. Pavlova danced twice to the music of Sousa's Band. The genial band master was repaid fully for the long period of training which his organization has had under his guidance, so he did not need to watch his men in the least, but enjoyed the fair dancer as much as the rest of the audience. Another interesting feature of the concert was Tamaki Miura, the Japanese soprano. George Baklanoff, baritone; Mardones, basso, and Orville Harrold also appeared as soloists. Mr. Harrold sang in place of Ricardo Martin, originally engaged for this appearance.

*Dramatic Mirror 4/15/16*

## HIPPODROME CONCERT

The soloists with Sousa's Band at the Hippodrome last Sunday night were Madame Pavlova, Madame Tamaki Miura, the Japanese soprano; Giuseppe Gaudenzi, tenor, and Giorgio Polacco, bass. Madame Pavlova danced to Drigo's "Pas de Deux," and Kreisler's "The Dragon Fly." Madame Miura sang an aria from "Iris." The band programme was devoted to selections from light operas by Oscar Strauss, Sullivan, Victor Herbert and Mr. Sousa.

*San Antonio Express 4/9/16*

## English View of Sousa.

In "Pages from a Bandmaster's Diary," by George Miller, published in "The Musical Times" of London, there is a tribute to Sousa and his band apropos of the co-operation between Major Miller's band and that of Sousa at the Glasgow exhibition of 1901. Among other interesting things, Major Miller says:

"Sousa was none the less a genius for not being extraordinary clever in an academic sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan or a George Edwardes. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of today.) Nor did he claim to be a great conductor; and the fact of his stage tricks being taken seriously was as good joke to Sousa the musician."



Evening Express 1/17/16

## PAVLOWA GIVES A FAREWELL DANCE

By an interesting coincidence the eve of the advent of the Russian Ballet at the Century witnessed the farewell appearance of Pavlowa at the Hippodrome last night. The ballarino has the satisfaction of leaving with the knowledge that she has as many admirers as ever in New York, for the huge audience which filled the Hippodrome gave her every evidence of their sincere regret at her departure.

The program Charles Dillingham arranged in conjunction with John Philip Sousa was the most varied as well as the most enjoyable of the series of Sunday entertainments. The first part was devoted to Sousa's Band and vocal artists of the Boston Grand Opera Company; of the latter Thomas Chalmers sang the prologue from "Pagliacci," Riccardo Martin the aria from "Carmen" and Mme. Luisa Villani an aria from "La Gioconda."

The band selections included gems from Offenbach's "Orpheus and the Underworld," the waltz from Millocker's "The Beggar-Student" and selections from the "Bride-Elect" and other compositions by the march king himself.

The second part was given over entirely to Pavlowa and the principal dancers of her Ballet Russe.

Press 1/17/16

## PAVLOWA AT HIPPODROME.

Huge Audience Turns Out for Farewell Performance.

It was a large and enthusiastic audience that nearly filled the Hippodrome last night for Mme. Anna Pavlowa's farewell appearance. The first part of the programme contained, besides the numbers by Sousa's Band, vocal selections by Thomas Chalmers, Riccardo Martin and Mme. Luisa Villani (all of the Boston Opera Company), which were received with much applause.

But the real enthusiasm of the evening was reserved for Mme. Pavlowa and her troupe of Russian dancers. She gave "The Swan," so familiar to many of us, and the ever-popular "Gavotte Pavlowa." Her most delightful contributions, though, were the Rondo by Kreisler, with violin and piano accompaniment, and Sousa's waltz, "The Dance of the Golden Fleece."

The orchestral pieces were well given, and the opening bars of "The Stars and Stripes Forever" and "El Capitan" evoked a demonstration that showed how faithful the American public is to old friends.

Herald 1/17/16

## PAVLOWA DANCES HER FAREWELL

With Members of Her Ballet She  
Gives Part of Programme at Con-  
cert at the Hippodrome.

Pavlowa, on the eve of the arrival of the Russian ballet at the Century Theatre, danced last night for the last time here this season, appearing at the Hippodrome in a concert. With several of her associates she gave the second half of the programme.

Gracefully she danced to the music of Saint-Saens' "The Swan," Kreisler's "Rondo" and a new waltz of Sousa called "Land of the Golden Fleece." With Ivan Clustine she danced the "Pavlowa Gavotte" of Lincke. Other members of the ballet also appeared.

Mr. Sousa and his band played the accompanying music, and had two numbers to themselves, gems from "Orpheus in the Under World," by Offenbach, and Mr. Sousa's "The Bride Elect." Several of Mr. Sousa's marches were played as encores.

Three singers from the Boston Opera Company also appeared. Thomas Chalmers, barytone, sang the Prologue from "I Pagliacci," Riccardo Martin, tenor, presented an aria from "Carmen," and Miss Luisa Villani, soprano, was heard in an aria from "La Gioconda." The audience was large, and Pavlowa and her associates, who will start on a tour of forty cities to-morrow, were received heartily.

Press 1/16/16

### NEW SOUSA NUMBER.

Sousa's Band will introduce a new musical novelty, "In a Clock Shop," in the Tower of Jewels scene of "Hip, Hip Hooray" in the Hippodrome to-morrow, and thereafter this feature will be changed weekly.

Evening World 1/17/16

## Anna Pavlowa Dances Farewell At Hippodrome

By Sylvester Rawling.

WHILE Serge de Diaghileff's much heralded Ballet Russe was giving a dress rehearsal before a large and fashionable gathering, specially invited, at the Century Theatre last night—the first public performance takes place to-night—the adorable Anna Pavlowa was dancing her farewell for the season at the Hippodrome before a crowded auditorium. No need to add further praise to the work of this unique artist, save to say that, if it were possible, she surpassed herself, and that the enthusiasm for her was unbounded. Several members of her company took part, and assisting John Philip Sousa and his band in their concert were Riccardo Martin, tenor; Thomas Chalmers, baritone, and Luisa Villani, soprano, all of the Boston Opera Company.

Journal of Commerce 1/17/16

### PAVLOWA SAYS FAREWELL.

Dancer Makes Final Appearance at  
Hippodrome Concert.

Last night witnessed the farewell appearance of Pavlowa at the Hippodrome and the audience, which filled the theatre, gave the parting star every evidence of cordial regret at her departure.

The programme Charles Dillingham arranged in conjunction with John Philip Sousa was the most varied, as well as the most enjoyable of this series of Sunday entertainments. The first part was devoted to Sousa's band and vocal artists of the Boston Grand Opera Company. Thomas Chalmers sang the prologue from "Pagliacci," Riccardo Martin, the aria from "Carmen," and Luisa Villani an aria from "La Gioconda." The band selections included gems from Offenbach's "Orpheus and the Underworld," the waltz from Millocker's "The Beggar Student," and selections from the "Bride Elect," and other compositions by the March King himself.

The second part was given over entirely to Pavlowa and the principal dancers of her Ballet Russe, and the famous danseuse selected several of her own favorite dances, of which "The Swan," by Saint-Saens and the "Rondo" by Kreisler, were notably fine achievements. As a novelty she introduced a new dance written for her by John Philip Sousa. It was a waltz, "Land of the Golden Fleece," executed with the full band accompaniment.

Tribune 1/17/16

### Carnegie Hall Filled at Fifth Recital—Pavlowa Crowds Hippodrome.

Sousa's Band and the announcement of Anna Pavlowa's last appearance there filled the Hippodrome last night. The assisting artists were Mlle. Luisa Villani, soprano; Riccardo Martin and Thomas Chalmers. Mr. Martin's voice in the aria from "Carmen" gave signs of being somewhat forced. Pavlowa and her company in Ballet Russe were the especial favorites. Sousa conducted.

Herald 1/17/16

Mr. and Mrs. Vernon Castle will dance at the concert at the Hippodrome on next Sunday night with Sousa. Mme. Julia Culp, singer, and Miss Kathleen Parlow, violinist, also will appear.

Berklyn Standard Union 1/17/16

## PAVLOWA AT THE HIPPODROME

Mme. Anna Pavlowa delighted a large audience at the Hippodrome in Manhattan last night at the Sunday night concert given by Sousa and his band. It was the last appearance in New York of the great ballarino before her departure for an extensive Western tour with her Ballet Russe and the Boston Opera Company. With the soloists of these two organizations the great Russian dancer last night outrivaled the favorite band leader in popular applause. For her own numbers Mme. Pavlowa selected many of her own favorite dances, including "The Swan," by Saint-Saens; the "Pavlowa Gavotte," by Liuke, and "Rondo," by Kreisler. As a novelty she introduced a new dance written by John Philip Sousa. Pavlowa's associates from the Imperial Ballet Russe who appeared were Miles, Butsova, Plaskovietzka, Crombiva, Colinet, Clustine, Zalowski and Domo-slovski. The vocalists of this distinguished programme were Riccardo Martin, Thomas Chalmers and Mmes. Luisa Villani. Sousa's band added variety to the evening with selections by the "March King." Alexander Smallens was at the piano.

Times 1/17/16

The soloists with Sousa's Band at the Hippodrome concert last night were Anna Pavlowa and her dancers, besides several of the members of the Boston Opera Company, consisting of Luisa Villani, who sang an aria from "La Gioconda"; Riccardo Martin, who gave a number from "Carmen," and Thomas Chalmers, who sang the Prologue to "Pagliacci." The band numbers included excerpts from "Orpheus in the Underworld," "The Beggar Student," and Mr. Sousa's compositions. Mme. Pavlowa and the dancers gave the entire second part of the program. Among the numbers danced were Saint-Saens's "The Swan," Kreisler's Rondo, and a new waltz by Sousa, "The Land of the Golden Fleece."

Syracuse Post News 1/19/15

Mme. Nellie Melba is appearing in the Sousa concerts at the New York Hippodrome.



Minneapolis Journal 1/10/16

## DESTINN AND JAPANESE SONGBIRD KISS SOUSA

Tamaki Miura, Diminutive  
Oriental, Emulates Exam-  
ple of Noted Bohemian  
Singer and Osculates  
Flowing Whiskers.

New York, Jan. 10.—If it keeps on, Sousa either will have to give up appearing with his band when prima donnas are singing at the Hippodrome, or wear a muzzle.

Not long ago, Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss as high as she could on the famous whiskers.

The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.



EMMY  
DESTINN

Amidwest Bulletin 1/10/16

### OPERA STARS IN POPULAR CONCERT

When Tamaki Miura, the Japanese soprano, was told that she was to sing at the Tremont Temple the tiny prima donna threw up her hands in surprise and exclaimed: "Will they permit a Japanese lady sing in Christian church?"

In spite of all assurances, Mme. Miura still has her doubts as to whether or not she will be permitted

to appear on the platform of Tremont Temple tonight when, in conjunction with George Baklanoff, Jose Mardones and Elvira Leveroni of the Boston Grand Opera Company, she is to take part in one of the most interesting programs ever offered in Boston this season.

Mme. Miura is rapidly learning the Western woman's ways and is ready to imitate the latter whenever an occasion offers itself.

For instance, she heard that Mme. Emmy Destinn kissed Sousa during a concert at which the latter accompanied her.

When Mme. Miura sang to the accompaniment of Sousa's Band last Sunday, she promptly threw her arms around the bandmaster's neck at the end of her aria and gave him a resounding smack on each cheek to the accompaniment of thunderous applause by the audience.

Sousa's Band introduced a musical novelty, "In a Clock Shop," by Orth, in the "Tower of Jewels" scene of "Hip-Hip-Hooray" at the Hippodrome yesterday, and hereafter this feature will be changed weekly. The "March King" welcomes suggestions from patrons as to the selections they prefer.

Hotel Industry Jan 1/16

At the Plaza at midnight the lights were extinguished for half a minute and 1,500 miniature balloons released from the balconies. These, with their gay streamers, were deftly caught and caused much diversion throughout the night. The 2,047 diners enjoyed splendid music given by Sousa's Band of 55 pieces and Franko's Orchestra of 40 pieces. There were other musical features in various parts of the hotel and some new exhibition steps shown by professional dancers. The souvenirs were masks, hats, various noisemakers, and red satin ice cream boxes.

Midwest Sentinel 1/11/16

### SOUSA AGAIN KISSED; MAY USE A MUZZLE

NEW YORK, Jan. 10.—If it keeps on, Sousa will either have to give up appearing with his band when prima donnas are singing or wear a muzzle.

Not long ago Emmy Destinn, appearing with Sousa, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but Sunday night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers.

The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more.

Watertown, N.Y. Standard 1/11/16

### SOUSA TIRED OF BEING KISSED

NEW YORK, Jan. 11.—If it keeps on, Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

Musical American 1/20/16

Sousa—One of the things that most impressed Tamaki Miura, the Japanese prima donna, during her visits to New York was Sousa's Band. She shared a program or two with the band at the Hippodrome. "I think it is wonderful to sing after Mr. Sousa has played," she declares, "and I asked our director to let me sing again, for I feel inspired every time I hear Mr. Sousa and his band. I heard that Mme. Destinn kissed him. I wanted to do the same, but I know not if he likes Japanese lady kiss him, and then I am so small that I couldn't throw my arms around him unless there was a ladder."

### SOUSA IS AGAIN KISSED BY GRAND OPERA SINGER

Bandmaster May Decide to Muzzle  
Famous Whiskers.

New York, Jan. 10.—If it keeps on, Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

Harrisburg Pa. Telegraph 1/13/16

John Philip Sousa, the famous band leader, will be quite active this season in trapshooting sport. He has been elected president of the American Amateur Trapshooters' Association. His one big duty will be to travel over the United States and promote interest among amateurs in trapshooting.

Boklyn Standard Union 1/18/16



## CHAMPION TRAP SHOOTER BURIED

**Funeral of George L. Lyon Attended  
by Distinguished Sportsmen  
From All Parts of Country.**

(Special Dispatch to The Morning Telegraph.)

DURHAM, N. C., Jan. 16.

Amid a distinguished company of fellow sportsmen of the trap shooting world, and wealthy kinspeople, the remains of George L. Lyon, American champion amateur trap shooter, were interred in Maplewood Cemetery, Durham, this afternoon. His body was entombed in the mausoleum of Washington Duke, the late wealthy pioneer in the tobacco industry, and grandfather of the dead man.

Floral designs were piled high in the tomb. The New York Athletic Club sent a wreath that was purchased at a cost of \$150. The Westy Hogans Club and John Philip Sousa sent pretty floral designs in tribute to their friend.

The body was in transit from Albuquerque, N. M., to Durham, for three days. On its arrival it was carried to Mr. Lyon's handsome home on the finest residential street in Durham. Among the pallbearers were Walter Huff, of Macon, Ga.; W. A. Joslyn and W. M. Hammond, of Wilmington, Del., officials of the Du Pont Company. Mr. Lyon was formerly employed by the Du Ponts.

His body was interred in close proximity to his boyhood tramping grounds, where he first learned the art of target shooting. The cemetery in which he was buried is near Lyon's Park, which was named in his honor. Here in youth he first became acquainted with the sport that was later to write his name large in the realm of marksmanship.

*Deluth News Tribune 1/19/16*

## DAVID WAS THE FIRST BANDMASTER

David might well be called the first bandmaster mentioned in history, said John Philip Sousa recently in the Spokane Chronicle, for he was the first orchestral organizer of which we have any record. His band numbered 200, fourscore 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.

David without question had in his band all of the component parts of the modern orchestra—strings, woodwinds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel "played before the Lord with all manner of instruments made of fir wood, and with harps and with psalteries with trimbels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard today." Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and woodwind, bands of trumpets, and all sorts of combinations have been made by man.

## WILD DUCKS

**Can't Be Shot From Boats in State  
of Kansas.**

New York, January 12.—Kansas forbids the shooting of wild ducks from motorboats.

Michigan is the first state to prohibit the hunting of game from automobiles. Hunting in automobiles has been a popular form of amusement in several states the past year.

New Jersey in 1885 passed a law to protect gulls, and since then 39 other states have put such a law on the statute books. With the exception of five states, gulls are protected some seasons of the year.

Clarence Berry, of San Francisco, has purchased 375 acres of land in Sutter County, California, which he will transform into a game preserve, with a gun club on the side.

Nearly 500 deer were killed in the first three months of the deer season in Connecticut.

Fewer deer were killed in Michigan in 1915 than in the three years previous. Four thousand were killed in 1915, 7,375 in 1914, 6,969 in 1913, and 5,853 in 1912.

Since 1897 25,000 deer have been killed in Vermont. Prior to 1897 there was a 20 years' closed season, the Legislature passing such a law in 1876 because of the scarcity of deer. There wasn't 50 deer in Vermont when the law was enacted. Five thousand were killed during the past season.

By agreement of the land owners, a large portion of Clark County, Kentucky, has been closed against hunting until January, 1917.

Deer are beginning to appear in Ohio in numbers, and as there is no law protecting them the Legislature will be asked to enact such a law at its next session.

The Allegheny Sportsmen's Association has purchased 5,000 acres of timber land and leased 20,000 acres more in Pocahontas County, Virginia, and will make an attempt to restore the elk in the mountains of that state. The Government is aiding the association and has given them 50 elk.

Quail are increasing rapidly in Michigan from all reports, but it isn't likely that the state will declare an open season before 1920.

Michigan sportsmen are urging a closed season for at least a year on ruffed grouse because of the scarcity of these birds. It is estimated that 90 per cent of last season's hatch was lost through the cold and rainy weather.

Tyrus Cobb, greatest of baseball players; John Philip Sousa, Jr., and E. S. Rogers, of Cleveland, Ohio, have purchased 6,000 acres of land along the Savannah River, in Georgia, and will stock the place with game and use it for hunting preserve in the winter months. Cobb, on his twenty-ninth birthday, with Sousa and Rogers, killed 250 quail, one wild turkey and numberless rabbits. Cobb shot 50 of the quail and the wild turkey.

*Hartford Post 1/13/16*

Bandmaster Johnny Fisher denies that he is about to raise a stubby little beard in order to look like John Philip Sousa.

## Celebrities to Dine as Biltmore Guests

MR. JOHN McE. BOWMAN, president of the Hotel Biltmore, will give a Supper-Dance Saturday evening, January 22, in the Presidential Suite of the Hotel Biltmore at 10:30 o'clock.

Among those invited are: Mr. Enrico Caruso, Mr. Antonio Scotti, Miss Geraldine Farrar, Mme. Melba, Miss Frieda Hempel, Miss Lucrezia Bori and Mr. Vincent Bori, Mr. Mischa Elman and Miss Elman, Mr. Josef Hofmann, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Rudolph Ganz, Mr. and Mrs. Farrar, Miss Alma Gluck and Mr. Zimbalist, Mr. and Mrs. Sidney Homer, Mr. and Mrs. Ober, Mr. and Mrs. Sousa, Miss Anna Case, Miss Anna Fittz, Mme. Rappold and Miss Rappold, Mr. and Mrs. Martinelli, Mr. and Mrs. Amato, Mr. and Mrs. Botta, Mme. Frances Alda, Mr. Andre De Seguro, Mr. Clarence Bird, Miss Rosina Galli, Miss Alice Nielsen, Mr. William Chase, Miss Maud Allan, Miss Marguerite Leslie, Miss Mabel Garrison and Mr. Siemon, Mr. David Bispham, Mr. and Mrs. Andre Tournet, Mrs. G. Bennett, Mlle. Beatrice de Holthoer, Miss Lucile Orrell, Miss Mary Warfel, Mr. and Mrs. Leo Dietrichstein, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. W. W. Johnston, Mr. and Mrs. Noble McConnell, Mr. and Mrs. R. D. Garden, Mr. and Mrs. J. W. Spalding, Mr. and Mrs. M. D. Brill, Mr. Daniel Frohman, Mr. and Mrs. Earl Lewis, Mr. and Mrs. F. C. Coppicus, Mr. and Mrs. Naham Franko, Mr. and Mrs. Sol Bloom, Mr. Melville Stone, Mr. P. V. R. Key, Mr. Max Smith, Mr. Halperson, Mr. Sylvester Rawling, Mr. Ziegler, Mr. Pitt Sanborn, Mr. Louis Blumenberg, Mr. John Brown, Mr. and Mrs. Otto Weil, Mr. John Freund, Mr. Charles Henry Meltzer and others.

*Musical Courier 1/13/16*

## SUNDAY NIGHT AT THE HIPPODROME.

**Sousa and His Band, Tamaki Miura, Pavlova and Others  
Entertain Enthusiastic Audience.**

A light and frothy program was given at the New York Hippodrome on Sunday evening, January 9, by the incomparable Sousa and his band, assisted by Tamaki Miura, Japanese soprano; Anna Pavlova, the Russian dancer; Jose Mardones, baritone; Giuseppe Gaudenzi, tenor; and five members of Mme. Pavlova's company. The instrumental numbers consisted of gems from various light opera successes, Sousa's "El Capitan," Strauss' "The Chocolate Soldier," Sullivan's "Pinafore," Herbert's "The Serenade" and Strauss' "The Gipsy Baron." Mme. Miura sang arias from the Japanese operas, "Iris" (Mascagni) and "Madame Butterfly" (Puccini) and "The Last Rose of Summer."

Pavlova, Zalewski and Kobeleff danced the "Pas des Trois" of Drigo in a manner which called forth the enthusiastic praise of the audience and resulted in recall after recall. Mlle. Kuhn and Mr. Loboiko in the "Czardas" (Grossman) and Mlle. Plaskovietska and Mr. Kobeleff in the minuet of Paderewski were cordially received, having to repeat portions of their dances. The performance was brought to a close with the dance of "The Dragon Fly" (Kreisler), by Mme. Pavlova. The audience continued to applaud and demand a repetition until the curtain was drawn as a gentle hint that the program of eleven numbers had already been drawn out to nearly three times its original length.



Musical Courier 4/13/16

## SOUSA IS KISSING VICTIM.

### Hippodrome Bandmaster Is Considering Wearing a Muzzle.

(From the New York Times, January 10, 1916.)

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

Musical Courier 4/15/16

## NOTABLES AT SOUSA CONCERT

### Stage Stars Applaud Mme. Pavlowa and Tamaki Miura

For the second time Mme. Pavlowa and Tamaki Miura, the Japanese prima donna, were "guest" stars with John Philip Sousa and his band at the New York Hippodrome concert on Jan. 9. The event drew out a distinguished audience and Mme. Pavlowa's dancing was applauded by such diverse devotees of the dance as Mr. and Mrs. Vernon Castle, Gaby Deslys and Charlotte, who dances on skates at the Hippodrome, besides other celebrities, such as Harry Lauder and Andreas Dippel. An attractive offering of Pavlowa was Kreisler's "The Dragon Fly."

There was the warmest enthusiasm for Tamaki Miura, and the audience was delighted with her quaint personality as she appeared in Japanese garb and kissed the hand of Mr. Sousa. She charmed with arias from two Japanese operas, "Iris" and "Madama Butterfly," the "One Fine Day" coming as an encore, along with "The Last Rose of Summer." Giuseppe Gaudenzi also evoked a demand for two encores, making especial appeal in "Ridi Pagliacci." Giorgio Piluti, baritone, also won applause. Mr. Sousa's offerings consisted entirely of excerpts from light operas, America being represented by Victor Herbert and his "The Serenade."

Hebrew Standard 4/14/16

## MUSIC NOTES.

Those who are spending a Sunday evening in New York will find rare amusement at the Hippodrome, where John Philip Sousa is appearing regularly with his fine band. And that is not all. Charles Dillingham has provided a series of guest-stars and one or more famous operatic celebrities appear each Sunday with the March King. This notable list has already included Melba, Emmy Destinn, Alice Nielsen, the incomparable Pavlowa and the future promises of Julia Culp, Kathleen Parlow,

Percy Grainger and other distinguished stars of the concert and operatic stage. New York musical writers pronounce this the most remarkable series of Sunday concerts ever arranged. For the current Sunday, Pavlowa will make her farewell appearance of the season.

Boston Record 4/17/16

Julia Culp is Boston's favorite singer at the present time. She is the "rage" and the Back Bay flocks to her every appearance. The Culp enthusiasts declare she is the one great artist that never stoops to cheap methods of business or advertising.

What a jolt they will receive when they read that the peerless Julia has consented to appear Sunday night at the mammoth Hippodrome, New York, in conjunction with Mr. and Mrs. Vernon Castle and Sousa's Band! Dollars have a powerful appeal even to the "high brow" artist.

Eve Journal 4/19/16

## The Castles' Farewell.

Charles Dillingham is arranging to make the farewell joint appearance of Mr. and Mrs. Vernon Castle when they appear with Sousa at the Hippodrome Sunday another memorable event. This, it is stated, will positively be their last appearance together in public, as Mr. Castle leaves next week to enlist his services in the Aeroplane Corps and Mrs. Castle rejoins "Watch Your Step," which plays Pittsburgh next week.

Eve Telegram 4/19/16

The joint appearance of Mr. and Mrs. Vernon Castle with Sousa at the Hippodrome Sunday will be their last public appearance together, as Mr. Castle leaves next week to enlist his services in the aeroplane corps and Mrs. Castle rejoins "Watch Your Step," which plays in Pittsburgh next week. The gala programme also includes Mme. Julia Culp, the Dutch lieder singer, and Kathleen Parlow, the violinist.

New Telegraph 4/20/16

## Gala Program for Hippodrome.

A most unusual gala program is announced by Charles Dillingham for next Sunday evening with Sousa at the Hippodrome. Its first part is devoted to Sousa's band and two such brilliant guest-stars as Mme. Julia Culp and Miss Kathleen Parlow, and the second part will be given over to the famous Vernon Castles, who came here to say adieu to their many friends. Mme. Julie Culp will be accompanied by Albert Robyn at the organ and by the band. Miss Parlow will play two movements from Mendelssohn's concerto and the "Polonaise" by Wieniawski. Mr. Sousa has selected the Suppe overture "The Agonies of Tan-talus," Grainger's "Molly on the Shore," Weber's "Invitation a la Valse" and his own compositions. Mr. and Mrs. Vernon Castle will introduce the numbers they have made popular.

New Telegraph 4/20/16

## PLAYS OLE BULL'S VIOLIN.

Miss Hardeman to Use Famous Instrument at Palace Theatre.

When Florence Hardeman, the young American violinist "discovered" by John Philip Sousa, makes her debut at the Palace Theatre next Monday, she will use a priceless Amati violin, made in Cremona in 1616, which for years was the favorite instrument of Ole Borneman Bull, the celebrated Norwegian violinist.

Ole Bull bequeathed his precious Amati to John Jay Watson, and admirers of Miss Hardeman purchased it from his estate.

Albany Argus 4/16/16

## Hippodrome Is Breaking Records

The present season at the Hippodrome under Charles Dillingham's astute direction is creating new records which are the sensation of the theatre world. This past week witnessed the passing of the one hundred and seventy-fifth presentation of that masterpiece of pastime, "Hip, Hip, Hooray," which at that time had been witnessed by nearly 900,000 people. It is the mecca for visitors from out of town, the headquarters of social activities and the playhouse which even the children have unanimously selected as their favorite rendezvous. Its appeal is general and its popularity in every way substantial and deserved. To accommodate those who book seats in advance arrangements were made this week to place seats on sale up to March 1, which includes the two February holidays—Lincoln's and Washington's birthdays.

The series of guest-star concerts with Sousa Sunday nights is one of the conspicuous successes of this regime and no better entertainment can be found anywhere in New York than Mr. Dillingham is providing. Last Sunday Pavlowa returned with members of her ballet and such fine soloists as Tamaki Miura and Jose Mariñones.

Albany Argus 4/16/16

## SOUSA MAY WEAR MASK TO FOIL KISSING BUGS

If it keeps on, Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome in New York or wear a muzzle. Not long ago Emmy Destinn kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but it has happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers.

The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more.

N.Y. Women Wear 4/18/16

Hippodrome; 6th Av., 43d to 44th Sts. Tel. Bryant 3400. Matinees daily. —A musical comedy, ice skating, circus acts, sensational ballets. Sousa's Band. Stars here include Orville Harrold, Nat Wills, Charles T. A1.

drich, Belle Story, Arthur Deagon, Dave Abrahams, "Toto," a famous clown; Boganny Troupe, Charlotte, the Pavlowa of the ice, and hundreds of beautiful girls. Sunday nights, concerts by Sousa's Band, with operatic stars.

N.Y. Herald 4/21/16

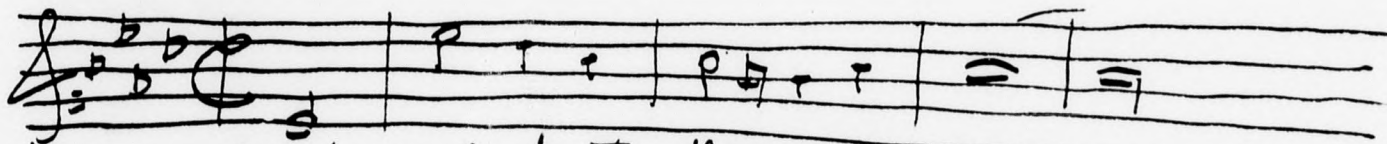
Alfred G. Robyn, composer of many comic opera scores, will accompany Mme. Julia Culp on the organ at the Hippodrome Sunday night. She is also to be accompanied by Sousa's band in several of her Dutch character songs.



Musical America 1/22/16

# MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 49

Here's the autograph and good luck to  
you.



Here's the flag of the free — — —

John Philip Sousa  
Jan. 1916



John Philip Sousa, the celebrated bandmaster and composer, has rendered invaluable service to the cause of music in this country. He has not only developed the military band to the highest point of artistic efficiency but he has composed stirring marches that have thrilled the people of all nations. His autograph shows an excerpt from his most popular march "The Stars and Stripes Forever," which has been seriously urged for adoption as a national American march.

Orienta, N.Y. Star 1/15/16

## Guest-Stars Sunday Nights at "Hip."

Those who are spending a Sunday evening in New York will find rare amusement at the Hippodrome where John Philip Sousa is appearing regularly with his fine band. And that is not all. Charles Dillingham has provided a series of guest-stars and one or more famous operatic celebrities appear each Sunday with the March King. This notable list has already included Melba, Emma Destinn, Alice Neilson, the incomparable Pavlowa and the future promises Julia Culp, Kathleen Parlow, Percy Grainer and other distinguished stars of the concert and operatic stage. New York musical writers pronounce this the most remarkable series of Sunday concerts ever arranged.

Musical America 1/15/16

Something has got to be done to stop the growing epidemic of kissing conductors!

It was started by Geraldine Farrar, in Chicago, and was then followed by Mme. Destinn, who publicly embraced John Philip Sousa, a handsome man, though he is no longer in his teens.

Now it seems that John Philip has again been the victim, for the other night at the Hippodrome concert, little Mme. Miura, the Japanese prima donna, who made a hit with the Boston Opera Company, was so delighted with her reception that she not only kissed Mr. Sousa on the hand, but somewhere about the head, so that he again lost, not only his glasses, but his composure.

I understand that Sousa has given orders for a kind of mask such as is worn by the catcher in the baseball games, so that he may, in future, be able to conduct without being submerged in that craze for public osculation which is becoming, as I said, an epidemic

among the successful prime donne of the day.

## THE MUSICAL LEADER

Sousa Presents Hugely Enjoyable Soloists.

There is evidently a difference in the minds of the censors of Sunday affairs between a performance of "Adelaide" by David Bispham and his associates and a concert by Sousa with Pavlowa and her associates in dance numbers. Of course Pavlowa is an artist who cannot be ranged among ordinary dancers, but Mr. Bispham's "Adelaide" was a gem which could not be classed with the "sacred concert" attractions seen in the theaters every Sunday. However, Mme. Pavlowa and her dancers delighted a very large audience at the Hippodrome and there was excellent singing by Luisa Villani, who sang an aria from "La Gioconda," Riccardo Martin who sang one from "Carmen" and Thomas Chalmers sang the Prologue to "Pagliacci." Additional interest was given to one of the numbers in the dance program because it was a new waltz by Mr. Sousa and which proved to be a gem from the pen of this most famous of band leaders.



*Exc. Sun 1/16*

Without violating a confidence it may be said that Mrs. Vernon Castle is responsible for the public appearance of the gifted dancer and her adventuresome husband, Vernon Castle, at the Hippodrome this coming Sunday evening with Sousa "for the last time together." When the reports began to be circulated and printed that the popular couple—which is quite generally accredited with having created the tango craze a few years ago—were estranged, separated and parted Mrs. Castle telegraphed her husband at Norfolk, where he was experimenting with his new aeroplane. It read like this: "Vernon, let us arrange one more joint New York appearance and dance the dances we like best just to prove how wrong these stories are." Mr. Castle sent the telegram to Mr. Dillingham and the engagement for Sunday is the result.

*Hotel Gazette 1/15/16*

### Hippodrome---Biggest Ever.

The present season at the Hippodrome under Charles Dillingham's astute direction is creating new records which are the sensation of the theatre world. This past week witnessed the passing of the 175th presentation of that masterpiece of pastime, "Hip, Hip, Hooray!" which at that time had been witnessed by nearly 90,000 people. It is the Mecca for visitors from out-of-town; the headquarters of social activities, and the playhouse which even the children have unanimously selected as their favorite rendezvous. Its appeal is general and its popularity in every way substantial and deserved. To accommodate those who book seats in advance arrangements were made this week to place seats on sale up to March 1st, which includes the two February holidays—Lincoln's and Washington's birthdays.

The series of great star concerts with Sousa Sunday nights is one of the conspicuous successes of this regime and no better entertainment can be found anywhere in New York than Mr. Dillingham is providing. This week Pavlowa returns with

members of her ballet and such fine soloists as Tamaki Miura and Jose Mardones.

*Q. N. Y. Post 1/10/16*

Anna Pavlowa danced Tschakowsky's "Pas des Deux" to a full military band accompaniment at the New York Hippodrome last week. Mr. Sousa led the band and a number of the Boston Grand Opera company singers further enlivened the program. The appearance of the dancer was her final one at the Hippodrome.

*Man. Telegraph 1/22/16*

### Sousa Preparing for the Worst.

In a pinch John Philip Sousa will consent to have his whiskers eliminated for next Sunday night's concert at the Hippodrome. It is the custom on those occasions for visiting stars to kiss Mr. Sousa in return for his accompaniments. Emmy Destinn, Mme. Melba, Tamaki Miura, the Japanese prima donna, and Anna Pavlowa, the dancer, all have appeared in turn and kissed Mr. Sousa without casualty.

The particular visiting headliner tomorrow night is Mrs. Vernon Castle, and Mr. Sousa has been looking forward to the osculatory encounter with pleasure. Yesterday, however, he learned through a reliable source that Mrs. Castle was irrevocably opposed to whiskers, and that she never could bring herself to kiss a man who wore them. Also she added, she was fearful of getting a splinter in her face.

Now, Mr. Sousa is in a quandary. Naturally, he desires to make good, but he is reluctant to shed his trimming. Nevertheless, as mentioned above, he will make any necessary sacrifice in the interest of art.

*Leontine M. Journal 1/11/16*

### SOUSA IS KISSED AGAIN.

**Hippodrome Bandmaster Is Considering Wearing a Muzzle.**

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

*Yoronto Star 1/13/16*

### SOUSA IS KISSED AGAIN.

**Hippodrome Bandmaster Is Considering Wearing a Muzzle.**

New York, Jan. 12.—If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing, suddenly pounced upon the composer and imprinted a kiss as high as she could on the famous whiskers.

*Springfield Va. News 1/16/16*

Mrs. John Philip Sousa, wife of the great bandmaster, lately discovered a little fellow of 11 entertaining a crowd of children in the street by his fiddling. Struck with the ability displayed by the youngster, she sent for him to come to her home and found out his great ambition in life was to get into Sousa's band. As there is no room for a violinist there, Mr. Sousa undertook to get the lad an engagement, in the meantime taking charge of his musical education.

*N. Y. Review 1/22/16*

### MR. & MRS. CASTLE AT THE HIPPODROME

#### Another Farewell Performance Will Be Danced Tomorrow Evening.

Charles Dillingham is arranging to make the farewell joint appearance of Mr. and Mrs. Vernon Castle, when they appear with Sousa at the Hippodrome tomorrow night, another memorable event. This, it is stated, positively will be their last public appearance together, as Mr. Castle leaves next week to enlist in the British aeroplane corps, and Mrs. Castle will rejoin "Watch Your Step," which plays Pittsburgh next week. So many rumors have been heard that the society dancers have separated that both Mr. and Mrs. Castle have been anxious to appear at one gala public performance in New York before Mr. Castle's retirement and Mr. Dillingham proposed the Hippodrome as the scene for this event.

The gala program also includes Mme. Julia Culp, the Dutch lieder singer, and Kathleen Parlow, the gifted violinist.

*N. Y. Review 1/22/16*

### Robyn Plays Julia Culp's Accompaniments

#### Composer Will Appear at Hippodrome's Concert Tomorrow Evening.

Alfred G. Robyn, the composer of "Make Way for the Ladies," "The Yankee Consul" and many other comic opera scores, has been secured by Mme. Julia Culp on the organ at the Hippodrome Sunday night. Mme. Culp will also be accompanied by Sousa's Band in many of her Dutch character songs, as will Kathleen Parlow, the violinist. The second half of the big Sunday program will witness the final joint appearance in New York of Mr. and Mrs. Vernon Castle, and for their numbers John Philip Sousa is preparing special band arrangements.

*Washington D. C. Evening 1/11/16*

### TRAPSHOOTERS ORGANIZE WITH SOUSA AS PRESIDENT

One of the most important happenings in the shooting world since the formation of the National Rifle Association is the recent incorporation of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King, as its President. The body is for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."



*Herald 1/22/16*

## ARTISTS OF OPERA SUP AND DANCE

Great Gathering of Musical Clan  
at the Biltmore Hotel  
Last Night.

At the Biltmore Hotel last night John McE. Bowman, president of the hotel company, gave a summer and dance for the artists who have taken part in the musicals at the Biltmore this season. The entertainment began after the opera and theatre hour.

Among those invited were Enrico Caruso, Antonio Scotti, Mr. and Mrs. John McCormack, Mr. and Mrs. Ignace Paderewski, Miss Geraldine Farrar, Mme. Nellie Melba, Miss Frieda Hempel, Mischa Elman and Miss Elman, Josef Hofmann, Mr. and Mrs. Efreim Zimbalist, Mr. and Mrs. Giovanni Martinelli, Mme. Margarete Ober, Miss Anna Fittzu, Miss Anna Case, Mme. Frances Alda, Andrea de Segurola, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Leopold Godowsky, Mr. and Mrs. John Philip Sousa, Miss Rosina Galli, Miss Mabel Garrison, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Luca Botta, Mme. Marie Rappold and Miss Rappold, Mr. and Mrs. Sidney Farrar, Mr. and Mrs. Pablo Casals, Miss Alice Neilsen, Miss Lucile Orrell, Mr. and Mrs. J. W. Spalding, Mr. and Mrs. Leo Ditrichstein, Mr. and Mrs. Nahan Franko, Daniel Frohman, John Brown, Mr. and Mrs. Otto Weil, Miss Maud Allan, Clarence Bird, David Bispham, Mr. and Mrs. Rudolph Ganz, Miss Lucrezia Bori, Vincent Bori, Mr. and Mrs. Andre Tournet and Mr. and Mrs. Sidney Homer.

*Sum. 1/22/16*

### THE PLAYS THAT LAST

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "Hobson's Choice" at the Comedy Theatre, "The Little Minister" at the Empire Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Pride of Race" at the Maxine Elliott Theatre, "Sadie Love" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "Major Barbara" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Weavers" at the Garden Theatre, "The Great Lover" at the Longacre Theatre, "Erstwhile Susan" at the Gaiety Theatre, "Fair and Warmer" at the Eltinge Theatre, "Abe and Mawruss" at the Lyric Theatre, "Hit-the-Trail Holliday" at the Astor Theatre, "The Unchastened Woman" at the Thirty-ninth Street Theatre, and the Washington Square Players at the Bandbox Theatre.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Alone at Last" at the Shubert Theatre, "The Blue Paradise" at the Casino Theatre, "Sybil" at the Liberty Theatre, "Stop! Look! Listen!" at the Globe Theatre, "Around the Map" at the New Amsterdam Theatre, and "Katinka" at the Forty-fourth Street Theatre.

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

*Musical Courier 1/20/16*

### SUNDAY EVENING AT THE HIPPODROME.

Villani, Martin and Chalmers, Vocal Soloists.

At the New York Hippodrome, the Sunday evening concerts, with Sousa and his band as the stellar attraction, continue to draw audiences which leave very few seats in the house unoccupied. Last Sunday evening, January 16, there were additional attractions in Luisa Villani, soprano; Riccardo Martin, tenor; Thomas Chalmers, baritone; and Anna Pavlowa and her company in Ballet Russe, who also appeared.

Gems from Offenbach's "Orpheus in the Underworld" and Sousa's "The Bride-Elect" and the valse from Millöcker's "The Beggar Student" made up the program numbers for the band. Of course there were twice as many encores. There is only one criticism to be made concerning these Sunday night concerts, and that is, there is getting to be altogether too little of Sousa and his band on the program.

Mme. Villani sang an aria from Ponchielli's "La Gioconda" with rare beauty of tone and much dramatic effect, which resulted in many recalls and two encores. One of her extras was Tosti's "Good-bye," in which the beauty of her enunciation in the English language should be an example to many an American singer.

Mr. Chalmers was heard to advantage in the prologue to "Pagliacci" and in "I'll Sing the Songs of Araby," which he gave as encore. Mr. Martin sang an aria from "Carmen" in a manner which won him several recalls and two encores.

As a solo dancer, Mme. Pavlowa gave Saint-Saëns' "The Swan," Kreisler's "Rondo," and the Sousa valse, "Land of the Golden Fleece." She also delighted in the Pavlowa gavotte, which was repeated, and which she danced with Ivan Clustine. Other dances included a polka "Pizzicato" and a "Danse Grecque" by five and seven young ladies, respectively, Paderewski's minuet, and Wieniawski's mazurka.

Very wisely the Board of Estimate in this city has decreased the amount of money to be spent for municipal music in the parks and on the piers. Of course there is much protest in quarters where the "graft" now must be reduced or eliminated, but the members of the financial commission will not allow themselves to be misled by the manufactured outcry. The concerts mostly were given by emergency organizations hastily thrown together and playing without sufficient rehearsal, and the instrumentalists consisted not of men selected on their merits, but according to their political affiliations and personal "pull" with the dispensers of the jobs. The programs of the concerts were deplorable, a hodgepodge of popular and classical music. If free concerts are to be given for the people, and the people's money is to pay for them, the tonal entertainment should be of the best. Let the city of New York stop altogether the present haphazard method of municipal concerts, appropriate a sum commensurate with the dignity of the metropolis, and let the Philharmonic Society and Sousa's Band give a number of free concerts—in the parks and on the piers in summer, and in the armories and public schools in winter. Let "graft" cease; let real music begin. Nahan Franko, Arnold Volpe and other good conductors have tried to raise the standard of mu-

nicipal concerts in New York, but they retired from the task in discouragement owing to the conditions which they encountered.



"NEW YORK" GIRL  
IN SOUSA'S BALLET OF THE STATES  
NEW YORK HIPPODROME

*Scraper, Neb. World-Herald 1/17/16*

### Hearts of Sousas Touched by Urchin

New York, Jan. 16.—Max Gladstone, who is only 11, but who can play a violin better than many grown folks, is about to get back the bread he cast upon the water on Christmas Eve.

Max on Christmas Eve took his fiddle and went over to Madison Square park at Twenty-third street.

There, for the benefit of the swarm of other youngsters, just as ragged as himself, he began playing. His act was a "knockout," and presently the crowd of appreciative urchins was augmented by a deep ring of older folk.

Among them was Mrs. John Philip Sousa. Her automobile paused near the crowd around Max, and she was so pleased with his playing that she and her husband sent for him to tell him that they would arrange to give him a musical education.



Eye Journal 1/24/16

Tribune 1/24/16



MR. AND MRS. VERNON CASTLE,  
Farewell Appearance with Sousa's Band, Hippodrome,  
Sunday.

Heard 1/24/16

#### THEY'RE USUALLY BAD.

The Mayor of Philadelphia has had a cigar named after him, and there has been the usual subsequent publicity for both the Mayor and the cigar, which reminds us of a story Arthur Pryor, the Asbury Park band-master, tells.

Pryor, while on a concert tour during the days he played with John Philip Sousa's band, visited a small Pennsylvania city, and he and Sousa took a look at the town before the evening concert. Before they left the hotel they went to the cigar stand in the lobby for an after-dinner smoke.

"You're Mr. Sousa, ain't you?" asked the attendant.

"Yes," said Sousa.

"Well, we've got a cigar named after you. Maybe you'd like to try them," said the attendant.

"Sure," said Sousa, and he purchased a dollar's worth. Then he bought a 50-cent cigar.

Lighting the latter, he handed Pryor the bundle of "Sousas" with instructions to smoke them.

"And, do you know," says Pryor, "they were about the awfulest thing I ever struck."

Yours 1/24/16

At the Hippodrome, where the audience needed seats on the stage to accommodate its numbers, Mme. Julia Culp and Kathleen Parlow, violinist, were the soloists with Sousa's Band, to whose music Mr. and Mrs. Vernon Castle also danced. Mme. Culp sang "Mon Coeur s'ouvre a ta voix" from "Samson et Dalila" and two groups of songs. Miss Parlow played two movements from Mendelssohn's Concerto and Wieniawski's "Polonaise." The Castles gave several of the dances in their repertoire and Mr. Sousa directed the band in four numbers including his own, "The Pathfinder of Panama."

## 'LIEUT.' VERNON DANCES GOODBY

Off for Wars, He Gives  
Leg Parting \$1,000 Shake  
at Hippodrome.

IRENE WITH HIM;  
SHE GETS \$1,000, TOO

Play Sweetheart Role, Though  
He Admits Cash Only Made  
Him Appear.

Vernon Castle and Irene, his life and dancing partner, collaborated last night at the Hippodrome in their positively last joint professional appearance. The music that Sousa's band played for them sounded a great deal like ragtime, but to those who know best the originators of the world's most famous waltz it sounded more like a requiem, for Vernon at last is going to the wars.

Unless he eludes the fate which has overtaken so many of his fellow countrymen and their adversaries in the trenches, Mr. Castle's—or Lieutenant Castle's—future one-stepping is likely to be done on one leg.

For the Castles it was a solemn and serious occasion. Reports to the contrary notwithstanding, they appeared the same sweethearts they were in the days before Castle House and its attendant strings of ice cream, automobiles and Louis XV country houses came into their lives. They shared the same dressing room and no whisper of discord drifted out of it.

Staat Zeitung 1/24/16

Die Ankündigung, daß das Ehepaar Castles zum letztenmale vor seiner Abreise seine populärsten Tänze vorführen werde, ferner die Mitteilung des Auftretens von Julia Culp, der gefeierten Vielerfängerin, der glänzenden kanadischen Violinvirtuosin Frä. Kathleen Parlow und schließlich Sousa's und seiner Kapelle hatten alle Räume des Hippodrome gestern Abend mit einem Publikum besetzt, das sich des letzten Plätzchens bemächtigt hatte und alle Darbietungen einfach enthusiastisch beklatschte. Es gab Ruhm für alle Mitwirkenden. H.

Eye World 1/24/16

Julia Culp, the eminent Dutch lieder singer; Kathleen Parlow, the accomplished Canadian violinist; Mr. and Mrs. Vernon Castle, the famous dancers, and Sousa's Band, drew 5,800 people to the Hippodrome concert last night. All the participants performed their parts worthily, but Mme. Culp treated us to an exhibition of beautiful singing such as has not been vouchsafed to us this season.

The Castles, to whom Charles B. Dillingham gave thanks for the biggest Sunday night house, the Hippodrome has known, were reserved until the last. The band played through its regular concert and Mme. Julia Culp sang and Miss Kathleen Parlow played the violin before the dancers came on.

To accommodate the crowd extra chairs had been unfolded until half the giant stage was filled. Consequently the Castles had no more room for dancing than they are used to.

Vernon danced in his special coat, designed so that no movement of his supple figure might be clouded. The ugly, or flapping, tails were missing, and while presenting, front view, the aspect of a gentleman out for the evening, he had the look of a graceful powder monkey from the rear.

In three sets, with changes of costume in between for Mrs. Castle, but none whatsoever for her husband, the Castles exhibited the waltz which bears their name, the fox trot, the polka, the maxixe, the tango and the one-step.

While Irene was slipping out of the powdered wig which disguised her in the first dances Vernon participated in a breathless interview:

"Yes; I am going away," he said. "Most surely. It's only a couple of weeks now. In fact, I believe the boat on which I have reserved a stateroom sails on February 8. I'm going to spend the time until then in trying altitude flights. Then I'll get my pilot's license, and that will guarantee me a commission when I get to France."

Vernon did not hide his emotions when he was asked once more about reports that he and his sprightly spouse were on the outs.

"It makes me tired," he said. "Really, I'm tempted to be rude when such things are asked of me. There's nothing to it."

"But don't you think," was suggested, "that your appearance with Mrs. Castle should be a sort of answer to any such rumors?"

"Yes and no," replied the Weston of the dance floor. "I'm dancing to-night because I need the money."

It was announced officially that the Castles got \$1,000 apiece for their parting terpsichorean efforts.

Press 1/24/16

#### CASTLES DANCE AGAIN.

Their Appearance Draws Capacity  
House to Hippodrome Concert.

Apart from the dancing of the Castles, a feature which helped to swell the audience at the Hippodrome last night to the full capacity of the building, the Sousa concert was of high merit.

The soloists were Miss Kathleen Parlow and Mme. Julia Culp. Miss Parlow played the Allegretto and Allegro Vivace from the Mendelssohn Concerto, and also the Polonaise of Wieniawski, with her customary skill and precision.

Mme. Culp was heard to advantage in several numbers, including the old-fashioned English ballad, "Long, Long Ago."

American 1/24/16

#### HIPPODROME CONCERT.

Mr. and Mrs. Vernon Castle, with a number of new dances; Julia Culp in operatic arias and a group of songs; Kathleen Parlow in violin selections by Mendelssohn and others, and Sousa's Band in pieces by Grainger, Weber and Sousa attracted a large and enthusiastic audience to the Hippodrome last evening.



Journal of Commerce 1/24/16

## CASTLES AT HIPPODROME.

Julia Culp and Kathleen Parlow Also on Concert Bill.

The Sunday concert at the Hippodrome was a record event. It staged the final joint appearance of Mr. and Mrs. Vernon Castle, and also introduced, beside Sousa and his band, Mme. Julia Culp, the talented singer of Dutch lieder, and Kathleen Parlow, the violinist. Charles Dillingham, in this series of Sunday concerts at the Hippodrome, has provided many brilliant events, but the one last night surpassed all that had gone before.

The programme was divided into two parts, the first being devoted to the two concert guest-stars and Sousa's band. After the overture from Suppe's comedy, "The Agonies of Tantalus," Mr. Sousa introduced Miss Parlow. Her numbers included the movements from Mendelssohn's concerto and the "Polonaise" of Wieniawski. Mme. Culp provided a charming programme, ranging from a solo from Saint-Saens' "Samson and Delilah," and a group of songs which embraced "Long, Long Ago," "Geluckig-Vaderland" and "The Star," to her final selections, "Ave Maria," by Schubert, and "Arioso," by Handel.

Mr. and Mrs. Castle chose to divide their programme in three parts, with two dances in each, and between these Sousa's Band played. The dancing numbers included the Castle walk, fox trot, polka, maxixe, tango and one-step.

Much has been said lately concerning the skating craze replacing the vogue of dancing, but the Hippodrome last night gave evidence of ample popularity for both.

World 1/24/16

## 'TWIXT TUNES AND TANGO HIPPODROME IS CROWDED.

Julia Culp Sings, Kathleen Parlow Plays and Mr. and Mrs. Castle Give Dances.

It would be fine for art if it could be asserted truthfully that Julia Culp, lieder singer, and Kathleen Parlow, violinist, were responsible for the immense audience that gathered at the Hippodrome last night. But Mr. and Mrs. Vernon Castle, who were also on the bill, may have been responsible for moving Broadway for the evening over to Sixth Avenue.

The overflow was seated on the stage and just left room for Sousa and his band and the singers and dancers. Vernon is going to England and Mrs. Castle came down from Buffalo to dance a farewell with her husband.

Mme. Culp sang beautifully and Miss Parlow also was in fine form.

N.Y. Commercial 1/24/16

## News of The Theatres

The Sunday concert at the Hippodrome last evening was a record event. Mr. and Mrs. Vernon Castle joined forces for a night of exquisite dancing and two distinguished guest-stars, Mme. Julia Culp the singer of Dutch lieder and Kathleen Parlow the fine young violinist contributed their talents to making the evening long to be remembered. The program was again divided into two parts. After the overture from Suppe's comedy "The Agonies of Tantalus," Mr. Sousa introduced Miss Parlow. Her numbers included the Allegretto and Allegro Vavace from Mendelssohn's concerto and the Polonaise of Wieniawski. Mme. Culp provided a program ranging from a solo from "Samson and Delilah" and a group of songs which embraced "Long, Long Ago," "Geluckig-Vaderland" and "The Star" to her final selections of "Ave Maria" by Schubert and "Arioso" by Handel. The last of these was sung with band and organ accompaniment, Alfred G. Robyn officiating at the organ.

After the intermission, Mr. and Mrs. Castle appeared with Sousa's band seated well back stage to give ample room for the dancers' numbers. The dancing numbers included the Castle Waltz, Fox trot, Maxixe, Tango and One-step.

Herald 1/24/16

## CASTLES DANCE AT HIPPODROME

Farewell Joint Appearance of Dancing Stars Feature of Entertainment Before Vast Audience.

Before the largest audience that has attended a Sunday night concert at the Hippodrome under the Dillingham regime, Mr. and Mrs. Vernon Castle last night made a joint farewell appearance. According to reports they are about to start in separate directions, he to become a real bona fide "Castle in the Air" in the Royal Naval Flying corps, and she on a Western trip with the "Watch Your Step" company.

The spectators watched every movement of the dancers, to see if they could catch any sign of the coming separation. But Mr. and Mrs. Castle kept them all guessing. Never once did they even smile at each other, or show any sign that could be interpreted as expressing what they really thought of each other.

When they left the stage they bowed to the audience graciously, but to each other—never. Mrs. Castle was in the best of spirits, so far as the audience could see. There was always a sort of "I don't care" spirit about her as she danced and in the manner in which she threw up her hands when leaving the stage after a dance. Mr. Castle always was reserved. Once, however, he asserted himself as they were about to leave the stage after their last dance. Mrs. Castle was in a hurry to leave, but he held her hand tightly and would not let her go.

"You've got to shake hands with Mr. Sousa before we go," he said, and of course she did.

"Looks sort of cold to-night," said a theatrical man after the concert. "But you should have seen them at the rehearsal this morning. They had not seen each other for a long time and they acted like a couple of doves."

At any rate they danced with all of their grace and distinction a polka, maxixe, waltz, fox trot, tango and one-step. Every seat was filled and about four hundred of an overflow found chairs on the stage. Even the regular orchestra pit had three rows of extra seats.

Mr. Sousa and his band played several numbers, and two distinguished soloists, Mme. Julia Culp, mezzo soprano, and Miss Kathleen Parlow, violinist, helped to make the evening notable.

In the audience were Mr. and Mrs. Robert J. Turnbull, Mrs. John C. Williams and Miss Carolyn Williams; Mrs. William Lanman Bull, Mr. and Mrs. Reginald Gordon, Mr. and Mrs. George F. Shradly, Dr. and Mrs. A. Alexander Smith, Mr. and Mrs. Bartlett Arkell, Mr. and Mrs. Carl Tucker, Mrs. Luther H. Tucker, Mrs. Charles Dillingham, Mrs. John Philip Sousa and Miss Elsie DeWolf.

Sun 1/24/16

At the Hippodrome last night the Castles—Mr. and Mrs. Vernon—appeared once more together as the chief feature of an interesting programme arranged by Mr. Dillingham. John Philip Sousa and his band played as usual. There was a large and very enthusiastic audience.

Mineral Courier 1/27/16

## SOUSA AUDIENCE BIGGEST EVER SEEN IN HIPPODROME.

Record Crowd Grooms Favorite Composer-Conductor and His Assisting Artists.

Sunday night saw the New York Hippodrome packed to its utmost capacity, with the largest number of persons every assembled within the vast edifice. And no wonder, for besides Sousa's Band, which is there every Sunday night, there were Julia Culp to sing, Kathleen Parlow to play violin, and Mr. and Mrs. Vernon Castle to dance. It was a program to suit the popular heart. Mme. Culp's principal number was the well known aria from "Samson and Delilah," supplemented by two groups of songs, all of which she sang very much to the pleasure of the audience, as was manifested by the storm of applause which greeted her. Miss Parlow, who played part of Mendelssohn's concerto and Wieniawski's polonaise, shared equally in the favor of the audience, and well deserved the response which rewarded her splendidly artistic work. Mr. and Mrs. Vernon Castle again showed that a combination of both ends of the body—brains and feet—appeals no less to the popular taste than does exceptionally fine music.

Among the selections which Sousa's Band played with all its usual dash and finish was his own "Pathfinder of Panama," which made a great hit. Sousa's popularity seemed long ago to have reached its very height, but the proceedings this winter at the Hippodrome prove that there is no limit to the favor he is able to win from his auditors. Never has his work been better than now. It reflects the subtleness of finished art, but also it possesses a wonderful element of human sympathy and popular appeal. The combination is irresistible.

Coe Mail 1/24/16

## Big Hippodrome Concert.

The combination of the Castles, Julia Culp, Kathleen Parlow and Sousa's Band drew a record-breaking audience to the Hippodrome last evening, even the available space on the stage being completely filled. There was real novelty in the sensation of hearing Mme.

Culp in an operatic aria, accompanied by the band, as well as in the background of clarinets and oboes to Mendelssohn's violin concerto.

The singer was on the whole more successful in her shorter numbers, in which the beautiful quality of her voice overcame even the handicaps of the huge auditorium. Miss Parlow aroused great enthusiasm with the spirit of her playing.

It might be suggested, however, that the serious concerts now offered by the Hippodrome deserve more consideration from their hearers. There was too much loud talking in the doorways last evening, and the constant distraction of late comers moving into their seats must have been extremely irritating to the performers.

Mr. and Mrs. Castle require no comment from a musical editor. They lived up to expectations, as always, both as terpsichorean actualities and as matrimonial mysteries, which is quite enough to account for their amazing success.

Mineral America 1/27/16

Reinald Werrenrath sends us this bit from a Dallas paper:

Miss Farrar will be assisted by Richard Eppstein, pianist; Mme. Sembrich, soprano; Ada Sassoli, harpist, and Reinald Werrenrath, baritone.

Mr. Werrenrath adds: "Caruso, Schumann-Heink and Sousa's Band are with us, too; why did they leave them out?"



## THE CASTLES' FAREWELL TO RECORD HOUSE

The Sunday concert at the Hippodrome last evening was a record event in every way. First of all it staged the final joint appearance of Mr. and Mrs. Vernon Castle in the midst of a programme of wondrous worth since it also introduced besides the mighty Sousa and his band two such distinguished guest-stars as Mme. Julia Culp, the talented singer of Dutch lieder, and Miss Kathleen Parlow, the fine young violinist. The vast auditorium was completely sold out long before the performance and admirers of the popular dancers were doomed to disappointment, as many were turned away. The programme was again divided into two parts, the first being devoted to the two concert guest-stars and Sousa's band. After the overture from Suppe's comedy, "The Agonies of Tantalus," Mr. Sousa introduced Miss Kathleen Parlow. Her numbers included the allegretto and allegro vivace from Mendelssohn's concerto and the polonaise of Wieniawski. The next star to appear was Mme. Julia Culp, the great singer of character songs, who provided a charming programme ranging from a solo from Saint-Saens' "Samson and Delilah," and a group of songs which embraced "Long, Long Ago," "Gelukkig Vaderland," and "The Star," to her final selections, "Ave Maria," by Schubert, and "Arioso," by Handel. The last of these was sung with band and organ accompaniment, Alfred G. Robyn officiating at the organ. The result was one of the artistic successes of the fine evening. After the intermission, during which the Marimba Band played in the promenade, the stage was disclosed for Mr. and Mrs. Castle, with Sousa's band seated well back stage to give ample room on the apron for the dancers' numbers. The Castles chose to divide their programme in three parts, with two dances in each, and between these Sousa's band played a great variety of numbers, including the "March King's" own popular compositions. The dancing numbers included the "Castle Waltz," "Fox Trot," polka, maxixe, tango and one-step. Much has been said lately concerning the skating craze replacing the vogue of dancing, but the Hippodrome last night gave evidence of there being ample popularity for both.

### THEATRICAL NOTES.

The Sunday concert at the Hippodrome last evening was a record event in every way. First of all it staged the final joint appearance of Mr. and Mrs. Vernon Castle, who are the most popular of all society dancers, in the midst of a programme which introduced besides Sousa and his band two such distinguished guest-stars as Mme. Julia Culp, the singer of Dutch lieder, and Miss Kathleen Parlow, the violinist. The auditorium was completely sold out long before the performance, and many of the admirers of the popular dancers who wished to see their last appearance together were doomed to disappointment, as many were turned away.

## CASTLES DANCE GOOD-BY TO ALL

Society Dancers Make Final Joint  
Appearance at Hippodrome Con-  
cert Before Large Audience.

### SPLENDID PROGRAM RENDERED

Julia Culp, Kathleen Parlow and  
Sousa Also Paid Homage  
by Admirers.

The Sunday concert at the Hippodrome last evening was a record event in every way. First of all it staged the final joint appearance of Mr. and Mrs. Vernon Castle, who are the most popular of all society dancers, in the midst of a program of worth, since it also introduced, besides the mighty Sousa and his band, two such distinguished guest-stars as Mme. Julia Culp, talented singer of Dutch lieder, and Miss Kathleen Parlow, the young violinist. Charles Dillingham, in the series of Sunday concerts he is presenting at the Hippodrome, has provided many brilliant events, but the one last night surpassed all that had gone before.

The program was again divided into two parts, the first being devoted to the two concert guest-stars and Sousa's band. After the overture from Suppe's comedy "The Agonies of Tantalus," Mr. Sousa introduced Miss Kathleen Parlow. Her numbers included the Allegretto and Allegro vivace from Mendelssohn's concerto and the Polonaise of Wieniawski. The next star to appear was Mme. Julia Culp, the great singer of character songs, who provided a charming program ranging from a solo from Saint-Saens' "Samson and Delilah" and a group of songs which embraced "Long, Long Ago," "Gelukkig Vaderland" and "The Star," to her final selections, "Ave Maria," by Schubert, and "Arioso," by Handel. The last of these was sung with band and organ accompaniment, Alfred G. Robyn officiating at the organ, and the result was one of the artistic successes of a fine evening.

After the intermission, during which the Marimba band played in the promenade, the stage was disclosed for Mr. and Mrs. Castle, with Sousa's Band seated well back to give ample room on the apron for the dancers' numbers. The Castles chose to divide their program into three parts, with two dances in each, and between these Sousa's Band played a great variety of numbers, including the march king's own popular compositions. The dancing numbers included the Castle waltz, fox trot, polka, maxixe, tango and one-step.

Much has been said lately concerning the skating craze replacing the vogue of dancing, but the Hippodrome last night gave evidence of there being ample popularity for both.

## STARS AT THE HIPPODROME.

The Castles, Mme. Julia Culp and  
Miss Kathleen Parlow.

Suggestions of the rumored estrangement between Vernon Castle and his graceful wife were watched for last night by the largest audience that has attended a Sunday night concert at the Hippodrome, where the famous dancers made their farewell appearance. Great diversity of opinion developed in the verdicts. Some held that in the maxixe such tenderness was shown as could exist only when two hearts were beating as one to the rhythm of Sousa's music. Others decided that in the somewhat savage movements of the tango were hints of domestic discord. Mr. Castle, who danced in the special coat designed to reveal every graceful movement of his body, took opportunity again to deny vigorously any lack of harmony and spoke with regret of his early departure for Europe, where he proposes to conquer the air as he has the dancing stage. Mrs. Castle was radiant in three changes of diaphanous costume.

The programme included numbers by two other guest stars in the persons of Mme. Julia Culp, soprano, and Miss Kathleen Parlow, violinist. Mme. Culp won a tumult of applause in a group of songs, followed by Schubert's "Ave Maria." Miss Parlow's violin solos were equally popular.

Mr. Sousa and his band presented the usual list of high-class selections, but stirred the vast audience to more extravagant outbursts of applause than at any of the preceding Sunday night concerts.



At the Hippodrome last evening the Sunday concert was a record event in every way. First of all it staged the final appearance of Mr. and Mrs. Vernon Castle, the most popular of dancers, in the programme which also introduced, besides the mighty Sousa and his band, two such distinguished stars as Mme. Julia Culp, lieder singer, and Miss Kathleen Parlow, violiniste.

After the overture from Suppe's comedy "The Agonies of Tantalus" Mr. Sousa introduced Miss Kathleen Parlow. Her numbers included the allegretto and allegro vivace from Mendelssohn's Concerto and the Polonaise of Wieniawski. Mme. Julia Culp sang an aria from Saint-Saens' "Samson and Delilah" and a group of songs, including "Long, Long Ago," "Gelukkig Vaderland," "The Star," "Ave Maria," by Schubert, and an arioso by Handel. The last of these was sung with band and organ accompaniment, Alfred G. Robyn officiating at the organ.

The Castles chose to divide their programme into three parts, with two dances in each, and between these Sousa's band played a great variety of numbers, including the march king's own popular compositions. The dancing numbers included the Castle waltz, fox trot, polka, maxixe, tango and one-step.

Charlotte, the Hippodrome premiere skater, concluded her performance yesterday afternoon by skating a large bold "200" in the center of the ice pond. She executed the figure with fine effect, in commemoration of the 200th performance of the ice ballet in "Hip Hip Hooray." John Philip Sousa celebrated the occasion by playing his first success, "The Gladiator," a march that is seldom heard nowadays.

At the Hippodrome "Hip Hip Hooray" will celebrate its 200th presentation this afternoon. R. H. Burnside will add interest to the occasion with new features and novelties by Sousa's band and the international skaters in the sensational ice ballet, interpolated at this performance only. The ushers have seated 1,034,400 people to date and the treasurers have counted \$962,400.

John Philip Sousa's contemplated departure from the big New York amusement center where he is employed is rumored because Emmy Destinn and Tamaki Miura, famous opera singers, each saw fit to kiss him at the close of a joint concert. Sousa says he has examined his contract and finds no requirement that he submit to it all.



New Brunswick, N.J. News 1/17/16

## 1,000,000 TICKETS TO DATE SOLD FOR N. Y. HIPPODROME.

Some time this week, the one-millionth ticket will be sold at the box office of the Hippodrome. Up to Saturday 999,150 had already been sold and the 950th sold this week will therefore be the millionth. A great deal of interest is manifested in the coveted coupon as a souvenir will be given to the holder. Jos. P. Tumulty, Mrs. Herman Oelrichs, Channing Pollock and many others have made a request for this ticket. But Mr. Dillingham decided to sell it to the one in line at the box-office.

Patrons of the Hippodrome on February 22nd will witness a birthday party in Toyland, where the characters will celebrate the 50th anniversary of Lena, the largest of the Hippodrome herd of elephants. Lena is the daughter of Jumbo, Barnum's famous elephant and considered the finest specimen in captivity.

Sousa's Band will introduce a musical novelty, "In a Clock Shop" by Orth, in the Tower of Jewels' scene of "Hip Hip Hooray" at the Hippodrome next Monday, and thereafter will be changed weekly. The March King welcomes suggestions from patrons as to the selections they prefer.

New York Journal 1/20/16

## GUEST-STARS SUNDAY NIGHTS AT THE "HIP"

Those who are spending a Sunday evening in New York will find rare amusement at the Hippodrome where John Philip Sousa is appearing regularly with his fine band. And that is not all. Charles Dillingham has provided a series of guest-stars and one or more famous operatic celebrities appear each Sunday with the March King. This notable list has already included Melba, Emmy Destinn, Alice Neilsen, the incomparable Pavlova and the future promises Julia Culp, Kathleen Parlow, Percy Grainger and other distinguished stars of the concert and operatic stage. New York musical writers pronounce this the most remarkable series of Sunday concerts ever arranged.

Columbus O. Dispatch 1/16/16

## OPERA STARS WITH SOUSA.

Those who are spending a Sunday evening in New York find rare amusement at the Hippodrome, where John Philip Sousa is appearing regularly with his fine band. And that is not all. Charles Dillingham has provided a series of guest-stars and one or more remote operatic celebrities appear each Sunday with the march king. This notable list has already included Melba, Emmy Destinn, Alice Nielsen, the incomparable Pavlova and the future promises Julia Culp, Kathleen Parlow, Percy Grainger and other distinguished stars of the concert and operatic stage.

Bridgeton, N.J. Pioneer 1/19/16

It may be true that, having been kissed again, John Philip Sousa is thinking of wearing a mask, but we doubt if any man fears grip to that extent.

New York Herald Tribune 1/16

## HIP-HIP-HOORAY'S 200TH PERFORMANCE TO-DAY

'Twill Be Given This Afternoon  
With Many Novelties in Celebration of Event.

That joyous festival of delight at the Hippodrome, Charles Dillingham's "Hip-Hip-Hooray," will celebrate its two hundredth presentation this afternoon. R. H. Burnside will endeavor to add additional interest to the occasion with various new features and novelties by Sousa's Band and the international skaters in the sensational ice ballet, interpolated at this performance only.

The great March King estimates that he has waved his baton 172,000 times since the Hippodrome opened under Mr. Dillingham's direction; Charlotte makes forty-eight pirouettes every performance, or 9,600 in all, and William T. Stewart says that since the premiere chorus girls have passed by him in the first entrance 80,000 times. The ushers have seated 1,034,400 people to date, and the treasurers have counted \$962,400.

During the period every known record of the Hippodrome has been broken.

Berlyn Eagle 1/20/16

The Sunday concert at the Hippodrome last evening was a record event. It staged the final joint appearance of Mr. and Mrs. Vernon Castle in the midst of a programme which introduced beside Sousa and his band, Mme. Julia Culp, the talented singer of Dutch lieder, and Miss Kathleen Parlow, the young violinist. The vast auditorium was completely sold out long before the performance and many of the admirers of the popular dancers who wished to see their last appearance together were doomed to disappointment as many were turned away.

Dramatic Mirror 1/20/16

## HIPPODROME CONCERT

The soloists with Sousa's Band at the Hippodrome concert last Sunday night were Anna Pavlova and her dancers, besides several of the members of the Boston Opera company, consisting of Luisa Villani, who sang an aria from "La Gioconda"; Riccardo Martin, who gave a number from "Carmen"; and Thomas Chalmers, who sang the Prologue to "Pagliacci." The band numbers included excerpts from "Orpheus in the Underworld," "The Beggar Student," and Mr. Sousa's composition. Mme. Pavlova and the dancers gave the entire second part of the programme. Among the numbers danced were Saint-Saëns' "The Swan," Kreisler's Rondo, and a new waltz by Sousa, "The Land of the Golden Fleece."

Evening World 1/25/16

## A POEM BY SOUSA.

Every once in a while John Philip Sousa, master bandman, takes his pen in hand and jots down a poem. The other day he was told that Maggie Teyte had been engaged to sing with the Sousa band at the Hippodrome next Sunday night, and the Sousa rhyming instinct became unmanageable. Result—one poem! Here's the very rhyme:

There's a singer who sits in the seats of the Mighty,  
She's often addressed as Miss Maggie Teyte.  
There are those who assert that the name rhymes with Katie,  
And ever blab forth: "There goes Sweet Maggie Teyte."

This maiden sedate,  
With the "moniker" great,  
Does not hesitate  
To say that the name,  
In the annals of fame,  
Should be Miss Maggie Teyte.  
If in praising,  
Or gazing,  
Or chiming,  
Or rhyming,  
She'll "show you the gate,"  
And woe be your fate  
If you call her but other  
Than Miss Maggie Teyte.

(Editor's note:—Mr. Sousa has the name wrong all the way through. It is really pronounced "Teyte.")

Topeka Journal 1/18/16

## SOUSA--KISS VICTIM

For Self Defense From Prima Donnas  
Should Wear Muzzle.

New York, Jan. 13.—If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing at the Hippodrome or wear a muzzle.

Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the

Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers.

The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides his contract with the Hippodrome says nothing about osculation.

Berlyn Stand Mirror 1/23/16

## Manhattan Theatres

**HIPPODROME.**—"Hip Hip Hooray," Charles Dillingham's wondrous spectacle, with its many novelties, its gorgeous massiveness and its winter sports sensation, which seems to have set the whole country a-skating, celebrates its 200th anniversary at the Hippodrome on Tuesday of this week. It will start on its third century with a most brilliant outlook as the advance sale surpasses even that of the busy holiday period at this great amusement headquarters, which is creating new records hitherto unknown in theatrical circles. Matinees are given daily, and a brilliant concert with Sousa every Sunday evening.

New York Herald Tribune 1/15/16

## SUCCESS OF "HIP, HIP, HOORAY."

Musical Features of Hippodrome Show Contribute Largely to Its Success.

The success of "Hip, Hip, Hooray" at the New York Hippodrome is indicated by the fact that during the week ending Sunday, January 2, the total receipts were in excess of \$74,000, or several thousand dollars above any previous record of the house.

This new figure was hung up after the show had been running at the Hippodrome since the first of the season. The musical features of the production, including the appearance of Sousa and his band at each performance and at the concerts, have much to do with its success, the favorite numbers being "The Ladder of Roses" and "The New York Hippodrome March." The music is published by T. B. Harms & Francis, Day & Hunter.

Baltimore, Md. News 1/13/16

Emmy Destinn kissed John Philip Sousa at the Hippodrome the other night in full view of the audience. She did, did she? How could she unless John has removed those barbed-wire entanglements which adorned his chinny, chin chin?



*Bklyn Eagle 1/25/16*  
**LONG RUN AT HIPPODROME.**

**Two Hundredth Performance of "Hip, Hip, Hooray!" To-Day.**

That joyous festival of delight at the Hippodrome, Charles Dillingham's "Hip, Hip, Hooray!" will celebrate its two-hundredth presentation this afternoon. R. H. Burnside will endeavor to add additional interest to the occasion with various new features and novelties by Sousa's band and the international skaters in the sensational ice ballet interpolated at this performance only. The great March King estimates that he has waved his baton 172,000 times since the Hippodrome opened under Mr. Dillingham's direction; Charlotte makes forty-eight pirouettes every performance or 9,600 in all, and William T. Stewart says that since the premiere, chorus girls have passed by him in the first entrance 80,000 times. The ushers have seated 1,034,400 people to date and the treasurers have counted \$962,400. During the period every known record of the Hippodrome has been broken.

*Civil 1/25/16*  
**The Hippodrome.**

"Hip, Hip, Hooray," Charles Dillingham's wondrous spectacle, with its many novelties, its gorgeous massiveness, and its winter sports sensation, which seems to have set the whole country a-skating, celebrates the 200th anniversary at the Hippodrome to-day. An unusual programme was given at the Sousa concert on Sunday night. Its first part was devoted to Sousa's Band and Madame Julia Culp and Miss Kathleen Parlow, and the second part was given over to Mr. and Mrs. Vernon Castle. Madame Culp sang the romance from "Samson and Delilah" and a group of her characteristic lieder. Miss Parlow played two movements from Mendelssohn's concerto and the "Polonaise," by Wieniawski. The band played, among other pieces, the Suppé overture, "The Agonies of Tantalus," and Grainger's "Molly on the Shore."

*News 1/26/16*  
**Charlotte Makes "Record."**

Charlotte, the Hippodrome premiere skater, concluded her performance yesterday afternoon by skating a large, bold "200" in the center of the ice pond. She executed the figure with fine effect, in commemoration of the 200th performance of the ice ballet in "Hip-Hip-Hooray." John Philip Sousa celebrated the occasion by playing his first success, "The Gladiator," a march that is seldom heard nowadays.

*Press 1/25/16*

Paquita Madriguera, a fourteen-year-old Spanish pianist and a protégé of Enrique Granados, whose opera, "Goyescas" is to have its premiere in the Metropolitan Opera House on Friday night, will appear with Sousa in the Hippodrome next Sunday evening.

*News 1/29/16*

**Sousa Will Speak.**

John Philip Sousa has accepted an invitation to speak before the Republican Club at the Saturday Non-partisan Discussion on February 26. "The Relation Between Music and the Drama" will be the composer's subject. On the same program will be Augustus Thomas, the playwright; Rev. Dr. Houghton, pastor of the Little Church Around the Corner, and Professor Brander Mathews.

*News 1/26/16*  
**WOULD ADOPT CHILD WONDER PIANIST**

**Giovanni Zenatello, Tenor, and His Wife Seek to Sponsor Paquita Madriguera.**

Mrs. Zenatello, wife of Giovanni Zenatello, the tenor, wishes to adopt Senorita Paquita Madriguera, the wonder child of the piano and favorite pupil of the Spanish composer, Enrique Granados, whose new opera has its world's premiere at the Metropolitan Opera House this week. Through this eminent musician Charles Dillingham has arranged to have little Paquita make her New York debut at the Hippodrome with Sousa's Band on Sunday next, and Mr. and Mrs. Zenatello, who knew her at her home in Barcelona, wish to legally adopt her and direct her artistic career. Mrs. Zenatello thinks it is much better to adopt a child with a future and one whose ancestry is known, than to take a child from an orphan asylum, as many New York society women have done.

"My wife is also Spanish, a native of Barcelona, the same city where Paquita Madriguera was born," the tenor said yesterday. "I have seldom seen a more beautiful child than the little Spanish pianist, and as to her talent, never in my life have I been impressed so much by the playing of any pianist. I would be the happiest man should Paquita consent to be my adopted daughter, and aside from the love my wife and I bear her, I know that the name of Zenatello will go down in the posterity should she decide to use it."

*News 1/28/16*  
**Vernon Castle Reluctant.**

Gosh, Vernon Castle is having a terrible time dashing to the front for glory and bloodshed. He has made almost as many starts for the trenches as Walter Wellman nearly used to make for the Pole. Now, just as everybody thought that Vernon was tucked nicely away in his cabin berth bound for London and the army, here he bobs up again to say farewell once more—at box office rates.

In other words, the Castles will make their weekly farewell appearance at the Hippodrome Sunday night. Some say that John Philip Sousa has been so grieved over Mrs. Castle's omission, in her nervousness to give him last Sunday night the customary kiss of all visiting stars, that Charles Dillingham in compassion has induced the Castles to repeat the engagement. Mrs. Castle, on the other hand, gives as an excuse for the neglect, her inability to penetrate Mr. Sousa's whiskers with any precision of marksmanship.

In any event Mr. Castle will be restrained from tearing himself off feverishly to the front for another week, and Mrs. Castle will come on from Pittsburgh, where "Watch Your Step" is playing, rejoining her company by special train to Cincinnati, following the concert. By this plan Mr. and Mrs. Castle may enjoy the sensation of making up all over again, if there is anything to make up. Mr. Dillingham will rejoice in enhanced box office receipts, and John Philip Sousa may experience a thrill. Meanwhile, the darned old war can wait.

*News 1/29/16*

John Philip Sousa is appearing regularly with his band at the New York Hippodrome on Sunday evenings, in conjunction with a series of guest-stars, one or more operatic celebrities appearing each Sunday with the March King. This notable list has already included Melba, Emmy Destinn, Alice Neilson and Pavlowa, while Julia Culp, Percy Grainger and Kathleen Parlow are among the

*Musical America 1/29/16*  
**STRANGE ALLIES IN HIPPODROME CONCERT**

**Fine Art of Culp and Parlow in Sousa Program with the Castles**

'Tis a far cry musically from the artistry of Julia Culp and Kathleen Parlow to the ballroom dances of Mr. and Mrs. Vernon Castle, but the chasm was bridged on Jan. 23 at the New York Hippodrome when these contrasting arts were united in the concert of John Philip Sousa and his band. The big auditorium was crowded as never before in this Sunday night series, with auditors perched in every conceivable part of the house, from the stage to the boxes just under the ceiling.

"Highbrows" may like to believe that the great throng was attracted by the notable musical artists, but cynical observers were disposed to feel that the real cause was the fact that it was the farewell appearance of the Castles, prior to Mr. Castle's announced departure to join England's aviation corps. At any rate, one good feature of the event was that it made the frivolous "dance maniacs" listen to some good music before the Castles appeared. In the same manner, it might not be a bad idea to widen the circle of music-lovers by prefacing a boxing exhibition by Jess Willard with a chamber concert, or a "Masked Marvel" wrestling bout with a symphonic program. Let us hope, however, that at the next concert which may be inflicted upon some of those who came to see the Castles, they will perceive that it is not good concert manners to chatter constantly during the performance of a composition!

Considering the circumstances, no critical review is needed of the work of Mme. Culp and Miss Parlow, which was of the highest order of eminence. Coenraad v. Bos lent notable aid to the Dutch mezzo-soprano in numbers not performed with the band, as did Harry M. Gilbert for the violinist. Alfred Robyn supported the band at the organ in a Handel Arioso sung by Mme. Culp.

K. S. C.

**Pavlowa Dances Her Farewell**

A Sunday night audience that nearly filled the Hippodrome, on Jan. 16, saw Mme. Anna Pavlowa dance her farewell to New York, prior to leaving on an American tour that will include forty of the larger cities.

A cordial reception was given three members of the Boston Grand Opera Company, Mlle. Luisa Villani, soprano; Riccardo Martin, tenor, and Thomas Chalmers, baritone, who gave extras.

*Evening Globe 1/29/16*

**Observations of a Matinee Girl**

An early ambition of skating youth is to cut a figure 8 on the ice. Charlotte, the Hippodrome's premiere skater, went this several better one night this week when she evolved a large 200 on the frozen surface of the pond in the course of the "Flirting at St. Moritz" feature, celebrating two centuries of performances of the ice ballet of "Hip Hip Hooray." John Philip Sousa marked the occasion by playing the nowdays-seldom-heard march "The Gladiator," his first success.

*Evening Telegram 1/25/16*

**Light Opera Star of "Pinafore" Fame Dies**

**Mrs. Emma Henry Thomas Wife of Will M. Thomas, Succumbs to Pneumonia at Her Home in Yonkers—Began Career as Choir Singer.**

News of the death from pneumonia of Mrs. Emma Henry Thomas, formerly prima donna of the Thomas Opera Company, at her home, at No. 142 Bruce avenue, Yonkers, N. Y., on Tuesday, at the age of sixty-two years, was received here today. She appeared in several of the Gilbert and Sullivan operas many years ago under the direction of her husband, Mr. "Will" W. Thomas.

Mrs. Thomas was born in Brooklyn and was educated at Mount Holyoke College. She formerly was soprano soloist at St. Stephen's Episcopal Church, Philadelphia, and later sang in the choir of the Church

of the Messiah, New York. With a company of amateurs she sang in "Pinafore" in Philadelphia under the direction of John Philip Sousa. The performance was for the benefit of the Newsboys' Home. Later the company sang at Daly's Theatre, New York, for almost two years. Her husband, one son and two daughters survive.

*Press 1/30/16*  
**SPECTACLE MOVES EASILY.**

**Running Time of "Hip Hip Hooray" Varied Only 7 'Out of 200 Times.**

Now that "Hip Hip Hooray" has passed the second century mark in the Hippodrome it is interesting to note that over 1,000,000 persons have already witnessed this spectacle and that in the four months of its career but few performances have varied in running time. The records show that every day the performances begin precisely at 2.15 and 8.15, and the final curtains were drawn two hours and forty-five minutes later at each of the 200 performances except seven. At six of these, during holiday week, a doll was presented to some child attending the matinee, which consumed two additional minutes, and at Sousa's birthday anniversary a presentation to the popular March King took up seven minutes more than usual. At all other performances, not one minute's difference was recorded.

*Bklyn Eagle 1/30/16*  
**SOUSA'S FIRST MARCH.**

Twenty-five years ago into the office of the Washington Post came the leader of the Marine Band, popular of all Washingtonians who were not too deaf to hear the pleasing music which through the summer evenings flooded the White House grounds under the baton of John Philip Sousa. Everyone loved "John Philip," thought him the "greatest ever" when it came to drawing music from the instruments in the hands of other men, but that he could compose was a new idea.

None was especially stirred by the visit of Sousa to the office of the Post, even though he had a roll of music manuscript in his hand. He made for the city desk presided over by Frank J. O'Neill, and declared that he would like permission to dedicate a march to the paper, which had recently become a power in the Federal City.

"Frank Jay," as all the boys called the city desk man, knew Sousa as an associate member of the Press Club, and he wrote a "stickful" about the march which would soon appear in print bearing the title of the paper he represented.

"The Washington Post March" was the first hit of the "March King," and it belted the civilized world before a twelve-month had passed.

*Tribune 1/30/16*  
**Write Up, Not Down, to Public, Sousa's Word to Budding Genius**

It is hard to listen to Sousa's music and not feel optimistic. It is harder still to talk to Mr. Sousa and think gloomy thoughts the same day.

His personality radiates cheerfulness. He is a living embodiment of success. He believes in the people, in progress, in the triumph of right, in the recognition of merit, and even in the reward of genius here and now rather than by posterity. He thinks that genius not only should be, but generally is, rewarded in the lifetime of its possessor, notwithstanding the chorus of pessimists to the contrary.

"When any genius, musical or literary, tells me it is necessary to write down to the public to succeed I ask him why he doesn't try writing up to the public," he said the other day at the Lamb. "The world is always hunting for cleverness. The composite mind is greater than the individual mind. The public is instructed before the genius creates. Geniuses who die unrecognized lack balance."

Then he told how he was going to "popularize classic music" at the Sunday night concerts at the Hippodrome. "Others may say that I am popularizing classic music. I say that I am making classics out of these compositions by popularizing them. That is all there is to it. A classic is if it isn't accepted it is not a classic. I have never had more appreciative audiences than those at the Hippodrome. I expect to give them as much of the great composers as they want, and the composers' fame will be more firmly established if these audiences approve the compositions. I find that such things as the introduction to Act III of 'Lohen-

grin' and the largo from 'The New World Symphony,' by Dvorak, go very well on the instruments of the band. Other compositions to follow will include the prelude to Love's Death in 'Tristan'; 'The Sorcerer's Apprentice,' by Dukas; the symphonic poem, 'Till Eulenspiegel's Merry Pranks,' by Richard Strauss, an orchestral composition, the author of which probably did not dream it would ever be adapted to a band, the overture to 'The Bartered Bride,' by Smetana, and compositions by Delius; Percy Grainger's 'Handelon the Strand,' and two bits of dance music from 'In Bohemia,' by Hume, a new and promising English composer, will be given.

"I shall also include my 'Meditation on Famous Hymns.' That should become a classic, too, if the audiences like it well enough. And a fine march or a waltz can be just as classical as a symphony. I may write a symphony myself some day. The fact that I have not yet done it is no reason why I cannot. A symphony doesn't need to be sad. Beethoven was cheerful. Some of his greatest symphonies are full of smiles and joyous abandon, palpitant with delight."

"There is a line of Stephen Phillips," the listener said, "that goes 'The half of music, I have heard men say, is to have grieved.'"

"I don't believe it," responded the march king. "Much of the world's most beautiful music may be tinged with melancholy, but music need not be sad to be beautiful. Even Chopin was cheerful, and I myself have written funeral marches. The highest aim of a composer should be to produce pleasant images, to uplift, to enthuse."

*Yonk Jopier 1/27/16 (N.Y.)*  
**OUR** dearly beloved, even if much maligned, city is staggering under a load of music such as it never has known before. The concert halls are crowded with recitalists. Orchestras sound their sonorous strains as soon as the solo exploiters leave the auditoriums empty. The seductions of opera go on almost nightly. Choral societies arise in all their vocal might and bombard us with the many-voiced masterpieces. A new sort of ballet, which lays as much stress on its musical accompaniment as it does on its terpsichorean feats, holds forth at the Century. Even band music is not spared us, for at the Hippodrome Sousa clarions and tubas and bass-drums at us in his own resonant and superlative fashion. So intermixed have the many musical activities become, in fact, that last Sunday evening there was a Hippodrome concert at which the rhythmic Sousa, the soulful contralto, Julia Culp; the nimble violinist, Kathleen Parlow, and that lissome dancing pair, Mr. and Mrs. Vernon Castle, all participated in a common program which drew to the ancient institution of elephants and real swimming tanks the biggest audience ever packed into that vast edifice.

The war and the resulting presence here of so many European artists form the explanation of the unusual happenings in our local musical circles.

*Bklyn Eagle 1/31/16*  
Another fine concert was given at the Hippodrome last night. Mr. and Mrs. Vernon Castle were popular drawing cards and Sousa, Maggie Teyte, Gulliano Romant were other stars of the occasion.

*Stand Union 1/31/16*  
The world's biggest show is at the world's biggest playhouse, the Hippodrome. It is called "Hip, Hip, Hooray." One of the features is a sensational ice ballet. Another big feature is Sousa, the "March King," with his band.



*Bklyn Star 12/11/16*

## BRILLIANT CONCERT AT THE HIPPODROME

Another unusually brilliant concert was given last evening at the Hippodrome, where the series Charles Dillingham has provided at present has aroused remarkable attention. As has been the custom lately the house was sold out early, with an audience representative of society and the theatre. The interest was again centered in the joint appearance of Mr. and Mrs. Vernon Castle. The Castles received \$1,500 for their appearance, so that the total cost of the engagement, with transportation from Pittsburg for Mrs. Castle and her maid, and from Virginia for Mr. Castle, aggregated \$2,700, which is considered a record price for a Sunday evening attraction. The other guest-stars with Sousa's Band included Maggie Teyte, the Irish soprano, and Giuliano Romani, the sensational tenor, who made his first concert appearance here. The debut of little Paquita Madriguera, the pianiste, pupil of Enrique Granados, was unfortunately deferred. Maggie Teyte opened her programme with "Depuis le Jour" from Charpentier's "Louise," but the greatest success was achieved upon her second appearance when she chose a group of four charming songs by Sidney Homer Thayer, Sanderson, and Leoni. These were "Dearest," "Until," "My Laddie," and "The Birth of Morn." A big surprise was created by Sig. Giuliano Romani, the tenor. His success was really genuine and emphatic when he sang "Ecco Ridente Cielo" from Rossini's "The Barber of Seville," and sang the Rubini cadenza, which has seldom been voiced on the stage. His other numbers were: "Una Vergine un Angiol di Dio" from "La Favorita," which ends on a sustained high C sharp; "La Donna e Mobile" from "Rigoletto," and "Che Gelida Manina" from "La Boheme." In deference to numerous requests Sousa's Band gave a greater portion of the programme than has been the custom these past few weeks. Their programme opened with the "Oberon" overture by Weber, and included "The March to the Tournament" from Chapi's "The Court of Granada," and a new Sousa suite, "Maidens Three." Altogether the varied and brilliant programme added another notable evening to the Hippodrome list of achievements. Owing to the indisposition of Mr. Sousa Mr. Clark conducted.

*Eve Sun 12/11/16*

Popular Sunday night concerts have spread to the Hippodrome to stay, if another vast crowd there last evening is any criterion. Lacking the aeroplane that got Alice Nielsen out of the San Diego flood district lately, Mrs. Vernon Castle came from Pittsburg by special train and left immediately after dancing by another special for Cincinnati. It cost nearly \$1,000 for the trip, and as the Castles received \$1,500 for "positively their last appearance," the total, with a further item of transportation from Virginia for Mr. Castle, aggregated \$2,700, which is a record price for Charles Dillingham's Sunday evening stars.

Huge applause greeted the dances, including the Castle waltz, fox trot, polka, maxixe, tango and one step, each pair in a change of gowns. The other guest stars with Sousa's band are Maggie Teyte, the little Irish soprano, who was double encored, and Giuliano Romani, a high tenor, who made his debut. Little Paquita Madriguera, piano pupil of Granados, had been announced, but was unable to secure a permit, as she is under 15 years old.

*Bklyn Citizen 12/11/16*

## THERE'S ONLY ONE SOUSA.

But Herbert L. Clarke Made a Splendid Impression.

The Castles danced again at the Hippodrome concert last night, Maggie Teyte sang and Herbert L. Clarke directed Sousa's Band.

The illness of Mr. Sousa was announced at the opening of the concert and was declared to be not serious, but sufficient to restrain him from exposure on an inclement night. The news plainly created consternation in an audience that filled the Hippodrome from orchestra to highest gallery. Sousa's Band without Sousa was almost unthinkable.

Into this situation stepped Mr. Clarke, the premier cornetist. He left the stage at the conclusion of the concert holding a place in the estimation of the audience second only to that of his incomparable chief. His manner is much like that of Sousa, marked by gracefulness, dignity and the magnetism that lifts an audience to enthusiasm.

What seemed the high point of Mr. Clarke's performance was reached when, at the conclusion of "Tipperary," he retired to bring out Miss Teyte. Yielding to the tidal wave of applause, he came back alone and started Sousa's supremely popular march, "The Stars and Stripes Forever." At the moment when the long line of cornets, flutes and trombones advance to the front of the stage, Mr. Clarke's place at the right of the line was noticeably vacant, but he took up his cornet and, from the director's stand, played the leading part, recording another and still higher point that may have been his apotheosis. It was a great evening for Mr. Clarke. But there is only one Sousa.

Mr. and Mrs. Castle repeated their spectacular exhibition of the preceding Sunday night. It took on an additional interest from the somewhat pathetic bill board announcement that it was "Positively their last appearance together," although many chose to hope that the words were not to be taken literally. Mrs. Castle successfully was a sylph-like vision of beauty in yellow, green and white. Her husband wore his characteristic little dancing coat. He expects to join the British aviation corps this month. Mrs. Castle will go on tour in America.

Maggie Teyte sang superbly. Giving first a solo from "Louise," she sang as an encore "The Little Gray Home in the West" and "The Rosary." Her second appearance was in group of songs, of which "The Birth of Morn" probably was the most artistic and best suited for displaying the qualities of her rare voice.

*Eve World 12/11/16*

Maggie Teyte was the star of the Hippodrome concert last night, the little English soprano singing with her usual grace and flexibility and with added power the "Depuis le Jour" from Charpentier's "Louise," a group of songs in English and many extra numbers. But Miss Teyte, is it to be that soon we must stop calling you "little?" Giuliano Romani the tenor with "the highest voice in the world," also sang. And then Mr. and Mrs. Vernon Castle danced to the acclaim of a crowded house. Our own John Philip Sousa was down with the grippe and Herbert Clark led his famous band.

*Evening Star 12/11/16*

## THEATRICAL NOTES.

Sousa and his band have introduced a descriptive fantasia "The Forge in the Forest," by Michaela, in the Tower of Jewels scene at the Hippodrome. This musical feature is changed fortnightly in "Hip Hip Hooray," and the number for which the greatest number of requests are made is selected.

*American 12/11/16*

## SOUSA AWAY, CONCERT MARRED

Orchestra Detracts from Vocal Efforts of Maggie Teyte and Giuliana Romani at Hippodrome Sunday Concert.

LAST night's programme at the Hippodrome was of unusually varied interest. Not only were the far-famed Vernon Castles on the bill. But, in that portion of the programme which was—more or less—given up to music, two singers of great talent were announced.

Of these, the better known was Miss Maggie Teyte, the popular soprano, who was applauded in the beautiful air from the third act of "Louise" and in a series of songs by Sydney Homer, Thayer and other native composers.

The other singer was Mr. Giuliano Romani, a young tenor of exceptional quality, who has appeared with much success in Italy.

Mr. Romani had only just recovered from a severe indisposition, and it would not perhaps be fair to judge him by last night's achievements. He was plainly nervous. And, to make things worse, at the last moment Mr. Sousa found it impossible to direct his band. The substitute conductor, Mr. Herbert Clarke, proved unequal to the task imposed on him. Mr. Romani had no chance of doing full justice to himself. From first to last he was handicapped by Mr. Clarke and his orchestra. He proved, however, by his interpretation of "Una vergine, un angiol di Dio," from "La Favorita" and other airs, that he possessed an honest voice of uncommon range and agreeable quality, which, might have in the right conditions seemed wonderful.

Despite the weird and terrible accompaniment, he made a distinct impression. In response to warm applause, as an encore he sang "La Donna e mobile" with ease and spirit.

Mme Teyte was almost as much harmed as Mr. Romani by the absence of Mr. Sousa.

The charming dances of Mr. and Mrs. Castle helped a great deal to atone for the sins of commission and omission due to Mr. Clarke.

The orchestral numbers on the programme included a shocking disarrangement of "Tipperary," in the Wagnerian style.

*Tribune 12/11/16*

## PIANIST BARRED FROM DEBUT

Miss Madreguera Too Young to Appear in Hippodrome Concert.

If it hadn't been for the police and the Children's Society Miss Madreguera, the Spanish pianist and protégée of Enrique Granados, would have made her American debut at the Hippodrome last night. They decided that her fourteen years were too few to permit her to appear in Sunday night concerts in this city.

In the absence of John Philip Sousa, who was indisposed, Herbert L. Clark, cornetist, conducted the band numbers on the programme. Giuliano Romani, tenor, and Miss Maggie Teyte, soprano, sang to an audience just short of capacity size.

*Norm 12/11/16*

## NOTABLE EVENING AT HIPPODROME

At Sunday Concert a Brilliant Aggregation of Unusual Features Is Offered.

CASTLES COME FROM AFAR

Maggie Teyte Sings Irish Songs and Sousa Renders Special Program—Other Concerts.

Another fine concert was given last evening at the Hippodrome, where the series Charles Dillingham has provided at present has aroused attention. As has been the custom lately, the house was sold out early with an audience representative of society and the theatre.

The interest was again centered in the joint appearance of Mr. and Mrs. Vernon Castle, who, because the demand a week ago caused thousands to be turned away, consented to a reappearance for the last time together in the dancing creations they made famous. Mrs. Castle came from Pittsburg yesterday morning and left immediately after the concert last night by special train to rejoin "Watch Your Step" in Cincinnati to-day.

The Castles received \$1,500 for their appearance, so that the total cost of the engagement, with transportation from Pittsburg for Mrs. Castle and her maid, and from Virginia for Mr. Castle, aggregated \$2,700, which is considered a record price for a Sunday evening attraction. The dances presented by the Castles were a repetition of those of last Sunday—the Castle waltz, the fox trot, the polka, the maxixe, the tango and the one-step.

The other guest-stars with Sousa's Band included Maggie Teyte, the favorite Irish soprano, and Giuliano Romani, the tenor, who made his first concert appearance here. Little Paquita Madriguera, the pianiste, pupil of Enrique Granados, who had been announced to make her first appearance here, was unable to secure a permit to appear, as she is under 15 years of age, and her debut was deferred.

A surprise was created by Sig. Giuliano Romani, heralded as the tenor with an unusually high voice, and his success was genuine and emphatic when he sang "Ecco Ridente Cielo" from Rossini's "The Barber of Seville," and sang the Rubini cadenza, which has seldom been voiced on the stage.

Sousa's Band gave a program which opened with the "Oberon" overture, by Weber, and included "The March to the Tournament," from Chapi's "The Court of Granada," and a new Sousa suite, "Maidens Three."

*Gate 12/11/16*

Another unusually fine concert was given last evening at the Hippodrome. Interest was again centred in the Vernon Castles, who made another appearance "for the last time" together in the dancing creations they made famous. Mrs. Castle came from Pittsburg yesterday morning and left immediately after the concert last night by special train to rejoin "Watch Your Step" in Cincinnati to-day. The other guest stars with Sousa's Band included Maggie Teyte, the favorite Irish soprano, and Giuliano Romani, a young Italian tenor, with a voice of beautiful quality, about which he seemed very nervous.



# BAND PLAYS SANS SOUSA; TENOR HEARD

Hippodrome Concert Also Presents  
Miss Teyte, Who Had to Sing More  
Encores Than Musicians Had Ready.

At the Hippodrome concert last night Sousa's Band played without Mr. Sousa, who was indisposed. Herbert Clarke conducted in his absence. Miss Maggie Teyte, soprano, and Giuliano Romani, a new Italian tenor, reputed to have the highest tenor voice in the world, sang, and Mr. and Mrs. Vernon Castle gave another "farewell" performance together. Mr. Castle has not yet gone to the war zone.

Mr. Romani failed to show either good high tones or extraordinary low ones. He sang operatic selections in a conventional way, but did not arouse great enthusiasm.

The real honors of the evening went to Miss Teyte, who had to sing more encores than the band had prepared. After singing "Depuis le Jour," from "Louise," and an encore she sang extempore "The Rosary." The band had to start it three times before she was satisfied with its beginning. Finally it played to suit her and she sang it through without any more pauses.

AST evening at the Hippodrome the interest was again centred in the joint appearance of Mr. and Mrs. Vernon Castle for the last time together in the dancing creations they made famous. Mrs. Castle came from Pittsburg yesterday morning and left immediately after the concert last night by special train to rejoin "Watch Your Step" in Cincinnati to-day.

The dances presented were a repetition of those of last Sunday, the Castle waltz, the fox trot, the polka, the Maxixe, the tango and the one step.

The other stars, with Sousa's Band, included Maggie Teyte, the soprano, and Giuliano Romani, the tenor, who made his first concert appearance here. Little Paquita Madriguera, pianist, pupil of Enrique Granados, who had been announced to make her first appearance, was unable to obtain a permit to appear, as she is under fifteen years of age, and her debut was unfortunately deferred.

Miss Maggie Teyte opened her programme with "Depuis le Jour," from Charpentier's "Louise," but the greatest success was achieved upon her second appearance, when she chose a group of four charming songs by Sidney Homer, Thayer, Sanderson and Leoni. These were "Dearest," "Until," "My Laddie" and "The Birth of Morn."

## The Castles, Costing \$2,700, and Sousa's Band at Hippodrome

Maggie Teyte and Sig. Romani  
Also Stars of Big Sunday  
Night Concert.

Another unusually fine concert was given last evening at the Hippodrome. Interest was centred in the appearance of Mr. and Mrs. Vernon Castle. Mrs. Castle came from Pittsburg yesterday morning and left immediately after the concert last night by special train, to rejoin "Watch Your Step," in Cincinnati, to-day.

The Castles received \$1,500 for their appearance, and the total cost of the engagement, with transportation for Mrs. Castle and her maid and Mr. Castle, aggregated \$2,700, which is considered a record price for a Sunday evening attraction. The dances presented by the Castles were a repetition of those of last Sunday—the Castle waltz, the fox trot, the polka, the Maxixe, the tango and the one-step.

The other guest-stars with Sousa's Band included Maggie Teyte, the favorite Irish soprano, and Giuliano Romani, the sensational tenor who made his first concert appearance here.

Maggie Teyte opened her programme with "Depuis le Jour," from Charpentier's "Louise," but the greatest success was achieved upon her second appearance, when she chose a group of four charming songs by Sydney Homer, Thayer, Sanderson and Leoni. These were "Dearest," "Until," "My Laddie," and "The Birth of Morn."

A big surprise was created by Sig. Giuliano Romani, heralded as the tenor with an unusually high voice, and his success was really genuine and emphatic when he sang "Ecco Ridente Cielo," from Rossini's "The Barber of Seville," and sang the Rubini cadenza, which has seldom been voiced on the stage.

Sun 1/31/16

### SUNDAY CONCERT BILLS.

Large Audiences at the Hippodrome and Winter Garden.

Maggie Teyte and Giuliano Romani, an Italian tenor, were stars with Sousa's Band at the concert at the Hippodrome last night. One of the largest audiences of the season filled the house to capacity.

Miss Teyte was heard in operatic arias and a group of English songs, and Mr. Romani displayed his high notes in arias from "The Barber of Seville," "La Boheme," "Rigoletto" and "La Favorita."

Deutsche Journal 2/1/16

#### Hippodrom.

Ein Theater, das eine halbe Session hindurch das gleiche Stück vor voll besetztem Haus aufführt, gehört zu den großen Seltenheiten. Das Hippodrom aber hat mit seinem glänzenden Ausstattungsstück „Hip, Hip, Hurra!“ diesen Erfolg zu verzeichnen. Die vielen sensationellen Verwandlungen und das prächtige Eisballett erregen fortgesetzt die Bewunderung des Publikums. Die vortreffliche Musik von Sousas berühmten Orchester belebt die ganze Vorstellung.

## MAGGIE TEYTE IN HIPPODROME

Singer Shares Honors with Castle  
in Their "Farewell."

Maggie Teyte shared honors in the Hippodrome last night with Mr. and Mrs. Vernon Castle, who made their absolutely last "farewell appearance" together before Castle departs to join the British air squadron "somewhere in France."

The other soloist was Giuliano Romani, billed as the highest tenor in the world. He also, according to advertisements, made his debut before an American audience. He was nervous and, while given a good reception by the audience, evidently was far from his best.

John Philip Sousa, who shares equal popularity with the band that bears his name, did not conduct. Owing to indisposition and the doctor's orders, which prevented him from leaving his home in the inclement weather, Herbert W. Clark, the assistant conductor, wielded the baton. His technique is entirely different from that of Sousa and the organization did not show the same vigor and vim in responding to the dainty, coaxing movements of Clark.

The Castles were the same slim, graceful persons, and went through the Castle walk, the fox trot, the polka, the maxixe, the tango and the one-step with agility and ease.

Miss Teyte was in good voice and the audience appreciated her good qualities to the full extent. She was gracious in giving a large number of encores. Besides her regular numbers, she rendered "Little Gray Home in the West," "My Rosary," "All's Right with the World" of Brownings, and "Just You."

Times 1/31/16

Maggie Teyte, soprano, was the principal soloist at the Hippodrome, where Sousa's Band played without Sousa. The march king was slightly ill, but it was said to be nothing serious. Giuliano Romani, tenor, sang two arias, and Mr. and Mrs. Vernon Castle danced. Miss Teyte's numbers were "Depuis le jour," from "Louise," and four songs in English. The band played the "Oberon" Overture, Sousa's "Maidens Three," and Berlioz's "Rakoczy March," among other numbers. Paquita Madriguera, a young pianiste who was to have made her American debut at the Hippodrome concert last night, did not appear on the program, because of the refusal of the Gerry Society to issue her a permit. Miss Madriguera is 12 years old, and when she applied for a permit on Saturday it was refused because of her age. She is a pupil and protégé of Enrique Granados, the Spanish composer, whose opera, "Goyescas," was given its first performance at the Metropolitan last week.

Yribone 1/31/16

### Castles Again Bid Farewell.

Mr. and Mrs. Vernon Castle favored the audience at the Hippodrome Sunday night concert with another farewell appearance, which was said to have equalled any farewell ever given by them in the past. They received \$1,500 for their joint appearance, according to report. Sousa's Band, Maggie Teyte, the favorite Irish soprano, Giuliano Romani, the highest tenor in the world, and Paquita Madriguera, child pianist, were the other stars.

Journal Rapids News 1/26/16

John Philip Sousa has been elected president of the National Rifle association, the incorporation under the laws of Delaware of the American Amateur Trapshooters' association. The objects are to promote the sport of trapshooting, improve individual marksmanship and conserve and propagate bird and game life.

## News of The Theatres

The interest in the Sunday program at the Hippodrome was again centered in the joint appearance of Mr. and Mrs. Vernon Castle. Mrs. Castle came from Pittsburg and left immediately after the concert by special train to rejoin "Watch Your Step" in Cincinnati. The special train cost \$1,000 for the trip. The Castles received \$1,500 for their appearance. The dances presented by the Castles was a repetition of those of last Sunday. The other guest stars with Sousa's Band included Maggie Teyte, the Irish soprano, and Giuliano Romani, the sensational tenor who made his first concert appearance here. Paquita Madriguera, the pianiste, was unable to secure a permit to appear, as she is under fifteen years of age.

Maggie Teyte's offerings were: "Depuis le jour" from "Louise" and a group of four songs by Sydney Homer, Thayer, Sanderson and Leoni. These were "Dearest," "Until," "My Laddie" and "The Birth of Morn." Romani sang "Ecco Ridente Cielo," from "The Barber of Seville" and sang the Rubini cadenza which has seldom been voiced on the stage. His other numbers were "Una Vergine un Angeli di Dio" from "La Favorita" which ends on a sustained high C sharp; "La Donna e Mobile" from "Rigoletto" and "Che Goliarda Marina" from "La Boheme." He was well received.

Even Mail 1/31/16

Maggie Teyte is one of the most adaptable singers now before the American public. Even in the vast spaces of the Hippodrome she can make her small self completely at home, and sing to her audience as intimately as if she were in the Punch and Judy or the Bandbox.

Last evening she overcame a variety of handicaps and scored one of the real triumphs of her career. Miss Teyte wisely chose songs and encores of the lighter variety, with an assured popular appeal. Her method of presenting them would probably have been successful even if she had not been in unusually good voice.

On the same programme was a new tenor, Giuliano Romani, billed as having the "highest voice in the world." Luckily no one insisted that Mr. Romani should sing up to the limit of his range.

There was also another farewell appearance by Mr. and Mrs. Vernon Castle, who proved themselves delightfully human by managing to get out of step several times. Mr. Sousa himself was unable to conduct the band, but his place was ably filled by the first cornetist, Herbert L. Clark.

Hoboken, Ind. Dispatch 1/20/16

A unique celebration of the sixty-first birthday of John Philip Sousa took place recently in which theater orchestras in all parts of the country, from New York to Frisco, simultaneously played The New York Hippodrome March. Furthermore a deputation of distinguished musicians and others—including Walter Damrosch—waited upon the cheeriest bandmaster in the world and before the Hippodrome audience presented him with a silver cigar humidor amid deafening applause.



Staats Zeitung 4/2/16

Musical Courier 7/3/16 (Edmond)

Neue Telegraph 7/2/16

Das Publikum genoß gestern Abend wieder im Hippodrome die reiche Sammlung künstlerischer Genüsse. Da gab es Sousa an der Spitze seiner brillanten Kapelle, da gab es Maggie Lehte, die bekannte Sängerin, da gab es ferner die 14 Jahre alte Pianistin Frl. Paquita Madriguera, eine Schülerin des spanischen Komponisten Herrn Granados, und schließlich den italienischen Tenor Herrn Giuliano Romani, der als „der Tenor mit der höchsten Stimmlage“ bezeichnet wurde.

Im Gegensatz zum vorigen Sonntag, an dem selbst das Podium nicht ausreichte, um alle Besucher zu fassen, war das Hippodrom für das gestrige Konzert nur eben gut gefüllt. Eine wirkliche Künstlerin wie Julia Culp scheint also doch eine größere Anziehungskraft auszuüben als die geschmacklosen Hopsereien der vierbeinigen bürren Spinne Vernon Castle und die Ausstellung eines Tenorino, der vor anderen Sterblichen nichts voraus hat als zwei oder drei Noten in der Höhe. Hiermit meinen wir den Sänger Giuliano Romani, dessen Auftreten mit Fanfaren angekündigt worden war, sich aber als ein künstlerisches Fiasko erwies, da der Sänger eine Stimme, wenn auch nicht ohne Geschmeidigkeit, so doch ohne Qualität besitzt und, um ernst genommen zu werden, erst einmal seine Bänkelfänger-Manieren ablegen mußte.

Frau Maggie Lehte, die ihre intimsten Herzenzangelegenheiten der Öffentlichkeit preisgibt, sang hierauf einige englische Schmachtszenen und versuchte sich an der „Louisen“-Arie, wobei sie zum Teil wohl infolge des völligen Versagens der Orchesterbegleitung wenig Glück aber immerhin genug Applaus hatte, um dem Publikum einige Zugaben aufzötigen zu können. Auch die Sousa-Kapelle war nicht wiederzuerkennen. Der junge m

den abwesenden Dirigenten vertrat, ist nicht nur unfähig, eine Opernarie zu begleiten, sondern hat seinem Meister nicht einmal die richtigen Tempi der „Stars and Stripes“ abgelernt. Der dritte angekündigte Star endlich, der den Abend hätte retten können, die kleine spanische Pianistin Madriguera, glänzte durch Abwesenheit.

Freiburger 1/30/16

The Vassar Students' Aid Society will give a thé dansant on Saturday, February 5, in the Rose Room of the Hotel Plaza. There will be exhibition dances by Miss Bernadine Yunc, Miss Elsa Kich and Miss Edith James. There will also be a dance of the roses by the following Vassar graduates: Miss Muriel Rogers, Miss Dorothy McKee, Miss Marion Hubbard, Miss Anna De Lamater and Miss Belle Hart.

Miss Sousa, daughter of Mr. and Mrs. John Philip Sousa, is chairman of the committee in charge, and she is assisted by Miss Phillips, daughter of Dr. and Mrs. Wendell C. Phillips.

The officers of the society are: Miss Sarah L. Delamater, president; Mrs. Woolsey J. Shepard, vice-president; Miss Margaret Peters, recording secretary; Miss Jeannette Mulliken, corresponding secretary, and Mrs. Potter, treasurer.

We learn that quietly and without blare of trumpets several influential friends of John Philip Sousa are endeavoring to have the President honor the „March King“ by appointing him to the rank of Lieutenant of Marines, on the retired list. While Mr. Sousa was long bandmaster of the United States Marine Band in Washington and served brilliantly in that capacity through the terms of four Presidents, he was never given a commission. After he retired, his successor, through a special act of Congress, was given the rank of Lieutenant of Marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country. Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project plan to have the bill presented in Congress during the present session. John Philip Sousa, by the trips with his band around the entire world, has done more than any one musician to bring to the knowledge of strange lands the fact that there are composers in America—including J. P. S. himself—who are unique and unsurpassable in their own particular style; and that America excels in at least one musical branch of execution, viz., in playing of a brass band. These messages are not unimportant ones and Mr. Sousa is most distinctly the man who carried them to Garcia. We are confident that so broad minded a man as our President has shown himself to be will not refuse this small honor to the Master Bandmaster.

Jonkers News 1/25/16

### NEW ORGANIZATION OF AMATEUR TRAPSHOOTERS.

Probably the most important happening in the shooting world since the formation of the National Rifle association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' association, with John Philip Sousa, the famous march king at the Hippodrome, as its president, for the purpose of „promoting the sport of trapshooting and for the advancement of the individual shooter“ and „pledged to the conservation and propagation of bird and game life.“

Coming as it does at the close of the most eventful year in the history of trapshooting, the announcement of the new association is particularly timely.

The officers are: John Philip Sousa, president; Dr. Horace Betts, first vice-president; C. W. Billings, second vice-president; Prof. James L. Kellogg, third vice-president, and Stanley F. Withe, secretary-treasurer.

### TO GIVE VASSAR DANSANT.

Sousa's Daughter at Head of Benefit for Students' Society.

The Vassar students will add to the social activities of the week on Saturday when a dansant will be given for the benefit of the Vassar Students' Aid Society from 4 to 7 in the evening in the rose room of the Plaza Hotel. Miss Jane Priscilla Sousa, daughter of Mr. and Mrs. John Philip Sousa, is chairman of the committee, which includes Miss Sarah Lewis DeLamater, Mrs. Walter E. Hope, Mrs. Frederick Love Keays, Mrs. Edgar C. Leaycraft, Mrs. Norman D. Mattison, Miss Ethel Peyser, Miss Albertina L. Pitkin, Mrs. T. Raymond St. John and Miss Elizabeth Elliot Wellington.

The candy and flower girls will be the Misses Eleanor Landon, Mabel Rice, Marian Bush, Virginia Crawford, Helen Crawford, Katherine Freeman, Marie Soderer, Anna Hooper, Jeannette Laughaar, Elizabeth C. Baldwin, Beatrice Cochran, Elinor Goodnow, Marjorie Howson, Elizabeth Howson, Veda Dodge, Polly Brown and Mrs. E. D. Farmer.

Bilder Frei Press 1/31/16

### Hippodrome.

„Hip Hip Hoorah“, Chas Dillinghams' Wunderschauspiel, mit seinen zahllosen Novitäten, seiner graziösen Massivität und seinen Wintersport-Sensationen, feiert am Dienstag dieser Woche seine 200!ste Aufführung!! Solch eine Zahl spricht laut für sich selbst! Es schreitet in das „dritte Jahrhundert“ mit glänzenden Zukunftsaussichten; denn der Vorverkauf — das beste Barometer! — übertrifft schon jetzt den gigantischen Feiertags-Record. Matinee finden täglich in diesem Wunder-Welt-Vergnügungszentrum statt; jeden Sonntag Abend ein glänzendes Konzert mit Sousa!! Sapienti sat! — Interessant dürfte übrigens die Thatsache sein, daß 16,000 Fuß von 13zölliger Röhren-

leitung im Hippodrome-Gisteich freigestellt wurden!! Durch diesen „Verleihungs“-Prozeß erzeugt sich der Kunstsee en miniature „St. Moritz“, automatisch stets von neuem, so daß stets ein tadellos glitzernde und glänzende Eisfläche vorhanden ist! — Die Marimba Band des Hippodrome erscheint in der berühmten „Casinaden-Szene“; diese Kapelle ist von Guatemala importiert. Und schließlich noch, als Krone des Ganzen: Charlotte die Eiskönigin! Wahrlich es ist einfach eine Symphonie von Licht, Klang und Farbe, Schönheit und Bewegung. Dann die populären Preise! In der täglichen Matinee kosten die besten Sige nur \$1. Am Abend, wo die Vorstellung um 8.10 Uhr beginnt und im Sonntag Matinee bezahlt man für die besten Sige \$1.50. Und am Sonntag Abend, wo

Sousas Kapelle exzelliert, da hat man 25 Cents bis zu \$1 zu erlegen, um sich ein erlesenes Vergnügen zu sichern. Also: „Stürmt die Feste!“, Ihr Brooklyniten und Brooklynitinnen!“



Musical Courier 7/2/16

## SUNDAY EVENING AT THE HIPPODROME.

Sousa's Band Conducted by Herbert L. Clarke During Absence of the "March King"—A Varied Bill Enjoyed by a Large Audience.

Last Sunday evening at the New York Hippodrome found John Philip Sousa among those absent—something extremely rare when Sousa's band plays. Herbert L. Clarke, the well known cornet soloist of the band and assistant conductor, took his place, and filled it very acceptably. The two principal numbers were Weber's "Oberon" overture and the Berlioz "Rakoczy" march. The soloists were Maggie Teyte, soprano, and Giuliano Romani, tenor.

Miss Teyte was in great favor with the audience. After her principal number, the well known aria from "Louise," she had to sing two encores and an equal number after the group of four English songs which was her second contribution to the program.

Giuliano Romani, for whom it is claimed that he has higher notes in his voice than any other tenor, made his New York debut. Mr. Romani was working last Sunday night under the handicap of a very recent attack of the grip. Nevertheless he succeeded in showing that he has at least a powerful tenor voice of agreeable quality and wide range. To judge of his real artistic ability conditions must be more favorable. He was recalled and sang "Donna e Mobile."

Mr. and Mrs. Vernon Castle danced in the same style in which Mr. and Mrs. Vernon Castle usually dance, which is an extremely good style for the kind of dancing Mr. and Mrs. Vernon Castle do.

There was an audience which filled the Hippodrome nearly to the last seat, as is the habit Sunday evenings nowadays since the management adopted the custom of backing Sousa's ever popular band with the best soloists.

Musical Courier 7/3/16

## SETTING MUSIC TO WORDS.\*

By Samuel Harris, of Sousa's Band.

Jack Tar, a march tune for the sailors,  
On to Victory, for the country without failures;  
Hands Across the Sea, for international relation;  
National Fencibles for the protectors of the Nation.

Picador March for Spanish horsemen who only fight the bull;  
Hippodrome March, heard every day in a theatre that is full.  
Invincible Eagle, for the emblem that will always stand,  
Liberty Bell, that, too, was heard throughout the land.  
Imperial Edward, a March to the King of the British Empire,  
Pathfinder of the Panama, we can travel the world entire.

Sempre Fidelis, always faithful, a march, one of his best,  
Occidental, a march for the natives away out West.  
United States was in his mind when he wrote the best of all, the  
Stars and Stripes Forever—  
A flag that never will fall.

\*These verses contain titles of a few of the well known marches composed by Sousa. It so happens that Sousa's name stands out in acrostic form, as the reader will observe.

Musical Courier, Boston, 7/2/16

SOUSA and his Band, besides playing every afternoon and evening in the Hippodrome performances, also gives Sunday night concerts in that auditorium, assisted by artists such as Nielsen, Melba, Destinn, and Teyte. These concerts are of unusual interest, because of the association of a band of Sousa's standard, together with the ability of the afore-said artists.

Musical America 7/5/16



Sousa as Horseman

"John Philip Sousa, bandmaster, march king and sportsman," might be a fitting description of this noted musician as to his vocation and avocation. Mr. Sousa is known widely as a crack shot and has won many prizes at the traps. Also he is devoted to horseback riding, and has been finding much recreation in that sport during his season's engagement at the New York Hippodrome. The above snapshot shows him with his horse, "Patrician Charles."

Musical America 7/5/16

The literary spirit of John Philip Sousa, author of "The Fifth String" and "Pipetown Sandy," is being emulated by his bandsmen. One of them, Samuel Harris, sends us this acrostic based on the titles of a few well-known marches composed by Mr. Sousa:

### Strains Of United States America

Jack Tar, a march tune for the sailors,  
On to Victory, for the country without failures;  
Hands Across the Sea, for international relation;  
National Fencibles, for the protectors of the Nation.

Picador March, for Spanish horsemen who only fight the bull;  
Hippodrome March, heard every day in a Theater that is full.  
Invincible Eagle, for the emblem that will always stand,  
Liberty Bell, that, too, was heard throughout the land.  
Imperial Edward, a March to the King of the British Empire,  
Pathfinder of the Panama, we can travel the world entire.

Sempre Fidelis, always faithful, a March—one of his best,  
Occidental, a March for the natives away out West.  
United States was in his mind when he wrote the best of all, the  
Stars and Stripes Forever—  
A flag that will never fall.

Washington Eve Star 7/5/16

## BIRTH OF WASHINGTON<sup>103</sup> TO BE COMMEMORATED

President Wilson Promises to Attend Exercises Under Auspices of Patriotic Bodies.

Plans for a public celebration February 22 of the 184th anniversary of the birth of George Washington similar to the exercises conducted last year by the Sons of the Revolution, National Society of the Daughters of the American Revolution and the Sons of the American Revolution in the District of Columbia, were proposed at a joint meeting Friday of a committee composed of representatives of the three societies. It was proposed that the exercises take place at 10:30 o'clock the morning of February 22 at Memorial Continental Hall. The general public is invited.

### Outline of Program.

James Mortimer Montgomery of New York city, general president of the National Society of the Sons of the Revolution, is to preside at the exercises and make the usual address of greeting. The exercises will include the presentation of the gold medal offered this year jointly by the District Sons of the Revolution and the Sons of the American Revolution, to the school child who submits the best essay on a designated revolutionary topic. The committee of judges under whom this competition is now being held consists of William V. Cox, chairman; Gaillard Hunt and Admiral Charles H. Stockton, U. S. N., retired.

As the exercises are to occur in the national home of the Daughters of the American Revolution, Mrs. William Cumming Story, president general of the national society, will, in her role as hostess, extend a welcome to the other participating societies. The Marine Band will render, for the first time, a march recently composed by John Philip Sousa, entitled "America First," and dedicated to Mrs. Story and to the three patriotic societies conducting this celebration.

### President Wilson to Attend.

President Wilson has expressed his intention to attend the exercises and has been asked to deliver an appropriate address. The program also will include a reading from the farewell address of George Washington.

Representatives of the three societies of the joint committee of arrangements attended the meeting of Friday, as follows: Commander John H. Moore, U. S. N., chairman (S. A. R.); Col. John Van R. Hoff, U. S. A. (S. R.); Charles L. Frailey (S. R.), Mrs. Frank Foster Greenawalt (D. A. R.), Mrs. Lisle S. Lipscomb (D. A. R.), William V. Cox (S. A. R.), Frederick D. Owen (S. A. R.), and Col. George Richards, U. S. A. C., secretary (S. R.).

It is rumored that John Philip Sousa, who has been decorated by the King of England and redecorated by Elsie de Wolfe, is to be further honored by being made a lieutenant of United States Marines.

John Philip Sousa, who has been off duty ill, returns to the Hippodrome to-night. Herbert L. Clarke has been conducting the band.



Miss Teyte Scores at Hippodrome Concert

Sousa Too Ill to Conduct and Children's Society Stops Child Pianist's Début

To appear on the same program with the sensationally popular Vernon Castles before a New York Hippodrome audience and carry off the principal honors of the evening is an achievement of which any singer has a right to be proud. It was Maggie Teyte, the soprano, who managed to win this triumph last Sunday night.

Sousa's band, without Sousa (kept at home by indisposition) was not nearly as successful as usual. One missed the snap and unanimity of expression that result usually from his personal leadership. The band played Weber's "Oberon" Overture, a Sousa suite and the Berlioz "Rakoczy March," besides many Sousa encores.

Miss Teyte scored heavily in the aria "Depuis le jour" from Charpentier's "Louise," Homer's "Dearest," Thayer's "My Laddie," Sanderson's "Until" and Leoni's "The Birth of Morn." She had to give four encores.

A new tenor, Giuliano Romani, who has been advertised as "the highest tenor in the world," made, according to the announcements, his American début on this occasion. He displayed a voice of considerable natural beauty, but was prevented apparently by nervousness from appearing to his best advantage. He sang arias from "La Favorita" and "The Barber of Seville."

The Castles did their own "Castle Walk," fox trot, polka, maxixe, tango and one-step. Paquita Madriguera, the Spanish child pianist, was scheduled to appear also, but the Children's Society decided that she was too young to make her début.

Speaking from the viewpoint of a bandmaster, John Philip Sousa declares that the following are the most popular selections in the world: Tannhauser (Wagner), Sextet from "Lucia" (Donizetti), "Stars and Stripes Forever" (Sousa), "Blue Danube Waltz" (Strauss), "Carmen" (Bizet), "William Tell" (Rossini), "Poet and Peasant" (Suppe). Of course he bases his opinion on his experience with audiences in the United States, and if he will acknowledge that other countries are in the world, he must leave out his own march. No objections can be taken to the remainder of the list. Incidentally Sousa does not agree with many great musicians as to what constitutes "popular" music. "Pieces like 'Has Anybody Here Seen Kelly' or 'Everybody Works But Father' are not popular music in my estimation," he declares. "But a work like 'The Blue Danube Waltz,' which the music-lover can enjoy over and over again and which is demanded of every musical organization that plays, no matter where—that is the really popular music."

TO MAKE SOUSA LIEUTENANT.

Senator Reed to Tell of Movement to Honor "March King."

A movement to have the Congress of the United States make retroactive a statute upon its books that will confer upon John Philip Sousa, the "March King," the title of Lieutenant of Marines, has been disclosed in the preparation of the programme for the "All-American Night" at the Hippodrome Sunday. Senator James A. Reed, of Missouri, who is to make an address during the evening, represents a coterie of friends in Congress who intend to introduce a bill during the present session of the national Legislature that will make retroactive the present status of the bandmaster of the United States Marine Band, thus making Mr. Sousa a lieutenant, retired.

According to the statute each member of the marine band is an enlisted member of the marines, from privates to the bandmaster, who is a commissioned lieutenant. It is said that if this rank had existed when Mr. Sousa was leader he would not have retired to head his private organization. While he has been decorated by the King of England and has been honored by rulers of many other countries, he has received no official recognition from his own Government. Therefore, without rank other than that of bandmaster, he succumbed to the temptation to gain honors in the open field of the amusement world.

SEEKING TO HONOR SOUSA.

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome, are endeavoring to have the president honor the march king by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the U. S. Marine Band in Washington and served brilliantly in that capacity through the term of four presidents he was never given a commission. After he retired his successor, through a special act of Congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the king of England, and many European countries have honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project, plan to have the bill presented in Congress during the present session.

Honoring John Philip Sousa.

A special attempt will be made at the Hippodrome next Sunday night to give John Philip Sousa a good time. The event will be known as All-American Night, an occasion inspired by a group of distinguished citizens eager to honor Mr. Sousa in a public way.

His Washington friends have requested Senator James A. Reed, of Missouri, to represent them here Sunday night, and the Senator will be on hand with a package of throat lozenges and his new Spring style or oratory, prepared to deliver a brief address on Mr. Sousa's qualities and achievements.

A movement is on foot also to have President Wilson honor the March King by appointing him to the rank of Lieutenant of Marines on the retired list. While Mr. Sousa was bandmaster of the United States Marine Band through the term of four Presidents, he was never given a commission. He has, however, been decorated by the King of England and kissed by Emma Destinn, so he should worry.

PLAN HONOR FOR SOUSA.

A group of distinguished Americans are interested in a country-wide plan to honor John Philip Sousa by having the President appoint him to the rank of lieutenant of marines on the retired list, it was learned yesterday. Those in Washington interested in the project have asked Senator James A. Reed of Missouri to represent them here on Sunday evening and make a short address in the Hippodrome, where an "All-American" night is to be held. Sousa was for many years bandmaster of the United States Marine Band in Washington.

THE END OF THE LINE.

John Philip Sousa dipped into philosophy in a recent interview for the New York Press. Said this interviewer: "He (Mr. Sousa) thinks the human race, as it now exists in the world, has accomplished about all it is destined to accomplish, and must give way before long to a higher type which will achieve yet greater things. The newcomers will be what Sousa calls a 'root race,' that is, not an evolution from man as we know him, but a new type arbitrarily created to serve the purposes of God, or Providence, or nature, or whatever it may finally be decided to call the infinite."

Unwittingly John Phillip Sousa got in the class with William J. Bryan. He has been kissed in public, with this difference: Whereas Bryan had the experience of the hardy kiss of a Kansas farmer, Sousa got his from two prima donas—or was it prima doughnuts? Anyway it seems that Bryan is bound to get even the short end of a kissing contest.

"All-American Night" at the Hippodrome next Sunday was inspired by a group of distinguished Americans who are interested in a country-wide plan to honor John Philip Sousa in a substantial way. Those in Washington who are interested in the project have asked Senator James A. Reed of Missouri to represent them here on Sunday and make a short address. Quietly and without the blare of trumpets several influential friends of Mr. Sousa have been at work on a campaign to have the the President honor the March king by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the U. S. Marine Band in Washington and served brilliantly in that capacity through the term of four Presidents, he was never given a commission.

It is said that influential friends of John Philip Sousa, now bandmaster at the New York Hippodrome, are seeking to have the President appoint him to the rank of lieutenant of Marines on the retired list. While he was long leader of the United States Marine Band in Washington and served brilliantly through the terms of four presidents, he was never given a commission.

John Philip Sousa, formerly of North Broadway, this city, has accepted an invitation to speak before the Republican Club of New York City, at the Saturday Non-partisan Discussion on February 26th next. "The Relation Between Music and the Drama" will be the composer's subject. On the same program will be Augustus Thomas, the playwright; Rev. Dr. Houghton, pastor of the Little Church Around the Corner, and Professor Brander Mathews.



## BY OLEY SPEAKS.

New York City, Jan. 29.

**A**N illuminating instance of the vastness of a New York musical season may be had by enumerating a list of concerts heard in one day—last Sunday, for instance.

At Carnegie Hall (seating capacity 4000) the Philharmonic Society held forth with Fritz Kreisler as soloist,—hall completely sold out. At Aeolian Hall (seating 1500 people) Walter Damrosch and his New York Symphony Society. Ernest Hutchinson, pianist, as soloist—hall sold out at the New York Hippodrome (seating capacity more than 5000.) Sousa's Band with Julia Culp and Kathleen Parlow soloists—every seat sold and all available stageroom filled with auditors. At the Metropolitan Operahouse (seating capacity about 4000)—a vast audience with hundreds standing listened to a program presented by soloists from the opera company, the Metropolitan Orchestra and Eddy Brown, the young American violinist, who has made somewhat of a sensation here this past few weeks. At the Ritz-Carlton the Society of the Friends of Music gave a concert, introducing compositions by Enrique Granados, the much discussed Spanish composer, whose opera "Goyescas" is to be heard for the first time on any stage at the Metropolitan Operahouse this week. Mr. Pablo Casals, 'cellist, assisted in this concert, which also drew a capacity audience. Now in addition to these fine, big events, there were many concerts of minor importance, to say nothing of the church services which, in the afternoon, are largely devoted to presentations of the best in sacred music, such as productions of the famous oratorios or sacred cantatas. In the latter instance I can think of little more uplifting than to attend an afternoon service at St. Bartholomew's Protestant Episcopal Church in Madison Avenue. Here one can always hear the noblest of church music, such as a Bach cantata or excerpts from a Mendelssohn or Handel oratorio sung by a really excellent chorus of 60 voices with fine soloists. This choir, which is presided over by Mr. Arthur Hyde, the organist of the church, is a model in church music. One never hears here music that is not altogether dignified and uplifting. One may be sure of never hearing here "sacred arrangements" of operatic music, a thing that should never be countenanced in church services. But how often does one hear "sacred" words set to Mascagni's "Intermezzo," to the quartet from Verdi's "Attila," and even to the sextet from "Lucia!" In this instance, I believe the quality of music heard in the churches of New York City is higher than in most cities of the country. The music heard in most of the churches here is not selected with the view of display, but rather it is music thoroughly in keeping with the church service. True, many of the churches engage notable singers but their task is not to display their own individuality as artists, but rather to bring to the best in church music—the best rendition possible.

Press 2/5/16

John Philip Sousa, who has been absent from the post of "Hip Hip Hooray" in the Hippodrome since last Sunday owing to illness, will rejoin the production to-day.

# TO CROWN SOUSA'S CAREER WITH MARINE'S COMMISSION

Sketch of Career of Foremost American Musician Which Shows He Has Done More for High Class Popular Music Than Any Other Man.

As the announcement has been made that Congress will be appealed to with the request that John Philip Sousa be created lieutenant of marines, it is interesting to recount the many activities of the popular march king, who has done so much here and abroad to command serious interest in "American made" music.

Mr. Sousa is rounding out a crowded career that has no parallel among musicians for the variety and extent of its operations. At the Hippodrome, where he appears twice daily with his famous band, Sousa is enjoying the first extended New York engagement that has been his lot for fifteen years. In that decade and a half Sousa has made five great European tours and has circled the globe with his band, preaching the gospel of good music and adding to the vogue of ragtime in many different lands. As a many-sided American, Sousa rivals even the activities of Colonel Roosevelt, as may be noted from the recital of what he has accomplished.

Sousa was an infant prodigy violinist at ten years of age and remained a skilled performer on the instrument until he definitely abandoned it for the conductor's baton sixteen years later. He was a soldier for fifteen years in the United States Marine Corps, for three years as a musician apprentice and subsequently conductor of the famous Marine Band for twelve years. He has always since remained a soldier in spirit and sympathy. As leader of the Marine Band, he wore the most gorgeous uniform in the United States Service—a blaze of scarlet and gold—which probably accounts for the fact that when he designed the uniform of his own band, Sousa veered to the other extreme of unadorned simplicity.

For ten years Sousa's lot was cast with the theatrical profession, either as violinist in theatre orchestras or as conductor of musical companies. Here he probably acquired that keen sense of showmanship which has brought him fortune as a purveyor of musical entertainment. As the conductor of the foremost military concert band in the world, travelling at least 700,000 miles without serious accident, he has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Mel-

bourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. His marches kept the armies of the world stepping in unison to their compelling rhythm, and they determined the popularity of the two-step, when that dance was new and struggling for recognition. The Sousa marches have sold in greater numbers and in more different countries than the compositions of any other contemporaneous composer.

Sousa has written and has produced seven comic operas, with degrees of success that varied from polite interest to artistic and popular triumph. These pieces were "The Smugglers," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The Military Maid."

He wrote a text book on the trumpet and drum, which is still used for the instruction of field musicians in the United States service. With the assistance of the State Department, Sousa

collected much material, which he subsequently edited and published as "The National, Patriotic and Typical Airs of All Lands," the most complete compilation of its kind extant. It was this book that caused the Navy Department to order that "Hail Columbia" be played as morning colors and "The Star Spangled Banner" played as evening colors on all ships in Uncle Sam's navy. This was the first official recognition of "The Star Spangled Banner" as the American national anthem.

Sousa is the only American decorated with the Royal American Order. He has twice been decorated by France as Officier d'Academie Francaise and Officier de L'Instruction Publique. He has played before King Edward and King George, as well as before Presidents Loubet and Fallieres, and not to mention a host of small German royalties. He is the only musician ever officially entertained by a British municipality, having been the guest of the Lord Mayor of Liverpool at a civic luncheon in Sousa's honor. And yet John Philip Sousa has never received official recognition from the Government of his native land.

Circ Mail 2/4/16

John Philip Sousa, bandmaster and friend of the King of England, will rejoin the Hippodrome aggregation this afternoon after an absence of about a week.

**To Honor John Phillip Sousa.**  
A movement is on foot to have the President honor John Phillip Sousa by appointing him a lieutenant of marines on the retired list, a rank conferred on all Mr. Sousa's successors as leader of the United States Marine band of Washington. The "all-American night" at the Hippodrome Sunday is a part of the campaign.



Mem. Telegraph 7/5/16

Babylon Citizen 7/4/16

World 7/5/16

World 7/7/16

## REED TO TALK AT "HIP."

Senator Will Be a Guest at Sunday Entertainment.

John Philip Sousa, the popular bandmaster and march king, who was suffering from a cold, has entirely recovered and beginning to-day he will again conduct his famous organization at the Hippodrome, which during his absence was directed by Herbert L. Clarke. Mr. Sousa started in at once personally to complete the details for Sunday night's All-American "Preparedness" concert, which will be a "Red, White and Blue" program from start to finish, with David Bispham as guest-star, with all the "Hip! Hip! Hooray!" artists and chorus participating.

Dudley Field Malone will introduce United States Senator James A. Reed, who comes from Washington to strike the keynote of the evening's patriotic program.

## SEEK HONOR FOR SOUSA.

A movement has been started in Washington to induce Congress to honor John Philip Sousa by appointing him to the rank of Lieutenant of Marines on the retired list. Although Mr. Sousa was bandmaster of the United States Marine Band through the terms of four Presidents, he was never given a commission. After he retired his successor was given the rank desired for Mr. Sousa. United States Senator James A. Reed of Missouri will start the ball rolling in New York with a speech on the subject at the Hippodrome Sunday night. Mr. Sousa has been decorated by the King of England and has been publicly honored in several European countries, yet his own country has never officially taken notice of his work.

One of the things that most impressed Tamaki Miura, the Japanese prima donna, during her visit to New York was Sousa's band. She shared a program or two with the band at the Hippodrome. "I think it is wonderful to sing after Mr. Sousa has played," she declares, "and I asked our director to let me sing again, for I feel inspired every time I hear Mr. Sousa and his band. I heard that Mme. Destinn kissed him. I want to do the same, but I know not if he likes Japanese lady kiss him, and then I am so small that I couldn't throw my arms around him unless there was a ladder."

## Today's Job

"German musicians at the beginning of the war," said John Philip Sousa, at his recent birthday celebration, "were busy all over Germany composing marches of victory. Every week three or four marches of victory made their appearance. But at late the output has stopped."

"Output stopped, eh?" said the reporter, according to the Philadelphia Record. "I wonder, then, what the German musicians are composing now?"

Mr. Sousa smiled. "Peace overtures, most likely," he said.

## TO HONOR THE MARCH KING.

Friends Hope to See Him Made Lieutenant of Marines.

It has just been discovered that the "All-American Night" at the Hippodrome next Sunday was inspired by a group of distinguished Americans who are interested in a country-wide plan to honor John Philip Sousa in a substantial, lasting way. Those in Washington who are interested in the project have asked Senator James A. Reed, of Missouri, to represent them here on Sunday and make a short address. Quietly and without the blare of trumpets several influential friends of Mr. Sousa, the famous composer and bandmaster, have been at work on a campaign to have the President honor the March King by appointing him to the rank of lieutenant of marines, on the retired list.

While Mr. Sousa was long bandmaster of the United States Marine Band in Washington and served brilliantly in that capacity through the term of four Presidents, he was never given a commission. After he retired his successor, through a special act of Congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction in recognition of his years of service dedicated to the country.

Mr. Sousa has been dedicated by the King of England, and many European countries publicly honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project plan to have the bill presented in Congress during the present session.

"All-American Night" at the Hippodrome next Sunday was inspired by a group of distinguished Americans who are interested in a country-wide plan to honor John Philip Sousa in a substantial way. Those in Washington who are interested in the project have asked Senator James A. Reed of Missouri to represent them here on Sunday and make a short address. Quietly and without the blare of trumpets several influential friends

of Mr. Sousa, the famous composer and bandmaster, have been at work on a campaign to have the President honor the march king by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the United States Marine Band in Washington and served brilliantly in that capacity through the term of four presidents, he was never given a commission.

Though it wasn't told that Farrar refused \$3,000 to sing at the Hippodrome's "American concert" last night, a leading artist was found in the baritone David Bispham, who added to his patriotic numbers Sidney Homer's "Banjo Song" and even encoored with Walter Damrosch's "Danny Deever." Orville Harrold almost trespassed on midnight with the big company in a "Flag Song." A current spectacle of the "March of the States," which impressed Diaghileff of the Russian Ballet, was a big triumph, both for Sousa's Band and Charles Dillingham's big scene of the San Francisco fair.

## VASSAR STUDENTS' BENEFIT DANSANT.



Miss JANE PRISCILLA SOUSA

## Bandmaster Sousa's Daughter Heads Committee in Charge of Fete at Plaza.

Vassar students will add to the social gayeties to-day a the dansant in the rose room of the Plaza Hotel for the benefit of the Vassar Students' Aid Society. Miss Jane Priscilla Sousa, daughter of Mr. and Mrs. John Philip Sousa, is Chairman of the committee, which includes Miss Sarah Lewis De Lameter, Mrs. Walter E. Hope, Mrs. Frederick Love Keays, Mrs. Edgar C. Leaycraft, Mrs. Norman D. Mattison, Miss Ethel Peyser, Miss Albertina L. Pitkin, Mrs. T. Raymond St. John and Miss Elizabeth Elliot Wellington.

The candy and flower girls will be the Misses Eleanor Landon, Mabel Rice, Marion Bush, Virginia Crawford, Helen Chawford, Katherine Freeman, Marie Doderer, Anna Hooper, Jeannette Laughaar, Elizabeth C. Baldwin, Beatrice Cochran, Ellnor Goodnow, Marjorie Howson, Elizabeth Howson, Veda Dodge, Polly Brown and Mrs. E. D. Farmer.

## FLAGS WAVE AT CONCERT.

The "All-American" programme planned for last night's concert at the Hippodrome found a popular response. The big audience waved small flags whenever Sousa's band played patriotic music and when speakers said anything that sounded patriotic.

Senator James A. Reed of Missouri delivered a forty-five minute address on preparedness and his hearers applauded frequently. Burr McIntosh read an original poem on the same subject.

Belle Storey sang, David Bispham recited and sang "When the Boys Come Home" and Orville Harrold and the Hippodrome chorus gave "My Land, My Flag."

## "AMERICAN NIGHT" ENJOYED.

It was American Night at the Hippodrome last night. It was somewhat in the nature of a patriotic demonstration, Senator James A. Reed of Missouri delivering a fervid address on the subject of preparedness. But the principal feature of the evening was a group of songs and recitations by David Bispham. Miss Belle Storey of the Hippodrome contributed a song from "The Magic Flute," and the chorus of the company gave the March of the States, from Sousa's "Hip-Hip-Hooray." Sousa's Band was greeted with the usual enthusiasm.

## AMATEUR TRAPSHOOTERS

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware, of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King, as its president, for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."

Coming as it does at the close of the most eventful year in the history of trapshooting, the announcement of the new association is particularly timely.

The officers are: John Philip Sousa, president; Dr. Horace Betts, first vice president; C. W. Billings, second vice president; Prof. James L. Kellogg, third vice president, and Stanley F. Withe, secretary-treasurer.



THE big Hippodrome was turned over to the Stars and Stripes last evening, with a grand patriotic programme, which was "All-American" from beginning to end. Sousa's

Band played national airs, soloists and chorus sang native songs, the famous American barytone David Bispham was the special guest star of the evening, and every patron was given a miniature American emblem as a souvenir to remember the unique and thrilling programme.

After the "Jubilee" overture, which ended with "My Country 'Tis of Thee," Mr. Dudley Field Malone introduced United States Senator James A. Reed, of Missouri, who, in a rousing patriotic speech, gave the programme a fitting beginning.

Sousa and his band have introduced a descriptive fantasia, "The Forge in the Forest," by Michaela. In the Tower of Jewels scene at the Hippodrome. This musical feature is changed fortnightly in "Hip, Hip, Hooray," and the number of requests are the greatest number of requests are made is selected.



Eve Mail 7/1/16

News Telegraph 7/1/16

# TRAPSHOOTING MAY BE BABY OF AMERICAN SPORTS, BUT IT'S A HEALTHY INFANT, SAYS BANDMASTER SOUSA

**Sousa Declares That 400,000  
Men (and Women) Face  
Traps a Year.**

By George L. Buguey.

Who of the present—yes, even the past—generation that has not heard of John Philip Sousa, the big little man, leader of the famous Sousa's Band? Even those of us, however, who have heard of him since the days of our childhood, know him other than a magnetic leader, a great musician and the composer of numerous marches.

How many of the vast audiences that greet him nightly at the Hippodrome know him as a trapshooter?

Few, indeed. Yet such he is, his ability in this particular line being only second to his ability as a leader and composer of music, but those of us who have witnessed his performances at the traps or have shot alongside of him know that trapshooting is his favorite sport and recreation, in fact, about the only outdoor game that he cares to indulge in.

## Strong for Traps.

Organization, Mr. Sousa believes, is a big thing. As a reward for this belief, his ever willingness to interest the beginner and his enthusiastic support of all matters pertaining to the advancement of the so-called "sport alluring," he has been chosen as the first president of the new organization in the sport world, the American Amateur Trapshooters Association.

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.

"Painting the town doesn't fit in with trapshooting," continued the 'march king.' I recall an instance where a young man entered a tournament in the middle West. The first day he led the field, and a continuation of that brand of shooting would have made him the champion, but that night he met



JOHN PHILLIP SOUSA.

congenial friends and decided to celebrate the expected victory then and there. The next morning he appeared at the traps bleary-eyed, nervous and sluggish. At the end of the second day he was among the also rans. I have shot with this man many times since, and nothing can induce him to aid in giving a town a coat of red paint."

## Why Not Women?

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 a 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!'"

## WHAT'S IN A NAME?

John Philip Sousa, the famous musician, got his name in a peculiar way. His real name is John Philipso. When he came over from Italy years ago his baggage was marked, without much care as to punctuation or capitalization, "John Philipso u s a," meaning John Philipso, U. S. A. But somebody at Ellis Island wrote it "John Philip Sousa," and young Philipso let it go at that, thinking it was perhaps the proper Americanization of his name, and it has remained that way ever since.

# SOUSA TO SEEK A NAVAL TITLE

**Friends Ask Congress to Brevet the  
March King a Lieutenant  
of Marines.**

**HE LED MARINE BAND 12 YEARS**

Since friends of John Philip Sousa have petitioned Congress to brevet him Lieutenant of Marines, it is interesting to recount the many activities of the popular march king. At the Hippodrome, where he appears twice daily with his famous band, Sousa is enjoying the first extended New York engagement that has been his lot for fifteen years. In that decade and a half Sousa has made five great European tours and has circled the globe with his band, preaching the gospel of good music and adding to the vogue of ragtime in many different lands. As a many-sided American, Sousa rivals even the activities of Colonel Roosevelt, as may be noted from the recital of what he has accomplished.

Sousa was an infant prodigy violinist at 10 years of age and remained a skilled performer on the instrument until he definitely abandoned it for the conductor's baton sixteen years later. He was a soldier for fifteen years in the United States Marine Corps, for three years as a musician apprentice and subsequently conductor of the famous Marine Band for twelve years. He has always since remained a soldier in spirit and sympathy.

As the conductor of the foremost military concert in all parts of the world, traveling at least 700,000 miles without serious accident, he has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Melbourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. His marches kept the armies of the world stepping in unison to their compelling rhythm, and they determined the popularity of the two-step when that dance was new and struggling for recognition.

Sousa has written and had produced seven comic operas—"The Smugglers," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The Military Maid."

He wrote a text book on the trumpet and drum, which is still used for the instruction of field musicians in the United States service.

Variety, 7/4/16

Sunday night at the Hippodrome is always a treat, and last Sunday it was more enjoyable, though Mr. Sousa was sadly missed; Herbert Clark did very well in Mr. Sousa's place, nevertheless. Maggie Teyte was a young riot. Miss Teyte sang eight songs, among which "Comin' Through the Rye" and "The Last Rose of Summer" were conspicuously missing. Mrs. Vernon Castle changed her costume three times, and although pretty dancing frocks they didn't come up to the elaborateness one expects of this dancer.

Friends of John Philip Sousa, the famous bandmaster, are endeavoring to have the president honor the march king by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was leader of the United States Marine band in Washington and served in that capacity through the terms of four presidents he was never given a commission. After he retired, his successor, through a special act of congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he may enjoy the same distinction, in recognition of his years of service dedicated to the country.

G. P. G.

Detour from Press 7/1/16

Obit., N.Y. Times 7/2/16



MARK LUESCHER, who is happiest when he is reading something about "Hip, Hip, Hooray!" at the Hip in the daily papers, took his trusty adding machine in hand ten days ago when the 200th performance of the spectacle was being given and made the following interesting computations:

Since the opening night 1,019,620 persons have seen the show.

John Philip Sousa has made 806,403 strokes with his baton, or approximately 4,000 beats at every performance. (These are the bandmaster's own figures.)

Charlotte makes forty-eight pirouettes at each performance, a total of 9,600 on the Hippodrome ice pond.

Katie Schmidt has rejected 1,200 anxious suitors in pantomime in the ice ballet. (Only stage refusals are included in this number.)

Powers's elephants have devoured 180 tons of hay, and Charles Dillingham has sneaked down to the basement stables and fed them twenty bushels of apples.

Each girl in the "Rose" number that forms the finale to one of the scenes has climbed 9,600 rounds on the ladders of roses in an attempt to reach the "garden of love," which would take them as high as the Singer Building if they were ascending consecutively.

The tickets sold, if placed end to end, would reach from New York to Salt Lake City.

## ALL-AMERICAN PROGRAMME.

Senator Reed Speaks on "Preparedness" at Hippodrome.

The big Hippodrome was turned over to the Stars and Stripes last evening. Charles Dillingham had prepared a patriotic programme which was "all-American" from beginning to end, and every patron was given a miniature American emblem as a souvenir.

One incident of the evening was the announcement that influential friends of John Philip Sousa are desirous of obtaining a commission as lieutenant of marines for the great March King, who led the United States Marine Band during the terms of four Presidents.

The programme was one of wonderful variety, with each number inspiring and in keeping with the character of the occasion. After the "Jubilee" overture, which ended with "My Country, 'Tis of Thee," Collector Dudley Field Malone introduced United States Senator James A. Reed, of Missouri, who in a rousing patriotic speech gave the programme a fitting beginning and lauded the influence of John Philip Sousa's "Stars and Stripes Forever" marches throughout the country. He appealed for universal assistance in the plan to have the country honor the popular March King while he is still in the height of his brilliant activities.

The visiting guest-stars of the evening, David Bispham and Burr McIntosh, received ovations. Mr. Bispham chose numbers in keeping with the occasion, which included "Paul Revere's Ride," George Chadwick Stock's "Route Marchin'," Sidney Homer's "Banjo Song" and Oley Speaks' "When the Boys Come Marching Home." And in response to numerous recalls he recited "Denny Deever," which he has already made a classic.

Mr. McIntosh recited a poem on preparedness which he wrote expressly for this occasion, called "Will Ye Sleep? Wake? Fight?" Miss Belle Storey, as "Columbia," sang several national songs, including "The Star-Spangled Banner"; Nat Wills reviewed the preparedness situation from a more humorous viewpoint and scored a great success, while Orville Harrold and the entire Hippodrome chorus closed the remarkable bill with the number, "My Land, My Flag," from "Hip, Hip, Hooray!"

# GOTHAM SEES SEVERAL ARTISTS ON ONE BILL AS SOLOISTS WITH SOUSA

Julia Culp, Kathleen Parlow and Vernon Castles Accompanied by Great American Band—New York to Have World Premier of Spanish Opera, "Goyescas"—Russian Ballet Is Marvel.

BY EMILIE FRANCES BAUER.

NEW YORK, Jan. 29.—(Special.)—Truly New York is the melting pot of things musical in the world. Where else could one hear and see on the same programme Julia Culp, the renowned Dutch mezzo soprano lieder singer and supreme artist; Kathleen Parlow, the splendid young violinist who has reawakened all the interest she aroused on her first American tour, and the Vernon Castles in their dances, all appearing as soloists with John Philip Sousa?

Stars Getting 7/16

Im Hippodrome, das ganz besetzt war, herrschten gestern die "Stars and Stripes" souverän. Es war eine treffliche Idee von Herrn Chas. Dillingham, das Programm zu einem "ganz-amerikanischen" zu gestalten, zudem die Darbietung auch künstlerisch hohe Werte zeitigte. Da war Sousa, der gestern wie von frischer Begeisterung angesteckt erschien und durch die patriotischen anreizenden Vorträge seiner Kapelle voll wirkte. Da gab es eine hochgemute patriotische Ansprache von Senator James A. Reed von Missouri, die ein begeistertes Echo weckte, da gab es ferner den Sängerbeteranen David Bispham, der aber immer frisch und elastisch ist, da hörte man sogar ein von Herrn Burr McIntosh gedichtetes und gesprochenes Poem, das die jetzt so aktuelle "Preparedness" verspricht. Daß Frä. Belle Storey und Herr Nat Wills vom Hippodrome-Personal nicht ohne Ovation davongingen, das glaubt man wohl aufs Wort. Es war ein selten bewegter und eindrucksvoller Abend, wobei jeder Anwesende ein patriotisches Emblem als Andenken erhielt.

Evening World 7/16

An All-American programme at the Hippodrome last night had for principal soloist David Bispham, the favorite American baritone. He recited "Paul Revere's Ride" and sang songs by George Chadwick Stock, Sidney Homer and Oley Speaks. The audience forced him to add his old battle-horse, Walter Damrosch's "Danny Deever." Besides there were Belle Storey, Orville Harrold, the Hippodrome chorus and Sousa's Band. There was also speechmaking—half the programme, in fact. Dudley Field Malone introduced Senator James A. Reed of Missouri to speak for "Preparedness." Mr. Malone was brief and breezy, but Senator Reed, who turned many an epigram and told some good stories, was too deliberate, ornate and long drawn out, after the manner of an old-fashioned Fourth of July orator. His text was: "Not 'Peace at Any Price,' but 'Liberty at Any Cost!'" and he appealed to every American, native or naturalized, to stand as a stone wall behind the President as against all other nations. The auditorium was generously decorated with large American flags, and to every one in the audience a small American flag was presented.

Musical Courier 7/10/16

## ALL-AMERICAN PROGRAM AT NEW YORK HIPPODROME ON SUNDAY EVENING.

Sousa and His Band, David Bispham and Others Contribute Their Share Toward Big Entertainment.

Last Sunday evening, February 5, an All-American program was given at the New York Hippodrome. The vast building was trimmed with American flags and each member of the audience was presented with a small flag. The program opened with Weber's "Jubilee" overture, played by the incomparable Sousa band and under the direction of John Philip Sousa himself, the popular bandmaster having recovered his health and spirits again, following an attack of "grippe." The overture concluded with "My Country, 'Tis of Thee," which was the signal for the appearance of the waving flags. Then Senator James A. Reed, of Missouri, was introduced by Dudley Field Malone, and made a speech. There were three other numbers by the band, each by Sousa, "Dwellers in the Western World," a series of character studies; tone pictures of the North and South, concluding with the "March Past" of the United States Marine Corps to Sousa's "Semper Fidelis," and an amusing and fantastic episode, entitled "The Band Came Back."

David Bispham was the guest artist, and the great baritone was given a reception which left no doubt as to the cordiality of his welcome. He recited Longfellow's poem, "Paul Revere's Ride," and sang Stock's "Route Marchin'." Homer's "Banjo Song," and Oley Speaks' "When the Boys Come Home." For an encore he gave the popular "Danny Deever." He was in splendid voice and his marked dramatic gifts were displayed to excellent advantage in these martial numbers.

Belle Storey, soprano, sang an aria by Mozart in a most delightful fashion, and as an encore gave "The Perfume of the Flowers." "The March of the States" from "Hip Hip Hooray," some remarks by Nat Wills and "My Land, My Flag" sung by Orville Harrold and the entire chorus brought the program to a close at a quarter of twelve.

Editorial 11 ds.

John Philip Sousa has not given up conducting Sousa's Band by any means, but he has taken to conducting something else as well, and that is the fortunes of the American Amateur Trapshooters' Association, which has recently been incorporated under the laws of Delaware. The organization of this association is one of the most important happenings in the shooting world since the formation of the New York Rifle Association. Sousa was elected first president and the purposes of the society—to promote the spirit of trapshooting and the advancement of the individual shooter—are things which especially appeal to the noted bandmaster, as well as the fact that the association is "pledged to the conservation and protection of bird and game life." Good luck to J. P. S., and may he bring down lots of clay pigeons.



Christian Endeavor, Boston 7/10/16

## The World's Eighth Wonder Just Discovered.

Sunday-School Lesson, February 27. The Seven Helpers.

Acts 6.

By Rev. John F. Cowan, D. D.

IN discovering and naming the "Seven Wonders of the World" the discoverers must have been too modest to discover and name the eighth. I will announce it at this late day; the eighth wonder of the world, which far surpasses and overtops the other seven, is nothing more or less than the discoverer of the other seven—man himself.

Taken in a physical sense, man's body is

### The Most Wonderful Organism under the Sun.

One of the greatest surgeons that ever lived declared that the accommodation of the muscles of the human eye is the most delicate and marvellous piece of mechanism in the universe, and that the study of it in the clinic led him to God.

If you take up the subject of acoustics and the human ear, and realize how we discern the direction whence sounds come, by automatically striking a balance, as it were, between the hearing of the two ears; if we think of the amazingly fine distinctions of sound of which John Philip Sousa or the leader of any great orchestra or a hundred or more pieces is capable; if we think of what the physician can determine of the condition of the lungs by listening through the stethoscope, what the automobile expert can tell about an engine by listening, we are easily convinced that the human ear is without a superior as an organ.

How much more wonderful is the whole human body than the eye or ear!

## SOUSA HONORED BY SENATOR REED

Made the Hero of Patriotic Speech  
Delivered by Missourian at  
Hippodrome Concert.

### AN ALL-AMERICAN PROGRAM

David Bispham and Burr McIntosh  
Lend Enjoyable Variety to Remarkable Performance.

The big Hippodrome was turned over to the Stars and Stripes last evening. Always up to the minute, as everything else has been at the big playhouse this season, Charles Dillingham followed the keynote struck by President Wilson and prepared a patriotic program which was All-American from beginning to end. Sousa's band played national airs; the Government's representatives voiced the sentiments of the Administration; the Hippodrome soloists and chorus sang native songs; the noted American baritone, David Bispham, was the special guest star of the evening, and every patron was given a miniature American emblem as a souvenir to remember the unique and thrilling program.

One especially notable incident was the announcement that influential friends of John Philip Sousa in Washington are desirous of obtaining a commission as lieutenant of marines for the march king, who led the United States Marine Band during the terms of four Presidents and who retired before that commission was conferred upon the marine bandmaster.

### Honored by Foreign Governments.

Although decorated in England with the Royal Victorian Order and honored by many countries abroad, Mr. Sousa has never received official recognition at

home, and last night's brilliant "Made in America" concert was a fitting scene in which to launch the campaign, which promises to become country-wide, to do homage to the greatest bandmaster and most popular composer of marches in America.

The program was one of great variety, each number inspiring and in keeping with the character of the occasion. After the jubilee overture, which ended with "My Country, 'Tis of Thee," Dudley Field Malone introduced United States Senator James A. Reed, of Missouri, who, in a rousing patriotic speech gave the program a fitting beginning and lauded the influence of John Philip Sousa's "Stars and Stripes Forever" march throughout the country. He appealed for universal assistance in the plan to have the United States honor the popular march king while he is still at the height of his brilliant activities.

Two visiting guest stars, David Bispham and Burr McIntosh, received ovations and provided a delightful change to the program. Mr. Bispham chose numbers in keeping with the occasion, which included Longfellow's "Paul Revere's Ride," George Chadwick Stock's "Route Marchin'," Sidney Homer's "Banjo Song" and Oley Speck's "When the Boys Come Home." And in response to numerous recalls recited "Danny Deever," which he has already made a classic.

### Nat Willis's Contribution.

Mr. McIntosh recited a poem on preparedness which he wrote expressly for this occasion, called "Will Ye Sleep? Wake! Fight!" Miss Belle Storey as Columbia sang several national airs, including "Star Spangled Banner." Nat M. Willis reviewed the preparedness situation from a more humorous viewpoint, and scored a great success, while Orville Harrold and the entire Hippodrome chorus closed the enjoyable bill with the number "My Land, My Flag" from "Hip-Hip-Hooray."

No music could have suited the character of the general concert with more effect than that John Philip Sousa selected for his band numbers, his own well-known marches being scattered throughout. Altogether it was an evening long to be remembered, as it adds one more remarkable achievement to the series which is becoming memorable at the Hippodrome.

Chicago Musical Tendon 1/27/16

### On the Stage at the Hippodrome.

Part of the audience was seated on the stage Sunday night when the solo features were Mme. Julia Culp, Kathleen Parlow and the Vernon Castles. It is due the artists to say that Mrs. Sawyer, Mme. Culp's manager, arranged things after she found out the entire program so that all of the musical numbers came together in the first part of the program with Mr. Sousa, and the dance features were presented by themselves in the second part. Mme. Culp met the very "popular" situation by singing the aria, "Mon Coeur s'ouvre a ta Voix," from "Samson et Dalila," and two groups of songs. The operatic aria was a departure for the Dutch lieder singer. Miss Parlow played two movements of the Mendelssohn violin concerto and Wieniawski's "Polonaise."

\* \* \*

N.Y. Commercial 7/7/16

## PREPAREDNESS AT "HIP";

"ALL-AMERICAN" PROGRAM INCLUDES A SPELLBINDER

Sousa Plays and Plays and Bispham Sings—Some of Season's Big Successes in Spoken Drama Tell Their Own Story—Elsie Ferguson to Move to Another Theatre.

The Hippodrome was turned over to the Stars and Stripes last evening. It was "All American" from beginning to end. Sousa's band played national airs. David Bispham was the special guest-star and every patron was given a miniature American emblem as souvenir.

After the "Jubilee" overture which ended with "My Country 'Tis of Thee," Dudley Field Malone, introduced United States Senator James A. Reed of Missouri. Senator Reed's topic was preparedness. He said: "We are beginning to find out you can't stop sixteen inch shells with rifles and hot air. Let's think no more of peace at any price and have liberty at any cost. To claim that preparedness is an invitation to war is as bad as saying that when a farmer loads a shotgun and stands behind his door, he invites burglary."

"It is time to realize that power and force rule in this grim old world and the weak never oppress the strong. Civilization rests on ability to overcome the lawless element. As the duty of the citizen is to the nation to fight for his home and his existence so is the nation's duty among the great family of nations and a nation unable to fight for liberty is not entitled to have it."

Senator Reed added that this country needed equipment more than more men, and fighting machinery more than courage. "A coward can kill the bravest man on earth if his gun shoots a mile or so further," he said. If we would preserve this country we must equip our men with the same kind of weapons they might be forced to fight against."

Mr. Bispham chose numbers in keeping with the occasion which included "Paul Revere's Ride," George Chadwick Stock's "Route Marchin'," Sidney Homer's "Banjo Song" and Oley Speck's "When the Boys Come Marching Home." In response to numerous recalls he recited "Denny Deever."

Burr McIntosh recited a poem on preparedness which he wrote expressly for this occasion called "Will Ye Sleep? Wake? Fight?" Belle Storey, as "Columbia" sang several national songs including "The Star Spangled Banner." Orville Harrold and the Hippodrome chorus closed the bill with the number "My Land, My Flag" from "Hip-Hip-Hooray."



## 200 TIMES FOR "HIP, HIP, HOORAY."

Big Hippodrome Production Still Continues to Hold Active Interest for Public—A Most Successful Concert on Last Sunday Night.

The two hundredth performance of "Hip, Hip, Hooray," the wonderfully successful Dillingham production at the New York Hippodrome, was given on Tuesday of this week, with the public interest in the spectacle apparently unabated. At the concert last Sunday night, at which Kathleen Parlow, Julia Culp and Mr. and Mrs. Vernon Castle were the attractions in addition to Sousa's Band, every seat in the great playhouse was sold out and it was necessary to place several hundred people on the stage. The demand for the music of the production, which is also featured considerably at the Sunday concerts, continues to be very heavy, according to reports from T. B. Harms & Francis Day & Hunter, the publishers.

## ELKHART MUSICIAN DIRECTS SOUSA BAND

Herbert L. Clarke Leading Big Musical Organization Because of Illness of Mr. Sousa.

Owing to the illness of John Philip Sousa, leader of the world-famous band, which is now filling an engagement at the New York Hippodrome, Herbert L. Clarke of 340 East Beardsley avenue, this city, who is conceded to be one of the world's leading cornetists, is directing the big musical organization. He is the band's regular assistant director.

According to New York dispatches, the Sousa band is playing to tremendous audiences, thousands having been turned away last week.

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome, are endeavoring to have the President honor the March King by appointing him to the rank of Lieutenant of Marines, on the retired list. While Mr. Sousa was long bandmaster of the U. S. Marine band in Washington and served brilliantly in that capacity through the term of four Presidents he was never given a commission. After he retired his successor, through a special act of Congress, was given the rank of Lieutenant of Marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tour but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project, plan to have

the bill presented in Congress during the present session.

This idea is all right as far as it goes, but if any other Marine bandmaster has been given the rank of Lieutenant of Marines, John Philip Sousa should be made at least a captain.

## CONCERT TRIBUTE TO SOUSA.

Movement Launched to Make Bandmaster Lieutenant of Marines.

America was well represented at the Hippodrome last night in a programme that was typically Sousa from beginning to end. Unlike the usual Sunday night concert this was a special tribute to the March King in that it was the inception of a movement to appeal to the Congress of the United States to pass a bill that will confer upon the bandmaster the title of Lieutenant of Marines. Mr. Sousa served through the terms of four Presidents as leader of the United States Marine Band, but it was not until after he resigned that the commission was established, the present leader, William H. Santelmann, being the first to receive the honor.

At the concert last night Dudley Field Malone, collector of the port of New York, introduced James A. Reed, United States Senator from Missouri, who inaugurated the movement in a rousing speech telling of the influence Sousa has exerted through his patriotic airs, especially the "Stars and Stripes Forever."

Named as guest stars of the programme David Bispham sang several American songs, including "Paul Revere's Ride," "Route Marchin'," the "Banjo Song" and "When the Boys Come Home," and recited his famous "Danny Deever," and Burr McIntosh gave a poem he wrote especially for this programme called "Will Ye Sleep? Wake? Fight?"

Belle Storey, singing national songs, and Nat M. Wills, in a travesty monologue on preparedness also appeared with the closing number, "My Land, My Flag," from "Hip, Hip Hooray" sung by Orville Harrold and the Hippodrome chorus.

The Hippodrome next Sunday night will be the scene of an extraordinary benefit when the Dillingham stars will combine on one brilliant programme in the joint interest of the Actors Fund of America and the Gaby Deslys French Soldiers Fund, under the personal direction of R. H. Burnside. The big bill will include Harry Pilcer, Charles T. Aldrich, Orville Harrold, Belle Storey, Joseph Santley, Frank Lalor, Doyle and Dixon, Nat Wills, Harry Fox, Yanesi Dolly, Arthur Deagon, Blossom Seeley, Marimba Band, the Glorias, Majorie Bentley, Solti Duo, Florence Morrison, the Amaranths, the Boganny Troupe, Mallia, Bart and Mallia, Joseph Parsons, Five Tornados, the Hippodrome Four, Powers's Elephants, Mooney's Blue Ribbon Horses and Sousa and his band of sixty-five musicians. The master of ceremonies will be Fred Niblo and the combined orchestras of the Globe Theatre and the Hippodrome will accompany the stars alternately directed by Robert Hood Bowers and Raymond Hubbell. Seats will be placed on sale Thursday morning at a special box office.

THE PLAYGOER.

At the Hippodrome, also, there was a large audience to applaud David Bis-

pham, Orville Harrold, and Sousa and his band in an all-American programme.

Yesterday Sousa and his band introduced a descriptive fantasia, "The Forge in the Forest," by Michaelis, in the Tower of Jewels scene at the Hippodrome. This musical feature is changed fortnightly in "Hip, Hip, Hooray," and the number for which the greatest number of requests are made is selected.

## SOUSA TO SEEK A NAVAL TITLE

Friends Ask Congress to Brevet the March King a Lieutenant of Marines.

## HE LED MARINE BAND 12 YEARS

Since friends of John Philip Sousa have petitioned Congress to brevet him Lieutenant of Marines, it is interesting to recount the many activities of the popular march king. At the Hippodrome, where he appears twice daily with his famous band, Sousa is enjoying the first extended New York engagement that has been his lot for fifteen years. In that decade and a half Sousa has made five great European tours and has circled the globe with his band, preaching the gospel of good music and adding to the vogue of ragtime in many different lands. As a many-sided American, Sousa rivals even the activities of Colonel Roosevelt, as may be noted from the recital of what he has accomplished.

Sousa was an infant prodigy violinist at 10 years of age and remained a skilled performer on the instrument until he definitely abandoned it for the conductor's baton sixteen years later. He was a soldier for fifteen years in the United States Marine Corps, for three years as a musician apprentice and subsequently conductor of the famous Marine Band for twelve years. He has always since remained a soldier in spirit and sympathy.

As the conductor of the foremost military concert in all parts of the world, traveling at least 700,000 miles without serious accident, he has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Melbourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. His marches kept the armies of the world stepping in unison to their compelling rhythm, and they determined the popularity of the two-step when that dance was new and struggling for recognition.

Sousa has written and had produced seven comic operas—"The Smugglers," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Chr's and the Wonderful Lamp" and "The Military Maid."

He wrote a text book on the trumpet and drum, which is still used for the instruction of field musicians in the United States service.

At the Hippodrome, where there was a very large audience, as there was at the Opera House, the program was called "All American." The soloists were David Bispham in recitations and songs, Belle Storey, who sang an aria by Mozart, and Orville Harrold, who took part in one of the numbers of the Hippodrome spectacle. Among the band numbers was Sousa's "Dwellers in the Western World" and "Tone Pictures of the North and South," by Bendix-Sousa. Senator James A. Reed of Missouri made a patriotic address, and Nat Wills gave a monologue.



*N.Y. Herald 7/1/16*

# MISS JANE SOUSA IS VASSAR AID CHAIRMAN



Miss Sousa is a daughter of Mr. John Philip Sousa, bandmaster, and Mrs. Sousa. She is a Vassar girl and was chairman of the committee in charge of Saturday's benefit tea and dance at the Plaza Hotel for the Vassar Students' Aid Society, which aims to help needy girls through college, and did much to make a success of the event. Her mother was a patroness. Dr. Henry Noble MacCracken, of Vassar, and Mrs. MacCracken were among those present.

*Houston, Tex. Chronicle 7/5/16*

**TAMAKI MIURA.**  
One of the things that most impressed Tamaki Miura, the Japanese prima donna, during her visit to New York was Sousa's Band. She shared a program or two with the band at the Hippodrome. "I think it is wonderful to sing after Mr. Sousa has played," she declares, "and I asked our director to let me sing again, for I feel inspired every time I hear Mr. Sousa and his band. I heard that Mme. Destinn kissed him. I wanted to do the same, but I know not if he likes Japanese lady kiss him, and then I am so small that I couldn't throw my arms around him unless there was a ladder."—Musical America.

*Fitchburg Mass. Sentinel 7/1/16*

John Philip Sousa's contemplated departure from the New York amusement center where he is employed is rumored because Emmy Destinn and Tamaki Miura, famous opera singers, each saw fit to kiss him at the close of a joint concert. Sousa says he has examined his contract and finds no requirement that he submit to it all.—Springfield Republican.

*Berklyn Standard Union 7/1/16*

## "ALL AMERICAN" NIGHT AT THE HIPPODROME

An unusually large audience enjoyed the concert by Sousa and his band and members of the "Hip Hip Hooray" Company at the Hippodrome last night. The programme was called "All American." The soloists were David Bispham in songs and recitations; Orville Harrold, who added in one of the captivating numbers of the Hippodrome spectacle, and Belle Storey, whose principal number was an aria by Mozart. Among the selections by Sousa's band were "Dwellers in the Western World," and "Tone Pictures of the North and South," by Bendix-Sousa. A patriotic address by Senator James A. Reed of Missouri was received with enthusiasm, and Nat M. Wills won much applause for his inimitable monologue.

*Berklyn Eagle 7/2/16*

The Hippodrome was turned over to the Stars and Stripes last evening. Sousa's Band played national airs; the Government's representatives voiced the sentiments of the Administration; the Hippodrome soloists and chorus sang native songs; the American baritone, David Bispham, was the special guest-star of the evening and every patron was given a miniature American emblem as a souvenir to remember the programme. After the "Jubilee" overture, which ended with "My Country 'Tis of Thee," Dudley Field Malone introduced United States Senator James A. Reed of Missouri, who lauded John Philip Sousa and appealed for assistance in the plan to have the country honor the March King. David Bispham and Burr McIntosh received ovations and provided a variety to the programme.

*Boston Post 7/5/16*

++++  
Samuel Harris, a Greater Boston musician who is widely known through his membership in Sousa's band, has accomplished a unique bit of rhyming which I take the liberty of reproducing. He has taken the names of a number of Sousa's best known marches and made an acrostic-poem of them.  
The title, by using the first letter of each word, spells the name of Sousa, the initial letter of each line spells the bandmaster's full name and the beginning of each line of verse is the name of one of Mr. Sousa's marches. The poem is as follows:  
**STRAINS OF UNITED STATES AMERICA.**  
Jack Tar, a march tune for the sailors,  
On to Victory, for the country without fail-  
ures;  
Hands Across the Sea, for international rela-  
tion,  
National Fencibles for the protectors of the  
nation.  
Picador March, for Spanish horsemen who  
only fight the bull;  
Hippodrome March, heard every day, in a the-  
atre that's full.  
Invincible Eagle, for the emblem that will al-  
ways stand,  
Liberty Bell, that, too, was heard throughout  
the land.  
Imperial Edward, a march to the king of the  
British empire,  
Pathfinder of the Panama, we can travel the  
world entire.  
Semper Fidelis, always faithful, a march that  
is the best;  
Occidental, a march for the natives away out  
West.  
United States was in his mind when he wrote  
the best of all,  
Stars and Stripes Forever. And the flag that  
will never fall.  
++++



## WILLIAM WINTER TO HAVE TESTIMONIAL

### Stage Leaders Express Desire to Recognize Services of Veteran Critic.

To commemorate the eightieth birthday of William Winter, the dean of dramatic critics, a committee of more than one hundred men and women, prominent both on and off the stage, headed by President Wilson, announced plans yesterday for giving him a testimonial performance some time during March. A letter signed by this committee requesting Mr. Winter's acceptance of this testimonial performance was made public last night, as was also Mr. Winter's reply acquiescing in the project.

"The signers of this letter," says the note, "are earnestly wishful to express in some special and lasting manner the great admiration, respect and regard which they feel for you, the honored veteran of our literature: critic, journalist, scholar and poet, who has so long and so nobly labored for the dignity and purity of our letters and our drama and for the good of the theatre and the public." The note then goes on to request Mr. Winter's acceptance of a special theatrical performance in his honor. The letter is signed by the following persons:

Woodrow Wilson,	Gladys Hanson,
Joseph H. Choate,	Florence Reed,
Augustus Thomas,	Emma Dunn,
Henry Fairfield Os-	Florence Nash,
born,	Mary Nash,
Joseph Symonds,	Emily Stevens,
Theodore Roosevelt,	John Mason,
Thomas A. Edison,	Alice Fischer Har-
John Hays Hammond,	court,
James K. Hackett,	David Bispham,
Harry Harkness Flag-	Emmett Corrigan,
ler,	Robert Hilliard,
George J. Gould,	Jessie Bonstelle,
Paul D. Cravath,	Brandon Tynan,
Arthur Williams,	Lucile Watson,
Howard Mansfield,	Lou Tellegen,
George Kunz,	Edith Kingdon Gould,
Frank R. Lawrence,	Agnes Huntington
John Elderkin,	Cravath,
Otto H. Kahn,	Eleanor Robson Bel-
Charles F. Hoe,	mont,
Rutger Jewett,	Mrs. Richard Mans-
Frederick Partington,	field,
T. Commerford Mar-	Tyrone Power,
tin,	Robert Mantell,
Frederick A. Stokes,	Mrs. Robert Mantell,
George A. Plimpton,	Frances Starr,
Edwin Winter,	Julia Arthur,
John Burroughs,	Blanche Bates,
William Dean Howells,	Kathlene MacDonnel,
David Belasco,	Mme. Yorska,
Hamlin Garland,	Jane Cowl,
Daniel Frohman,	William Courtleigh,
Edwin Markham,	Walter Price,
Booth Tarkington,	Orlando Rouland,
James Lane Allen,	Charles Emerson Cook,
Robert Underwood	J. Alden Weir,
Johnson,	Herbert Adams,
Percy Mackaye,	Henry W. Ranger,
William A. Brady,	Henry B. Suell,
Lee Shubert,	Edwin Howland Blash-
George C. Tyler,	field,
George H. Nicolai,	Daniel Chester French,
George V. Hobart,	Cass Gilbert,
William Elliott,	Kenyon Cox,
Winthrop Ames,	George Grey Barnard,
Mrs. Edward Sperry,	Frederick Ballard
Viola Allen,	Williams,
Ethel Barrymore,	F. Luis Mora,
Leo Ditrichstein,	Francis Wilson,
John Drew,	Victor Herbert,
Minnie Maddern Fiske,	John Philip Sousa,
Grace George,	Walter N. Lawrence,
Henrietta Crosman,	Hamilton Mabie,
Otis Skinner,	

The executive management of the testimonial is in the hands of a general committee, headed by William A. Brady, Augustus Thomas is secretary, Walter Price treasurer and David Belasco general stage director. Scores of celebrated stage favorites have volunteered to appear.

### SEEKING TO HONOR SOUSA.

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome, are endeavoring to have the president honor the March King by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the United States marine band in Washington and served brilliantly in that capacity thru the term of four presidents he was never given a commission. After he retired his successor, thru a special act of congress was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project, plan to have the bill presented in congress during the present session.

### SEEK HONOR FOR SOUSA.

Several influential friends of John Philip Sousa are endeavoring to have President Wilson honor the "March King" by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the United States Marine band in Washington and served brilliantly in that capacity through the terms of four presidents, he was never given a commission. After he retired, his successor, through a special act of congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country. Mr. Sousa has been decorated by the king of England, and many European countries have honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster.

### JOHN PHILIP SOUSA

#### SEES A "NEW RACE"

John Philip Sousa dipped into philosophy in a recent interview for the New York Press. Said this interviewer: "He (Mr. Sousa) thinks the human race, as it now exists in the world, has accomplished about all it is destined to accomplish, and must give way before long to a higher type, which will achieve yet greater things. 'The new comers will be what Sousa calls a 'root race,' that is, not an evolution from man as we know him, but a new type arbitrarily created to serve the purposes of God, or Providence, or nature, or whatever it may finally be decided to call the infinite."

### SOUSA IS AN OPTIMIST.

#### He Is Going to Write a Symphony, but It Will Be Cheerful.

From the New York Tribune.

It is hard to listen to Sousa's music and not feel optimistic. It is harder still to talk to Mr. Sousa and think gloomy thoughts the same day. His personality radiates cheerfulness. He is a living embodiment of success.

He believes in the people, in progress, in the triumph of right, in the recognition of merit, and even in the reward of genius here and now rather than by posterity. He thinks that genius not only should be, but generally is, rewarded in the lifetime of its possessor, notwithstanding the chorus of pessimists to the contrary.

"When any genius, musical or literary, tells me it is necessary to write down to the public to succeed I ask him why he doesn't try writing up to the public," he said the other day at the Lambs. "The world is always hunting for cleverness. The composite mind is greater than the individual mind. The public is instructed before the genius creates. Geniuses who die unrecognized lack balance."

Then he told how he was going to "popularize classic music" at the Sunday night concerts at the Hippodrome.

"Others may say that I am popularizing classic music. I say that I am making classics out of these compositions by popularizing them. That is all there is to it. A classic is a work of art that is accepted. If it isn't accepted it is not a classic. I have never had more appreciative audiences than those at the Hippodrome. I expect to give them as much of the great composers as they want, and the composers' fame will be more firmly established if these audiences approve the compositions. I find that such things as the introduction to Act III of 'Lohengrin' and the *largo* from 'The New World Symphony,' by Dvorak, go very well on the instruments of the band.

"I shall also include my 'Meditation on Famous Hymns.' That should become a classic, too, if the audiences like it well enough. And a fine march or a waltz can be just as classical as a symphony. I may write a symphony myself some day. The fact that I have not yet done it is no reason why I cannot. A symphony doesn't need to be sad. Beethoven was cheerful. Some of his greatest symphonies are full of smiles and joyous abandon, palpitant with delight.

"Even Chopin was cheerful, and I myself have written funeral marches. The highest aim of a composer should be to produce pleasant images, to uplift, to enthuse."

### BENEFIT AT HIPPODROME

#### Actors' Fund and French Soldiers' Fund Divide Proceeds.

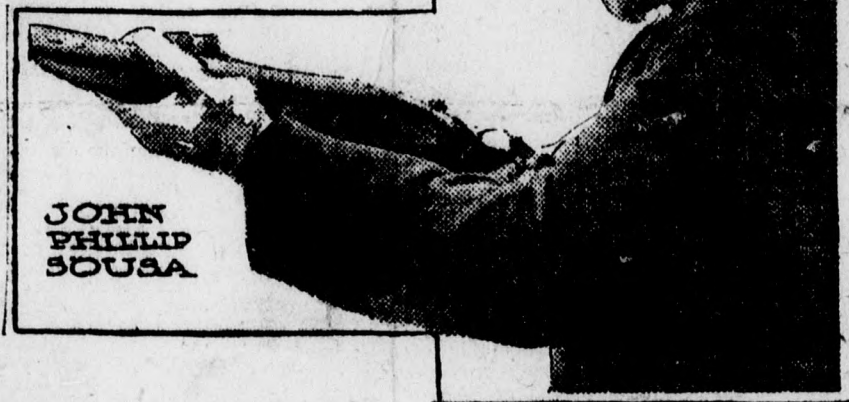
Members of Charles Dillingham's two New York companies combined last night in a benefit at the Hippodrome in aid of the Actors' Fund and the French Soldiers' Fund. Joseph R. Grismer, representing the Actors' Fund, was master of ceremonies, and practically the entire "Stop! Look! Listen!" and "Hip-Hip-Hooray!" companies participated.

Among those on the programme were Gaby Deslys, Nat M. Wills, Sousa's band and Belle Storey.



## SOUSA IS HEAD OF TRAPSHOOTERS' LEAGUE.

John Philip Sousa, noted composer and band leader, has been elected president of the American Amateur Trapshooters' association. Sousa has been a trapshooting fan for years and attends many big events. In the winter he goes on big hunting trips.



©WALDRON-FANCETT

## Uncle Sam May Honor Sousa

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome, are endeavoring to have the President honor the March King by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the U. S. Marine band in Washington and served brilliantly in that capacity through the term of four Presidents he was never given a commission. After he retired his successor, through a special act of Congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction, in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project plan to have the bill presented in Congress during the present session.

### Favorites With Celebrities.

The band played nine consecutive months in the Guatemalan pavilion at the Panama-Pacific exposition and was a feature of the big fair. They played special concerts for Theodore Roosevelt, Lady Aberdeen, Henry Ford, William H. Taft and other notables at the exposition. Former President Taft was so delighted with the performance that he went up and shook hands with all the boys and tried to play their instrument.

John Philip Sousa, the "march king," took a great personal interest in the young Guatemalan musicians. He entertained them several times and they asked him his favorite composition. He replied "The Stars and Stripes Forever." As a compliment, the Guatemalan band played "The Stars and Stripes Forever" at the exposition.

## SEEKING TO HONOR SOUSA

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome are endeavoring to have the president honor the March King by appointing him to the rank of Lieutenant of Marines, on the retired list. While Mr. Sousa was long bandmaster of the U. S. Marine band in Washington and served brilliantly in that capacity through the term of four presidents he was never given a commission. After he retired his successor, through a special act of Congress was given the rank of Lieutenant of Marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project, plan to have the bill presented in Congress during the present session.

An application is going before Congress to place Sousa, the band master, on the retired list as a Lieutenant in the United States Marine Corps.

## ACTORS' FUND BENEFIT.

Many Stars in Entertainment at the Hippodrome.

Last night the Hippodrome was the scene of another remarkable and memorable Charles Dillingham triumph, when the stars soloists and artists under his management, who are in this neighborhood, joined in one monster programme for the joint benefit of the Actors' Fund of America and the Gaby Deslys French Soldiers' Fund. After the overture by the joint orchestras of the Globe Theatre and the Hippodrome, J. R. Grismer, representing the Actors' Fund, the master of ceremonies, briefly outlined the object of the performance, and in his characteristic good humor started the long entertainment.

Next Sunday the regular Sunday night series will be resumed with another trip of celebrated guest-stars with Sousa. These will be Mlle. Xenia Maclezoza, late of the Diaghileff Russian Ballet Russe; Miss Marcella Craft, the famous American soprano, and Leo Ornstein, the pianist.

Dillingham stars to the number of a score of more joined in one monster program at the Hippodrome last night for the joint benefit of the Actors' Fund of America and the Gaby Deslys French Soldiers' Fund. The big playhouse was completely sold out in advance of the opening hour. After the overture by the joint orchestras of the Globe Theatre and the Hippodrome, J. R. Grismer representing the Actors' Fund and the Master of Ceremonies briefly outlined the object of the performance. This was the program:

Mallia Bart and Mallia; The New York Hippodrome Four, (John Fleming, Francis Burns, Matty O'Brien, and Tom White); Mooney's Blue Ribbon Horses; Harry Fox and Yanczi Dolly; Joseph Santley and the Four Magazine Girls, (Spring-Eleanor St. Clair, Summer-Marion Davies, Autumn-Evelyn Conway, Winter-Hazel Lewis); Blossom Seeley accompanied on the piano by Cliff Hess; Power's Elephants; Arthur Deagon; Gaby Deslys with Harry Fox; Frank Lalor and Florence Morrison; Jos. Santley; Harry Pilcer; Doyle & Dixon; Gaby Deslys with Harry Pilcer and Todsal Quarters, Ivy Sherrer, Flo Hart, Olga Olenova, Julia Newell, Kathleen Cullen, Dorothy Clifford, Mae Clark, Roy Hoyer, Clyde Miller, William Mack, Franz Keller, Harry McEasters, Leo Howe, Daniel Bryant and William Dunn; Charles T. Aldrich; The Boganny Troupe; The Marimba Band; The Soldi Duc; Les Glorias; The Four Amaranths; Toto; Marjorie Bentley and G. Haylor; Belle Storey and the entire Hippodrome Chorus—"The Flower Garden Ball;" The Five Tornadoes; Joseph Parsons with Beth Smalley and the entire Hippodrome Chorus; "The Ladder of Roses;" Nat M. Wills; Sousa and his band of 65 Musicians; Lina Dilson; Orville Harrold, and Hippodrome Chorus—"My Land, My Flag."

Every artist was greeted with great enthusiasm and each shared in the honors of an impressive and memorable evening.

Wash Post 2/13/16

## President and French Envoy to Attend Exercises on Washington's Birthday in Continental Hall.

At the exercises at Memorial Continental Hall on the morning of February 22 the Marine Band will render for the first time, a march recently composed by John Philip Sousa, entitled "America First," and dedicated by him to Mrs. William Cumming Story and the three patriotic societies participating in this celebration.

President Wilson has signified his intention to be present at these exercises. The French Ambassador and Madame Jusserand will attend as guests of honor. James Mortimer Montgomery, of New York, general president, National Society Sons of the Revolution, will preside.

## Dillingham Stars in Big Joint Benefit

LAST night at the Hippodrome the Dillingham stars joined hands and talents in a monster programme for the joint benefit of the Actors' Fund of America and the Gaby Deslys French Soldiers' Fund.

The big playhouse was completely sold out long in advance of the opening hour, as the unique nature of the programme and its distinguished character had caused widespread interest among stage stars, members of society and the public generally.

After the overture by the joint orchestras of the Globe Theatre and the Hippodrome, Joseph R. Grismer, representing the Actors' Fund, as the master of ceremonies, briefly outlined the object of the performance and in his characteristic good humor started the entertainment, which ran in this order:

Mallia, Bart and Mallia, the Hippodrome Four, Mooney's Blue Ribbon Horses, Harry Fox and Yanczi Dolly, Joseph Santley and the Four Magazine Girls, from "Stop, Look, Listen"; Blossom Seeley, Arthur Deagon, Gaby Deslys and Harry Fox, Doyle and Dixon, Ivy Sherrer, Bryant and Dunn, Charles T. Aldrich, the Boganny Troupe, the Marimba Band, the Four Amaranths, Orville Harrold and chorus, in the "My Land, My Flag," number from "Hip Hip Hooray"; Nat M. Wills, Sousa and his band, and several ensemble numbers from both the Globe and Hippodrome shows.

### Un met

— Les musiciens allemands actuels, disant d'ailleurs à Londres le chef d'orchestre J. Philip Sousa, ne paraissent au début de la guerre d'innombrables «marches à la victoire». Or, depuis quelques mois, paraissent, leur verve semble s'être éteinte.

— Et que comptent-ils maintenant? senquit un ami de Sousa.

— Des ouvertures de paix.

Panama Pacific Review 2/16/16

Variety 2/11/16



# ACTORS' FUND AND FRENCH SOLDIERS BENEFIT AT HIP

One of the Most Brilliant Theatrical Performances of the Season Is Given by Professionals Now in New York to Aid Two Worthy Charities of Widely Different Character.

## A DILLINGHAM TRIUMPH

A Large and Enthusiastic Audience Warms Up to the Artists Who Appear in the Interest of Humanity—Gaby Deslys Hospital Protégés and Indigent Thespians Profit.

Harry Fox kissed Gaby Deslys for the benefit of the French soldiers in the trenches, and Gaby kissed Fox for the benefit of the American actors who have no such luck. It was merely a high light in one of the most charming and brilliant theatrical performances of the season, another triumph for Charles Dillingham, who arranged the double benefit at the Hippodrome last night for the Actors' Fund of America and the Gaby Deslys French Soldiers Fund. A mammoth cluster of Dillingham stars were there to put the fun in funds.

Mallia, Bart & Mallia opened the gigantic show with their baggage smashing knock-about act. Their rough gymnastics suggested that they take their name—Mallia—from the fact that they are made of malleable iron. Their clowning is on a scale commensurate with the size of the Hippodrome, and though the audience had cold feet when they came in out of the dissipating snow storm the Mallias had the whole house warmed up before they had been on a minute.

The announcer, Fred Ward, came out next and said that after a session with the Gerry Society he had obtained their permission to present the next prodigy. He took pleasure in introducing Master Tom Wise. A hearty laugh greeted the entrance of the venerable actor. Mr. Wise explained that Fred Niblo, who had been scheduled to act as master of ceremonies, was unable to be present on account of illness. Mr. Wise said he was just old enough and wise enough not to delay the show by any speech he could make, so he introduced the Big Four of the Hippodrome—John Flemming, Francis Burns, Matty O'Brien and Tom White, whose singing brought enthusiastic applause from the audience that had been put in a most receptive

frame of mind by the ease with which the big program got under way.

### Most Worthy Charity.

Before the first act Joseph R. Grismer, representing, as he said, "the most worthy charity in America," was received with hearty applause, showing that the audience was there to help his enterprise.

Mr. Grismer said he would not thank the audience in behalf of the fund for French soldiers as another one would do that.

"I realize," he said, "what an effort had been required for the immense audience to come out on a night of such inclement weather. I can assure you that every dollar contributed to the Actors' Fund of America will reach its final object and not be absorbed in transit from donor to recipient."

He thanked Mr. Dillingham and Gaby Deslys and her assistants, also the men behind the stage, headed by R. H. Burnside.

Harry Fox came on first with Yanczi Dolly and sang his song about his father not having raised his boy to be a soldier nor an actor, but had wanted him to learn a trade so he could be sure of making a living. He had scorned this sort of "preparedness" and there he was without any means of support except a supporting company. He said he just lived a butterfly life like that because he had no trade and yet he would not trade his no-trade for any other trade in the world. He announced that he would kiss Gaby Deslys, to press whose lips kings would gladly yield up their crowns and countries. "And just think," he said, "my father wanted me to learn a trade."

The audience laughed uproariously at Fox's whimsicalities. Later he appeared with the patriotic French comedienne and he planted the kiss right on her lips. And Gaby kissed right back. How sweet it is to serve one's country! Many a French soldier will have a warm coat and blanket to reflect the warmth of that thrilling embrace given before a brilliant and enthusiastic audience in the biggest theatre of the world's second capital.

Nobody can carry off these things with quite the sang froid of Harry Fox. He flirted with Gaby with all the romantic grace of a soldier of France and the dignity of an American actor, thus typifying the twin purposes of the great benefit performance. Gaby was benefited, Harry was benefited, the audience was benefited, and so were the two funds that were the occasion of all this merry-making.

### Sing a Song Together.

The two then sang a little song about being married. Gaby said that in such an event she would never meet him often enough to exchange any more caresses. "I would take all you could earn and wear it on my back," she turned and walked away, disclosing a pair of shoulders bare to her waistline.

"To look at you," Harry replied, "one would think that I did not earn a cent." Then he added: "The women are making it harder for the blind men every day." He was glad to help to aid the fund that will soothe the lot of the men blinded by grenades in the trenches fighting for la belle France and the beautiful daughters of France.

Frank Lalor and Florence Morrison kept the audience in an uproar. As the fair comedienne came on, looking less like Helen of Troy than like a Helen of Avoirdupois, as a critic once put it, Mr. Lalor remarked: "At last, Flor-

ence, you are in a place that fits you. His quips about his partner's size, her waistline and her seven chins caused the auditors to roll about in their seats and guffaw with merriment.

"He made her," remarked an actress in the audience. "That clever line of patter by Frank Lalor is what made her." Mr. Lalor must be credited with having made one of those successes that are described as "getting across big."

### With One Skate On.

Harry Pilcer, in recognition of the skating fad popularized by the Hippodrome's ice ballet, came out, as Fred Ward announced it, "with one skate on." He did a drunken dance that wound up with his rolling down the grand staircase on the Hippodrome stage, which is equivalent to coming down two or three stories. The act was a neck breaker, but Mr. Pilcer got away with it without having to call in any bonesetters. He was heartily cheered. A few more such turns, it would seem, would put him in condition where he would be a recipient of the Actors' Fund instead of a contributor to it.

Powers's elephants were at their best. They were all black and shining as if a hundred Greek bootblacks had performed on their pachydermic epidermis with enough shoe polish to fit a regiment of French soldiers for dress parade. Mooney's blue-ribbon horses disappointed their trainer by refusing to perform for the benefit of the soldiers of France. There is no proof that they were incited to strike by agents of the Kaiser. Many expressions of sympathy were heard in the audience as the horses were led ingloriously from the stage.

The dancing of the Solti Duo to the accompaniment of a zyliphone band was greeted with hearty appreciation. Belle Story's singing of the "Flower Garden Ball" with the entire Hippodrome chorus raised the audience to a high pitch of enthusiasm. It was at such moments as this that the audience realized that they were looking on the most magnificent stage specialties ever devised in the history of the theatre. Another of these vast blendings of color, motion and music was the "Ladder of Roses," danced by the well trained Hippodrome chorus, to the accompaniment of song by Joseph Parsons and Beth Smalley. The moving wonder of this gigantic stage picture carried the audience for a moment into the ethereal realm of dream.

### Four Magazine Girls.

Joseph Santley, the "youngest matinee idol on the face of the earth," as one admiring woman expressed it, appeared with his four "magazine girls." The costuming of this act hit the feminine part of the audience right in the eye, for they realized intuitively that the clothes on the girls were the happiest creations that seven tailors out of seven hundred could devise. The girls represented Spring Summer, Autumn and Winter. The one representing a Spring costume, Eleanor St. Clair, wore a green suit with sable trimmings, making a color scheme with outlines to drive an Aubrey Beardsley or a Ralph Barton into artistic rhapsodies.

Blossom Seeley sang and danced with the old-time spirit and proved that she is as great a favorite as ever. Nat. M. Wills, with his inimitable monologue, convulsed the house. Doyle and Dixon, with their grotesque dancing and singing, contributed to the uproar. Charles T. Aldrich was announced to do his Chinese

magic "if he doesn't forget it." He didn't forget it. Toto the clown helped him score his laughs.

Sousa, with his band, set the great auditorium vibrating with the kind of music with which he has so long stirred American hearts. His "New York Hippodrome March" was cheered to the echo.

The feelings of the audience were touched on a responsive chord by Orville Harrold and the Hippodrome chorus in a fervid rendering of "My Land, My Flag." The program was completed by the offerings of Lina Dilsen, Marjorie Bentley and G. Taylor, the Boganny Troupe, the Mariamba Band, Les Glorias,

the Four Amaranths, Arthur Deagon and the Five Tornados. The musical directors were Raymond Hubell and Robert Bowers; stage director, William G. Stewart.

Souvenir programs with pictures of the performers were sold for 5 cents and netted a considerable sum for the two charities.

In spite of the inclement weather the entire house was sold out and many persons who had expected to purchase orchestra seats were compelled to watch the notable performance from the vantage point of the man higher up.

The American Criterion Society, Mrs. Leonard L. Hill President, will give its mid-winter dance, a rose carnival, next Friday in the large ballroom of the Plaza, under the direction of Mrs. George W. Hanna, Chairman of Reception; Mrs. Alexis F. Besson, five tables of bridge in the balcony overlooking the ballroom, in charge of Mrs. Elton Tower Cowan, Mrs. C. A. Bartholomae, Mrs. J. P. Goddard, Mrs. F. G. Hollowbush, Mrs. William H. Phelps, Mrs. Hudson P. Rose, Mrs. L. L. Smith, Mrs. William B. Smith and Mrs. Darwin W. Truss. There will be special decorations of growing rose trees and palms for the evening and an attractive amber and pink lighting scheme. Mrs. Hill's guests at supper will be Dr. and Mrs. Cyrus Townsend Brady, Katherine and Margaret Brady, Mrs. George A. Bicknell, Edward Sulwink, Mr. and Mrs. John Philip Sousa, Miss Ella Louise Henderson, Philip Mills and Mr. and Mrs. John Rainter.

"Bridgeport night" was celebrated at the Hippodrome last night, when two special trains over the New York New Haven and Hartford Railroad brought over 1,100 residents of the Connecticut city to New York to attend "Hip Hip Hooray." Special features were introduced throughout the performance, and Sousa's Band played a new "Danbury Fair March," which he has dedicated to the Bridgeport Post, under whose auspices the excursion was arranged.

"SOUNDS ON THE HUDSON," a new instrumental number by John Philip Sousa, has been added to the Tower of Jewels scene in "Hip, Hip, Hooray" at the Hippodrome. It was introduced for the first time yesterday.



## SOUSA IS AN OPTIMIST

He Is Going To Write A Symphony,  
But It Will Be Cheerful.

[From the New York Tribune.]

It is hard to listen to Sousa's music and not feel optimistic. It is harder still to talk to Mr. Sousa and think gloomy thoughts the same day. His personality radiates cheerfulness. He is a living embodiment of success.

"When any genius, musical or literary, tells me it is necessary to write down to the public to succeed, I ask him why he doesn't try writing up to the public," he said the other day at the Lambs' Club. "The world is always hunting for cleverness. Geniuses who die unrecognized lack balance."

Then he told how he was going to "popularize classic music" at the Sunday night concerts at the Hippodrome.

"Others may say that I am popularizing classic music. I say that I am making classics out of these compositions by popularizing them. That is all there is to it. A classic is a work of art that is accepted. If it isn't accepted, it is not a classic. I have never had more appreciative audiences than those at the Hippodrome. I expect to give them as much of the great composers as they want, and the composers' fame will be more firmly established if these audiences approve the compositions. I find that such things as the introduction to Act III of 'Lohengrin' and the largo from 'The New World Symphony,' by Dvorak, go very well on the instruments of the band.

"I shall also include my 'Meditation on Famous Hymns.' That should become a classic, too, if the audiences like it well enough. And a fine march or a waltz can be just as classical as a symphony. I may write a symphony myself some day. The fact that I have not yet done it is no reason why I cannot. A symphony doesn't need to be sad. Beethoven was cheerful. Some of his greatest symphonies are full of smiles and joyous abandon, palpitant with delight.

"Even Chopin was cheerful, and I myself have written funeral marches. The highest aim of a composer should be to produce pleasant images, to uplift, to enthuse."

Pittsburgh Post 2/7/16

## A Sousa Number.

THE next specialty in today's bill is by Bandmaster Sousa who combed this from his whiskers regarding a stage favorite recently in Pittsburgh as reported in the New York "World."

There's a singer who sits in the seats of the Mighty,  
She's often addressed as Maggie Teyte,  
There are those who assert that the name rhymes with Kettle,  
And ever blab forth: "There goes Sweet Maggie Teyte."

This maiden sedate,  
With the "moniker" great,  
Does not hesitate  
To say that the name,  
In the annals of fame,  
Should be Miss Maggie Teyte.  
If in praising,  
Or gazing,  
Or chiming,  
Or rhyming,  
She'll "show you the gate,"  
And woe be your fate  
If you call her but other  
Than Miss Maggie Teyte.

(Editor's note:—Mr. Sousa has the name wrong all the way through. It really pronounced "Teyte.")

Chicago Herald 2/13/16

She—Why is John Phillip Sousa the swiftest creature in the world?

He—I don't know. Why is John Phillip Sousa the swiftest creature in the world?

She—Because time flies, but when Sousa leads his band he beats time.

Oklahoma City Home School 2/16

America also has a number of patriotic songs, such as "Star Spangled Banner," "Dixie," and "Columbia, the Gem of the Ocean." "Dixie" is the only bit of war music that has outlived the Southern Confederacy and bids fair

to become national. This song was written for a negro minstrel show and was first sung at a Broadway theater, New York. It was written to represent a rollicking picture of a Southern plantation and became the song of the South because the soldiers and the people liked it.

The music of John Philip Sousa is also typically American. In no place but America could this music have originated.

(Play "Stars and Stripes Forever"—Sousa's Band, on the Victrola and sing "Dixie.")

Close this meeting with, "Auld Lang Syne." Though this song is a national song of Scotland, it has been described as the social song of all the English speaking races. For more than a hundred years it has been regarded as a song of farewell and a pledge of old and new friendship.

San Francisco Argonaut 2/5/16

Sousa tells an amusing story of a German trombone player whom the composer-conductor knew in the early days when he was leading the United States Marine Band in Washington. The old trombone player was named Backenblasser—a fact he could not help—and on one occasion Sousa saw him standing outside the theatre where he had been playing for several weeks. Backenblasser was swearing very unmusically for a man who knew all about harmony, and he shook his fist at the theatre and even administered one or two kicks to the unresisting brick wall. "What's the trouble, Backenblasser?" asked Sousa, stopping in surprise. "I will never play in there again!" shouted the German. "Why not?" "Nefer, I tell you, nefer!" "But why not?" persisted Sousa. "Because I haf been dischargt."

Mineral American 2/12/16

## MUSIC AIDS PREPAREDNESS

### Patriotic Demonstration at Hippodrome All-American Concert

Preparedness and music were affinities in the American program at the New York Hippodrome on Feb. 6, in which the musical participants were John Philip Sousa and his band, David Bispham, Orville Harrold and Belle Storey. Preparedness was preached with great persuasiveness by Senator James A. Reed of Missouri, and the concert became a patriotic demonstration.

David Bispham gave three songs by Americans, the "Route Marchin'" of George Chadwick Stock, Sidney Homer's "Banjo Song" and the Oley Speaks "When the Boys Come Home," with Walter Damrosch's "Danny Deever" as a thrilling encore. The performance of the noted baritone was most impressive. Woodruff Rogers was his accompanist. Mr. Sousa offered several of his typically American compositions.

Sousa—John Philip Sousa, the noted bandmaster and march king, has been elected president of the American Amateur Trapshooters' Association. Mr. Sousa has won many prizes at the traps.

San Francisco Examiner 2/10/16

John Philip Sousa, the noted band leader, has been elected president of the American Trapshooters' Association. John Philip has been a devotee of the gun since his childhood and has been on many hunting trips in his time. Shooting, as in music, Sousa is a leader.

Minneapolis Sentinel 2/13/16

## MARINE BAND HONORS FOR FORMER LEADER SOUSA?

A movement has been started in Washington to induce congress to honor John Philip Sousa by appointing him to the rank of lieutenant of marines on the retired list. Although Mr. Sousa was bandmaster of the United States marine band through the terms of four presidents, he was never given a commission. After he retired his successor was given the rank desired for Mr. Sousa.

Grand Rapids Herald 2/12/16

### Seeking to Honor Sousa.

Quietly, and without the blare of trumpets, several influential friends of John Philip Sousa, the famous bandmaster at the Hippodrome, are endeavoring to have the president honor the march king by appointing him to the rank of lieutenant of marines, on the retired list. While Mr. Sousa was long bandmaster of the United States Marine band, in Washington, and served brilliantly in that capacity through the term of four presidents, he was never given a commission. After he retired, his successor, through a special act of congress, was given the rank of lieutenant of marines.

### Sousa Heads Trap Shooters.

Probably the most important happening in the shooting world since the formation of the National Rifle association, is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' association, with John Philip Sousa, the famous march king, as its president, for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter" and "pledged to the conservation and propagation of bird and game life."

St. Louis Post Dispatch 2/7/16

## REED, ON VAUDEVILLE STAGE, SPEAKS FOR PREPAREDNESS

Missouri Senator Tells New York Audience Country Needs More Big Guns.

NEW YORK, Feb. 7.—United States Senator Reed of Missouri furnished part of a vaudeville bill which attracted 4200 persons to the Hippodrome last night. Nat Wills, the tramp comedian; Orville Harrold, David Bispham, baritone; Belle

Storey, soprano; John Philip Sousa and his band and the Hippodrome Chorus shared the evening with the legislator from Western Missouri.

Senator Reed spoke for 40 minutes. The speaker doubled his time limit—20 minutes—and as a result the show ran until midnight.

"We are beginning to find out that 16-inch shells can't be stopped with rifles and hot air," said Senator Reed. "Let's think no more of peace at any price and have liberty at any cost. To contend that preparedness is an invitation to war is as bad as saying that when a farmer loads a shotgun and stands behind his door he invites burglary."



## CHARLES CHAPLIN ON STAGE

Movie Comedian to Conduct Sousa's Band at Hippodrome Sunday.

Charles Chaplin, comedian of the movies, is to be seen in the flesh on a New York stage. Arrangements were completed yesterday for the appearance of the famous movie star at the Sunday night concert at the Hippodrome. Mr. Chaplin came here recently from the West to negotiate with picture companies for his services in the films the coming year, and when the offer to appear at the Hippodrome was made he agreed, upon condition that his percentage of the gross be divided between the Actors' Fund of America and the Variety Artists' Federation of England. Mr. Chaplin's part of the program will include his conducting Sousa's Band while it plays a march of his own composition, entitled "The Police Patrol." Xenia Maclejoza, late premier danseuse of the Diaghileff Ballet Russe, and Leo Ornstein, pianist, will be the other stars.

## CHAPLIN TO DIRECT BAND.

Film Comedian Will Appear in Person at Hippodrome.

Charlie Chaplin will appear in person in the Hippodrome next Sunday night in conjunction with Sousa's Band and the other guest stars already announced, which include Xenia Maclejoza, late ballerino of the Ballet Russe, and Leo Ornstein, the Russian pianist.

Sousa's Band will play a composition by Chaplin called "The Police Patrol," which he himself will lead. His salary for this appearance will be equally divided between the Actors' Fund of America and the Variety Artists' Federation of England.

## CHAPLIN TO LEAD BAND.

He Will Be "Star Guest" at Hippodrome Sunday Evening.

Charlie Chaplin will appear in person at the Hippodrome Sunday evening. He is announced as a "guest star," with Xenia Maclejoza, who resigned from the Russian ballet because Lydia Lopokova was getting too much publicity, and Leo Ornstein, the futurist pianist, in connection with Sousa's band concert.

According to the announcement Chaplin agreed to go on the bill on condition that Sousa's band play a piece by Chaplin called "The Police Patrol," and he be allowed to lead the band for that number. Chaplin, who is in New York to sign moving picture contracts, said he will divide his salary for the evening equally between the Actor's Fund and the Variety Artists Federation of England.

## Charlie Chaplin to Star at the Hippodrome Sunday Concert.

Charles Chaplin, whose fame as a motion picture star if placed end on end would reach around the world, and the income on whose rumored annual salary would buy Marjorie's battleship, will make his first and only appearance on the New York stage at the Hippodrome Sunday concert. Among a lot of other things, Mr. Chaplin expects to show Mr. Sousa how a band should be directed. The remuneration which Mr. Chaplin will get for his appearance—a percentage of the receipts—he will kindly donate to charity, one half to the Actors' Fund and one-half to the Variety Artists' Federation of England.

## Charlie Chaplin to Appear in the Flesh at Hippodrome Sunday

Famous Movie Comedian Guest-Star for Single Performance with Sousa's Band.

Charlie Chaplin is to appear for one single performance, in the flesh—as he really is—at the Hippodrome on Sunday night in connection with Sousa's Band and the guest-stars already announced, which include Xenia Maclejoza, late of the Serge de Diaghileff troupe, and Leo Ornstein, pianist. At the Hippodrome, the series of Sunday concerts, which has furnished many surprises and innumerable brilliant operatic celebrities since Charles Dillingham's regime began, nothing has been offered which will attract the widespread interest and curiosity of this engagement for one single performance of the most talked of comedian in the world to-day.

Realizing that the big public in New York is eager to see this original comedian as he really is, and finding that he was available at present, Mr. Dillingham offered him an engagement as guest-star eccentric with Sousa this coming Sunday evening.

Mr. Chaplin agreed on two conditions. One was that Sousa's Band play a composition of his own writing, called "The Police Patrol," and that he himself lead the number.

The other request was that his percentage of the gross for the evening be devoted to charity. John Philip Sousa readily agreed to the first suggestion and Mr. Chaplin elected that the amount he receives for the appearance be equally divided between the Actors' Fund of America and the Variety Artists' Federation of England. The seat sale begins this morning at a special box office in the Hippodrome lobby.

## CHAPLIN AT THE HIP.

Charley Chaplin has refused to accept money. Five years ago he would have hit himself squarely in the eye had he caught himself turning down cash, but times have changed. Charley is to appear on the stage of the Hippodrome Sunday night and his percentage of the gross receipts (he has acquired the percentage habit lately) will be divided equally between the Actors' Fund of America and the Variety Artists' Federation of England. Charley made another stipulation in accepting the Hip engagement. He insisted that Sousa's Band play a composition of his own called "The Police Patrol" while he himself wielded the baton. The Hip management told him to go to it. So Charley will.

## Sousa to Play "America First."

For the holiday performance at the Hippodrome to-day Sousa's Band will play for the first time John Philip Sousa's new march, "America First," which the March King has dedicated to the Daughters of the American Revolution. Simultaneous with its performance in New York to-day the United States Marine Band will play it at the Washington's Birthday session of the D. A. R. convention in Washington.

Instead of following the coterie politicians and polemic collegians, who quit a party or a professorship and then "hire a hall" to tell the public all about it, Xenia Maclejoza has found a new way to let America know "Why I Left the Diaghileff Ballet." Briefly, the late Century Fire Bird has gone over to the enemy's camp in a star concert at the Hippodrome next Sunday. Here Mark Luescher, with a press agent's practised eye, saw possibilities in the story. Four chapters, according to Mark, have been issued up to date, and if the worst is yet to come, as some one said, "Gosh, how we dread it!" The dancer appears with Sousa in company with Marcella Craft and Leo Ornstein.

W. B. CHASE.

## THEATRICAL NOTES.

"Something went wrong with the scenario," says Charlie Chaplin, the popular comedian of the screen, who will appear at the Hippodrome Sunday night with Sousa. "You see the 'script' was all right, but the man who sent the 'sub-title' to the newspapers called my march, which Sousa's band will play when I appear in my new rôle of bandmaster, 'The Police Patrol.' Now, as a matter of fact, police, seltzer bottles, funny falls, and the like belong exclusively to the movies, and when I devote myself to the composition of music all is quiet, harmonious, colorful, and refined. My march is 'The Peace Patrol.' Please order a new 'insert' with a 'close-up' showing doves and olive branches surrounding the word 'Peace.' Curtain."

## STAGE AND SCREEN

"Charlie" Chaplin is to appear for one single performance, in the flesh—as he really is—at the Hippodrome on Sunday night in connection with Sousa's Band and the guest-stars already announced, which include Xenia Maclejoza, late of the Serge de Diaghileff troupe and Leo Ornstein, pianist. Realizing that the big public in New York is eager to see this original comedian as he really is, and finding that he was available at present, Mr. Dillingham offered him an engagement as guest-star eccentric with Sousa this coming Sunday evening. Chaplin agreed on two conditions. One was that Sousa's Band play a composition of his own writing, called "The Police Patrol," and that he himself lead the number. The other request was that his percentage of the gross for the evening be devoted to charity. John Philip Sousa readily agreed to the first suggestion and Mr. Chaplin elected that the amount he receives for the appearance be equally divided between the Actors' Fund of America and the Variety Artists Federation of England.

## SEE CHAPLIN IN THE FLESH.

Movie Comedy Star Gives Hippodrome Receipts to Charity.

Charles Chaplin, who became one of the most popular of the comedians of the movies when the cinematic wave began to swallow up many of the legitimate theatres about two years ago, broke all records when he appeared on the regular concert program at the Hippodrome last night. More than 600 persons occupied chairs on the stage, the orchestra pit was filled, and hundreds were turned away because there was no place to put them. The receipts aggregated nearly \$8,000, of which Mr. Chaplin's share was more than \$2,000. At this request this amount will be divided between the Actors' Fund and an English organization of actors, of which he is a member.

Mr. Chaplin appeared toward the end of the program and conducted Sousa's Band. He was without the tabloid moustache, the derby hat and the disreputable clothes that make him a familiar figure to movie followers. Instead he was in evening dress, and so unlike his screen self did he look that probably no one in the audience would have recognized him if he had walked on unannounced.

The audience greeted him with prolonged applause when he walked out and shook hands with Mr. Sousa. He relieved the latter of his baton and conducted the band with apparent knowledge of how to do it and with a great variety of gestures. Then he turned and acknowledged the applause with a toss of his black hair and the familiar Chaplin smile, with its generous dental display. After he had led the band while it played his own composition, "The Peace Patrol," Mr. Chaplin tried to bow himself off the stage, but the applause brought him back several times. Once he traversed a few steps to the wings with the walk that did more than anything else to make him famous. That brought a chorus of shouts and yells for more, but he only shook his head and in a bit of pantomime explained that he could only do his tricks before the camera.

Xenia Maclejoza, late of the Serge de Diaghileff Ballet Russe, gave two groups of dances; Bettina Freeman, formerly of the Century Opera Company, sang, and Leo Ornstein played some real and some futuristic music.

## Hippodrome Show Goes to Chicago's Auditorium

"Hip Hip Hooray" Will Travel West at End of New York Season.

Charles Dillingham has arranged for "Hip, Hip, Hooray" his current attraction at the Hippodrome, to be transferred just as it stands to the Auditorium in Chicago at the end of its run in this city.

This will not be until late in the spring. Certain structural changes will have to be made in the stage of the Chicago theatre to provide an ice tank for the skating ballet, "Flirting at St. Moritz."

Sousa and his band will be part of the entertainment, just as they are now at the Hippodrome.



*Sun 7/21/16*

## CHAPLIN FUNNY AS HE TRIES TO BE SERIOUS

Has Stage Fright at Hippodrome, but Crowds Applaud —\$5,000 for Actors Fund.

The Hippodrome was packed to the roof with 500 persons seated on the stage—thousands were turned away—last night to see Charlie Chaplin in the flesh. The receipts were more than \$10,000, half of which will go to the Actors' Fund. Without the funny little mustache and the crooked little cane and the black baggy trousers, wearing instead a dinner coat, Chaplin walked on the stage, and although, as he said, he "tried to be serious" he was as funny as ever, and brought down the house whatever he did.

Tom Wise introduced him and forgot his name, and had to hunt all over his expansive waistcoat before he could find it. Then the movie comedian came out and put Sousa's band through "The Poet and Peasant" overture in spirited fashion, and followed it up with a composition of his own called "The Peace Patrol." He was vociferously applauded for nearly five minutes, with every man in the band joining, and then he made a little speech.

"Thank you," said Chaplin. "If I could talk like Tom Wise I'd give up motion pictures at once, but I can't, and I'm scared to death at this very minute with stage fright."

That was all there was to it, yet everybody was satisfied.

To complete the programme, Leo Ornstein, pianist, played, and Xenia Maclezoza, formerly of the Diaghileff Russian Ballet, danced. Sousa broke all his osculatory records by accepting a kiss from the pretty little Russian dancer.

*Mon Telegraph 7/21/16*

## BIG CROWD SEES CHARLIE CHAPLIN

Attendance Record of Hippodrome Beaten by Vast Audience Which Greets Funny Screen Star.

### HOUSE WILD OVER COMEDIAN

Capacity of Big Playhouse Taxed and Movie Favorite Given Sixteen-Minute Ovation.

Charlie Chaplin walked onto the stage of the Hippodrome last night and sixty-one hundred persons mildly applauded. Then each and every one of them sagged back in their seats and at once assumed a somewhat bored and "show me" expression.

Charlie Chaplin, sans mustache and cane, then conducted Sousa's Band in "The Poet and Peasant" and his own composition, "The Peace Patrol," and the audience did little more than ripple its applause. But—Charlie Chaplin started onto the stage, gave two typically "Chaplin of the screen steps" and—the entire audience rose and clapped, stamped and yelled until the Hippodrome was a roaring Bedlam.

That was the Chaplin they had come to see and when after an ovation lasting more than eight minutes had subsided Chaplin again came out, bowed and then retired to the safety of the wings and the encircling arms of Thomas Wise, who had introduced him to the audience.

### Biggest Crowd of Hippodrome.

However, the greatest crowd that ever filled the Hippodrome had seen Charlie

Chaplin and the "man who makes millions laugh daily," had received probably the greatest ovation ever accorded an actor in New York and every one was satisfied. The crowd was so great that six hundred chairs had to be placed on the stage and there were an additional two hundred in the orchestra pit, which, with the regular seats and boxes, swelled the total to something more than 6,150.

Even aside from the appearance of Chaplin, the program for the night was up to the usual standard of the Hippodrome's Sunday night concerts and there was not a number that was below par. In general importance can be placed the debut of Mlle. Xenia Maclezoza, late of the Ballet Russe, who chose three varied numbers for presentation. The first was a Chopin waltz, the second a group of Persian dances and the last the Spanish dance from "Carmen." Of the three, the group of Persian dances was the best and served to prove the winsome daintiness and grace of the artist.

### Great Program Pleases.

Miss Bettina Freeman, the prima donna soprano last heard here with the Century Opera Company, was delightful in the aria from "La Tosca," and Leo Ornstein, the futurist pianist, with a group comprising selections from Rubinstein, Sinding and himself, was equally entertaining.

Sousa's selections consisted of several new numbers along with several of his old favorites which never failed to elicit genuine approval.

However, it was truly a Chaplin night, as was distinctly proved by the fact that a large portion of the audience left immediately after the departure of the comedian with his Charlie Chaplin motion picture walk.

The money paid to Mr. Chaplin last night will be equally divided between the Actors' Fund of America and the British Actors' Relief Fund, the screen star refusing to accept a nickel for his own use. It was estimated by some that the Actors' Fund Home will receive something close to \$5,000 as the result of Chaplin's generosity.

*American 7/21/16*

## Chaplin Leads the Hippodrome Orchestra

CHARLIE CHAPLIN, noted screen comedian and idol of the small boy, appeared in person at the Hippodrome last night in conjunction with the other Hippodrome concert novelties. For his stage debut Chaplin chose to discard his well-known "funny make-up" for immaculate evening clothes.

When he took the leader's place resigned to him by John Philip Sousa, the eccentricities which have caused the world to laugh at him became apparent, notwithstanding his evening dress. The audience roared at his conducting throughout the playing of his own composition, "The Peace Patrol" and also "The Poet and Peasant," which he selected for his encore.

While all were on the qui vive for the appearance of the comedian, the early part of the brilliant programme was full of the same interest that has made the previous concerts popular. In general importance came the debut of Mlle. Xenia Maclezoza, late premiere of the Serge de Diaghileff Ballet Russe, who chose three widely varied dance novelties, which included a Chopin waltz, a group of Persian dances new to America and a Spanish dance from Bizet's "Carmen."

*Press 7/21/16*

### CHAPLIN FILLS HIPPODROME.

"Hero of Movies" Shows How to Run Sousa's Band.

Charlie Chaplin was the feature at the Hippodrome concert last night and that his was a name to conjure with was evidenced by a packed house, with hundreds seated and standing on the stage—all waiting to see the favorite of the "movies" conduct Sousa's Band in a number called "The Peace Patrol" and labeled a "composition of his own."

He was a different person from what the audience expected, and there were one or two false alarms, others being mistaken for him before he made his entrance. However, when Chaplin did appear there was no mistaking whom the huge crowd had come to see. His introducer, Tom Wise, also received an ovation.

Chaplin's conducting was decidedly chaplinesque, but neither his manipulation of the baton nor his short address of thanks pleased the crowd as much as did a few steps of his own inimitable walk, executed in answer to the demand for an encore. He appeared without the familiar mustache and it took some time to persuade the youngsters in the Hippodrome, who were numbered by the hundreds, that this man was their own hero of the film.

Charlie Chaplin donated the money he was to receive for his appearance at the concert to the Actors' Fund of America and to the British Actors' Association.

The soloists on the programme were Herbert L. Clarke, cornetist; Miss Bettina Freeman, soprano; Mlle. Xenia Maclezoza, Russian dancer, and Leo Ornstein, pianist. They were enthusiastically received by the large audience, and so was Sousa's Band, which was forced to give a number of encores.

*Commercial 7/19/16*

The rush never diminishes at the Hippodrome, where "Hip, Hip, Hooray" holds forth. The past week the skating tournament was a most successful and interesting social event. Next week will recognize Washington's Birthday with features of an appropriate nature. One will be the playing for the first time of a new march by John Philip Sousa, called "America First," and dedicated to Mrs. William Cummings Storey, president of the Daughters of the American Revolution. It has been arranged that this march shall be played first on Washington's Birthday, when it will also be performed simultaneously by the U. S. Marine Band in Washington, at the convention of the the D. A. R.

*Exc Post 7/21/16*

### The Hippodrome.

Special features in honor of Washington's Birthday will be introduced in "Hip Hip Hooray," at the Hippodrome to-day and to-night, one of them being the first performance of the new Sousa march, "America First." The concert on Sunday night was the most successful of the season, every seat in the house being sold, and many turned away.

*Houston Tex Chronicle 7/13/16*

### SETTING MUSIC TO WORDS.

By Samuel Harris of Sousa's Band.

Jack Tar, a march tune for the sailors,

On to Victory, for the country without failures;

Hands Across the Sea, for international relation;

National Fencibles for the protectors of the Nation.

Picador March for Spanish horsemen who only fight the bull;

Hippodrome March, heard every day in a theatre that is full.

Invincible Eagle, for the emblem that will always stand,

Liberty Bell, that, too was heard throughout the land,

Imperial Edward, a March to the King of the British Empire,

Pathfinder of the Panama, we can travel the world entire.

Sempre Fidelis, always faithful, a march, one of his best,

Occidental, a march for the natives away out West.

United States was in his mind when he wrote the best of all, the

Stars and Stripes Forever—

A flag that never will fall.

These verses contain titles of a few of the well known marches composed by Sousa. It so happens that Sousa's name stands out in acrostic form, as the reader will observe.

*Stadts Zeitung 7/21/16*

Das Hippodrome hatte gestern Abend wieder seine Sensation. Herr Chas. Dillingham, der neue Herr im alten Hause, hat eine glückliche Hand im Auswählen von Spezialitäten und Extra-Vorführungen, die das Publikum anlocken, wie Sonntag die Infanten. Gestern stand kein anderer als Chas. Chaplin, der populärste der Film-Stars auf der Bühne des Hippodrome, und zwar als Leiter von Sousa's Kapelle. Der beliebte Komiker erschien in untadelhaftem Frackanzug, so daß das Publikum, das ihn nur in seiner charakteristischen Komikermaske kannte, ganz perplex war. Und nun dirigierte er das Orchester mit wirklich vis comica, mit excentrischen Bewegungen, die an den pittoresken Creatore oder andere besonders „mit den Händen“ rebenden Dirigenten gemahnte. Zuerst kam seine eigene Komposition „Peace Patrol“ daran, und auf den enthusiastischen Beifall hin die „Dichter und Bauer“-Ouverture.

Dann gab es noch die russische Prima Ballerina Frä. Maclezoza, die namentlich in persischen Tänzen brillierte. Natürlich bekam Sousa seinen russischen Kuß, wie er vorher von der Destinn einen böhmischen und von der kleinen Tamaki-Miura einen japanischen erhalten hatte. Als Instrumentalsolist spielte Herr Leo Drenstein mehrere Pièces, und zwar unter gewaltigem Erfolg, und daß Sousa an Beifall nicht zu kurz kam, wird auch niemand überraschen. Das Haus war einfach überfüllt, ja, es war, wie die Zeitung uns mitteilt, das „größte“ Haus in der Geschichte des Hippodromes.



World 2/21/16

# CHARLIE CHAPLIN'S WALK SETS "HIP" AUDIENCE WILD

Just Four or Five Queer Steps, and Biggest Crowd House  
Has Ever Held Goes to Stamping So Hard Light Fixture  
Is Jarred Loose—He Leads the Band.

Without performing any of his well-known stunts, Charlie Chaplin, King of the Movies, led Sousa's band through two compositions last night at the Hippodrome, for which he obtained long, but not tumultuous applause. On a curtain call he shook hands toward the audience, thanked it for the applause and told how pleased he was to be there. Still polite applause. Then, on the third curtain call, he shuffled off the stage with that funny little walk of his, known to movie fans all over the country.

## House Falls To His Walk.

If there ever was pandemonium in a New York theatre it broke loose then and there. Handclapping, shrill whistles, the stamping of feet, cries of "Do it again, Charlie!" from the gallery and all sorts of enthusiastic noises came from the largest crowd ever in the Hippodrome. Just four or five queer steps across the stage—and it almost tore the house down.

There was a loose electric fixture in the dome of the house before the applause stopped. Charlie wanted to be coaxed, and it was not for five minutes that he came out and stopped the tumult. He then had a heavy ulster on, carried his hat in his hand and made gestures signifying that was all. He walked off—naturally this time—the stage hands carried in a platform for the Russian dancer, and the audience began to leave.

Mr. Charles Chaplin—if you please, that's what the programme said—drew a crowd of almost 6,500, breaking the record for the house held by a John McCormack concert. The receipts were estimated at \$8,000, about \$1,000 more than Vernon and Irene Castle drew when they danced at the "Hip" recently. All the 5,200 seats were filled, people were standing in all parts of the house; 200 persons were seated in extra chairs in the pit usually occupied by the house orchestra, and 675 sat on the stage.

## King Has Stage Fright.

The Movie King was nervous. He

admitted it before he went on the stage. "It's several years since I've been on the stage, and I don't know how to act," he said.

"Be funny," some one suggested. "No. I don't want to be funny."

He was introduced by Tom Wise, who pleased the audience by affecting to forget the chief "guest star's" name, letting a gallery god yell it out.

Charlie didn't wear his baggy clothes, big shoes, funny little hat or that trick mustache. In his hand was something that looked like his famous cane, but turned out to be a conductor's baton. He wore evening clothes and appeared to be a good-natured, good-looking young man in the late twenties. He is short and dark and very muscular. As film fans know, he has a very amiable smile. After shaking hands with Sousa he asked, "Shall I say something?" in a voice that shook a little.

## Leads Left Handed.

He was received with great applause and then led the band—he is a left-handed conductor—as it played "Poet and Peasant," and a composition of his own, "The Peace Patrol." It did not suggest a comic film at all. There was much laughter at the activity of his conducting.

"I thank you for your kind applause," he said in his speech. "Can you hear me up there?" he yelled to the gallery, and got an affirmative answer. "I am only too pleased to be here."

Charlie's share of the receipts was \$2,000, which he will turn over to the Actors' Fund and the British Actors' Association in equal shares. He has not yet signed the contract for his next movie appearance. After this plunge in the films he is to form a company of his own and travel about the country, his brother Syd Chaplin said last night.

The other "guest stars" last night at the Hippodrome were Leo Ornstein, the futurist pianist, and Xenia Maclezoza, the Russian dancer who recently resigned from the Diaghileff troupe, and Bettina Freeman, soprano. There was the usual Sousa concert.

Arrangements were made yesterday whereby the Hebrew Infant Asylum will derive a benefit from the receipts at the Hippodrome next Sunday evening. Charles Dillingham is arranging a special programme with Sousa, which will incorporate many of the features of "Hip Hooray," not usually seen at the Sunday evening performances. The testimonial will be under the auspices of the Young Folks League.

## "Hip" Receipts for Hebrew Infants.

Arrangements were made yesterday whereby the Hebrew Infant Asylum will derive a benefit from the receipts at the Hippodrome next Sunday evening. Charles Dillingham is arranging a special programme with Sousa, which will incorporate many of the features of "Hip Hooray," not usually seen at the Sunday evening performances. The testimonial will be under the auspices of the Young Folks League.

## News of the Stage.

Mr. Chaplin An Natural—Manager Dolan's Coup—Humor and the Woman—Other Flashes from Footlights All Over Town.

Charles Chaplin broke all records when he appeared at the Hippodrome last night. More than 600 persons occupied chairs on the stage, the orchestra pit was filled, and hundreds were turned away because there was no place to put them. The receipts aggregated nearly \$8,000, of which Mr. Chaplin's share was more than \$2,000. At his request this amount will be divided between the Actors' Fund and an English organization of actors, of which he is a member. Mr. Chaplin appeared toward the end of the program and conducted Sousa's Band.

News 2/21/16

# Charlie Chaplin's Speech Not a Funny Part for Him

He Leads Sousa's Band at Hippodrome and Thanks Audience  
—Will Not Confirm Report of Half Million  
Dollar Salary.

Facing an audience which filled not only the seats but the whole stage of the Hippodrome last night, Charlie Chaplin came from the screen for the time and appeared in person at the regular Sunday night concert at that theatre.

A report was circulated in theatrical circles yesterday that he had been engaged to act for the Famous Players Film Company for \$500,000 for a year, with a bonus of \$150,000.

When Adolph Zukor, president of the company, was questioned regarding the engagement he said, "We have no announcement to make at this time." Mr. Chaplin, on the stage of the Hippodrome before his appearance, also was asked to verify it. Said he:—

"I have signed no contracts yet. Perhaps an announcement will be made on next Saturday."

For a "movie" actor to appear in person before the largest of the season's audiences is no simple matter for Mr. Chaplin. He kept a small audience back of the stage in a state of laughter for fifteen minutes before he faced the big throng.

"What will I say?" he asked. "I suppose they will want me to make a speech. I haven't prepared any. I knew if I did I would get mixed up in the middle of it and forget it. Then they'd know that I had framed it up."

Then he walked up and down between the rows of scenery nervously. "It's so much easier to make a picture with only

a few fellow actors to watch. Well, I'll just say I'd make a speech if I could. That ought to be enough. I'll try to be serious."

And when, after an announcement by Thomas Wise, the star stepped in sight of the audience he tried to act dignified. He had no mustache, and he was immaculately attired, which was something of a contrast to his usual moving picture costumes. After shaking hands with everybody within reach, including John Philip Sousa and Mr. Wise, he finally stepped to the footlights, cleared his throat and said:—

"The next number will be 'Poet and Peasant.' I'll make a speech later."

Thereupon he conducted Sousa's Band through that number and also through a composition of his own called "Peace Patrol." His conducting suggested Creatore. The audience applauded violently and he bowed several times, rather bashfully, and finally, with reluctance, walked close to the footlights and tried his hand at speechmaking.

"Ladies and gentlemen, I thank you," he started. Then he stopped. The second phrase finally came. "I feel overjoyed that so many of you have come to see me." And with an "I thank you" disappeared.

On the programme besides Sousa and his band were Miss Bettina Freeman, soprano; Miss Xenia Maclezoza, who was with the Ballet Russe, and who not only danced but amused the audience by kissing Mr. Sousa after one of her numbers; Leo Ornstein, pianist, and Herbert L. Clarke.

Mr. Chaplin donated his services, and his part of the receipts went to the Actors' Fund of America.

Commercial 2/21/16

## News of The Theatres

Charley Chaplin—himself—filled the stage of the Hippodrome last evening. He came sans trick mustach, little hat, little cane and big shoes, and he broke all Sunday night box office records including that of John McCormick, which previously stood unchallenged.

For his stage debut Mr. Chaplin discarded his "funny make-up" and appeared in evening clothes on his introduction by Tom Wise, he received an ovation. When he took the leaders' place resigned by John Philip Sousa, the eccentricities which have caused the world to laugh at him became apparent notwithstanding his evening dress. The audience roared at his conducting throughout the playing of his own "The Peace Patrol" and also "The Poet and Peasant," which he selected for his encore.

"Thank You," said Chaplin in reply to constant calls for a speech. "If I could talk like Tom Wise I'd give up motion pictures at once, but I can't and I'm scared to death at this very minute with stage fright."

Mlle Xenia Maclezoza, late premiere of the Serge de Diaghileff Ballet Russe, obliged with three dance novelties. She was warmly received. Bettina Freeman, the prima donna soprano in an aria from "La Tosca," Leo Ornstein, the futurist pianist, together with Sousa's usual popular band numbers, completed the record-breaking program.

The receipts for the night exceeded \$10,000, half of which will be donated to the actors' fund.

Journal of Commerce 2/21/16

## ANOTHER HIPPODROME HIT.

Charles Chaplin, Famous Film Comedian, Leads Sousa's Orchestra.

Another of the surprises that have made the Hippodrome Sunday night concerts popular was sprung last night in the appearance of Charles Chaplin, the famous comedian of the film world. The surprise was not in the appearance of Chaplin, as that had been well advertised, but in what he did to entertain the audience. Familiar in pictures, he was a stranger in his own person. Immaculate in dress and without the odd make-up of his movies work, he began the surprise when he was introduced by Tom Wise. Then Mr. Sousa tendered him his baton and led him to the conductor's platform. Never did Creatore in his palmiest days of contortionate directing go through the effects produced by Chaplin, and his conducting of the two numbers, "The Peace Patrol" and "The Poet and the Peasant," kept his audience in roars of laughter.

With Charles Chaplin on the programme were Mlle. Xenia Maclezoza, who was premiere of the Serge de Diaghileff Ballet Russe, who appeared in three dances, a Chopin waltz, a group of Persian dances by Mussorgsky and the Spanish dances from Bizet's "Carmen"; Miss Bettina Freeman, prima donna, last heard here with the Century Opera Company; Leo Ornstein, in futurist piano selections, and the great Sousa Band.

San Antonio Express 3/1/16

John Philip Sousa played his new march "America First," at the New York Hippodrome on Washington's birthday. He has dedicated it to the Daughters of the American Revolution.



Y Tribune 2/21/16

## MINUS HIS CANE CHAPLIN IS SHY

Tuxedo and Stage Fright  
Replace Giant Shoes and  
Baggy Clothes.

## FILM IDOL'S WALK BALM TO CROWD

Hippodrome Packed at Benefit  
Where Stars Shine While  
Sousa Makes Music.

Charlie Chaplin, who within the past year has developed into one of America's great captains of industry, made his first public appearance last night at the Hippodrome Sunday concert before an audience said to be the largest that ever packed into that great building. Chaplin made a short speech of the "I thank you!" variety and led Mr. Sousa's band through the mazes of the "Poet and Peasant" and "The Peace Patrol." He was warmly received, but it must be chronicled that the mighty crowd was disappointed, for they came expecting to see Charlie with cane and mustache and ill-fitting trousers.

Instead they viewed a dapper little chap in tuxedo, who came out and grinned and looked pleased and withal seemed to have a bad case of stage fright. As he took his last bow, he bobbed off the stage with his little Chaplin gait that thousands know him by, and then the great gathering burst into roars.

Back of the stage before his appearance Chaplin chatted and walked around as nervously as a schoolboy valedictorian before his ordeal. "Oh, God," he kept saying in mock anguish, "if it only was over!"

Chaplin is a very slight chap, about five feet three inches tall. He weighs less than 130 pounds and is twenty-six years old.

"Are you married?" Charlie was asked.

"Well," he laughed, "I'm semi-attached."

When it came time for Chaplin to go on he became very excited. A woman admirer, who had learned from the public print that he was to lead the band, sent him a handsome silver mounted baton. This he ran through his hair and fingered nervously.

Tom Wise made an introductory speech, thanking Charlie on behalf of the Actors' Fund, to whom his share of the evening's receipts, estimated at \$7,700, was to go.

Then Charlie went on, accepted Mr. Sousa's baton and led the band. This he did well, but that crowd was there to see him trip across the stage, and nothing else would satisfy it.

The concert itself was the best one of the year, and besides Mr. Sousa's usual excellent programme Mme. Xenia Maclezoza, late star of the Ballet Russe, danced three pretty numbers; Bettina Freeman sang, Herbert L. Clarke rendered an extremely able selection on his cornet and Leo Ornstein played the piano. In justice to Mr. Ornstein, it must be said that the humorous honors of the evening belong to him.

Boston Globe 2/21/16

## CHAPLIN LEADS SOUSA'S BAND

Audience Packs the Hippodrome to  
Its Very Walls.

Was it really Charlie Chaplin who led Sousa's Band at the Hippodrome last night, or was it some high brow substitute with straight legs, feet set at the usual angle and clad in a swell dress suit, with tight-fitting patent leather shoes? In other words, is a man only a part of his clothes, his identity lost when a change of apparel takes away the distinctive appearance that has made him famous?

Perhaps the audience differed, but there is no doubt that the Charlie Chaplin they expected to see was not this well-shaped, handsome young man, who accepted the baton from the world's greatest bandmaster and conducted through two numbers with a graceful precision that showed the "King of the Movies" to be also a good musician. But it was not the Charlie Chaplin the fans know, and the only thing that served as a slight solace was when, in response to applause, he reappeared and took a few steps in his own style. Then there was pandemonium.

It was said to be the first time that Sousa's Band ever was conducted by any one other than Sousa himself or one of his regular assistants. The occasion was a memorable one in Hippodrome history. Record-breaking audiences have filled the great building at other performances, but last night, the space taken by the paint on the walls was needed and enough persons to fill an average theatre were seated on the stage.

The programme, apart from the Charlie Chaplin appearance which, of course, was its supreme incident, formed one of the most notable concerts in Sousa's winter course. Opening with a hunting overture, "The Chase of Prince Henry," to which were added a march and a serenade, as encores, it next included a bewitching cornet solo, played by Herbert L. Clarke, to the accompaniment of almost continuous applause. At its conclusion, Mr. Clarke played a sweet Hawaiian song. The fantasia from "Aida," ending with Verdi's grand march, was followed by "Baby's Sweetheart," a selection that involved artistic whistling by members of the band.

Then came Miss Bettina Freeman, a talented soprano soloist, with the aria from "La Tosca" and the pathetic "Good-bye, Summer." An intermezzo, "The White Bird," by the band, a march, "America First," and "The Stars and Stripes Forever," closed the first part.

The second part was devoted to the appearances of three guest stars. They were Charlie Chaplin, whose reception was such as only a popular idol can get; Mme. Xenia Maclezoza, whose dancing was the acme of the Russian ballets' consummate art, and Leo Ornstein, a weird-looking young pianist, who thrilled the audience with a series of solos that ranged from Rubenstein's entrancing "Melody in F" to a "Wild Men's Dance" of his own composition.

Boston Globe 2/21/16

Charlie Chaplin easily demonstrated his immense popularity by drawing a record attendance at the Hippodrome last night. The comedian appeared in evening dress and conducted Sousa's band while it played "The Peace Patrol," Chaplin's own composition. Charlie did a few of his famous steps in making his exit, but the shouts of the audience could not induce him to do more. The firm star received \$2,000 as his share of the evening's receipts, which sum was turned over to the Actors Fund and an English organization of actors. Xenia Maclezoza, late of the Serge de Diaghileff Ballet Russe, in groups of dances; Bettina Freeman, formerly of the Century Opera Company, and Leo Ornstein were also on the programme.

Evening World 2/21/16

## 6,000 People Make a Record At Hippodrome

By Sylvester Rawling.

SIX THOUSAND people in the Hippodrome last night, while one thousand more who wished to be "among those present" were turned away, made a high-water mark in the annals of the house. Charles Chaplin led Sousa's Band through two numbers in a manner that was neither Sousa's nor Creator's, but distinctly his own, and most effective with the audience. Then there was Leo Ornstein, the futurist pianist, in a strangely subdued mood, who did not play, as the programme announced that he would, his own cubist composition, "The Wild Men's Advance." Beside Xenia Maclezoza, formerly with Diaghileff's Ballet Russe, danced with much grace; Bettina Freeman, the prima donna soprano, sang with charm; Herbert L. Clarke was heard in one of his familiar cornet solos, and, of course, Mr. Sousa and his band played the choicest of Mr. Sousa's own compositions.

Evening Telegram 2/21/16

Last night Charlie Chaplin, the most talked of comedian of the screen in the world, appeared on the stage of the Hippodrome to gratify a general desire to see him as himself, sans little mustache little hat, little cane and big shoes, and Charles Dillingham, with characteristic enterprise, secured this extraordinary single appearance.

It remained for the eccentric star of animated picture fame to break all previous records at the Hippodrome, including even that of the mighty John McCormick, which previously stood unchallenged.

Mr. Chaplin appeared in immaculate evening clothes and caused a murmur of surprise throughout the big playhouse. After his introduction by Tom Wise, when he took the leader's place resigned to him by John Philip Sousa, the eccentricities which have caused the world to laugh at him became apparent notwithstanding his evening dress.

The audience roared at his conducting throughout the playing of his own "The Peace Patrol," and also "The Poet and Peasant," which he selected for his encore. He out-Created Creator at his best, and if ever Charlie Chaplin tires of the film studios he can make a flying tour of the country as bandmaster eccentric.

Nothing he has ever done for the camera has been funnier.

Y Tribune 2/21/16

John Philip Sousa's new march, "America First," will be played for the first time this afternoon at the Hippodrome. It is expected that the King of England will cancel several of Mr. Sousa's medals when he hears about it.

Boston Standard 2/21/16

Charles Chaplin, the idol of the movie fans, who during the past five years has developed into one of the greatest leaders of a popular movement, made his first public appearance last night as the chief attraction of the Hippodrome concert. The programme was unusually interesting, but the audience, said to be the largest ever packed into the big playhouse, turned out to see Charles Chaplin in the flesh with his little cane, baggy trousers and much imitated walk. In this respect they

were disappointed, however, for the famous Charlie came before them a dapper little chap in a perfectly fitting tuxedo and an appearance of uneasiness which resembled stage fright. Preceding Mr. Chaplin's appearance Tom Wise, on behalf of the Actors' Fund, made a speech in which he thanked Charlie for donating his share of the evening's gross receipts, estimated at \$7,800, to the fund. Mr. Chaplin then made his appearance, accepted Mr. Sousa's baton and led the orchestra in his own composition, "The Peace Patrol" and in "The Poet and Peasant," which he selected as an encore. As he took his last bow he ambled off the stage with his famous Chaplin gait and then the audience expressed its satisfaction in roars of laughter. In other respects, also, the concert was the best of the series. Mr. Sousa had selected an excellent programme. Mme. Xenia Maclezoza, late star of the Ballet Russe, danced three numbers; Bettina Freeman sang, Herbert L. Clarke rendered a cornet solo, and Leo Ornstein played several selections on the piano.

Evening Sun 2/21/16

The appearance of Charlie Chaplin, the funniest of moving picture comedians, at the Sunday concert last night brought out an audience that broke all attendance records at the Hippodrome.

For his stage debut Mr. Chaplin chose to discard his well known "funny makeup" and he appeared in immaculate evening clothes. His neat appearance and Beau Brummel attire, together with his handsome smooth shaven face and smoothly combed hair, caused a sensation of surprise which caused a murmur throughout the big playhouse. After his introduction by Tom Wise and upon his first appearance he received an ovation which proved to him the favorite position he has won in the esteem of New York theatregoers, and they seemed to enjoy the unique opportunity of applauding him in person,

as it seemed as though the reception would never end. When he took the leader's place resigned to him by John Philip Sousa, the eccentricities which have caused the world to laugh at him, became apparent, notwithstanding his evening dress. The audience roared at his conducting throughout the playing of his own "The Peace Patrol" and also "The Poet and Peasant," which he selected for his encore.

The dancing of Mme. Xenia Maclezoza, the singing of Miss Bettina Freeman and the playing of Leo Ornstein, the pianist, were also features of the Hippodrome concert.

Evening Globe 2/21/16

The Sousa's Band selection this week in the Tower of Jewels scene of "Hip Hip Hooray" at the Hippodrome is "Bride of the Waves," introducing a cornet solo by Herbert L. Clarke. This feature is changed weekly and request numbers are chosen.



## HIPPODROME RUSH CONTINUES

Every Week a Holiday Period at the Big Playhouse.

The rush never diminishes at the Hippodrome, where "Hip, Hip, Hooray!" holds first claim on local as well as visiting amusement seekers. Last week the skating tournament was a most successful and interesting social event, in which Charles Dillingham took the initiative in stimulating still further the interest in ice skating—a vogue which the skating ballet, "Flirting at St. Moritz," with its expert ice nymphs, started in America.

Although every week seems like a holiday period at this vast playhouse, this one will be made even more joyous by the Washington's Birthday performances, at which special features of an appropriate nature will be introduced by R. H. Burnside. One will be the playing for the first time of a new march by John Philip Sousa, called "America First," and dedicated to Mrs. William Cummings Storey, president of the Daughters of the American Revolution. It will be played first on Washington's Birthday, when it will also be performed simultaneously by the U. S. Marine Band in Washington at the convention of the D. A. R.

Seats are now on sale at the four box offices up to April 8.

## News of The Theatres

The annual theatre party of the American News Company officials and employees will be held this year at the Hippodrome. Eighteen hundred seats have been reserved for this party the evening of March 9. The program for next Sunday night for the benefit of the Hebrew Infant Asylum will contain musical comedy features from "Hip Hip Hooray," such as the "My Flag" number, with the entire Hippodrome ensemble, the ice ballet in its entirety and other prime favorites. Sousa's Band, Otilie Schillig, soprano, Lester Donohue, pianist and Alfred Mogerlin, violinist and 18 vaudeville stars are also on the bill.

The success of "Hip Hip Hooray" grows amazingly. Last week it surpassed its previous record by entertaining 66,430 patrons during the twelve performances.

## 11,000 ATTEND HIP.

Biggest Auditorium Is Packed at Both Performances.

The holiday performances of "Hip-Hip-Hooray" at the Hippodrome yesterday was the 250th presentation of Charles Dillingham's record-breaking triumph, which played to more than 11,000 people again yesterday. Excursions came from Albany, New Haven and Trenton, and many were turned away at each performance, although the big playhouse holds more than 5,200 persons.

At the matinee Sousa's Band played, for the first time, the March King's new number, "America First," which has been dedicated to the Daughters of the American Revolution. Another special feature arranged by R. H. Burnside occurred in the ice skating scene, where the expert skaters introduced appropriate new novelties.

Charlotte outlined a profile likeness of George Washington on the ice, and the other principals skated the figure "1776."

## PRESIDENT AWARDS MEDAL TO ESSAYIST

Mr. Wilson Attends Washington Day Meeting, at Which Preparedness Speeches Are Made.

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

President Wilson to-day participated in a celebration of the 184th anniversary of the birth of George Washington, given under the auspices of the Daughters of the American Revolution and the Sons of the Revolution at Continental Memorial Hall. Increased preparedness for national defence, advocated by Washington, served as the subject of several addresses.

Mr. Wilson's part in the celebration was confined to awarding a medal to Miss Ina M. Lawrence, a Washington high school girl, who won a contest for the best essay on "The Campaign Against Quebec Under General Richard Montgomery in 1775."

"I am not going to embarrass you by making a speech to you," Mr. Wilson said to Miss Lawrence, whose essay was the best of thirty-nine submitted to the Sons of the Revolution. "I am simply going to present you with this medal in the name of this society, and congratulate you most sincerely on your successful essay."

Among the speakers was Mrs. William Cummings Storey, president general of the Daughters of the American Revolution, who urged the adoption of a programme of preparedness, as advocated by Washington in his State papers.

At the celebration was played for the first time a march by John Philip Sousa entitled "America First."

## Strange Musical Allies

To His Majesty Mephisto:

Fiendish joy is rife in Hades! As you have noted in your column from time to time, the New York Hippodrome has long been wavering on the brink; and now she hath fallen, fallen! and verily is within our realm, as witness the following incident:

In the Hippodrome "ad" for Wednesday, Feb. 16, the slate for the Sunday concert appeared as follows: Marcella Craft, Leo Ornstein, Xenia Maclezova and Sousa. On Thursday, Feb. 17, the "ad" for the same performance was changed as follows: Xenia Maclezova, Leo Ornstein, Sousa—and Charlie Chaplin (himself).

Thus, you will observe, Craft has been scratched in favor of Chaplin. This change was probably made in the interest of art; perhaps to produce a more perfect ensemble. Your humble subject will be present at this spectacle, and looks forward with impish glee to a perfectly devilish time during the skit participated in by Xenia Maclezova (late of the Diaghileff Ballet), Leo Ornstein (one of our very own), Charlie Chaplin (himself) and conducted by the genial Sousa. If your Majesty could but furnish the libretto! Oh, nectar, and—ashes!

Trusting your Majesty will not surfeit from gloating over this new acquisition to our well-scorched company, I remain, Your devoted and humble subject,

IMP-AT-LARGE.

Ridgefield Park, N. J., Feb. 17, 1916.

## Sousa and Others Draw Immense

Sunday Night Crowd to Hippodrome.

It was estimated that over six thousand people made up the audience at the Sousa concert in the New York Hippodrome last Sunday evening, February 20. This was one of the largest audiences that has attended the Sunday night concerts this season.

Charlie Chaplin, the moving picture favorite, led Sousa's Band through two numbers in a manner which reminded one of Createore.

Leo Ornstein was well received and recalled a number of times. Mr. Ornstein was accorded an ovation from the audience which showed that he had made a decided impression.

Bettina Freeman, the prima donna soprano, was the vocalist, and Zenia Maclezova, formerly with Diaghileff's Ballet Russe, danced.

Mr. Sousa and his band played the choicest of the "March King's" own compositions, including the usual popular Sousa encores.

## "MOVIE" COMEDIAN TURNS BANDMASTER

Yes, and it is Now "Composer Charlie Chaplin," if You Please

John Philip Sousa will never cease to be the March King, but he nearly lost the title of bandmaster of his own organization at the New York Hippodrome concert of Feb. 20. The pretender to the title was Charlie Chaplin—beg pardon—"Mr. Charles Chaplin," as the program described the "movie" comedian. As remarked by Thomas A. Wise in introducing Chaplin, this was the first time that Sousa's Band had ever been led by anyone but Mr. Sousa or his regularly appointed assistants.

Chaplin out-Created Createore as a band leader in the "Poet and Peasant" Overture, showing incidentally that he is a left-handed conductor. This young man, who is said to be an admirer of Schönberg and Strauss, also conducted a melodious "Peace Patrol" of his own fashioning. His eccentric conducting amused the throng only less than the few steps of the "Chaplin walk" which he executed on one of his exits.

Besides yielding up his bâton temporarily to the comedian, Mr. Sousa underwent another enlivening experience, that

of being kissed by Xenia Maclezova, the Russian danseuse. This kiss, with the osculatory salutes of Destinn and Tamaki Miura to the bandmaster, gives him the record of having been kissed on this stage by a Bohemian, a Japanese and a Russian.

Besides the dancer the artists were Bettina Freeman, the former Century Opera soprano, who sang "Vissi d'Arte" and an added Tosti "Good-bye," and Leo Ornstein, the pianist, who entertained the audience hugely and was given several recalls. He laid aside the rôle of a musical heretic for the occasion, and became ultra-orthodox, for he omitted his scheduled "Wild Men's Dance" and retained the threadbare Melody in F of Rubinstein.

K. S. C.



*Musical Courier 7/17/16*

### Craft-Ornstein at Hippodrome Sunday Evening Concert.

The Hippodrome announces for Sunday evening, February 20, one of the most interesting musical programs which it has offered this year. The soloists will be Marcella Craft, the American soprano, who in the two seasons which she has been singing here, has won a reputation for herself fully equal to the excellent one which she brought with her returning from a successful career in European opera houses, and Leo Ornstein, the pianist, whose compositions in extremely modern style have won the attention of the whole musical world.

Miss Craft will sing "Ah, fors e lui" to the accompaniment of Sousa's Band, and a group of popular old English songs to piano accompaniment.

Mr. Ornstein will play a number of favorite piano works by Rubinstein, Sinding, Tchaikowsky and other composers, and besides that his own "Wild Men's Dance" which creates a real sensation wherever it is heard.

*Chicago Musical Leader 7/10/16*

### Sousa's Daughter Takes Charges of Fete.

Vassar students added to the dansant in the rose room of the Plaza Hotel for the benefit of the Vassar Students' Aid Society last week. Miss Jane Priscilla Sousa, daughter of Mr. and Mrs. John Philip Sousa, was chairman of the committee, which included Miss Sarah Lewis De Lameter, Mrs. Walter E. Hope, Mrs. Frederick Love Keays, Mrs. Edgar C. Leaycraft, Mrs. Norman D. Mattison, Miss Ethel Peyser, Miss Albertina L. Pitkin, Mrs. T. Raymond St. John and Miss Elizabeth Elliot Wellington.

*Paris, La Liberte 7/11/16*

— Les musiciens allemands, disait dernièrement à Londres, le chef d'orchestre J. Philip Souza, perpétraient au début de la guerre d'innombrables « marches à la victoire ». Or, depuis quelques mois, paraît-il, leur verve semble s'être tarie.

— Et que composent-ils maintenant? s'enquit un ami de Souza.

— Des ouvertures de paix.

*Paris Le Galois 7/11/16*

### Musique allemande

#### De la Liberté :

— Les musiciens allemands, disait dernièrement à Londres le chef d'orchestre J. Philip Souza, perpétraient au début de la guerre d'innombrables « marches à la victoire ». Or, depuis quelques mois, paraît-il, leur verve semble s'être tarie.

— Et que composent-ils maintenant? s'enquit un ami de Souza.

— Des ouvertures de paix.

*Chicago 7/20/16*

CHARLES CHAPLIN appeared in the flesh at the Hippodrome last Sunday, conducting Sousa's Band while it played a march of his own composition, "The Peace Patrol."

*Plata No. American 7/20/16*

Charlie Chaplin is going to conduct Sousa's Band at the New York Hippodrome tonight. When Charles B. Dillingham offered him an engagement as guest star eccentric at the Hippodrome for one night he accepted on two conditions—that he be permitted to lead the band while it played his compositions and that his share of the receipts be given to charity.

*Kas City Post 7/14/16*

Among the many interesting features in connection with the remarkable "Hip, Hip Hooray" production is the precision with which the massive spectacle moves, after its two hundredth presentation. In the four months of its career, but few performances have varied in running time.

Records show that every day the performances begin precisely at 2:15 and 8:15. Final curtains were drawn two hours and forty-five minutes later, at each performance, but seven.

At six of these, during holiday week, a doll was presented to some child attending the matinee, which consumed two additional minutes. At the Sousa birthday anniversary a presentation to the popular March King took up seven minutes more than usual.

Friends of John Philip Sousa are making an effort to have him appointed to the rank of lieutenant of marines, on the retired list. Mr. Sousa was long bandmaster of the United States Marine band in Washington, but was never given a commission.

After he retired his successor, through a special act of congress, was given the rank of lieutenant of marines. Mr. Sousa's friends think the bill should be antedated that he may enjoy the same distinction.

Mr. Sousa has been decorated by the king of England. Many European countries publicly honored him during his world's tours. Up to the present time his own country has not officially bestowed an honor upon him. Those interested in the project plan to have a bill presented in congress during the present session.

*Lynchburg Va News 7/12/16*

It is said that influential friends of John Philip Sousa, now bandmaster at the New York Hippodrome, are seeking to have the President appoint him to the rank of lieutenant of marines on the retired list. While he was long leader of the United States Marine Band in Washington and served brilliantly through the terms of four Presidents, he was never given a commission.

*Baltimore Citizen 7/23/16*

The holiday performance of "Hip Hip Hooray" at the Hippodrome yesterday was the 250th presentation of Charles Dillingham's triumph, which played to over 11,000 people yesterday. Excursions came from Albany, New Haven and Trenton, and many were turned away at each performance, although the big playhouse holds over 5,200 persons. At the matinee Sousa's Band played for the first time the march king's new number, "America First," which has been dedicated to the Daughters of the American Revolution. In the ice-skating scene novelties were introduced. Charlotte outlined a profile likeness of George Washington on the ice, and the other principals skated the figures "1776."

*N.Y. Call 7/23/16*

### STAGE NOTES

Tickets for April 8 are already on sale at the Hippodrome, where "Hip, Hip, Hooray," has settled itself so comfortably that it seems likely to continue until at least July 4. Yesterday's performances were record-breakers, the special feature being the playing for the first time of a new march by John Philip Sousa, called "America First." The march was played simultaneously by the United States Marine Band in Washington at the convention of the Daughters of the American Revolution, to whose president it is dedicated.

*Yankee 7/27/16*

JOHN PHILIP SOUSA was one of the speakers at an informal luncheon of the Republican Club yesterday. The general topic for discussion was the status of the modern stage, and Mr. Sousa talked on the relation of music to drama.

"The introduction of music into the theatre (I use theatre in contradistinction to opera house) was brought about by accident," he said. "In the beginning there were no reserved seats, no press agents, no critics. Therefore, the audiences had to come to the play to judge for themselves. It was a case of 'first come, first served,' and consequently there were pushing and shoving, snarling and bickering, and even fighting, which reminds us that we do the same thing today during the rush hours in the subways.

"After the audience was housed the dimness of the candle light and the impatience of waiting a whole hour for the performance to commence would bring about rows and riots, and sometimes the stage itself would be invaded by an unruly mob, ready to demolish anything handy. The managers realized that something had to be done, and the C. B. Dillingham of his time solved the problem. He inaugurated preliminary orchestral music before the play. It was a concert of three numbers, and was known as the first, second, and third music. These musical numbers were played at intervals between the time of the opening of the doors and the rising of the curtain. The second selection was the longest and principal one, and the third was the 'curtain tune.'

"With the development of the orchestra in symphony and operatic performances, the theatre is calling more and more on music's help. Even the picture houses have found it necessary to have orchestral equipment of greater than primitive type. Musical comedy and comic operas, romantic and grand operas, and productions depending on music employ more musicians than ever before. Therefore, the progress of music in connection with the drama shows a very healthy growth.

"I believe where music is not essential to the spoken drama it is the least interesting part of an evening's entertainment, and therefore never will be missed; where it is essential, it leaves its sister arts far in the shadow.

"Poetry, painting, and music properly mixed have an overpowering fascination for the normal man, and when he sees and hears them in perfect proportion, he feels he is nearer the God that created the poet, the painter, and the musician."

*Baltimore American 7/22/16*

Hip, Hip, Hooray, the New York Hippodrome attraction, is to go to Chicago at the end of its metropolitan run. Sousa and his band will go with the production.

*Chicago En Journal 7/21/16*

### Gossip of the Stage

"Hip! Hip! Hooray!" the New York Hippodrome's record-breaking spectacle will be exhibited at the Auditorium when it is done with New York. Sousa's band, the ice skaters and all else is to be included. So say the tattlers.

*Plata No. American 7/20/16*

Quietly and without the blare of trumpets several influential friends of John Philip Sousa, the famous bandmaster, at the New York Hippodrome, are endeavoring to have the president honor the march king by appointing him to the rank of lieutenant of marines, on the retired list. Mr. Sousa has been decorated by the king of England.



## WILL BE HOST TO WOMEN.

Republican Club Will Open Next Non-Partisan Discussion to Them.

Actresses, playwrights, and others will discuss the subject "Is the Drama Advancing or Declining in Character and Influence?" at the regular weekly meeting of the Non-Partisan Saturday Discussions, which will be held at the Republican Club, 54 West 40th Street, Saturday afternoon. Gerald Stratton is chairman of the committee on arrangements, and the meeting will be open to women.

Among the speakers announced are Prof. Brander Matthews, of Columbia University; Augustus Thomas, John Philip Sousa, Mme. Alla Nazimova, William Hartley Manners, and Clay M. Greene. The Rev. Dr. George C. Houghton will be the chaplain.

## HIP'S SUNDAY VAUDEVILLE.

The drawing powers of the straight vaudeville bill presented at the Hippodrome last Sunday night by Charles Dillingham as a benefit for the Actor's Fund, may decide that manager to hereafter continue the vaudeville shows there.

On the poorest show night of the season, through the snow storm, the Hippodrome played to capacity, around \$6,000. The bill was made up of specialties by only players engaged in the Dillingham musical productions.

This Sunday night, at the Hip, Charlie Chaplin will be the main attraction. He will lead Sousa's Band. Chaplin is playing the single night on percentage. One-half of his proceeds will be given to the Actors' Fund of America, and the remainder donated to the Variety Artists' Federation of England.

A new "Danbury Fair March," composed by the famous band master John Philip Sousa, was played by Sousa's band at the New York Hippodrome Monday night, when more than 1,100 residents of Bridgeport witnessed the production of "Hip-Hip-Hooray." Special features were introduced throughout the performance by R. H. Burnside. Two special trains conveyed the Bridgeporters to and from the metropolis.

## Benefit for Hebrew Asylum.

The concert at the Hippodrome last night was a benefit for the Hebrew Infant Asylum. A program made up of numbers from the Hippodrome spectacle and including entertainers from other attractions was given. Sousa and his band played, some of the skaters from the ice ballet appeared, Orville Harrold and Belle Storey sang, and among others on the program were Will Rogers, the Arnaut Brothers, Claire Rochester, Sophie Tucker, Nat Wills, Yvette, Helen Rook, and Louis Hirsch. The entertainment was well attended, and several thousand dollars was realized for the charity.

## CONCERT AIDS INFANT ASYLUM.

Many Vaudeville Favorites Assist at the Hippodrome.

The concert at the Hippodrome last evening was for the benefit of the Hebrew Infant Asylum. In addition to the regular programme of Sousa's band and the principals of "Hip Hip Hooray," there appeared a number of vaudeville favorites loaned through the courtesy of the United Booking Offices.

Among them were Gus Edwards, Little Georgie, Will Rogers, Sophie Tucker, the Arnaut Brothers, Claire Rochester, Morton and Moore and Patricia Ryan. There was a large audience and in the neighborhood of \$7,000 was raised for the charity.

## HIPPODROME AIDS CHILDREN.

Programme at Testimonial for Asylum Fills Theatre.

With several unusual numbers added to the long programme, the performance last night at the Hippodrome, which completely filled the big auditorium, was given as a testimonial for the Hebrew Infant Asylum. The entire Hippodrome organization participated in the performance. Sousa and his band and the complete ice ballet from "Hip Hip Hooray," with Belle Storey, Orville Harrold and the other principals of the ensembles, led the vaudeville numbers. The soloists were Lester Donohue, Otilie Schillig and Alfred Megerlin.

Among many others in the entertainment were Gus Edwards and Little Georgie, Will Rogers, Arnaut Brothers, Claire Rochester, Sophie Tucker, Morton & Moore, Nat M. Wills, Yvette, Helen Rook, Louis Hirsch and Patricia Ryan.

## HIPPODROME OFFERS FINE SUNDAY CONCERT

Testimonial Given the Hebrew Infant Asylum Is Splendidly Successful.

At the Hippodrome last evening, where the Sunday night programs arranged by Charles Dillingham this Winter have provided unique and distinguished amusement, a monster testimonial was tendered the Hebrew Infant Asylum. The vast auditorium was crowded to its utmost capacity and the entertainment was a huge success.

The entire Hippodrome organization participated, including Sousa and his famous band, the complete ice ballet with all its expert ice skaters, Belle Storey, Orville Harrold and other principals in the ensembles that have made "Hip-Hip-Hooray" the season's greatest success. In addition three fine concert stars—Lester Donohue, Otilie Schillig and Alfred Megerlin—contributed to the brilliant program, which included such vaudeville favorites as Gus Edwards and Little Georgie, Will Rogers, Arnaut Brothers, Claire Rochester, Sophie Tucker, Morton & Moore, Nat M. Wills, Yvette, Helen Rook and Louis Hirsch, Patricia Ryan and others.

Altogether it was a performance up to the usual Hippodrome high standard and added another to the long list of Sunday night achievements at the great playhouse.

## Hippodrome Scene of Big Benefit; New "Preparedness Song" Sensation

A SPLENDID programme containing many of the features from "Hip, Hip, Hooray!" and augmented by several vaudeville headliners, was given at the Hippodrome last evening in aid of the Hebrew Infant Asylum. The event attracted a capacity audience, and although no figures were given out last night it is understood a goodly sum was realized. This will be turned over to the authorities at the infant asylum to-day and will enable them to continue their noble work.

The piece de resistance was contributed by John Philip Sousa in the early part of the evening when he introduced a new preparedness song entitled, "Wake Up, America!" It was sung by Roy La Pearl, with the accompaniment of Sousa's band, and the number brought many rounds of applause. The song had not been programmed, which added further to the surprise. It will undoubtedly repeat its welcome of last night at any subsequent rendition, for it stands out like a Kohinoor in contrast to various "preparedness" songs that have been heard recently in the vaudeville houses.

The verse and chorus of the song are as follows:

Have we forgotten, America,  
The battles our fathers fought?  
Are we ashamed of our history  
In the peace that fighting brought?  
Must we be laughed at, America,  
While our swords turn weak with rust;  
Is the blood of our fathers wasted,  
How have we treated their trust?  
Is Columbia the Gem of the Ocean?  
Is Old Glory the pride of the free?  
Let's forget every selfish emotion;  
United forever we'll be.

## CHORUS.

Wake up, America!  
If we are called to war  
Are we prepared to give our lives  
For our sweethearts and our wives?  
Are our mothers and our homes  
worth fighting for?  
Let us pray for peace, but peace  
with honor;  
But let's get ready to answer duty's  
call,  
So when Old Glory stands unfurled  
Let it mean to all the world  
America is ready, that's all.

Among the other features of the benefit programme were the Hippodrome Four, Powers' Elephants, Otilie Schillig, soprano; Gus Edwards and Little Georgie, Alfred Megerlin, violinist; Belle Baker, Sousa's Band and Hippodrome Chorus in "The March of the States," Lester Donohue, pianologist, Patricia Ryan, Arnaut Brothers, Belle Storey, Yvette, Sophie Tucker, Will Rogers, Eva Shirley, Nat M. Wills, Helen Rook and Louis Hirsch, Charlotte and the Ice Ballet from "Hip Hip Hooray" and several other features.

The New York Hippodrome spectacle "Hip, Hip, Hooray," which includes Sousa's band, Nat M. Wills, and an artificial ice plant, will, it is said, be moved to the Auditorium when and if its remarkable engagement ends in Manhattan.

## BENEFIT AT HIPPODROME

Hebrew Infants' Asylum Profits by Sousa Concert.

Numerous vaudevillians, in addition to performers from "Hip-Hip-Hooray," appeared at last night's concert at the Hippodrome in aid of the Hebrew Infant Asylum. On the bill were Sousa's Band, Will Rogers, Nat M. Wills, Claire Rochester, Arnaut Brothers, Sophie Tucker, Morton and Moore, Yvette, Belle Storey and Orville Harrold.

Patricia Ryan, a dramatic soprano, made her first public appearance in New York.

## SAY DRAMA IS ADVANCING.

Prominent Theatrical Folk Decide Plays Are Getting Better.

"Is the drama advancing or declining in character and influence?" was the question discussed at ladies' day at the Republican Club, 54 West Fortieth street, yesterday. Prof. Brander Matthews of Columbia University, John Philip Sousa, J. Hartley Manners, who wrote "Peg o' My Heart"; Mrs. Manners (Laurette Taylor), who played in it; Commodore J. Stuart Blackton, Clay M. Greene, former shepherd of the Lambs, and the Rev. Dr. Davis of the Church of the Transfiguration were the speakers.

The sense of the discussion was that commercialism had raised the standard of the drama, and that the articles about its deterioration were written by "gentlemen who sit at home and know nothing about things as they are."



# From Sousa to Beethoven on The Next Orchestra Program

The Duluth orchestra will show its versatility in a patriotic program at the fifth of the twilight concerts to be given at the new armory next Sunday afternoon, the range of selections running from Beethoven to Sousa and interspersed with numbers by Victor Herbert, Tobani, Dvorak and Massenet. It will be the most diversified program yet given by the orchestra and will no doubt meet with its share of approval from those of various musical tastes.

Sousa's "Semper Fidelis," the official march of the United States marine corps, is scheduled for a hearing, which will be welcome news to those who have a liking for martial music. Two movements of what is probably the greatest of Beethoven's sym-

phonies, "Eroica," written in honor of Napoleon Bonaparte, will also be given. This abounds in tone pictures, the two movements selected portraying the heroic and jubilant sides of his nature. Other numbers on the program are the large from Dvorak's "New World's" symphony, which is founded on American folk songs, "Crack Regiment" patrol by Tobani, "Forge in the Forest," a famous descriptive number by Michaelis, "Parade Militaire" by Massenet, and Victor Herbert's celebrated American fantasia.

The soloists will be Mrs. Donna Riblette Flaaten, soprano, and Charles Helmer, trumpet.

At the Hippodrome last evening, where the Sunday night programmes arranged by Charles Dillingham this winter have provided unique and distinguished amusement, a monster testimonial was tendered the Hebrew Infant Asylum.

The entire Hippodrome organization participated, including Sousa and his famous band; the complete ice ballet, with all its expert ice skaters; Belle Storey, Orville Harrold and other principals in the ensembles that have made "Hip Hip Hooray" the season's greatest success.

In addition Lester Donohue, Ottillie Schilling and Alfred Megerlin contributed to the brilliant programme, which included such vaudeville favorites as Gus Edwards and Little Georgie, Will Rogers, Arnaud Brothers, Claire Rochester, Sophie Tucker, Morton and Moore, Nat M. Wills, Yvette, Helen Rook and Louis Hirsch, Patricia Ryan and others.

## A MEMORABLE BILL AT THE HIPPODROME

At the Hippodrome last evening, where the Sunday night programmes arranged by Charles Dillingham this winter have provided unique and distinguished amusement, a monster testimonial was given the Hebrew Infant Asylum. The vast auditorium was crowded to its utmost capacity and the entertainment was a huge success. The entire Hippodrome organization participated, including Sousa and his famous band; the complete ice ballet with all its expert ice skaters, Belle Storey, Orville Harrold and other principals in the ensembles that have made "Hip Hip Hooray" the season's greatest success. In addition three fine concert stars, Lester Donohue, Ottillie Schilling and Alfred Megerlin, contributed to the brilliant programme which included such vaudeville favorites as Gus Edwards and Little Georgie, Will Rogers, Sophie Tucker, Arnaud Brothers, Belle Baker, Morton and Moore, Nat M. Wills, Yvette, Patricia Ryan and others. Altogether it was a performance up to the usual Hippodrome high standard, and added another to the long list of Sunday night achievements at the great playhouse.

## BENEFIT AT HIPPODROME.

### Given in Aid of Hebrew Infant Asylum.

At the Hippodrome last evening, where the Sunday night programmes arranged by Charles Dillingham this winter have provided unique and distinguished amusement, a testimonial was tendered the Hebrew Infant Asylum. The auditorium was crowded to its utmost capacity and the entertainment was a big success. The entire Hippodrome organization participated, including Sauso and his famous band, the complete ice ballet, with all its expert ice skaters; Belle Storey, Orville Harrold and other principals in the ensembles that have made "Hip Hip Hooray" the season's greatest success. In addition three fine concert stars, including Lester Donohue, Ottillie Schilling and Alfred Megerlin, contributed to the brilliant programme, which included such vaudeville favorites as Gus Edwards and Little Georgie, Will Rogers, Sophie Tucker, Arnaud Brothers, Belle Baker, Morton and Moore, Nat M. Wills, Yvette, Patricia Ryan and others.

Kubelik and Melba drew just such a house as Charley Chaplin did at the Hippodrome last Sunday, but I dare say the audiences were somewhat different. It mattered not on the Chaplin night what the other added attractions were, so this huge assemblage had to content themselves with the dancing of Mlle. Xenia Maclezora, and piano playing by Leo Ornstein, also two vocal numbers from Bettina Freeman. Even Mr. Sousa selected his numbers haphazard. All in all, it was the most disappointing Sunday night concert at the Hip this winter. The curious who went to see Chaplin were disappointed in not finding him in his screen costume. There was little applause until Chaplin did a few of his picture steps, then the house came down. Mr. Chaplin is evidently a musician, as he led Sousa's Band like a veteran.

Charlie Chaplin appeared at the Hippodrome on Sunday night, where his composition, "The Peace Patrol," was rendered by Sousa's Band, with himself as leader.

The biggest audience the New York Hippodrome has had this season was mildly bored last Sunday when Charlie Chaplin, sans mustache, conducted Sousa's Band through his own composition, "The Peace Patrol." But two Chaplin steps, of the kind the film has made famous, were enough to lift the rafters. The applause lasted eight minutes. The program also presented Xenia Maclezowa, the Russian dancer, and Leo Ornstein, the futurist pianist.

## Chaplin at Hip; Salary to Charity

Mr. Charles Chaplin appeared for one single performance, in the flesh—as he really is—at the Hippodrome last Sunday night in connection with Sousa's band and the guest-stars which included Xenia Maclezova, late of the Serge de Diaghileff troupe, and Leo Ornstein, pianist. Realizing that the big public in New York was eager to see the original comedian as he really is, and finding that he was available at the time, Mr. Dillingham offered him an engagement.

Mr. Chaplin agreed on two conditions. One was that Sousa's band play a composition of his own writing called "The Peace Patrol" and that he himself lead the number. The other request was that his percentage of the gross for the evening be devoted to charity. John Philip Sousa readily agreed to the first suggestion and Mr. Chaplin elected that the amount he received for the appearance be equally divided between the Actors' Fund of America and the Music Hall Benevolent Society of England.

The squad of Danish infantry stopping in New York, en route to the Danish West Indies, attended the performance of "Hip Hip Hooray" at the Hippodrome last night. Olive Fremstad, who is a Scandinavian, chanced to occupy a box above the soldiers, and sending out for a Danish flag she unfurled it over the box ledge. Sousa's Band also honored the visitors by playing the Danish national anthem, "King Christian Stood Beside the Mast."

Hippodrome last night the lower boxes were occupied by Danish infantrymen on their way to the Danish West Indies. In the Tower of Jewels scene, when Sousa and his band introduced the Danish national anthem, Mme. Olive Fremstad, in a box above, unfolded a huge Danish flag, which dropped to the boxes below.

HIPPODROME—"Hip, Hip, Hooray," with Charlotte, the remarkable skater, and many another novel and able entertainer. Spectacle, dances, sports and manifold turns all at high pace and pitch and running to the music of Sousa's band.



*Post-Standard 7/29/16*

## DANISH INFANTRYMEN AT THE HIPPODROME

Patrons of "Hip Hip Hooray" at the Hippodrome yesterday saw a feature not regularly a part of the attractive programme. The lower boxes were occupied by a detachment of Danish infantrymen en route to the Danish West Indies, and, as is the custom at the Hippodrome, Charles Dillingham provided special features for the visiting soldiers, one of which occurred unexpectedly when Miss Olive Fremstadt, the famous operatic prima donna, presented the young soldiers with a large Danish flag. The occasion aroused the greatest enthusiasm, not only among the men in uniform, but from the entire audience which rose and cheered the incident. It occurred in "The Tower of Jewels" scene, when Sousa and his band introduced the Danish National Anthem, "King Christian Stood Beside the Mast." The soldiers were standing, when, from a box above, occupied by Mme. Fremstadt and her party, there slowly unfolded a huge Danish flag which dropped to the boxes below over the shoulders of the men, and George Bech, Royal Danish Consul, whose guests they were. Another smaller emblem was presented to Capt. Haugbryd, staff officer in charge of the party, by Agnes McCarthy, the smallest member of the large Hippodrome organization. Another special feature much enjoyed was a skating solo introduced by Ellen Dallerup, herself a Dane, in the ice ballet. These soldiers and officers arrived on the Frederick VIII of the Scandinavian-American Line, and depart for the Danish West Indies on Friday on the steamship Parima, of the Quebec line.

*Eve Globe 7/29/16*

Patrons of "Hip Hip Hooray" at the Hippodrome yesterday saw a feature not regularly a part of the programme. The lower boxes were occupied by a detachment of Danish infantrymen en route to the Danish West Indies. When Sousa and his band introduced the Danish national anthem, "King Christian Stood Beside the Mast," the soldiers jumped to their feet. From a box above, occupied by Mme. Fremstadt and her party, there slowly unfolded a large Danish flag, which dropped to the boxes below over the shoulders of the men. Another smaller emblem was presented to Captain Haugbryd, staff officer in charge of the party, by Agnes McCarthy, the smallest member of the large Hippodrome organization.

*Eve Mail 7/29/16*

### Fremstadt Honors Countrymen.

A detachment of Danish infantrymen en route to the Danish West Indies attended a performance of "Hip, Hip, Hooray!" at the Hippodrome yesterday afternoon and were the recipients of special honors. In the tower of Jewels scene Sousa and the band played the Danish national anthem, and at the same moment Mme. Fremstadt, from a balcony box, lowered a Danish flag over the shoulders of the men standing below her box. There was much cheering as a result.

*Baltimore American 7/30/16*

Hip, Hip, Hooray! the New York hippodrome attraction, is to go to Chicago at the end of its metropolitan run. Sousa and his band will go with the production.

### CHARLES CHAPLIN IN THE WORLD OF MUSIC.

**M**USIC has won to its ranks the highest salaried individual that has ever lived. Charlie Chaplin, who has been guaranteed for the coming year a salary not less than \$620,000, has within the past week appeared as a conductor and as a composer.

Charles Chaplin, at the Hippodrome in New York last Sunday afternoon, led Sousa's Band, first through "The Poet and the Peasant" Overture and then through a composition of his own. On the program with the distinguished composer was Leo Ornstein, who amused and instructed the audience with a number of selections of futurist musical compositions. The house was crowded. Every seat was sold and every aisle filled. Even John McCormack had never drawn such a crowd as Charles Chaplin,—for it seems probable that the main attraction was Chaplin rather than Ornstein. Chaplin, under ordinary circumstances, is much more amusing than Ornstein.

But on this occasion Charles Chaplin took the affair seriously. He didn't wear his little mustache, nor his hat, nor did he carry a cane. He walked onto the stage in a dignified manner, led the band through a spirited performance of the "Poet and Peasant," and was applauded with some warmth. Then followed his own march, which was also well received by the audience. There is little one can find out about this composition of his. The New York critics and managing editors made the mistake of their lives. None of the musical critics were in attendance and no word did they print as to the real merits of Charlie Chaplin's music. The critics, instead, all went to hear Julia Culp. They didn't find anything new to say about her or her songs; not even anything interesting to say. There were a few kind words about the condition of her voice, some commendation for the lyric efforts of Strauss or Schubert, perhaps a phrase or two about her accompanist. There would have been no loss whatever had those reviews never been written. But think of what Mr. Krehbiel, Mr. Henderson, Mr. Aldrich, or Mr. Spaeth would have found to say about Charles Chaplin's music! Part of the joy of the performance was missing when Mr. Krehbiel was missing.

But this is all aside from the point. After Chaplin had been applauded cordially by the audience, but not more than cordially, he was asked to make a speech. "If I could talk like Tom Wise," who had introduced him, "I would give up moving pictures any minute. But I can't. In fact, I am scared to death right now." He really had mild stage fright, so long a time had it been since he appeared before an audience. Then he turned and went out, and as he went, he fell into that extraordinary walk that has made him famous throughout America. Then the crowd really let go. There was a roar that made the building shake. Chaplin's conducting, even his music, failed in the appeal that his manner of locomotion made instantly. But for all the applause, Charlie Chaplin would not return.

Then came Leo Ornstein. Some of the audience listened, most of it talked. But all of it went home and bragged about actually having seen Charles Chaplin, and his walk, in real life.

*Thorn Telegraph 7/5/16*

**A**LSO what happened when Mrs. John Blair put a question to Mr. Charles P. Dillingham. Mrs. Blair is directing the Suffrage Carnival Ball at Madison Square Garden, Tuesday night, and Mr. Dillingham is on the men's executive committee.

"May we have a performer or two from the Hippodrome to entertain us?" asked Mrs. Blair.

"One minute, please—let me think," replied Mr. Dillingham. "Yes, Mrs. Blair, you may have the March of the Suffrage States from 'Hip-Hip-Hooray,' and you may have Sousa's Band, and why not take the ballet as well? It contains 500 pretty girls. All you have to do is to get them from the Hippodrome to Madison Square Garden after their performance."

Mrs. Blair gasped as she thanked him. On the way out she wondered how she could transport the ballet of 500 from one place to another in the manner to which they had been accustomed.

Of course the girls couldn't be expected to take out their own cars so late and it would require only 100 limousines, or how many Fifth avenue buses?

And along comes this to further carry the belief that things are being done in a big way. A lecturer asserts that silk stockings are home-savers, that there would be fewer divorces if women were better groomed, and by all means fewer affinities.

*Journal of Commerce 7/6/16*

An attractive programme was presented at the Hippodrome last night for the benefit of the Battleship Fund. In addition to the entertainment, John Hays Hammond and Hudson Maxim spoke. Those who appeared were Sousa's Band, Anna Fitzgibbon, Joseph Santley, Irene Fenwick, Virginia Fox Brooks, Marie Cahill, Sophie Barnard, Sam Ash, Claire Rochester, Will Rogers and many of the "Hip, Hip, Hooray" features. Next Sunday night Olive Fremstadt will be the guest star at the Hippodrome. Ernest Schelling, pianist, and David Hochstein, violinist, will also appear.

*Atlantic City Review 7/2/16*

## MARCH KING'S MUSIC TODAY

Signor Oreste Vessella, ever-seeking to interpret the latest or at least most popular forms of compositions, has selected John Phillip Sousa's march "Washington Post" for the opening number of this evening's Steel Pier program. And while this number is quite a favorite, yet there are many other numbers which are even greater favorites to be played this evening. There will be played Schubert's Unfinished Symphony, Sig Decimo will play Cavallini's Tarantella, Thomas' selection from Mignon, Vessella's Moonlight Gavotte from The Road to Mandalay, Grieg's suite No. 1 from Peer Gynt, and Meacham's American Patrol.



Tribune 3/6/16

New York Herald 3/6/16

Marjorie Sterrett sat in a daze of wonderment in her box at the Hippodrome last night. Her battleship fund benefit was a success—the kind of success that made it seem as if the little dime she first sent to The Tribune a few weeks ago as a start toward building a big new dreadnought for Uncle Sam had been imbued with magic power.

On the great stage of the Hippodrome star after star poured forth talents for her cause, singing, joking, playing the little girl's inspiration on its way to fulfillment. It is estimated \$1,500 was raised to add to that dime.

In the huge auditorium sat 4,000 persons, responding to the thrill of patriotism running through all the joyousness of the show, and, when there was not something going forward on the stage to hold their attention, turning their eyes on the little thirteen-year-old girl, in a white dress with a big red bow, who had started it all.

The preparedness concert was more than a show, more than a benefit for a good cause. There was worked into it also a serious element to make the patriotic thousands who gathered there go away thinking about the country's greatest need of the hour, for from Washington came one of the men best qualified to tell the people the practical way of going about meeting that need.

It was Representative John Q. Tilson, one of the most active and best informed members of the House Committee on Military Affairs, who made a trip all the way from the capital just to give that big New York audience the word of an expert on a plan for being prepared. Along with that practical plan there came an earnest word of warning. That was that even if we had a million men ready to fight tomorrow there would be practically nothing for them to do because of a lack of munition preparedness.

#### Patriotism Stirs Nation.

"Under the greatest possible pressure, with every circumstance in their favor," he said, "American manufacturers could not begin the shipment of rifles to the Allied nations until more than a year after the contracts were placed."

The other speakers in the non-theatrical portion of the programme were Borough President Marcus M. Marks, who was chairman; Hudson Maxim, Captain Jack Crawford and John Hays Hammond. Mr. Marks said:

"Our country, from coast to coast, is now being vitally stirred with the spirit of patriotism. Two years ago we felt safe in our armor of righteous peace. Since then, however, the barbarous wholesale murders abroad, on a scale never before known, have brought us rudely to the conclusion that civilization has not fully extended to international relations.

"The fear has pressed upon our hearts that even justice, in order to triumph among nations, must be backed by force; that tests of war rest for their conclusion upon military, naval and aerial preparedness; hence this meeting, which is to show that the people are ready with their dimes and their dollars to help build and equip a warship to aid in the defence of Ameri-

Continued from page 1

can homes and American institutions. We credit the initiative of this particular movement to Miss Marjorie Sterrett and to The New York Tribune.

#### Defence Imperative.

"But in this movement for reasonable and sufficient preparedness let us not forget that we owe a duty to humanity. We should not spend all our patriotic effort upon preparedness for war, but devote ourselves with equal fervor for preparedness for a lasting peace, based upon international brotherhood and justice.

"Trials of brute strength are not our national ideal or desire. We depend for our lasting happiness upon the practice of the arts of peace and righteousness. Neither is this a vain dream. Individuals have long since given up the duel as a means of settling personal differences. The courts have taken the place of the duel. Misunderstandings between men are now settled on the basis of right, and not on the basis of personal strength or prowess in handling pistol or sword. Our courts are respected partly from a sense of regard for right and partly from a sense of fear. The sheriff and the police force behind our courts help their effectiveness.

"Now to the next step. Nations are but numbers of individuals combined. Is it then a dream to hope that the nations will agree to an international court of justice, with an international police force behind it, as a substitute for war?

"However, until we have established this substitute for war we must insist upon an adequate defence. The battleship we purpose to-night to build as a donation to the navy will, we hope, become a part of our programme for defence, but we most earnestly pray that its guns may never be turned against a human being and that 'our' battleship will soon become part of an international police force to help preserve for our glorious country and for humanity peace, with universal brotherhood and the triumph of justice."

Hudson Maxim said: "Our country is in great danger. History shows that a nation rich and unable to defend itself is always set upon by its enemies. A hostile force could capture New York in one week and all our ammunition plants within 150 miles of the coast. We must shield our homes with blood and brawn and iron."

Captain Jack Crawford, the Indian scout, waved a flag and started a furor of enthusiasm. He said: "This is the biggest thing that ever started on 10 cents. One cent might have done the same thing. And the children are going to build, not one battleship, but many battleships."

With minor exceptions the artistic portion of the benefit programme was all that had been promised for it. A few of those who said they would give their services either fell sick yesterday or, after having enjoyed the free publicity, changed their minds.

#### Anna Fitzu an Inspiration.

But the big, all-star programme was intact. Anna Fitzu, the Metropolitan Opera House prima donna, inspired one of the greatest patriotic moments of the evening when she sang "The Star Spangled Banner." Draped in flowing silk American flags she brought the audience to its feet, and had to answer encore after encore.

The other performers were Powers's elephants; Herman Wasserman, the Polish pianist; Sam Asche, of "Katinka"; Joseph Santley and the Magazine Girls of "Stop! Look! Listen!"; W. Horelik and ensemble in "Gypsy Life" from the Ballet Russe; the Girl from Milwaukee; Seymour Brown, composer of "Chin-Chin" in "Hip-Hin-Hooray"; Sousa and his band; Victoria and Nathalie Boshko, concert violinist and pianist; Sophie Barnard, of the B. F. Keith circuit; Nat M. Wills, of the Hippodrome; Alfred Bergen, barytone; Claire Rochester, of "Midnight Frolic," and Will Rogers, the lariat king, from "Midnight Frolic." Will had a little pattering speech for preparedness of his own as he performed wizard tricks with his ropes.

"I believe in preparedness," he said. "One thing we lead the world in is typewriters—but at that they say we are five diplomatic notes behind. One good thing for preparedness is that we have Bryan talking against it."

"Four of our soldiers swam across a river into Mexico the other day and got nabbed. If we don't go to war pretty soon we won't have any army or navy, either. If we don't look out we will lick ourselves. When we get this battleship built it will be too bad we haven't another one to go with it."

#### Marjorie Appears.

All of which set the people laughing, and maybe thinking also, for Rogers had a way of making his homely philosophy sting the ultra-pacifists. Marjorie played her important part in the programme along with the prominent men speakers. She has been sick for two days with a sore throat, but took heroic treatment so as to be present at the great triumph of her fund.

She was greeted when she came on the stage with a Vesuvius of enthusiasm. Little nine-year-old Albert A. Hopkins, the first white child of Guantanamo Naval Station, met her with his big loving cup and gave to her the 1,156 dimes he had collected in it for her fund.

"I am presenting you with this loving cup of dimes from my little friends and I wish it was full of dollars," he piped, calling forth the laughter and applause of the audience.

Marjorie also received from her double, Mildred Topping, of Haverstraw, a check for \$44.35 received by "The Rockland County Messenger," and also \$15.95 given by the officers, marines and employees of the United States naval magazine at Iona Island.

In addition to these various receipts there was added the money received from the sale of Charles Bayha's song, "The Spirit of '76," sold in the lobby by Kathleen Cullen and Justin Johnstone, of the "Stop, Look, Listen" company. The sale of the song netted more than \$30.

American 3/6/16

## Battleship Fund Benefit Given at Hippodrome

ANOTHER memorable programme was presented at the Hippodrome last night by Charles Dillingham on behalf of the Battleship Fund started by little Marjorie Sterrett. This little schoolgirl-founder was the centre of attraction, flanked by such speakers of national prominence as John Hays Hammond and Hudson Maxim, and by entertainers representing every branch of the theatre.

Sousa's Band struck the keynote of the patriotic bill with the popular March King's own stirring numbers, and the Hippodrome soloists and chorus were assisted by such eminent stars and features as Anna Fitzu, Joseph Santley and the Magazine Girls from "Stop, Look, Listen!"; Irene Fenwick, of "Pay Day"; Virginia Fox Brooks, of "The Great Lover"; Marie Cahill, Sophie Barnard, Sam Asche, of "Katinka"; Claire Rochester, of "The Ziegfeld Midnight Frolic"; Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen and several others.

Eve World 3/6/16

#### WATCH YOUR STEP, JOHN!

For the benefit of John Philip Sousa, with whom Mme. Olive Fremstad will appear at the Hippodrome Sunday night, we quote from an account of her farewell performance at the Metropolitan, as printed in a New York newspaper:

"When she came out the last time she dragged with her Alfred Hertz, the conductor, whom she seized by both hands and kissed effusively."

## BATTLESHIP FUND IS AIDED BY HIP

Large Audience Present, Including  
Hudson Maxim and John  
Hays Hammond.

Another memorable program was presented at the Hippodrome last night by Charles Dillingham on behalf of the Tribune's Battleship Fund, started by Marjorie Sterrett. This little schoolgirl-founder was the center of attraction, flanked by such speakers of national prominence as John Hays Hammond and Hudson Maxim, and by entertainers representing every branch of the theatre.

Sousa's band struck the keynote of the patriotic bill with the popular March King's own stirring numbers, and the Hippodrome soloists and chorus were assisted by such eminent stars and features as Anna Fitzu, Joseph Santley and the Magazine Girls from "Stop! Look! Listen!"; Irene Fenwick of "Pay Day," Virginia Fox Brooks of "The Great Lover," Marie Cahill, Sophie Barnard, Sam Asche of "Katinka," Claire Rochester of "The Ziegfeld Midnight Frolic," Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen and several others.

The vast auditorium was packed and the evening a great success in every way.

N.Y. Commercial 3/6/16

Another big program was presented at the Hippodrome last night, this one on behalf of the Battleship Fund started by little Marjorie Sterrett. This little schoolgirl-founder was the center of the attraction, flanked by such speakers of national prominence as John Hays Hammond and Hudson Maxim, and by entertainers representing every branch of the theatre. Sousa's band struck the keynote of the patriotic bill with the March King's own numbers and the Hippodrome soloists and chorus assisted by Anna Fitzu, Joseph Santley and the Magazine Girls from "Stop! Look! Listen!"; Irene Fenwick of "Pay Day," Virginia Fox Brooks of "The Great Lover," Marie Cahill, Sophie Barnard, Sam Asche of "Katinka," Claire Rochester of "The Ziegfeld Midnight Frolic," Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen and several others.

For next Sunday night Mr. Dillingham announces the engagement of Olive Fremstad, dramatic prima donna, whose interpretations of Wagnerian roles at the Metropolitan Opera House remain pleasant recollections. Two other guest-stars will be Ernest Schelling, the pianist and David Hochstein, American violinist.

Eve globe 3/6/16

Another memorable programme was presented at the Hippodrome last night by Charles Dillingham on behalf of the battleship fund started by little Marjorie Sterrett. This little school girl-founder was the centre of attraction, flanked by such speakers of national prominence as John Hays Hammond and Hudson Maxim, and by entertainers representing every branch of the theatre. Sousa's Band struck the keynote of the patriotic bill with the popular march king's own stirring numbers, and the Hippodrome soloists and chorus were assisted by Anna Fitzu, Joseph Santley, and the magazine girls from "Stop! Look! Listen!"; Sophie Barnard, Sam Asche of "Katinka," Claire Rochester of "The Ziegfeld Frolic," Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen, and several others.



# Hippodrome Efficiency Wins Praise from All Sides

SINCE the Hippodrome began its career under the direction of Charles Dillingham a great deal of comment has been caused by the high state of efficiency in every department. Back of the footlights the vast army of performers go about their duties with systematic order, and the actual running time of the big pageant has not varied at any performance more than two minutes, according to Mr. Burnside's records, since the season began.

John Philip Sousa, for years bandmaster of the United States Marine Band and familiar with rigid discipline through his association with the Army and Navy departments at Washington, is authority for the statement that he has never seen a more thoroughly organized and better equipped theatrical institution than the one now establishing new records at the Hippodrome.

The staff in charge of the executive departments has received praise for the discipline, uniform courtesy and businesslike conduct of the great theatre, which is more like an exposition than a playhouse in the accepted sense. Each department runs with machine-like accuracy, each in perfect harmony with the others, and all working for the one end—results and glory for the Hippodrome.

Still, with the two performances daily, and the demands upon each member of the organization, numbering 1,274 people, by the colossal show and vast crowds, there is time to play and time to cultivate a fraternal co-operation. The employees have their own association for the advancement of sociability and good fellowship, with a sick fund to provide for those who are ill or in need of medical attention. This association is arranging an entertainment and dance, to take place at the Amsterdam Opera House on Saturday, April 1, after the performance of "Hip Hip Hooray."

On Christmas Eve the association

held a Christmas tree party, which was a huge success, and at this function the artists of the stage were amused by the other employees, who reversed the usual order and became the entertainers.

Among the uniformed staff another fraternal organization exists, which has an official organ, The Ushers' Gazette, printed fortnightly, with news and gossip of personal, pertinent interest to the Hippodrome staff. In this fraternity a reward for merit is given each month, when the most deserving member and the one proving himself the most efficient during the month is given an honor badge.

Altogether the discipline and executive perfection at the Hippodrome to-day is no accident—it is the result of a carefully calculated and well-organized body of disciplined workers, each doing his duty in a painstaking and orderly manner. The Hippodrome of to-day is more like a large department store, a huge banking enterprise, or the mint.

*Press 3/8/16*

## SUFFRAGE BALL NETS \$12,000.

### Ten Thousand Persons Attend Madison Square Garden Jubilee.

Madison Square Garden has seen crowded political meetings and crowded prize fights, but it never saw such a crowded dancing carnival as took place last night when the New York State Woman Suffrage party held its reawakening jubilee.

It is estimated that more than 10,000 persons attended the carnival and ball. The throng was so great at 10 o'clock that the Fire Department representatives had to close the doors for almost half an hour, despite the long line of limousines and the long line of evening gowns and pearly necks forced to shiver before the great doors until the crowd inside should be shooed from the entrances and into seats.

The grand march was delayed until the Suffrage Committee to Albany, Mrs. James Lees Laidlaw, Mrs. Ogden Mills Reid and Mrs. Norman deR. Whitehouse, reached the city, shortly after 10 last night.

Mr. and Mrs. Laidlaw led the gay procession, followed by Judge and Mrs. W. H. Wadhams and an unending line of New York city notables, noticeables and ordinaries.

The huge dancing floor was surrounded by white pillars bearing suffrage banners. American flags and the suffrage colors formed the decorations. On the floor society women and their escorts bumped shoulders with shop girls and their beaux in a blissful whirl and confusion.

Last night Sousa's band visited the Garden and taking the waltz strain from the Seventy-first Regiment Band, added to the gaiety. Representatives from the Hippodrome ballet did their share. Suffrage leaders say that the cause is \$12,000 richer by reason of the ball, not to mention the incalculable moral effect for suffrage.

*Mom Telegram 3/8/16*

### Fremstad With Sousa.

The seat sale starts to-morrow for the exceptionally fine concert Sunday at the Hippodrome. The brilliant program will introduce Mme. Olive Fremstad, Ernest Schelling and David Hochstein with Sousa.

# The Conning Tower

Old Charley Dillingham is, we believe, an ardent suffragist, and he was generous enough to let Sousa's Band and the entire Hippodrome Ballet perform at the suffrage ball. The Times is an even ardent anti-suffragist, which may be why it says that the Ballet was "sent by George W. Dillingham, a well-wisher of the cause."

*Washington Times 3/5/16*

## Charlie Chaplin Appears In the Flesh at Hippodrome

The Hippodrome was packed to the roof, with 500 persons seated on the stage—thousands were turned away—last Sunday night to see Charlie Chaplin in the flesh. The receipts were \$10,000. Charlie Chaplin's share going to the Actor's Fund. Without the funny little mustache and the crooked little cane and the black baggy trousers, wearing instead a dinner coat, Chaplin walked on the stage, and, although, as he said, he tried to be serious, he was as funny as ever, and brought down the house, whatever he did.

Tom Wise introduced him and forgot his name, and had to hunt all over his expansive waistcoat before he could find it. The movie comedian came out and put Sousa's Band through the "Poet and Peasant" overture in spirited fashion, and followed it up with a composition of his own called "The Peace Patrol." He was vociferously applauded for nearly five minutes with every man in the band joining, and then he made a little speech.

"Thank you," said Chaplin, "if I could talk like Tom Wise, I would give up motion pictures at once, but I can't and I'm scared to death at this very minute with stage fright."

That was all there was to it, yet everybody was satisfied.

*Easton Pa Free Press 3/29/16*

## PENNSYLVANIA GIRLS FEATURE OF N. Y. HIPPODROME

When Sousa strikes up the first bars of the music for his stirring ballet of the States which marks the finale of the second act of "Hip Hip Hooray" at the Hippodrome, there appears on the stage a group of six demure maidens in Quaker costumes. These are the Pennsylvania girls and as the famous band master directs his band of seventy-five to the tune of "I'm Off to Philadelphia in the Morning" the six beauties perform a very decorous dance. The steps of the dance are in keeping with the dignity of the City of Brotherly Love and everything according to tradition until the girls suddenly spin around. The young ladies had appeared very prim as they faced you with the bodices of their gowns fastened clear up to their necks, but their backs—well the back of the gown is out "low and behold."

The costume of the Pennsylvania girl is made of lavender satin, with a girdle of old rose at the waist, a white fischu down the front of the bodice and a shaker bonnet of old rose and lavender satin. Lavender slippers and stockings complete the costume.

Following the Pennsylvania girls come the Dixie girls, the Jersey girls and groups of beauties to the number of 300, each group typical of some State. And as they march, Sousa directs his band in "The March of the States," a medley of airs characteristic of each State, treated masaiically with an original theme.

## EXPECT 12,000 AT THE SUFFRAGE BALL

The demand by suburbanites north of New York City has been so great that three special 2 a. m. trains will be run on the Hudson, the Harlem and the New Haven divisions of the N. Y. Central to accommodate the people from Westchester towns who will attend the great Mardi Gras Ball given by New York suffragists in Madison Square Garden on March 7. Sousa's Band will furnish the music and the grand march has been planned by professional experts. Mr. Charles Dillingham, who is a member of the ball committee, has arranged to transfer the Hippodrome Ballet to the ball and all the boxes have long ago been sold. 12,000 people are expected to attend. Miss Equality Right and her sisters, Prudence and Patience, will make their debut at their Suffrage Carnival and many other features will entertain the guests who do not dance. Like all suffrage affairs this ball will be exceedingly democratic the tickets are 50 cents and though no special costume is required caps and ruffs will be sold on the floor for 10 cents. A coaching parade, consisting of a Fifth Avenue bus with buglers and decorated automobiles, as well as sandwich suffragists bearing ball posters will advertise this greatest of balls in New York streets this week.

*Eve Globe 3/9/16*

### THEATRICAL NOTES.

In celebration of St. Patrick's Day week, and beginning next Monday, R. H. Burnside has arranged a special feature for the ice-skating ballet at the Hippodrome. In this novelty Charlotte will execute a candle dance on skates, which is a carnival feature often introduced abroad at holiday or special festival performances.

The three distinguished guest stars with Sousa at the Hippodrome Sunday night will take advantage of the band for their accompaniments. Olive Fremstad will sing all her numbers with Sousa's Band, and Ernest Schelling will play a concerto for pianoforte and band by Liszt for the first time here.

ANOTHER memorable programme was presented at the Hippodrome last night by Charles Dillingham on behalf of the battle ship fund started by Miss Marjorie Sterrett. This little schoolgirl founder was the centre of attraction, flanked by such speakers of national prominence as John Hays Hammond and Hudson Maxim and by entertainers representing every branch of the theatre.

Sousa's Band struck the keynote of the patriotic bill with the popular March King's own numbers, and the Hippodrome soloists and chorus were assisted by such eminent stars and features as Anna Fitzu, Joseph Santley and the Magazine Girls from "Stop! Look! and Listen!" Irene Fenwick, of "Pay Day;" Virginia Fox Brooks, of "The Great Lover;" Marie Cahill, Sophie Bernard, Sam Ashe, of "Katinka;" Claire Rochester, of "The Zeigfeld Midnight Frolic;" Seymour Brown, Will Rogers, Herman Wasserman, Alfred Bergen and several others.



# JOHN PHILIP SOUSA ON "MUSIC OF THE DRAMA"

An Address Made by the "March King" at the New York Republican Club

On February 26 John Philip Sousa, the famous bandmaster and "March King," was a guest of the New York Republican Club and delivered a short address on "Music of the Drama," the substance of which was as follows:

"From the days of Arion and Thespis down to the present, I do not believe any of the arts of the theatre show a progress equal to music. The application of electricity has helped the stage immeasurably, but its effect on the mind of the auditor is not so lasting as the influence of music. In the various forms of theatric entertainment, music is paramount as the mode for expression and companion of another art.

"In tragedy and comedy, music is used to heighten the effect of a dramatic situation; in pantomime, to make clearer the intention to be conveyed by the actor; music's fascination makes the ballet enduring and possible.

"Grand opera is the most powerful of stage appeals, and that almost entirely through the beauty of its music. Opera is drama for the sake of music, while in the spoken tragedy and comedy, music is for the sake of the drama. In the spoken drama the definite classes are the farce, the comedy, the romantic play, and the tragedy. These are paralleled in melody by the musical comedy, the comic opera, the romantic opera and grand opera—each independent of the other, and all judged by a standard set for its kind.

"The introduction of music into the theatre (I use theatre in contradistinction to opera house) was brought about by accident. In the beginning there were no reserved seats—no press agents, no critics. Therefore, the audiences had to come to the play to judge for themselves. It was a case of 'first come, first served,' and consequently there was pushing and shoving, snarling and bickering, and even fighting—which reminds us that we do the same thing today during the rush hours in the subways. After the audience was housed, the dimness of the candle light, and the impatience of waiting a whole hour for the performance to commence, would bring about rows and riots, and sometimes the stage itself would be invaded by an unruly mob, ready to demolish anything handy. The managers realized that something had to be done, and the C. B. Dillingham of his time solved the problem. He inaugurated preliminary orchestral music before the play. It was a

concert of three numbers, and was known as the first, second and third music. These musical numbers were played at intervals between the time of the opening of the doors until the rising of the curtain. The second selection was the longest and principal one, and the third was the 'curtain tune.'

"As time went on, the audience assumed the privilege of calling for their favorite and popular tunes or compositions of the day. But this did not work out satisfactorily, for at times factions would insist on some political, racial, or a national tune, and if the orchestra played it, there would be a fight because they did play it, and if the orchestra didn't play it, there would be a fight because they didn't play it; so these tunes were bound to start a fight anyway, and consequently that custom went into disuse. Imagine what would have happened if, just after our Civil War, some one in the theatre south of the Mason and Dixon line should have called for 'Marching Through Georgia!'

"As the critic, the press agent and the reserved seats became an established fact, the first, second and third music preliminary to the performance gradually retired, and there came in their stead what is known today as the overture. Even that, now that we are so firmly established by law and order in our theatres, is disappearing from the houses devoted to the drama without incidental music.

"With the development of the orchestra in symphony and operatic performances, the theatre is calling more and more on music's help—even the picture houses have found it necessary to have orchestral equipment of greater than primitive type. Musical comedy and comic operas, romantic and grand operas, and productions depending on music, employ more musicians than ever before. Therefore, the progress of music in connection with the drama shows a very healthy growth.

"I believe where music is not essential to the spoken drama, it is the least interesting part of an evening's entertainment, and therefore never will be missed; where it is essential, it leaves its sister arts far in the shadow.

"Poetry, painting and music properly mixed have an overpowering fascination for the normal man, and when he sees and hears them in perfect proportion, he feels he is nearer the God that created the poet, the painter and the musician."

## SHOOTERS ORGANIZE

Sousa Will Head American Amateur Association.

Should Prove Invaluable To The Amateur Marksmen; To Have Offices In This City.

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 half million 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; Prof. James L. Kellogg of Williams, third vice-president; Stanley Frederic Withe, secretary of the Interscholastic 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 enthusiasts. In announcing the organization of the new Association, Secretary Withe made this statement:

### Should Prove Invaluable.

"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."

### Has Offices Here.

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.

### Schelling and Sousa

Having played Liszt's E flat concerto with the New York Philharmonic, the Boston Symphony, as well as the Philadelphia and Chicago Orchestras successively this season, Ernest Schelling is joining forces with John Philip Sousa and has chosen this number as his selection on the big Sunday night program to be given at the Hippodrome on March 12. Three artists of the first rank are to be heard upon this occasion. On the program with Mr. Schelling (and of course Mr. Sousa) are Olive Fremstad, soprano, and David Hochstein, violinist.

### NEW OPERA BY VESSELLA.

Well-Known Bandmaster Responsible for the Score of "The Road to Mandalay."

Oresta Vessella, the prominent bandmaster and composer, for fourteen years director of Vessella's Band on the Iron Pier at Atlantic City and well known to a host of people in that capacity, has joined the ranks of the operetta composers including Sousa and Victor Herbert.

Olive Fremstead will sing all her numbers with Sousa's Band in the Hippodrome next Sunday night, while Ernest Schelling will play a concerto for pianoforte and band by Liszt for the first time here.



## DISCUSSES MUSIC AS ALLY OF THE DRAMA

Theater's Dependence Upon Sister  
Art Greater To-day Than Ever,  
Declares Sousa

"Music of the Drama" was the subject last Saturday of an address given by John Philip Sousa at a meeting of the Republican Club of New York to discuss the general topic, "Is the Drama Advancing or Declining in Character and Influence?"

"In the various forms of theatrical entertainment music is paramount as the mode for expression and companion of another art," said Mr. Sousa.

"In tragedy and comedy music is used to heighten the effect of a dramatic situation; in pantomime, to make clearer the intention to be conveyed by the actor; music's fascination makes the ballet enduring and possible.

"Grand opera is the most powerful of stage appeals, and that almost entirely through the beauty of its music. Opera is drama for the sake of music, while in the spoken tragedy and comedy music is for the sake of the drama. In the spoken drama the definite classes are the farce, the comedy, the romantic play and the tragedy. These are paralleled in melody by the musical comedy, the comic opera, the romantic opera, and grand opera—each independent of the other and judged by a standard set for its kind.

"The introduction of music into the theater (I use theater in contradistinction to opera house) was brought about by accident. In the beginning there were no reserved seats, no press agents, no critics. Therefore, the audiences had to come to the play to judge for themselves. It was a case of 'first come, first served,' and consequently there was pushing and shoving, snarling and bickering, and even fighting—which reminds us that we do the same thing to-day during the rush hours in the subways. After the audience was housed, the dimness of the candle light and the impatience of waiting a whole hour for the performance to commence would bring about rows and riots, and sometimes the stage itself would be invaded by an unruly mob, ready to demolish anything handy. The managers realized that something had to be done, and the C. B. Dillingham of his time solved the problem. He inaugurated preliminary orchestral music before the play. It was a concert of three numbers and was known as the first, second and third music. These musical numbers were played at intervals between the time of the opening of the doors until the rising of the curtain. The second selection was the longest and principal one, and the third was the 'curtain tune.'

"As time went on audiences assumed the privilege of calling for their favorite and popular tunes or compositions of the day. But this did not work out satisfactorily, for at times factions would insist on some political, racial or a national tune, and if the orchestra played it, there would be a fight because they *did* play it, and if the orchestra didn't play it, there would be a fight because they *didn't* play it. So these tunes were bound to start a fight anyway, and consequently that custom went into disuse. Imagine what would have happened if, just after our Civil War, some one in a theater south of the Mason and Dixon line had called for 'Marching Through Georgia!'

"As the critic, the press agent, and reserved seats became an established fact, the first, second and third music preliminary to the performance gradually retired, and there came in their stead what is known to-day as the overture. Even that, now that we are so firmly established by law and order in our theaters, is disappearing from the houses devoted to the drama without incidental music.

"With the development of the orchestra in symphony and operatic performances the theater is calling more and more on music's help. Even the picture houses have found it necessary to have orchestral equipment of greater than primitive type. Musical comedy and comic operas, romantic and grand operas, and productions depending on music, employ more musicians than ever before. Therefore, the progress of music in connection with the drama shows a very healthy growth.

"I believe where music is not essential to the spoken drama it is the least interesting part of an evening's entertainment, and therefore never will be missed. Where it is essential, it leaves its sister arts far in the shadow.

"Poetry, painting and music properly mixed have an overpowering fascination for the normal man, and when he sees and hears them in perfect proportion he feels he is nearer the God that created the poet, the painter and the musician."

Brander Matthews, professor of dramatic literature at Columbia University, was another speaker. He remarked in the course of his address that the great enemy of the drama was the "highbrow."

*Music Trade Review 3/4/16*

## "WAKE UP AMERICA" AT HIPPODROME

New Preparedness Song One of Features of  
Big Benefit Performance on Sunday Last.

One of the sensations at the elaborate benefit performance at the New York Hippodrome on Sunday for the benefit of the Hebrew Orphan Asylum was the singing of the new preparedness song, "Wake Up, America," by Roy LaPearl, to the accompaniment of Sousa's band.

The new song, published by Leo Feist, Inc., was recently completed by Geo. Graff, Jr., and

Jack Glogau, and before being featured at the Hippodrome was introduced as incidental music to the preparedness film, "Defence or Tribute." The singing of the song at the Hippodrome was commented upon in several reviews of the performance.

*Music Trade Review 3/4/16*

## SOUSA USES HAGER MARCH.

One of the features of a recent Sunday night concert at the Hippodrome by Sousa and his band was the playing of the march "White Bird," composed by Fred Hager. The march is published by Charles K. Harris.

*Sacramento Bee 3/11/16*

The first hearing of a new march, "America First," by John Philip Sousa, was given at the New York Hippodrome on Washington's Birthday. The noted composer and bandmaster has dedicated his latest work to the Daughters of the Revolution.

## PRESIDENT MAY HONOR FAMOUS BANDMASTER

Several influential friends of John Phillip Sousa, the famous bandmaster, are endeavoring to have President Wilson honor the march king by appointing him to the rank of lieutenant of marines on the retired list.

While Mr. Sousa was for a long time bandmaster of the United States Marine band in Washington and served brilliantly in that capacity through the terms of four presidents, he never received a commission. After he retired his successor, through a special act of congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction.

Mr. Sousa has been decorated by the king of England, and many European countries have honored him during the world's tour, but his own country has not officially bestowed an honor upon him.

Those who are interested in the project plan to have the bill presented in congress during the present session.

*Nat. Eve Sun 3/7/16*

Mum's the word. It has been left for Mark Luescher or Murdock Pemberton, we don't know which, to discover that Olive Fremstad, the prima donna who appears at the Hippodrome next Sunday as guest star with Sousa, has devised a "unique form of recreation," that of wood chopping. She has just returned from a holiday at her camp in the Maine woods. While it is difficult, according to Mark, to "reconcile the beautiful and majestic prima donna with the role of wood chopper," here is what she herself had to say about it to Murdock, his alter ego:

"That is how I prepare for the winter's work," said she. "You may call it a rather strenuous way of resting, but I find it glorious. Nothing else in the world, no sea voyage nor lazy

months of resting in hammocks, could possibly prove as effective in abolishing the tired dullness that comes at the end of a weary season or brightening me up for the work to follow." True and good news; only now, up in New England, they've dropped the axe for the tap and bucket and are making maple sugar taffy.

*Milwaukee Sentinel 3/5/16*

At the Washington birthday performance at the New York Hippodrome a new march by John Philip Sousa, called "America First," was given for the first time. It is dedicated to Mrs. William Cummings Storey, president of the D. A. R.

*Nat. Commercial 3/10/16*

Last night at the Hippodrome the largest theatre party of the year attended the performance of "Hip Hip Hooray." It was the American News Company's annual celebration for its employees, and the playhouse entertained 2,800 of the guests in the boxes, orchestra and first balcony. The cost of the program for Sunday night at the Hippodrome will be \$4,400. The list includes Olive Fremstad, Ernest Schelling, David Hochstein and John Philip Sousa.



Houston, Tex, Post 3/5/16

# 1915 TRAP MARKS VIEWED BY SOUSA

Famous Bandmaster, Devotee  
of Target Shooting, Reviews  
Great Year of Achievement.

BY JOHN PHILIP SOUSA.

President of the American Amateur Trapshooters' Association.

Trapshooting, gaining by leaps and bounds, in the affections of American sportsmen, had its greatest year in 1915. In no other year were there so many meritorious performances, or so many noteworthy features. Every championship tourney had more entrants than in other seasons, and the 889 entrants in the Grand American nearly doubled the list of contestants in any previous American championship.

The advancement of trapshooting, however, was noticed in other ways than besides in the increase of members. Woolfolk Henderson of Lexington, Ky., established a new high water mark for amateur shooters to try for when he amassed the remarkable average of 97.53, and two gunners had runs of over 300, the best shooting in a half dozen years.

In compiling this remarkable average Henderson broke 2731 of 2800 targets. No other amateur ever did so well and only two professionals have bettered these figures. William H. Heer in 1911 averaged 97.75, and William R. Crosby in 1912 averaged 97.60. Both of these shooters, however, were only charged with shooting at 2000 targets. The best previous amateur record was made by J. S. Day in 1910. He shot at 4280 targets and averaged 97.28.

Twenty amateur shooters hailing from all points of the United States averaged better than 94 per cent for 2000 or more targets, and the professionals, as might be expected, did even better, 38 of them averaging over 94 per cent, and 12 of the number bettering 96 per cent. Charles A. Spencer's average of 97.50 is remarkable, as he shot at more than 5000 targets—5,620 to be exact.

Lester German's run of 372 consecutive breaks in the Westy Hogan's tournament in Atlantic City last fall was the largest straight run of the year. The next best was 312 by D. J. Holland, the amateur champion of Missouri. He made this run in the Missouri State tournament last August.

The record for consecutive hits is 565, and was made by Charles A. Spencer, this year's high average professional champion, in Illinois in 1909. The amateur record for consecutive breaks is 417 and was made by Jay R. Graham of Chicago, Ill., in 1910.

While the runs of German and Holland

are not records, one can not deny that they are exceptionally good. When Guy Deering of Columbus, O., averaged 90 on doubles, he set the best mark that has ever been made by an amateur during the eight years of competition.

A brief review of the year brings to mind many interesting things. Louis B. Clarke, a Chicago banker, won the Grand American handicap after a four-cornered shoot-off with M. E. Dewire of Hamilton, Ind.; J. J. Randall of Greensburg, Kan., and C. E. Hickman of Yeoman, Ind. Clarke broke 20 straight in the shoot-off. The winner was unheard of until he won the trapshooting classic. Charles H. Newcomb of Philadelphia broke 99 targets out of 100 in a high wind and won the national amateur championship. This event brought together the champion trapshooter of every State in the Union.

William H. Cochrane of Bristol, Tenn., won the Southern handicap at Memphis with 97 breaks. The Western handicap was taken by W. J. Raup of Portage, Wis. He also broke 97 targets. The Pacific coast handicap was won by H. A. Pfinman of Los Angeles, Cal., after two shoot-offs. Pfinman, with J. F. Couts Jr. and Andrew Everett of San Diego, Cal., and H. M. Williams of the United States navy, tied for first place with 98 breaks. On the first shoot-off Couts and Pfinman broke 20 targets consecutively and on the second effort Pfinman broke 18 to Couts' 15.

Good as 1915 was, the year 1916 will be even better. The Interstate Association of Trapshooters has been doing excellent work for years and this season will be aided in its efforts to develop the sport by the American Amateur Trapshooters' association recently formed.

Eve Mail 3/10/16

Governor Whitman was publicly kissed, without his consent, in Cleveland Wednesday, just as John Philip Sousa was kissed at the Hippodrome a week ago. If this persecution of prominent people doesn't cease, we may change our ambition.

Journal of Commerce 3/14/16

A new skating solo by Charlotte and Sousa's conception of "Tipperary" were added to the programme at the Hippodrome yesterday in honor of St. Patrick's week. Nat Willis and Charles T. Aldrich also noticed the anniversary.

Press 3/14/16

A new skating solo by Charlotte, a humorous conception of "Tipperary" by Sousa and several other features were introduced at yesterday's matinee of "Hip Hip Hooray" in the Hippodrome in the celebration of the approach of St. Patrick's Day.

Birmingham Ala News 3/6/16

Where Sousa Got His Name.

"The Summer I spent in Maine," said Miss Minnie Dryer, "there was a professor in some university there who was continually getting up interesting things to tell at night as the crowd sat around the big wood fire. One night he told of how Sousa got his name. As a matter of fact his name is Sam Otts. One Summer he went abroad and had all of his trunks marked 'S. O. U. S. A.' and the baggage men ran it together into 'Sousa' and since then he has been known by that name."

Bridgford Telegram 3/3/16

SOUSA IS AN OPTIMIST.

He Is Going to Write a Symphony, but It Will Be Cheerful.

It is hard to listen to Sousa's music and not feel optimistic. It is harder still to talk to Mr. Sousa and think gloomy thoughts the same day. His personality radiates cheerfulness. He is a living embodiment of success.

"When any genius, musical or literary, tells me it is necessary to write down to the public to succeed, I ask him why he doesn't try writing up to the public," he said the other day at the Lambs' Club. "The world is always hunting for cleverness. Geniuses who die unrecognized lack balance."

Then he told how he was going to "popularize classic music" at the Sunday night concerts at the Hippodrome.

"Others may say that I am popularizing classic music. I say that I am making classics out of these compositions by popularizing them. That is all there is to it. A classic is a work of art that is accepted. If it isn't accepted, it is not a classic. I have never had more appreciative audiences than those at the Hippodrome. I expect to give them as much of the great composers as they want, and the composers' fame will be more firmly established if these audiences approve the compositions. I find that such things as the introduction to Act III of 'Lohengrin' and the largo from 'The New World Symphony,' by Dvorak, go very well on the instruments of the band.

"I shall also include my 'Meditation on Famous Hymns.' That should become a classic, too, if the audiences like it well enough. And a fine march or a waltz can be just as classical as a symphony. I may write a symphony myself some day. The fact that I have not yet done it is no reason why I cannot. A symphony doesn't need to be sad. Beethoven was cheerful. Some of his greatest symphonies are full of smiles and joyous abandon, palpitant with delight.

"Even Chopin was cheerful, and I myself have written funeral marches. The highest aim of a composer should be to produce pleasant images, to uplift, to enthuse."—New York Tribune.

Eve Mail 3/13/16

Other Sunday Music.

At the Metropolitan Opera House last evening the leading soloist was Mme. Schumann-Heink. Jacques Urlus also sang, and Marvine Maazel, a boy pianist, son of one of the members of the orchestra, made a successful debut.

Olive Fremstad headed the Sunday bill at the Hippodrome. With her were two admirable American musicians, Ernest Schelling, pianist, and David Hochstein, violinist, and Mr. Sousa's indefatigable band.

The New York Symphony orchestra played again at Carnegie Hall yesterday afternoon, with Fritz Kreisler and Pablo Casals as soloists in the Brahms double concerto for violin and cello.

At the MacDowell Club in the evening Hugh Allan, baritone, and Jean Vincent Cooper, contralto, sang the songs of Marshall Kernochan and Reginald Sweet.

Ymca 3/17/16

THEATRICAL NOTES.

St. Patrick's Day will be observed in a number of theatres today by the addition of novelties to the regular program. At the Hippodrome Sousa will play his own conception of "Tipperary," and features will be introduced in the ice ballet. At the Fulton Brandon Tynan will give the trial scene of his play, "Robert Emmet," at both afternoon and night performances of "The Melody of Youth." Maurice and Florence Walton will add an Irish country dance to their program at the Palace.

## Theatrical Notes.

Last night at the Hippodrome the largest theatre party of the year attended the performance of "Hip, Hip, Hooray." It was the American News Company's annual celebration for its employees, and the big playhouse entertained 2,800 of that company's guests in the boxes, orchestra and first balcony. A flashlight photograph of the enormous party was taken directly after the ice ballet, which ends the performance, and R. H. Burnside introduced several special features throughout the spectacle.

It is stated that the cost of the programme Charles Dillingham has arranged for Sunday night at the Hippodrome will be \$4,400. The costly quartette of stars which makes up this record salary list consists of Olive Fremstad, Ernest Schelling, David Hochstein, and John Philip Sousa.



Review 3/11/16

## Schelling's Suite Has Been Played in All Big Cities

Composer Will Play It With Brass  
Band for First Time at  
Hippodrome.

Ernest Schelling, the eminent American pianist who, with Olive Fremstad and David Hochstein, will appear as guest-star at the Hippodrome to-morrow night with John Philip Sousa, will upon that occasion play for the first time in his career with a brass band, although he has appeared both at home and abroad with many famous symphony orchestras. One of his compositions, his "Suite Fantastique," for example, has been heard with the Boston Symphony Orchestra conducted by Muck in Boston, as well as Fiedler in Boston, New York, Washington, Baltimore and Philadelphia; with Damrosch of the New York Symphony; with the Chicago Symphony Orchestra; under stock; with Nikise in Leipzig and in Paris, and with the Philharmonic in Cologne, Paris and London. With Halle's Orchestra at Manchester it called for repeated applause. In Munich, Felix Mottl wielded the baton at the Tonkünstler Verein when Schelling played it. In Stuttgart and Coblenz, Max Schellings and Kees respectively, were the conductors at Abonnentan concerts, when the Rhinians enjoyed it. Mengelberg was leader in Amsterdam, the Hague, Rome, Frankfurt, Basel and Marseille when he played it before these widely different national groups to the evident satisfaction of all.

Movie Telegraph 3/14/16

### New Features at the Hip.

At yesterday's matinee performance in honor of St. Patrick's week at the Hippodrome, R. H. Burnside introduced several new features into "Hip Hip Hooray."

Among them was a new skating solo by Charlotte. John Philip Sousa's contribution was his humoresque conception of "Tipperary." Nat Wills and Charles T. Aldrich gave Hibernian touches to

their specialties, and the Lamy Brothers revealed green tights.

Notes from the Theatres.

At yesterday's matinee performance at the Hippodrome R. H. Burnside introduced new features in "Hip-Hip-Hooray." Among these was a skating solo by Charlotte in "Flirting at St. Moritz." Sousa's band played its leader's "humoresque conception" of "Tipperary" in the "Tower of Jewels" scene.

Nat M. Wills and Charles T. Aldrich added new comedy features.

Movie Review 3/14/16

# JOHN PHILIP SOUSA, MOST IMITATED MAN IN WORLD

Walter Jones Was the First to Make Up as the Famous Band-  
master Eighteen Years Ago in "In Gay New York" at the  
Casino—Craze for Burlesquing Sousa Then Spread  
Around the World.

If imitation is the most sincere form ofattery, then it follows that John Philip Sousa should be the vainest man in the country, for no one has been imitated more than the March King. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the greatest assets of vaudeville performers for twenty years.

As the world knows, Sousa is one of the most graceful and 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 makes 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. They just happen, and Sousa could no more help conducting in this fashion than he could avoid writing a resounding march when the spirit moves him to composition.

The first public imitation of the Sousa conducting was given by Walter Jones in the Lederer revue, "In Gay New York," at the Casino, eighteen years after Jones had been playing in revivals of the old Rice shows at Manhattan Beach, where Sousa gave daily concerts in the theatre that was "swept by ocean breezes." Jones was a great admirer of the band master, 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 everyone except the orchestra, which had to be rehearsed. Sousa had been invited to the per-

formance, but was kept in ignorance of the surprise to follow. Just before the second act, Jones came on the stage made up as the bandmaster, with pointed beard, curled mustaches and eye-glasses.

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 nature 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 world wide 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 stunt 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 world wide. At one time, in the autumn of 1901, there were no less than fifteen imitations of Sousa presented simultaneously in the London theatres and music halls, and since then performers of all nationalities have burlesqued or imitated the March King. He has been done in black face 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 Mr. Cohan's New Revue at the present time. Through it all, Sousa has smiled contentedly, for, you know, every little bit of advertising helped along the cause of brass band concerts. And all this sincere flattery has not made the March King vain.

Maloma Ledger 3/14/16

"Hip, Hip, Hooray!" the New York hippodrome attraction, is to go to Chicago at the end of its metropolitan run. Sousa and his band will go with the production.



# Olive Fremstad Sings for Sousa At Hippodrome

By Sylvester Rawling.

**O**LIVE FREMSTAD, long a favorite singer with the Metropolitan Opera Company, was the principal soloist at the Sousa Band concert in the Hippodrome last night. The original house programme emphasized the fact by printing her name in type much larger than the type announcing the other soloists. But somebody intervened. Rumor had it that it was Mrs. Ernest Schelling. Apologies to the lady if rumor lied. At any rate, patrons of last night's concert got programmes, with a pasted slip covering the original, that announced the names of Mr. Sousa's assistants, in type of precisely the same size as Mme. Olive Fremstad, soprano; Mr. Ernest Schelling, pianist, and Mr. David Hochstein, violinist. The incident is reminiscent of that at a Biltmore morning musicale last season, when Mr. Godowsky, the renowned pianist, refused to appear because his name on the programme was printed in smaller type than that of Mr. Caruso's.

Mme. Fremstad, who at a recent recital had never sung better, was not in good voice. Her numbers included the "Dich theure Halle" aria from "Tannhauser," and a group of songs that ended with the Norwegian echo song, "Kom Kjyra." She was accompanied at the piano by Maurice Eisner. Mr. Schelling was the soloist with the band in Liszt's first concerto, and Mr. Hochstein played a solo from Wieniawski's second concerto.

## FREMSTAD AT HIPPODROME

Prima Donna with Sousa's Band in Sunday Concert.

With Olive Fremstad, prima donna; Ernest Schelling, pianist, and David Hochstein, violinist, as the soloists of the programme, John Philip Sousa and his band offered an entertainment last night in the Hippodrome that attracted many music lovers.

As her first selection Mme. Fremstad sang the "Dich theure Halle" aria from "Tannhauser." Later she was heard in a group of songs—Parker's "The Lark Now Leaves His Wat'ry Nest," the Scotch lullaby, "Hush-a-bye, Darling"; Kittredge's "Tenting on the Old Camp Ground" and the Norwegian echo song, "Kom Kjyra"—with piano accompaniment.

Hochstein was down for the Romance and Finale "a la Zingara" from Wieniawski's Second Concerto. Mr. Schelling played Liszt's Concerto in E flat with the accompaniment of the band. Mr. Sousa and his men sometimes had difficulty in keeping up with the propulsive hands of the virtuoso. It was an exciting race and evoked enough enthusiasm to persuade Schelling to give two encores—a Hungarian rhapsody and a Chopin waltz.

Among the contributions of the band were Sousa's suite, "Three Quotations," and march "America First."

## MME. FREMSTED SINGS AT THE HIPPODROME

For the first Lenten Sunday concert at the Hippodrome last night, three stars in addition to John Philip Sousa, were provided. They were Mme. Olive Fremstad, prima donna; Ernest Schelling, pianist, and David Hochstein, violinist.

It was Mme. Fremstad's last concert of the season in New York. Those who expected a Wagnerian repertory were disappointed for she chose chiefly popular numbers. Her only operatic aria, sung with Sousa's band, was the "Dich Theure Halle, from "Tannhauser." After the intermission, accompanied by Maurice Eisner at the piano, she sang Parker's "The Lark Now Leaves Its Wat'ry Nest," a Scotch lullaby, "Hush-a-bye, Darling," Kittredge's war song, "Tenting on the Old Camp Ground," and a Norwegian echo song, "Kom Kjyra." For these she received an ovation.

Mr. Schelling's principal number was the First Concerto in E flat for piano by Liszt, arranged for full band. He received enthusiastic welcome and played two encore numbers. Mr. Hochstein played "Romance and Finale," from Wieniawski's Second Concerto.

Mr. Sousa and his band played several numbers. Mr. Sousa, introducing a new meditation, "Songs of Grace and Songs of Glory," and a new suite, "Three Quotations." Special comment was made upon the band's accompaniment of Mme. Fremstad and Mr. Schelling.

## FREMSTAD AT HIPPODROME.

Unusual Programme Given at the Sunday Concert.

Unusually musical was the programme at the Hippodrome last night. Olive Fremstad, soprano; Ernest Schelling, pianist, and David Hochstein, violinist, were the soloists. Sousa led the band as usual, and played the accompaniments for the guest artists of the entertainment.

Mme. Fremstad sang the "Dich Theure Halle" from "Tannhauser," and a group of shorter popular arias; Mr. Schelling was heard in a concerto by Liszt, and Mr. Hochstein played the "Romance and Finale" from the second concerto by Wieniawski. Mr. Sousa introduced a new selection called "Songs of Grace and Songs of Glory" and a new suite entitled "Three Quotations." There was a large audience.

## MME. FREMSTAD AT THE HIPPODROME.

Mme. Olive Fremstad; Ernest Schelling, pianist; David Hochstein, violinist, and Sousa's Band provided the entertainment at the Sunday night concert at the Hippodrome.

Mme. Fremstad's offerings were well chosen, but the former Metropolitan favorite was not in the best of voice and could not do herself or her songs justice. Mr. Schelling and Mr. Hochstein met with favor and Sousa had to give the usual number of encores. The audience was small compared with other Sunday night gatherings at the Hippodrome.

At the Hippodrome the soloists were Mme. Olive Fremstad, Ernest Schelling, pianist, and David Hochstein, violinist. Mme. Fremstad sang "Dich theure Halle" from "Tannhauser," and a group of songs. Mr. Schelling played with Sousa's Band the Concerto No. 1 in E flat by Liszt, and David Hochstein played two movements from Wieniawski's Concerto No. 2. Among the numbers played by the band were "Three Quotations," "Songs of Grace and Songs of Glory," and a new march, "America First," all by Sousa.

## FREMSTAD AT HIPPODROME

Ernest Schelling and David Hochstein Also on Programme.

Mme. Olive Fremstad, Ernest Schelling and David Hochstein were the headliners at last night's concert at the Hippodrome. Mme. Fremstad sang only one operatic number—an aria from "Tannhauser." This she followed by a war song, a Scotch lullaby and others. John Philip Sousa and his band played two new numbers, in addition to several familiar selections.

## FIRST LENTEN CONCERT AT THE HIPPODROME

Three stars of international fame, Mme. Olive Fremstad, prima donna; David Hochstein, violinist, and Ernest Schelling, pianist, contributed with John Philip Sousa to the success of the first Lenten Sunday concert at the Hippodrome last night. The occasion also marked the last concert in New York at which Mme. Fremstad will appear this season. Instead of Wagnerian numbers she chose popular numbers, her one operatic aria being "Dich theure Halle," from Tannhauser, which she sang with Sousa's Band. Her other selections, accompanied by Maurice Eisner at the piano, were "The Lark Now Leaves Its Wat'ry Nest," by Parker; "Hush-a-bye, Darling," a Scotch lullaby; "Tenting on the Old Camp Ground," Kittredge's famous war song, and "Kom Kjyra," a Norwegian echo song. The applause accorded these selections was in the nature of an ovation. The principal number given by Mr. Schelling was Liszt's First Concerto in E flat for piano, which was arranged for the full band. Two encore numbers were given in response to the hearty applause. Mr. Hochstein's contribution was "Romance and Finale," from Wieniawski's Second Concerto. In addition to familiar and popular numbers Mr. Sousa introduced a new meditation, "Songs of Grace and Songs of Glory," and a new suite, "Three Quotations."

Over at the Hippodrome another audience which expected the creator of Kundry to draw on a heavy Wagnerian repertory was happily disappointed. Olive Fremstad, in black and silver, gave only Elizabeth's greeting to the hall. Then she turned to Parker's "Lark," Kittredge's "Tenting on the Old Camp Ground," a Scotch "Hushabye" and Norwegian "Kom Kjyra." Ernest Schelling added a Liszt concerto with Sousa's band, and there was a surprise in some excellent violin playing by David Hochstein.

Im Hippodrome hatte sich das übliche gewaltige und begeisterte Sonntagspublikum eingefunden, um den zahlreichen bewunderungswürdigen Leistungen der Mitwirkenden Beifall zuzulassen. Frau Fremstad feierte mit der ersten Arie der Elisabeth aus "Tannhäuser," sowie mit englischen und norwegischen Liedern einen Triumph. Herr Ernest Schelling, der große Pianist, und Herr David Hochstein, der vorzügliche Geiger, nicht minder Herr Sousa an der Spitze seiner Kapelle, wurden durch rauschenden Beifall ausgezeichnet.

## SCHELLING AT HIPPODROME.

Miss Fremstad and David Hochstein Also Appear.

John Philip Sousa wept with artistic joy as Ernest Schelling played Liszt's "Concerto in E Flat" at the Hippodrome last night, and when Mr. Schelling arose from the piano the bandmaster led him from the stage with expressions of admiration that were thunderously echoed from the house. Queenly Olive Fremstad was the particular guest star of the Sunday night concert, but she permitted Schelling to carry away the evening's honors.

Miss Fremstad's singing, superb from every standpoint, was made most effective by her captivating personality, seen last night at its best. Her most popular offering of the evening was that of a group of songs of which "Tenting on the Old Camp Ground" brought forth the greatest applause.

Mr. Schelling's performance was sensational. Seldom, if ever, have musicians heard a more satisfactory interpretation of such a great composition or seen a finer display of technique. Accompanied by the full band, Mr. Schelling trod the intricacies of the score with artistic confidence and swept up to the climax with masterly abandon.

In a violin solo, "Romance and Finale," from Wieniawski, David Hochstein played brilliantly and won several enthusiastic encores. Sousa and his band were at their best, the numbers including the new march, "America First," which already has taken a high place in the nation's patriotic music.

## Sonntags-Konzert im Hippodrom.

Olive Fremstad und Ernest Schelling die Hauptsterne des Sousa-Abends.

Die Direktion des Hippodrom hat nach einer Pause wieder einmal eines ihrer beliebten „Starkonzerte“ veranstaltet. Nach dem schwachen Besuch zu urteilen, scheinen aber die Stars des gestrigen Abends für die breiteren Massen solche zu sein, von denen der Dichter sagt: „Die Sterne, die begehrt man nicht.“ Umso mehr aber freuten sich diejenigen, die flug genug waren, das schöne Konzert zu besuchen, „ihrer Bracht“; nämlich der prächtigen Gesangsnummer der Primadonna Olive Fremstad in einer „Tannhäuser“-Arie und einer dem Geschmack des Auditoriums angepaßten Auswahl von Liedern, dem hinreißenden Vortrag des Es-Dur-Konzertes von Liszt durch „Amerikas eigenen Pianisten“ Ernest Schelling unter sehr lobenswerter Begleitung des Sousa-Orchesters und eines tüchtigen Geigenjolos von David Hochstein. Sousa entfesselte wieder Weifallstürme durch einige seiner populärsten Märsche und die Freigebigkeit seiner Zugabe, darunter eine sehr ulkige Bearbeitung des „Tipperary“-Schmarrens.

It was an all musical program at the Hippodrome last night. Olive Fremstad, soprano; Ernest Schelling, pianist, and David Hochstein, violinist, were the soloists. Sousa's band contributed features. Mme. Fremstad sang the "Dich Theure Halle" from Tannhauser, and a group of shorter popular arias; Mr. Schelling was heard in a concerto by Liszt, and Mr. Hochstein played the "Romance and Finale" from the second concerto by Wieniawski. Mr. Sousa introduced a new selection called "Songs of Grace and Songs of Glory," and a new suite entitled "Three Quotations." There was a large audience.



# OLIVE FREMSTAD AT HIPPODROME

Famous Metropolitan Diva Appears  
at Concert With Schelling,  
Hochstein and Sousa.

## SHE RECEIVES AN OVATION

As a Lenten Feature Master Pre-  
sents a New Meditation, "Songs  
of Grace and Glory."

A characteristic program, such as has made the Sunday night series at the Hippodrome notable by Charles Dillingham, was presented last evening. For the first Lenten concert, three brilliant guest stars were provided and the bill in its entirety was one of the most enjoyable of the entire year. Mme. Olive Fremstad, formerly dramatic prima donna of the Metropolitan, chose this as the scene of her final New York concert appearance and like Nellie Melba and Anna Pavlowa, both of whom appeared at the Hippodrome to say adieu, Mme. Fremstad leaves with the knowledge that she is leaving a host of friends behind, as she starts on her Western tour with the recollection of a cordial, sincere farewell demonstration from one of the record houses of the season.

Those who expected the creator of Kundry in "Parsifal" to provide a heavy Wagnerian repertory of songs must have been disappointed, as Mme. Fremstad wisely chose a popular selection of numbers. Her only operatic aria occurred upon her first appearance, when with the effective accompaniment of Sousa's Band she sang Elisabeth's aria, "Dich theure Halle," from Wagner's "Tannhauser." Upon her second appearance after the intermission, accompanied by Maurice Eisner at the piano, she sang a cycle of songs of exquisite variety and charm and received an ovation. These included Parker's "The Lark Now Leaves Its Wat'ry Nest"; a Scotch lullaby, "Hush-a-bye, Darling"; Kittredge's stirring war song, "Tenting on the Old Camp Ground," and a Norwegian echo song, "Kom Kijra." It was following the latter of these that the prima donna received a rousing ovation.

Music lovers had a rare treat in hearing Ernest Schelling. He chose as his principal number the First Concerto in E-Flat, for pianoforte by Liszt, arranged for full band accompaniment and never before heard in America.

The third guest star was David Hochstein, a violinist, who although an American by birth has achieved his most notable triumphs abroad. Mr. Hochstein played "Romance and Finale," a la Zingara, from Second Concerto by Wieniawski.

John Philip Sousa and his famous band gave the program the distinction of excellent variety with several new numbers. As a Lenten feature, Mr. Sousa introduced a new meditation called "Songs of Grace and Songs of Glory," and another new suite entitled "Three Quotations."

Special comment was made upon the masterly accompaniment furnished last night's artists by the March King.

*Berklyn Citizen 3/17/16*

For the St. Patrick's Day performances at the Hippodrome to-day, Sousa's Band will play the March King's own conception of "Tipperary" in the Tower of Jewels scene. Other special holiday features will also be introduced throughout the big spectacle and ice ballet.



ANOTHER of those characteristic programmes which have made the Sunday night series at the Hippodrome notable by Charles Dillingham was presented last evening.

For the first Lenten concert three brilliant stars were provided and the bill in its entirety was one of the most enjoyable of the entire year.

Mme. Olive Fremstad, formerly dramatic prima donna of the Metropolitan, chose this as the scene of her final New York concert appearance and, like Nellie Melba and Anna Pavlowa, both of whom appeared at the Hippodrome to say adieu, Mme. Fremstad goes with the knowledge that she is leaving a host of friends behind as she stars on her Western tour with the recollection of a cordial, sincere farewell demonstration from one of the record houses of the season.

Mme. Fremstad wisely chose a popular selection of numbers. Her only operatic aria occurred upon her first appearance, when, with the effective accompaniment of Sousa's band, she sang Elisabeth's aria, "Dich theure Halle," from Wagner's "Tannhauser."

Upon her second appearance, after the intermission, accompanied by Mr. Maurice Eisner at the piano, she sang a cycle of songs of exquisite variety and charm. These included Parker's "The Lark Now Leaves Its Wat'ry Nest"; a Scotch lullaby, "Hush-a-bye, Darling"; Kittredge's stirring war song, "Tenting on the Old Camp Ground," and a Norwegian echo song, called "Kom Kijra."

Ernest Schelling chose as his principal number the First Concerto in E flat for pianoforte, by Liszt, arranged for full band accompaniment.

The third guest star was David Hochstein, a violinist, who, although an American by birth, has achieved his most notable triumphs abroad. Mr. Hochstein played the "Romance and Finale" from the Second Concerto of Wieniawski.

John Philip Sousa and his famous band gave the programme the distinction of excellent variety with several new numbers. As a Lenten feature Mr. Sousa introduced a new meditation called "Songs of Grace and Songs of Glory," and another new suite, entitled "Three Quotations."

*Berklyn Citizen 3/14/16*

## AT THE HIPPODROME.

### Holiday Features Introduced in "Hip, Hip, Hooray!"

At yesterday's matinee, which ushered in St. Patrick's week at the Hippodrome, R. H. Blrnsie introduced various holiday features in "Hip, Hip Hooray." Among these was a new skating solo by Charlotte in "Flirting at St. Moritz," which ends the spectacle. John Philip Sousa's contribution to the holiday bill was his own "humoresque conception" of "Tipperary," played by his band in the "Tower of Jewels" scene. Nat M. Wills and Charles T. Aldrich provided additional new comedy features, and the Lamy Brothers wore new green-silk tights.

Owing to the school holidays prior to and during Easter week, Charles Dillingham caused seats to be placed on sale yesterday at the Hippodrome for all performances of "Hip, Hip Hooray" up to and including May 6. These tickets which were placed in the box office yesterday for the next ninety-six performances of the wonder show, total 506,304 more coupons ready for the public, and makes a grand total of over two million tickets placed on sale since the present record season opened.

## FINE CONCERT AT HIPPODROME

Mme. Fremstad, Ernest Schelling and David Hochstein the Stars.

A characteristic programme, such as has made the Sunday night series at the Hippodrome notable by Charles Dillingham, was presented last evening. For the first Lenten concert three guest stars were provided. Mme. Olive Fremstad chose this as the scene of her final New York concert appearance, and she starts on her Western tour with the recollection of a cordial, sincere farewell demonstration from one of the record houses of the season.

Mme. Fremstad chose a popular selection of numbers. Her only operatic selection was Elisabeth's aria from Wagner's "Tannhauser." Upon her second appearance she sang a cycle of songs which included Parker's "The Lark Now Leaves Its Wat'ry Nest"; a Scotch lullaby, "Hush-a-bye, Darling"; Kittredge's stirring war song, "Tenting on the Old Camp Ground," and a Norwegian echo song called "Kom Kijra."

Music lovers had a rare treat in hearing Ernest Schelling, who chose as his principal number the first concerto in E Flat, for pianoforte, by Liszt, arranged for full band accompaniment and never before heard in America.

The third guest star was David Hochstein, a violinist, who has achieved notable triumphs abroad. Mr. Hochstein played "Romance and Finale," from the second concerto by Wieniawski.

John Philip Sousa and his famous band gave several new numbers. As a lenten feature, Mr. Sousa introduced a new meditation called "Songs of Grace and Songs of Glory," and another new suite entitled "Three Quotations."

*Musical Courier 3/16/16*

## Sousa Assisted by Trio of Noted

### Artists at Hippodrome Concert

Sunday evening, March 12, brought three artists of unquestioned standing in the musical world to the New York Hippodrome to assist Sousa and his band, Olive Fremstad, Ernest Schelling and David Hochstein. Mme. Fremstad sang an aria from "Tannhauser," "Dich, theure Halle" with band, and after the intermission four songs, with Maurice Eisner at the piano. Mme. Fremstad made a splendid appearance upon the huge stage, and her voice without effort reached every corner of the great auditorium. She was very enthusiastically received by the audience and compelled to give encores.

The event of the evening of particular interest was the performance of Liszt's E flat concerto by Ernest Schelling, accompanied by Sousa's Band. Mr. Schelling was in particularly good form and gave a truly brilliant performance of the work, but it cannot with truth be said that the combination of piano and brass band is a very happy one. The audience liked Mr. Schelling's playing greatly and insisted upon his giving two encores.

David Hochstein gave a characteristically finished performance of the "Romance and Finale" from Wieniawski's second concerto, and was also called upon for an encore. Sousa's Band contributed several numbers to the program, the favorites of which turned out to be an intermezzo by Drigo called "Les Millions d'Harlequin" and Sousa's new march, "America First," which gets in more or less of most of our patriotic songs and called for no less than four added numbers.

*Musical America 3/25/16*

Sousa — Imitations of John Philip Sousa have been popular the world over, and it is said that the man who started their vogue eighteen years ago was Walter Jones, prominent actor in musical comedy.



# IMITATION HAS NOT MADE SOUSA VAIN

March King, Despite Countless  
Impersonations, Still Lacks  
Conceit.

If imitation is the most sincere form of flattery, then it follows that John Philip Sousa should be one of the vainest men in the country, for probably no one has been imitated more than he. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the greatest assets of many vaudeville performers for twenty years.

As most everybody knows, Sousa is one of the most graceful and 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, and the up and down pump handle gesture with which he makes the rhythm of a march is as characteristic and as famous as the clicking of the Rooseveltian teeth. The important feature of his gestures, however, is the fact that they are perfectly natural and unstudied.

The first public imitation of the Sousa conducting was given by Walter Jones in "In Gay New York" in the Casino Theatre. Jones had been playing in revivals of the old Rice shows in Manhattan Beach, where Sousa gave daily concerts, and was a great admirer of the bandmaster. He attended these concerts regularly, and his 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 career in the Casino a newspaper man suggested to 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 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 made up as the bandmaster, with pointed beard, curled mustache 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 proclaimed a merited hit, and as Sousa beamed good nature at the successful joke, the manager told Jones to keep the imitation in the show.

This was the beginning of the craze of 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 stunt 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 theatres and music halls, and since then performers of all nationalities have burlesqued or imitated the March King. He has been done in black face 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 now being done in a new revue. Through it all Sousa has smiled contentedly and has not become the least bit vain.

## O'MALLEY AT HIPPODROME

JOHN O'MALLEY, the Irish tenor, will be the principal soloist at the Hippodrome Sunday night with Sousa on a programme devoted exclusively to Irish music. O'Malley, in making his debut as a concert singer, promises to vie with John McCormack for popularity, as he appears under the auspices of several influential Irish societies.

## MARY PICKFORD WILL DANCE FOR CHARITY

Popular Film Actress to Appear in  
Benefit at Hippodrome Sunday  
Night, March 26.

In her appearance, "herself," at the Hippodrome Sunday night concert on March 26 Mary Pickford, who has played silently before millions of film fans, will be seen in a new role. While Sousa and his band and the usual big bill of events will be given Miss Pickford will be the most interesting artist of the evening, for few persons have seen this screen favorite in real life.

Though it has not been determined definitely just what Miss Pickford will do in the way of entertaining it is believed she will surprise the theatregoers by giving a series of dances.

It has been the policy of the Hippodrome since Charles Dillingham assumed its management to offer some novelty in each Sunday night program. For the first time Charles Chaplin, the inimitable film comedian, was seen in person at one of these performances and his nearest competitor in the screen world, Miss Pickford, was induced, by arrangement with Daniel Frohman and the Famous Players Company, to show to the public the little woman who has been the idol of the movie field.

## TO REVIVE HARRIGAN DAYS.

All-Irish Night to Be Observed at  
the Hippodrome.

Mrs. Edward Harrigan, widow of the Harrigan of Harrigan & Hart fame, and mother of William Harrigan, who is now appearing here in "The Melody of Youth," has reserved a box for Sunday night at the Hippodrome, where a "Harrigan and Hart Jubilee" will be observed with all-Irish features. John O'Malley, the Irish tenor; Maggie Cline, William Harrigan and Irish music by Sousa's Band are some of the features.

Reservations have also been made by John Sparks, Ada Lewis, Harry Davenport, Harry Fisher, Dan Collyer and Henry Weaver, former members of the historic Harrigan and Hart company.

## THE HIPPODROME.

To-night, the programme at the Hippodrome will be devoted to Irish music. This choice of features is most opportune, for this Sunday, not only comes in the wake of St. Patrick's Day, but it marks the thirtieth anniversary of one of Harrigan and Hart's memorable achievements—the production of "Old Lavender" and the opening of Harrigan and Hart's Park Theatre in 1886, later the Herald Square Theatre. Among those who will participate are many of the old Harrigan and Hart players, and Maggie Cline, who will sing "Throw Him Down McCloskey."

This programme will also introduce as a concert singer John O'Malley, an Irish tenor, who will sing "Killarney," "Macushla," an "Irish Lullaby" and several other Irish classics.

William Harrigan, son of the illustrious Edward Harrigan, will sing two of his father's famous songs, "Dad's Dinner Pail" and "Babies on Our Block." Sousa's Band will play such Harrigan and Hart favorites as "Reilly and the Four Hundred," "Ireland Forever," "Squatter Sovereignty," "Last of the Hogans," as well as a medley of Moore's Irish melodies. Other fine features include the entire Hippodrome chorus in Irish songs.

## Watch Your Step, Phil!

At the Hippodrome next Sunday night Charles Dillingham will offer a veritable treat to all music lovers in New York. One of the finest trios of operatic and concert soloists ever presented on one bill will appear with John Philip Sousa and his famous band. They are Mme. Olive Fremstad, late dramatic prima donna of the Metropolitan Opera House, whose interpretation of Wagnerian roles will ever remain a pleasant recollection; Mr. Ernest Schelling, the famous pianist, who is classed with the great Paderewski, and David Hochstein, who before the war began was achieving great success in the art centers of Europe where he was featured with the Symphony Orchestras in Vienna, Petrograd, Dresden, Berlin and London. This trio together with Sousa's Band, will provide a concert of superlative importance which should not be missed.

For the benefit of John Philip Sousa, with whom Mme. Olive Fremstad will appear, we quote from an account of her farewell performance at the Metropolitan, as printed in a New York newspaper:

"When she came out the last time she dragged with her Alfred Hertz, the conductor, whom she seized by both hands and kissed effusively."

## IRISH TENOR SINGS AT HIPPODROME

John O'Malley Will Be Chief  
Soloist at Tomorrow Night's  
Concert.

John O'Malley, the Irish tenor, will be the principal soloist at the Hippodrome Sunday night with Sousa on a program devoted exclusively to Irish music.

Mr. O'Malley, in making his debut as a concert singer, promises to vie with the great John McCormack for popularity, as he appears under the auspices of several influential Irish societies.

The real name of Sousa, the famous band conductor, is Sam Otts. He got his present name because when he first went to Europe he had his baggage marked "S. O., U. S. A." The purser made it all one word and Sousa it has remained ever since.



Times 3/19/16

# HOW GEORGIA WAS OFFENDED BY THE UNCONSCIOUS SOUSA

A True Story of the Citizenry of That Commonwealth  
Being Aroused by One Who Became Confused  
Over the Ballet of the States.

A LITTLE misinformation often causes a lot of trouble. A loyal Southerner recently witnessed a performance of "Hip, Hip, Hooray" at the Hippodrome, and because he misconstrued the meaning of the costume of a group of girls in the "Ballet of the States," the press of the South printed columns about the State's disgrace before the mistake was corrected.

The Southern gentleman, presumably a Colonel, was enjoying the spectacle hugely till the group of young women representing Nevada danced forth. The Nevada girls wear costumes with wide-flaring skirt upon which are embroidered little figures of men in evening dress, while from a finger dangles a cord on which are tied the figures of three other men. With their appearance Sousa's Band strikes up "I'm Off to Reno in the Morning," and the rather obvious conclusion is that the chorus represents the State that embraces the divorce centre of Reno.

But the Colonel didn't translate the symbolism of the thing correctly. Just before that the Georgia chorus had appeared, their costumes abloom with cotton, to the tune of "A Georgia Camp Meeting." Apparently the visitor from the South got the tunes and costumes mixed, for when he went home The Macon Telegraph printed a long article, from which the following is quoted:

"He was one of Macon's best known business men, and he sat the other day in the New York Hippodrome all primed up to make a display of local patriotism and clap vigorously when the figures representing Georgia came on to the stage in 'The March of the States.' When the Georgia representation came he didn't applaud, however. Rather he turned half sick; for the only classification on the six young women to show they represented the Empire State of the South, one of the original thirteen colonies, were devices on their dresses and pennons depicting men hanging by the neck from trees. Georgia—lynch law; synonymous terms, not a man, woman or child in the several thousand in that audience but knew at once what State was meant by the display of lynching pictures. No other State of all the others but was treated with elaborate compliment. And this has to come to Georgia.

"The New York Hippodrome shows to about ten thousand people a day, people from all over the United States and Canada and from across the water. There can be no denying the sinister effect the viciously eloquent tableau representing Georgia will have over the country through the projection of this one agency alone. And add to this the numberless editorials, news items, personal observations and denunciations of lynchings in Georgia, heightened by our infernal record of the last two months, and even the densest can get an idea of what the outside sentiment as it now stands means to this State and its people."

Other papers copied the piece, and by the time the Hippodrome publicity department heard of the mistake Georgia was seething under the impeachment. Then Mr. Sousa took his pen in hand and in a letter to a number of the papers that had touched upon the affair poured ink upon the troubled Georgian waters as follows:

"An article in a recent issue of The Macon Telegraph and reprinted in Augusta and elsewhere in the South with the scareheads, 'The Words "Lynch Law" Used as Synonyms for Georgia in New York Play House,' has very nearly broken my heart, for the reason that I, who am responsible for the music of 'The March of the States' at the New York Hippodrome, was born south of the Mason and Dixon's line, and, secondly, one of my pet theories has gone to smash. I have always believed that music had a story-telling quality. The group of girls representing Nevada come on the stage dangling effigies of their respective husbands and dance to the tunes of 'I'm On My Way to Reno' and 'Good-bye, Sweetheart, Good-bye.' How any one can mistake them for Georgia girls is beyond my comprehension.

"In 'The March of the States' Georgia is represented in music by that good old tune known as 'A Georgia Camp Meeting,' and the girls of your beloved State are costumed in a garb that suggests cotton from its Spring green to its full bloom."

Pittsburgh Dispatch 3/19/16

John Philip Sousa says that music was first introduced in the theater to drown the noise made in a scramble for seats.

Journal of Commerce 3/20/16

At the Hippodrome next Sunday night the directors and patronesses of the recent German bazaar will attend a special jubilee performance for the benefit of the War Sufferers' Relief Fund. Sousa's band and the Tsinghau Marine orchestra will participate, as well as many opera, musical comedy and vaudeville stars.

## Harrigan and Hart Songs Revived in Hippodrome Concert

Memories of the songs in the old Harrigan and Hart plays were revived in the New York Hippodrome's Irish concert on March 19. John Philip Sousa and his band played several of the Braham melodies, and William Harrigan sang his father's "Dad's Dinner Pail" and "The Babies on the Block," which are much more wholesome than many of the popular songs of to-day. John O'Malley, tenor, sang several numbers popularized by John McCormack; that dainty *liedersinger*, Maggie Cline, revived "Throw Him Down, McCloskey," and Arthur Aldridge, the tenor, formerly of the Gilbert & Sullivan Opera Company, sang "Tipperary," supported by the Hippodrome chorus. K. S. C.

Macon Telegraph 3/20/16

## IRELAND'S NIGHT AT "HIP" GREAT

Harrigan and Hart Jubilee and Irish  
Tenor's Debut Draw Im-  
mense Throngs.

### SOUSA RENDERS OLD-TIME AIRS

John O'Malley Makes a Fine Impres-  
sion With His Rendition of  
Favorite Lyrics.

Last night was Ireland's night at the Hippodrome, where Charles Dillingham is succeeding in making each Sunday night a gala and brilliant occasion. None that has gone before seemed to give the enjoyment and rare delight which the concert of last evening brought to a record house, which included widely-known stage stars and officials of many Irish fraternities.

As the program was called a Harrigan & Hart Jubilee, many of the lower boxes were occupied by the members of that famous organization who are still active in the theatre. Among these were Mrs. Edward Harrigan, Ada Lewis, Harry Davenport, Dan Collyer, John Sparks, Henry Weaver and Harry Fisher.

John Philip Sousa struck the keynote of the evening when his famous band played the opening number, a mosaic arrangement of Harrigan & Hart melodies, ending with "Reilly and the 400." Other fine selections by the band were excerpts from Braham's "Squatter Sovereignty," introducing the "McIntyres," "The McGuires," "Widow Nolan's Goat," "Paddy Duffy's Cart" and other classics of thirty years ago.

The vocal treat and surprise of the evening came with the introduction of John O'Malley, an Irish tenor with a beautiful voice, who is not unlike John McCormack in his method and manner. Upon his first appearance Mr. O'Malley sang "Killarney" and as an encore a charming Irish lullaby, which won him resounding applause.

Another effective soloist and one who touched a responsive chord with those present was William Harrigan, son of Edward Harrigan, who appeared in the costume worn by his illustrious ancestor, and sang two of his most beloved lyrics, "Dad's Dinner Pail," from "Cordelia's Aspirations," and "Babies On Our Block," from the "Mulligan Guards."

Evening Sun 3/20/16

Huge audiences answered the call of yesterday's concerts on Manhattan Island, beginning with the usual bumper house for John McCormack's matinee at Carnegie Hall. The biggest crowd packed the Hippodrome last evening for Sousa's Irish night, with Maggie Cline, all in green from the ankles up, singing "Throw Him Down, McCloskey," to a riot. Yvette Guilbert in her old French folk songs easily packed the little Maxine Elliott Theatre and turned some away. Elman filled the Sunday opera concert to suffocation, and Zarska was an added starter in demure pink and blue with her

shoulder straps this time nailed down. It was another of those Sundays when the enthusiasm for music in America's metropolis, according to the box office test, ran well into five figures.



Paris 3/20/16

## IRISH NIGHT IN HIPPODROME

Harrigan and Hart Melodies Please Large Audience.

It was Irish night at the Hippodrome last night. That and the fact that the programme included many of the Harrigan and Hart melodies brought out an audience containing many old-timers which nearly filled the house.

There were airs from "Reilly and the 400" and "Squatter Sovereignty," played by the band, and the old favorite, "The Babes on Our Block" and "Dad's Dinner Pail," sung by William Harrigan.

John O'Malley sang at least six Irish ballads. William J. Kelly told several Irish stories and gave one or two recitations, but the enthusiasm of the evening was reserved for Maggie Cline, who, resplendent in a costume of bright green, sang many of the old favorites, concluding with the immortal "Throw Him Down McCluskey," which was received with prolonged applause.

Sousa gave several of his marches and the performance ended with a spirited rendering of "Tipperary," sung by Arthur Aldridge, supported by the entire Hippodrome chorus.

Stach Betty 3/20/16

### N. Y. Hippodrome.

Das war gestern eine lustige, lärmende, wirklich festliche "irändische" Nacht im Hippodrome, das von fast 5000 Personen so dicht erfüllt war, daß der sprichwörtliche Apfel nicht zur Erde fallen konnte. Sie hatten sich in Mengen eingefunden, die Töchter und Söhne der grünen Insel, man hörte aber in den Zwischenpausen auch viel deutsch sprechen. Es herrschte von allem Anfang an die animirteste Stimmung und die Wogen der Begeisterung gingen umso höher, je mehr irändische Musikstücke und Lieder vorgebracht wurden. Eine große Zahl von Künstlern wirkte mit, deren Namen die Zuschauer angelockt hatten, wie Maggie Cline, genannt "The Irish Queen", mit ihrem urwüchsigem Lieder Vortrag, der Tenor Herr John O'Malley, William Harrigan, der Sohn des berühmten Edward, des Gründers des alten irändischen Theaters in

New York, das später als das "Herald Square" bekannt war, Sousa mit seiner Kapelle, welche die bekanntesten und beliebtesten Stücke von der grünen Insel ertönen ließ, der ganze Chor des Hippodrome, — wer zählt sie alle und kann den durchschlagenden Erfolg gebührend schätzen? In den Logen sah man eine Reihe bekannter irändischer Amerikaner, wie denn auch die noch hier weilenden Mitglieder des historischen Harrigan'schen Park Theaters anwesend waren. Es war eine denkwürdige Gelegenheit, ein unge mein gelungener Abend.

Sousa's band introduced as its special features in the "Tower of Jewels" scene at the Hippodrome this week an arrangement of the commutator's chorus, "On the 5.15," and a patriotic number, "Wake Up, America."

Stand Chorus 3/24/16

Ymms 3/20/16

## IRISH NIGHT AT HIPPODROME

Sons of Erin Swarm to Big Playhouse to Hear Songs of Other Days.

Everything was Irish at the Hippodrome last night from the floral piece in the foyer to the last song on the program. Sousa's Band played Irish airs, among them some of the melodies made familiar by Harrigan and Hart in the days of the old Park Theatre. Then William Harrigan, son of Edward the Great, sang two of the songs that brought joy to New Yorkers thirty years ago—"Dad's Dinner Pail" from "Cordelia's Aspirations," and "Babes on Our Block" from "The Mulligan Guards." Mrs. Edward Harrigan, Ada Lewis, Harry Davenport, Dan Collyer, John Sparks, Henry Weaver, and Harry Fisher, all of the Harrigan and Hart crew, were on hand to join in the cheering.

A new Irish tenor, John O'Malley, sang. William J. Kelly contributed some emerald atmosphere, and Maggie Cline brought salvos of applause with "Throw Him Down, McCluskey." All in all, it was a great night for the Irish, who were there in swarms.

Babylon Stand Union 3/20/16

## OLD IRISH MELODIES AT THE HIPPODROME

Last night was Ireland's night at the Hippodrome. As the programme was called a Harrigan and Hart Jubilee many of the boxes were occupied by the members of that famous organization who are still active in the theatre. Among these were Mrs. Edward Harrigan, Ada Lewis, Harry Davenport, Dan Collyer, John Sparks, Henry Weaver and Harry Fisher. Another was occupied by Victor Herbert and Joe Humphries, the president of the Ned Harrigan Club, while conspicuous in the house were Coroner Timothy Healy, W. P. Larkin and William B. McGinley of the Knights of Columbus.

John Philip Sousa struck the keynote of the evening when his band played the opening number, a mosaic arrangement of Harrigan and Hart melodies ending with "Reilly and the 400." Other selections by the band were excerpts from Brahms' "Squatter Sovereignty"; a descriptive melody by Dix, in which "Annie Rooney" was treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner, and two Irish compositions by Myddleton and Puerner.

The vocal treat of the evening came with the introduction of John O'Malley, an Irish tenor. He sang "Killarney" and as an encore an Irish lullaby which won resounding applause. In the second half of the programme he sang "Macushla," "How the Shannon Flows" and "I Hear You Calling Me."

Another effective soloist was William Harrigan, son of the late Edward Harrigan, who appeared in the costume worn by his illustrious ancestor, and sang two of his beloved lyrics, "Dad's Dinner Pail," from "Cordelia's Aspirations," and "Babes on Our Block," from the "Mulligan Guards." Maggie Cline, in the setting, provided by this programme never appeared to better advantage. "Annie Laurie" was played as a harp solo by Joseph Marthage; Nat M. Wills told some amusing Irish stories and Arthur Aldridge, with the entire Hippodrome ensemble, closed the bill with "Tipperary."

Ymms 3/24/16

Twelve composers of popular music will appear Sunday night at the Hippodrome in a number arranged with Sousa's Band. Each composer will have a piano on which he will play one of his own compositions. In the group will be Gustav Kerker, Irving Berlin, John Golden, Louis Hirsch, Silvio Hain, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Robert Hood Bowers, Victor Jacob, Leslie Stuart, and Mr. Sousa himself.

Sam 3/20/16

## ALL IS IRISH AT HIPPODROME.

Old Melodies Revived at Harrigan and Hart Jubilee.

The programme called it a "Harrigan and Hart Jubilee" at the Hippodrome last evening. The entertainment was made up of many of the numbers made famous when these two comedians walked the stage, and of course the Irish songs they sang were heard. The principal soloist of the evening was John O'Malley, an Irish tenor, who sang "Killarney," "Macushla," "I Hear You Calling Me" and others.

Sousa and his band brought in a number of old Irish melodies with "Reilly and the Four Hundred," a famous Harrigan and Hart song; "Squatter Sovereignty" and a burlesque on "Annie Rooney" besides two Irish compositions by Myddleton and Puerner. William Harrigan, son of Ned Harrigan, appeared and rendered "Dad's Dinner Pail," "Cordelia's Aspirations," "Babes on Our Block" and "The Mulligan Guards."

Maggie Cline sang "Throw Him Down, McCluskey," "Annie Laurie" was played as a harp solo, Nat M. Wills told some Irish stories and Arthur Aldridge and the entire Hippodrome ensemble closed the programme with "Tipperary."

The time was auspicious for the kind of entertainment provided. Not only did the day closely follow St. Patrick's day, but it marked the thirtieth anniversary of Harrigan and Hart's production of "Old Lavender" and the opening of their Park Theatre, later known as the Herald Square. Many of the players who were in the old time companies occupied boxes.

Ymms 3/20/16

## IRISH NIGHT AT THE HIP

John O'Malley, William Harrigan and Maggie Cline on Programme.

It was a big night for the Irish at the Hippodrome last night, for a Harrigan and Hart jubilee was the programme. In addition to Irish selections by Sousa's band, John O'Malley, tenor, sang ballads made famous by McCormack and the Victrola, and William Harrigan, son of Edward Harrigan, sang his father's songs in his father's costume.

Others on the programme were Maggie Cline, Joseph Marthage, Nat M. Wills, Arthur Aldridge and the Hippodrome chorus in a version of "Tipperary."

Commercial 3/20/16

The Hippodrome program last night called it a "Harrigan and Hart Jubilee." The principal soloist was John O'Malley, an Irish tenor, who sang "Killarney," "Macushla," "I Hear Your Calling Me," and others.

Sousa's band played lots of Irish melodies with "Reilly and the Four Hundred," a famous Harrigan and Hart song; "Squatter Sovereignty" and a burlesque on "Annie Rooney" besides two Irish compositions by Myddleton and Puerner. William Harrigan, son of Ned Harrigan, appeared and rendered "Dad's Dinner Pail," "Cordelia's Aspirations," "Babes on Our Block" and "The Mulligan Guards."

Maggie Cline sang "Throw Him Down, McCluskey," "Annie Laurie" was played as a harp solo, Nat M. Wills told Irish stories and Arthur Aldridge and the Hippodrome chorus closed the program with "Tipperary."

Mon Telegraph 3/21/16

### Sousa Offers New Feature at "Hip."

Sousa's Band introduced as its special feature in the Tower of Jewels Scene at the Hippodrome this week an arrangement of the commutator's chorus, "On the 5.15," and a patriotic number, "Wake Up, America."

Herald 3/20/16

## Irish Night at Hippodrome Was a Hit

Everything Had a Brogue That Was Sung or Played—John O'Malley, Tenor, Wins Success.

Shure'n 'twas a great night for the Irish!

They were all there—off the stage and on—John O'Malley, William Harrigan! Miss Maggie Cline and John Philip O'Sousa (that's Miss Cline's pronunciation). The Hippodrome probably contained more oldtime Irish residents of New York than it ever before held at a regular performance. It may not be true, but the head usher said the carpenter's pet Irish terrier, which is the Ward McAllister of dogdom, turned handspings till he was green in the face and tried to bark the "Wearin' of the Green."

It was described on the bill as "Ireland's night." The spotlight was turned for nearly three hours on the River Shannon, Killarney, Tipperary, "Throw 'im Down McCloskey," "Annie Rooney," the Conlons, Donlons, Hanlons, Moriartys, the McCarthys and a lot of other things associated with the Emerald Isle.

Those old first nighters who have for years been wondering why they couldn't have an old night with some Ned Harrigan and Maggie Cline songs, and some reflected glory of the old New York contractor who over night found himself wading around in plush carpets up to his knees, had a regular orgy. And it was just as pleasant for the youngsters who know of Harrigan and Hart merely as a memory, as for the those who knew them by their first names.

The thousands cheered till their hands ached when Miss Cline, clad in a "ondrous gown of green, sang "It Takes a Great Big Irish Girl to Sing an Irish Song," "The Man from Oregon," who found that you could feed a horse in Oregon with what it costs to feed a chicken on Broadway, and "Throw 'im Down McCloskey." The contrast of the present interpretation of the word chicken with what it meant in the halcyon days of Miss Cline was not lost on the crowd.

William Harrigan, son of the original Ned, brought a curious mixture of tears and applause when he sang "Dad's Dinner Pail." He drew riotous applause when, clad in the same costume his father used to wear, he gave the "Babes on Our Block" for a third encore.

He and Miss Cline would be singing yet if the stage director hadn't insisted that the crowd be quiet. The reception to Miss Cline was remarkable. New York hasn't forgotten her. The substantial looking men with small diamond studs glistening in bosoms which once wore ten caret stones, stood up and cheered till they were breathless when she took them back to the days when avenue D had a Patrick, a Dennis or a Timothy in every house and everyone was a prosperous contractor.

John O'Malley, Irish tenor, making his formal debut in concert, took the crowd by storm. He sang Killarney to start with and then gave three encores. Later he sang "Macushla," "How the Shannon Flows" and "I Hear You Calling Me." It was his first appearance before so great an audience in this country, and he quickly lifted himself into the front row of Irish sentimental tenors. He was called back four times on his last appearance, and the cheering continued for nearly five minutes after he had finally bowed his appreciation and farewell to the audience.

Sousa's band played everything Irish that the singers did not sing. "Paddy Duffy's Cart" has very evidently lost none of its popularity with the passing years. It may have but one wheel, but it is still some cart.

Among those in the boxes were Mrs. Edward Harrigan, Miss Ada Lewis, Harry Davenport, "Dan" Collyer, John Sparks, Henry Weaver, James O'Neill, Harry Fisher, Victor Herbert and "Joe" Humphries.



# All Erin's Songs Heard on Irish Night at Hippodrome

Vast Audience Stirred to Enthusiasm by Singing of Maggie Cline, William Harrigan and John O'Malley, Irish Tenor, Who Took House by Storm.

Every performer was Irish at the Hippodrome Sunday night except John Philip Sousa. His nationality has been the subject of some discussion, and perhaps he is Irish too. Anyway, it was Irish night, not only on the stage but all over the house from gallery to boxes. Nearly every old Irish song was sung by the actors and Sousa's band played Celtic melodies. The audience was so delighted that encores occupied more time than had been expected. Everybody was called back. Maggie Cline and John O'Malley, Irish tenor, being marked for especial favor.

The thousands applauded till their hands ached when Miss Cline, clad in a gorgeous gown of green, sang "It Takes a Great Big Irish Girl to Sing an Irish Song," "The Man from Oregon," who found that you could feed a horse in Oregon with what it costs to feed a chicken on Broadway, and "Throw 'im Down, McCloskey." The con-

trast of the present interpretation of the word chicken with what it meant in the halcyon days of Miss Cline was not lost on the crowd.

William Harrigan, son of the original Ned, brought a curious mixture of tears and applause when he sang "Dad's Dinner Pail." He drew riotous applause when, clad in the same costume his father used to wear, he gave the "Babies on Our Block" for a third encore.

John O'Malley, who was making his formal debut in concert, took the crowd by storm. He sang Killarney to start with and then gave three encores. Later he sang "Macushla," "Where the River Shannon Flows" and "I Hear You Calling Me." It was his first appearance before so great an audience in this country, and he quickly lifted himself into the front row of Irish sentimental tenors. He was called back four times on his last appearance, and the cheering continued for nearly five minutes after he had finally bowed his appreciation and farewell to the audience.

## IRISH NIGHT AT HIPPODROME.

John O'Malley, Tenor, and Maggie Cline Among the Stars.

Last night was Ireland's night at the Hippodrome and the concert brought a record house, which included well known stage stars and officials of many Irish fraternities. As the programme was called a Harrigan and Hart Jubilee, many of the lower boxes were occupied by the members of that famous organization. Among these were Mrs. Edward Harrigan, Ada Lewis, Harry Davenport, Dan Collyer, John Sparks, Henry Weaver and Harry Fisher. Another was occupied by Victor Herbert and Joe Humphries, the president of the Ned Harrigan Club.

John Philip Sousa struck the keynote of the evening when his famous band played the opening number, an arrangement of Harrigan and Hart melodies, ending with "Reilly and the Four Hundred." Other fine selections by the band were excerpts from Brahms' "Squatter Sovereignty," and a descriptive medley, in which "Annie Rooney" was treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner.

The vocal treat of the evening came with the introduction of John O'Malley, an Irish tenor with a beautiful voice. Upon his first appearance, Mr. O'Malley sang "Killarney," and, as an encore, a charming Irish lullaby. In the second half of the programme he sang "Macushla," and "I Hear You Calling Me."

Another effective soloist was William Harrigan, son of Edward Harrigan, who appeared in the costume worn by his father, and sang "Dad's Dinner Pail" and "Babies on Our Block." Maggie Cline never appeared to a better advantage, and her "Throw Him Down McClusky" nearly started a riot. "Annie Laurie" was played as a harp solo by Joseph Marthage; Nat M. Wills told some amusing Irish stories, and Arthur Aldridge, together with the entire Hippodrome ensemble, closed the remarkable bill with "Tipperary."



LAST night was Ireland's night at the Hippodrome. As the programme was called a Harrigan and Hart jubilee, many of the lower boxes were occupied by the members of

that famous organization who are still active in the theatre. Among these were Mrs. Edward Harrigan, Ada Lewis, Harry Davenport, Dan Collyer, John Sparks, Henry Weaver and Harry Fisher.

John Philip Sousa struck the key note of the evening when his famous band played the opening number, a mosaic arrangement of Harrigan and Hart melodies ending with "Reilly and the 400."

Other selections by the band were excerpts from Brahms' "Squatter Sovereignty," introducing "The McIntyres," "The McGuires," "Widow Nolan's Goat," "Paddy Duffy's Cart" and other classics of thirty years ago; a descriptive medley by Dix, in which "Annie Rooney" was treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner, and two other Irish compositions by Myddleton and Puerner.

## IRISH NIGHT AT HIPPODROME.

Maggie Cline, John O'Malley and William Harrigan Appear.

"I'm still the 'Irish Queen,'" said Maggie Cline at the Hippodrome last night. Looking around to see whether there was any question of her title, she picked out Herbert L. Clarke, premier cornetist and told him to kiss the flag of Erin that she carried. When he hesitated, she polished his face with it and then held Mr. Sousa's hand for a period too long for mere musical congratulations. Of course Miss Cline sang "Throw 'Em Down McCluskey," although without the assistance of the squad of stage hands she usually presses into service. It was "Irish Night" at the Hippodrome with a programme that lifted a near-capacity audience to the heights of enthusiasm.

John O'Malley was presented as the star vocalist in whose pure tenor the songs of Ireland were to be heard. Mr. O'Malley was in every respect satisfactory and at some times surprising. His tones were clear and of surpassing quality, often approaching the plaintive sweetness that has much to do with McCormack's fame. It was in "Killarney" and "I Hear You Calling Me," that Mr. O'Malley's most artistic efforts were made. He responded to many encores and grew in popularity as the concert progressed.

"Dad's Dinner Pail" was the song with which William Harrigan of "The Melody of Youth" company earned his share of the evening's plaudits. Joseph Marthage, Sousa's harpist, was heard in "Annie Laurie" and Arthur Aldridge closed the concert with "Tipperary," assisted by the entire Hippodrome chorus.

The final scene was one that could be presented only on a stage such as that of the Hippodrome. At the end of the solo part, a back curtain was raised showing the great chorus, hundreds in number, placed amid stage scenery of striking beauty, ready to join in the march that thrills Irish hearts and sends Britain's millions marching to war.

Those who attended last night's performance at the Hippodrome will have reason to remember the 300th presentation of Charles Dillingham's "Hip Hip Hooray." As a souvenir of the occasion every patron carried away a de luxe copy of Charlotte's skating book, handsomely bound and profusely illustrated. Sousa's Band played special numbers, the cats in the opening scene and the characters in Toyland presented new features, and Charlotte herself skated a new programme in the closing scene called the "Pavlova Loop," to which Russian music had been composed for the occasion by Raymond Hubbell.

## Ireland's Night at New York Hippodrome

It was "Ireland's Night" at the New York Hippodrome on Sunday evening, March 19, and so John Philip Sousa and his band played music that would have an especial appeal to folks from the Emerald Isle. The band numbers included the mosaic "Reilly and the 400" (Brahm), "Ireland in Song and Story" (Moore), excerpts from "Squatter Sovereignty" (Brahm), "The Musical Critic's Dream" (Dix), "Ireland Forever" (Myddleton), "Irish Patrol" (Puerner), and each of them aroused the enthusiastic applause of the large audience. A program note regarding the composition by Dix reads:

"A musical critic severely criticised an eminent organist for introducing into an offertory a well known popular melody, and declared that such music was ignoble. That night the critic had a dream, in which he saw a group of the old masters, who condemned his declaration and said that no music could be ignoble if nobly treated. To prove their statement each one seated himself at the organ and rendered one of his best known compositions, introducing the condemned popular melody as the leading theme.

"In this piece the melody of 'Annie Rooney' is treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner."

On this occasion the assisting artists were Maggie Cline, soprano; William Harrigan, vocalist; John O'Malley, tenor; Joseph Marthage, harpist; Arthur Aldridge, and Nat M. Wills, in monologue.



American 3/21/16

## Hippodrome Puts On "Wake Up, America"

"WAKE UP, AMERICA," the new preparedness song, has been added to the production of "Hip, Hip, Hooray," at the Hippodrome. It became a part of the musical programme of that production last night, and was introduced by Sousa and his band prior to the "March of the States" number, and was received with thunderous applause.

The selection of this great song by the famous bandmaster is considered to be in itself a tribute, and is the first instance that Sousa displayed as much interest in a "popular" song.

Several weeks ago Sousa introduced "Wake Up, America" at a Sunday concert, and the reception it received at that time prompted the bandmaster to interpolate it into the group of songs that he gives in the "Tower of Jewels" scene. Since that night no announcement of his intention of making it part of the programme had been forthcoming, so last night, when the audience saw the title card displayed, it came as a complete surprise.

Many who have already become familiar with the melody hummed it, and others sang the words. The applause brought an encore, in which Sousa readily obliged.

The verse and chorus of the great preparedness song runs as follows:

Have you forgotten, America,  
The battles our fathers fought?  
Are we ashamed of our history  
In the peace that fighting brought?  
Must we be laughed at, America,  
While our swords turn weak with rust?  
Is the blood of our fathers wasted?  
How have we treated their trust?  
Is Columbia the Gem of the Ocean?  
Is Old Glory the pride of the free?  
Let's forget every selfish emotion—  
United forever we'll be.

### CHORUS.

Wake up, America,  
If we are called to war;  
Are we prepared to give our lives  
For our sweethearts and our wives?  
Are our mothers and our homes  
Worth fighting for?  
Let us pray God for peace, but  
Peace with honor;  
But let's get ready to answer duty's  
call;  
So when Old Glory stands unfurled,  
Let it mean to all the world—  
America is ready, that's all.

Ave Post 3/21/16

### The Hippodrome.

Various carnival features will be introduced in "Hip Hip Hooray" on Wednesday night, when Charles Dillingham's pageant of delight celebrates its 300th presentation at the Hippodrome. It will be a joyous occasion, and a large delegation of society skaters are coming from New Haven and Boston to attend. Charlotte's Book on Skating will be given every patron as a souvenir. John Philip Sousa struck the keynote of the Sunday night concert, when his band played the opening number, a mosaic arrangement of Harrigan and Hart melodies, ending with "Reilly and the Four Hundred." Other fine selections by the band were excerpts from Braham's "Squatter Sovereignty," introducing "The McIntyres," "The McGulres," "Widow Nolan's Goat," "Paddy Duffy's Cart," and other classics of thirty years ago. John O'Mally, an Irish tenor, sang "Killarney" and other Irish songs, William Harrigan sang his father's songs, and others took part in the programme.

American 3/22/16

## Gives 2,000 Poor Tots Hippodrome Treat

THOSE who attended the matinee performance at the Hippodrome yesterday witnessed a scene seldom if ever seen in a New York playhouse. Two thousand very poor kiddies of this great metropolis enjoyed "Hip, Hip, Hooray" through the generosity of a wealthy New Yorker whose anonymous gift brought joy and delight to children who otherwise would have been denied this great pleasure.

A fortnight ago this philanthropist saw two of his own children enjoy the Hippodrome spectacle. Their amusement so impressed him that he caused one thousand tickets to be distributed among the poorer children of New York. To this number Charles Dillingham added a like amount and a search was made for the neediest and most deserving children.

In the same vast audience with their more fortunate neighbors they revelled in the antics of the Kat Kabaret; yelled with delight at the capers of Toto the clown and saw all the characters of fairyland come to life.

The little tots showed patriotism when Sousa's band played "Wake Up America." Each of the children had been supplied with an American flag and when the band struck this tune they waved them mightily.

Ave World 3/25/16



MARY PICKFORD.  
WITH  
"SOUSA AND  
HIS BAND"  
HIPPODROME.

Next Sunday night at the Hippodrome the directors and patronesses of the recent German-Austrian bazaar will celebrate the success of that venture with a gala jubilee performance for the benefit of the War Sufferers Relief Fund, in which both Sousa's Band and the Tsingtau Marine Orchestra will participate, in addition to grand opera, musical comedy, and vaudeville stars.

Ave Globe 3/27/16

Eve World 3/22/16

## About Plays and Players

By BIDE DUDLEY

WILLIAM H. CLIFFORD, head of the scenario department of the Famous Players Film Company, used to be a sentimental cuss. Five years ago he was Mary Pickford's film director. He was single then, and Miss Pickford was unusually pretty and lovable. All right! Now that we have the stage all set, let's trek along with the narrative!

One day little Mary was late in arriving at the studio. When the director became peevish, she said:

"Please forgive me! I'm awfully sorry. Really, I'd like to give you either a kiss or a rose."

Mr. Clifford couldn't see much good in roses just at the moment, but he was doomed to disappointment.

"But I musn't kiss you," continued little Mary, "because—because I'm married. Owen Moore is my husband."

It was the first time the marriage had been announced. Mr. Clifford swallowed hard and accepted the rose. That night, in the solitude of his room, he wrote a song about the rose and Miss Pickford. He called the ditty "Mary," and put it away tenderly in his trunk and the archives of his memory. Then he proceeded to fall in love with and marry another young woman.

But follow us, please! It has come to light that the song, "Mary," is still legible, and when Mary Pickford appears at the Hippodrome in person Sunday night Mr. Clifford's love ditty will be sung by Robert Cavendish, a baritone, with William C. Polla at the piano and Sousa at the band.

Fond memories!

Eve Sun 3/24/16

You may hear your favorite song success played by the composer who wrote it at the Hippodrome on Sunday night, when a dozen of the greatest writers of musical comedy and operatic scores in America will appear on one stage to help swell the share of the receipts which Mary Pickford will contribute to the Actors' Fund.

Fifteen pianos will be placed on the stage and at each will be one of America's or England's greatest writers of successful operetta, playing a gem from his favorite play. Among them will be Gustav Kerker, playing "Follow On," from "The Belle of New York"; Irving Berlin, "Stop, Look and Listen"; John Golden, "Chin Chin"; Raymond Hubbell, "Fantana"; Louis Hirsch, "The Follies of 1916"; Silvio Hein, "When Dreams Come True"; Jerome Kern, "Very Good Eddie"; Alfred Robyn, "The Yankee Consul"; A. Baldwin Sloane, "The Mocking Bird"; Robert Hood Bowers, "The Red Rose"; Hugo Felix, "Pom Pom"; Rudolph Friml, "Katinka"; Victor Jacobi, "Sybil"; Leslie Stuart, "Floradora," and last the mighty John Philip Sousa with "El Capitan," in which his entire band will assist.

Mem 9 elgraph 3/24/16

## COMPOSERS TO PLAY COMPOSITIONS AT "HIP"

At Each of Fifteen Pianos Will Be  
One of Greatest Writers of  
Popular Operettas.

You may hear your favorite song success played by the composer who wrote it at the Hippodrome on Sunday night, when a dozen of the greatest writers of musical comedy and operatic scores in America will appear on one stage to help swell the share of the receipts which Mary Pickford will contribute to the Actors' Fund. This fine feature, which would only be obtainable at some special occasion, was recently given with sensational results at the Lambs' Gambol, and it should prove a novelty of remarkable importance at a public performance.

Fifteen pianos will be placed on the stage, and at each will be one of America's, or England's, greatest writers of successful operetta, playing a gem from his favorite play.

Among them will be Gustav Kerker, playing "Follow On," from "The Belle of New York"; Irving Berlin, "Stop! Look! and Listen!"; John Golden, "Chin Chin!"; Hugo Felix, "Pom-Pom!"; Rudolph Friml, "Katinka!"; Raymond Hubbell, "Fantana!"; Louis Hirsch, "The Follies of 1916!"; Silvio Hein, "When Dreams Come True!"; Jerome Kern, "Very Good Eddie!"; Alfred Robyn, "The Yankee Consul!"; A. Baldwin Sloane, "The Mocking Bird!"; Robert Hood Bowers, "The Red Rose!"; Victor Jacobi, "Sybil!"; Leslie Stuart, "Floradora," and the mighty John Philip Sousa, with "El Capitan," in which his entire band will assist.

Journal of Commerce 3/25/16

### M. PICKFORD AT HIPPODROME.

Remarkable Programme Arranged for  
Sunday Night Concert.

A remarkable bill, headed by Mary Pickford, who will make her debut as a singing and speaking actress, has been arranged for Sunday night at the Hippodrome. Miss Pickford, who donates her share of the receipts to the Actors' Fund, will be assisted in a sketch by James J. Corbett, Frank O'Brien and one of Broadway's popular leading men. A goat and fifty or more dogs will also help.

A feature of this bill will be the introduction on stage of a dozen of the popular composers of light opera in America. Each will appear at a piano and play some composition of his own that has become famous around the country. The composers who will appear are Irving Berlin, Gustav Kerker, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Robert Hood Bowers, Victor Jacobi, Leslie Stuart, John Philip Sousa and Oscar Hammerstein, who will play his "Louise" waltz.

The operatic soloists will be Sybil Vane, late of the Covent Garden of London; J. Humbird Duffy, the American tenor, and Robert Cavendish. A popular novelty will be provided by Leo Edwards, who will render a new number, "Pierrot and Pierrette," supported by six young prima donnas, Elsa Ward, Florence Hayes, Daisy Leon, Helen Selfert, Ruth Thompson and Dorothy Edwards.



Musical America 3/25/16

## MUSIC AND GEOGRAPHY

### Sousa Discusses Their Relationship—A Memory of His Mother

"I don't believe there is any such thing as national music in the sense of geographical lines," declares John Philip Sousa in the *Theater Magazine*. "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."

Butler Globe 3/25/16

John Philip Sousa says that music was first introduced in the theatre to drown the noise made in a scramble for seats.

Musical America 3/25/16

### Woman Once Conducted Sousa's Band

To the Editor of MUSICAL AMERICA:

I am a subscriber to your splendid journal.

In the issue of Feb. 26 (page 54) is an article referring to an occasion recently when Conductor John Philip Sousa yielded his bâton to Charles Chaplin, the motion-picture comedian.

Thomas A. Wise, who introduced Chaplin, stated to the audience that the occasion "was the first time Sousa's Band had ever been led by anyone but Mr. Sousa or his regularly appointed assistants."

In this assertion Mr. Wise is mistaken, as Mr. Sousa himself would tell you upon inquiry. I myself enjoyed this distinctive honor, upon invitation from Mr. Sousa, in December, 1911. It was the occasion of one of the band's special concerts in the city of Grand Rapids, Mich., at which time I was director of music in the public schools of that city. I conducted the great band and 500 singers, whom I had specially trained for the occasion.

I was personally led by the gracious bandmaster himself to the conductor's stand, given his bâton and conducted successfully both band and singers, to Mr. Sousa's evident satisfaction, as his treasured words of approval to me indicated and copy of his letter on inclosed leaflet proves.

Mr. Sousa and his manager, Mr. Clark, have spoken to many people of the success of that occasion and naturally it is a source of pride to me, and I could not refrain from making this fact known to you.

I had the pleasure of hearing Mr. Freund's famous lecture, "The Musical Independence of the United States," while attending Cornell (under Dr. Dann) last summer.

With best wishes for your own and the continued prosperity of MUSICAL AMERICA,

Yours very truly,

LOUISE M. BUTZ.

Farmington, Me., March 8, 1916.

Review 3/25/16

## Fifteen Composers in Mary Pickford's Big "Hip" Concert

Unique Feature of Actors' Fund Benefit Tomorrow Evening.

You may hear your favorite song success played by the composer who wrote it at the Hippodrome on Sunday night when more than a dozen of the greatest writers of musical comedy and operatic scores in America will appear on one stage to help swell the share of the receipts which Mary Pickford will contribute to the Actors' Fund. This fine feature, which would only be obtainable at some special occasion, was recently given with sensational results at the Lambs' Gambol, and it should prove a novelty of remarkable importance at a public performance.

Fifteen pianos will be placed on the stage and at each will be one of America's or England's greatest writers of successful operetta, playing a gem from his favorite play. Among them will be none other than Oscar Hammerstein himself, Gustav Kerker, playing "Follow On," from "The Belle of New York"; Irving Berlin, "Stop, Look and Listen"; John Golden, "Chin Chin"; Raymond Hubbell, "Fantana"; Louis Hirsch, "The Follies of 1916"; Silvio Hein, "When Dreams Come True"; Jerome Kern, "Very Good Eddie"; Alfred Robyn, "Yankee Consul"; A. Baldwin Sloane, "The Mocking Bird"; Robert Hood Bowers, "The Red Rose"; Victor Jacobi, "Sybil"; Leslie Stuart, "Flordora," and last, the mighty John Philip Sousa with "El Capitan," in which his entire band will assist.

This promises to be the most unusual feature ever presented on the Hippodrome stage, which has been the scene of various extraordinary Sunday novelties.

Louisville Post 3/25/16

Following an example set by Charles Chaplin, Mary Pickford will appear in person at the New York Hippodrome next Sunday evening for the benefit of the Actors' Fund of America. Miss Pickford's greatest problem, she claims, is finding a suitable act, or something to do. She might direct Sousa's Band, which is appearing there, as Chaplin did.

Ans Telegram 3/25/16



Stach Zeitung 3/27/16

Im Hippodrome gab es gestern Abend eine Atmosphäre der Begeisterung, von der man sich kaum einen Begriff machen kann. Die weiten Räume waren ausverkauft. Was es gab? Was gab es nicht? Mary Pickford, der populärste der Film-Stars als sprechende Künstlerin, Sousa und seine Kapelle, eine ganze Reihe der ersten Solisten, der ganze Chor des Hauses. Der Jubel erreichte seinen Höhepunkt, als die beliebtesten und mit Tantiemen gesegneten unserer Komponisten leichter Musik einer nach dem anderen auf dem Piano Exzerpte aus ihrem populärstem Werk spielten.

New York Herald 3/29/16

### Hippodrome Concert Bill.

Otto Goritz, baritone of the Metropolitan; Miss Herma Menth, pianist, and Miss Mary Zentay, Hungarian violinist, are soloists announced with the Tsingtau Orchestra and Sousa's Band at the Hippodrome Sunday night for the benefit of the War Sufferers' Relief Fund.

### Convention Wants Sousa.

You can't hold a convention without a band, but John Philip Sousa is apparently impervious to the needs of the Progressive party. The bandmaster received a telegram yesterday from William R. Medaris, in Chicago, asking if he and his band would be available for the National Progressive Convention in the Windy City, beginning June 7. Mr. Sousa wired back he would be busy at the Hippodrome on that date.

The new number introduced by Sousa and his band in the Tower of Jewels scene of "Hip, Hip, Hooray" at the Hippodrome this week is a cornet duet, "Side Partners," played by Messrs. Herbert L. Clarke and Frank Simon. Other new features will be found in the Ice Ballet and in Toyland.



## Oscar at Last Going on the Stage

Head of the House of Hammerstein at  
Hippodrome Piano in Piece  
Miss Garden Tore Up.

A few days ago came the announcement from the Hippodrome that at to-morrow night's concert a lot of flourishing score writers will play original compositions on the piano, such as John Philip Sousa, Irving Berlin, Rudolph Friml, Louis Hirsch, Silvio Hein, Victor Jacobi and others—all to help Miss Mary Pickford swell her contribution to the Actors' Fund. Thinking the Sunday bill all arranged, which was one of the greatest worries in the otherwise serene life of Charles Dillingham, the manager was taking the air yesterday afternoon when he bumped into Oscar Hammerstein in Fifth avenue.

"Great show you are billing for Sunday night, Charley," asserted Mr. Hammerstein, flicking the ashes from one of his home made perfectos, "but you've overlooked one great living composer in your galaxy of stars."

"Who's that?" queried Mr. Dillingham, who is on the lookout for new talent.

"Oh, I hate to talk about myself," replied Mr. Hammerstein.

"Will you appear?"

"I will. And I'll play a waltz called 'Louise,' which I dedicated to Miss Mary Garden, and when I played it for her approval she tore up the manuscript. But I had hidden a copy under the piano lid, believing in preparedness. And I'll play that at the Hippodrome on Sunday."

"You're on," was all Mr. Dillingham could gasp as he ran to the nearest of his publicity bureaus.

Incidentally, Mr. Hammerstein says this is his first public appearance in some time without legal summons or judge's order.

## MARY PICKFORD AIDS FUND.

Appears at Hippodrome in Sketch  
With Donald Brian.

One of the greatest Sunday night programmes of the season was given at the Hippodrome last night. The concert marked the reappearance of Mary Pickford as a dancing and speaking actress and her share of the receipts went to the Motion Picture Campaign for the Actors' Fund. Miss Pickford appeared in a sketch with Donald Brian as her leading man and James J. Corbett as the villain. The sketch was written for the occasion by Alexander Leftwich.

Another notable feature was the joint appearance of fourteen famous composers of light opera, each playing in turn his greatest song successes. In the center of the group was Oscar Hammerstein, who was applauded for five minutes before he could play his "Louise" waltz. The others in the semi-circle were Irving Berlin, Gus Kerkor, John L. Golden, Raymond Kerkor, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Leslie Stuart, Rudolph Friml, Hugo Felix and John Philip Sousa.

Others on the programme were Sybil Vane, the London prima donna; J. Hummel, Belle Storey, Arthur Aldridge, John Parsons, Beth Smalley, Nat Willis, Burt and Ballia, Arthur Deagon, William J. Kelly and Leo Edwards, with young prima donnas.

## MARY O' THE MOVIES ACTS ON REAL STAGE.

Gets \$2,000 at Hippodrome  
and Will Give All of It to  
the Actors' Fund.

The face that is Mary Pickford's fortune was on view to about 5,200 persons at the Hippodrome last night when "Little Mary" made her first appearance on the stage since she became famous in the movies. Of the total receipts of \$6,000, Miss Pickford's share approximated \$2,000, which she is to turn over to the Actors' Fund. Though there were a couple of hundred empty seats in the top gallery, the lower floors and boxes were crowded and 200 extra chairs had to be placed in the orchestra pit.

It is very pretty—as well as valuable—this face of Mary Pickford's. Peaches and cream complexion, long brown curls and puckering lips, she looks like an animated doll—that is, when dolled up. She is not more than five feet in height and can almost walk under her automobile.

Miss Pickford appeared in a sketch called "The Friend of an Autocrat," which turned out to be a burlesque on the way movies are made. As La Belle Marie, the heroic heroine, "Little Mary" was ruthlessly pursued and strangled by Wreckless Reginawld, a desperate demon (James J. Corbett, evening suit and topper), and saved and kissed by Lovely Lorrimer, SOME hero (Donald Brian, also soup, fish and tureen)—and all the time the movie directors and camera men raved and ran around and tore their hair. The pseudo film, written and staged by Alexander Leftwich, had been passed by "The National Board of Non-Censors."

After making a grand entrance in a big black auto and fur cloak, Miss Pickford went in her car and changed to rags—yes, "Rags" is one of her pictures—with gray flannel shirt and dirty overalls. She delighted the audience by using all the "cute" little airs which are familiar to film fans, and drew a lot of applause by imitating Charlie Chaplin. She put on



MARY PICKFORD

Brian's hat, picked up his cane and made a few funny steps.

When Corbett appeared, she assumed a boxing attitude and whispered: "A little of the Moran stuff." Alongside the shadow boxer she looked like Moran beside Willard.

Then she made a speech—in a very thin little treble. She thanked them for being there and went on: "They say charity covers a multitude of sins, and as this event is for the benefit of the Actors' Fund, I hope you will excuse anything we lack."

"I'm going to tell you something confidentially. To-night was the first time I ever danced on any stage (applause), and the last time, too. (Laughter.) Whew! I don't envy Pavlowa her fame. The movies are strenuous enough for me."

Oscar Hammerstein was on the programme. He played his "Louise" waltz from "Santa Maria" and received a gold watch fob from John Philip Sousa on behalf of the thirteen other composers on the bill.

## SUMMONED HAMMERSTEIN

But It Was to Honor Him at Hippodrome Gala Night.

The great audience that filled the Hippodrome last night was on its feet ready to depart after Oscar Hammerstein had played his waltz, "Louise," in a specialty in which fourteen other composers took part, each sitting at a baby grand, when a man in uniform came on the stage and paged the impresario.

"Here's a summons for Mr. Hammerstein," the man shouted.

The audience suspected a sensation, but the undaunted Oscar only smiled at the sound of the familiar words. He hobbled back to the focal centre and bravely faced John Philip Sousa, who held the legal-looking paper. Then Mr. Sousa made a pretty little speech, in which he allowed that Mr. Hammerstein had done more for New York than it could ever do for him, and handed him a package as a token of the esteem of the younger composers. The package contained a watch chain and some trinkets on the end of it, and nothing to spoil Mr. Hammerstein's evening, which had included much hearty applause mingled with loud cheers when he first shuffled out to the piano.

The piano number was one of two features of special interest. The other was the appearance of Mary Pickford, queen of the movies, in a sketch written for the occasion. Ever since Charles Chaplin broke Hippodrome records some weeks ago Miss Pickford, one surmises, has wanted to prove her drawing power. She did this successfully, and the Actors' Fund is about \$2,000 richer for it. The star offered to donate her share of the receipts to that charity, and it approximated that figure.

The sketch was a travesty on the movies, in which Miss Pickford rolled upon the stage in her limousine late for the taking of a scene. She hastily donned the overalls of the character she played in "Rags" and gamboled with a woolly lamb before the camera, while a director shouted orders and James J. Corbett, partly visible behind a desperate mustache, persisted in villainous deeds till he finally enmeshed Miss Mary in a butterfly net and stole her lamb.

At length a hero was needed, one with a mustache, and after close inspection of the audience one was discovered in the left-hand stage box. He was persuaded to come on the stage, where it developed that he was a musical comedy star, whose name was kept a press agent's secret before the performance for fear, so it was loudly proclaimed, managerial complications might arise, so this story will be charitable and not reveal it.

## HIPPODROME CONCERT.

Mary Pickford, assisted by Frank O'Brien, James Corbett and her leading man, whose identity is a dark secret, will be the feature of the Hippodrome concert to-night in a movie sketch. Mary will give her share of the receipts to the Actors' Fund.

A feature of this bill will be the introduction on one stage of a dozen of the popular composers of light opera in America. Each will appear at a piano and play some composition of his own that has become famous around the country. This will be a reproduction of the feature which recently caused a sensation at the Lambs' Gambol. The composers who will appear are Irving Berlin, Gustav Kerkor, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Robert Hood Bowers, Victor Jacobi, Leslie Stuart and John Philip Sousa.

The operatic soloists will be Sybil Vane, late of Covent Garden; J. Rumbird Duffy, the American tenor, and Robert Cavendish. The latter will sing a song by William C. Polla called "Mary" and dedicated to the principal star of the evening, Mary Pickford.

## BERLIN WON'T "RAG" IT.

But Composers, at "Hip," Will All  
Play Hammerstein's "Louise."

Out of compliment to Oscar Hammerstein, all the other composers who appear with him on the stage of the Hippodrome to-night to assist Mary Pickford, whose share of the receipts goes to the Actors' Fund, will play the chorus of his "Louise" waltz on their fourteen grand pianos.

Irving Berlin has promised not to "rag" it, and John Philip Sousa will not play it in march time, but at the rehearsal yesterday some one introduced the strains of "Where Did You Get That Hat?" in the accompaniment. Mr. Hammerstein says they are all great composers, but if he had time to arrange it he would rather appear with a chorus of Philadelphia architects.



140

# Miss Mary Pickford in a Speaking Part and Mr. Hammerstein, Pianist, at Hippodrome

JAMES J. CORBETT, MISS MARY PICKFORD and DONALD BRIAN Who Appeared in a Sketch Sunday Night at the Hippodrome



PHOTO WHITE

## Film Star Appears in Cast with Donald Brian and J. J. Corbett.

With Miss Mary Pickford herself in overalls, a quorum of the world's best known composers seated at fourteen pianos arranged in battery across the stage, and Oscar Hammerstein in a little sentimental scene, and a lot of others in entertainment, "Composers' Night" at the Hippodrome last evening passed into stage history as a pleasing and unique event.

The reception accorded Miss Pickford indicated the little motion picture star has a close hold upon the hearts of the public, especially the women. Her sketch was "The Friend of an Autocrat," and it wasn't much of a sketch, but Miss Pickford came on in a limousine, as at a motion picture "camp," and James J. Corbett, wearing a deep and desperate moustache, leaped at her and attempted to strangle

her. The powerful Corbett apparently was having it all his own way, although Miss Pickford upper cut and shin kicked cleverly, and no one seemed to have the nerve to come up and stop him, when Donald Brian, appearing in the stage box, was escorted by a committee to the scene of action.

Plucking at the sleeve of the devastating villain, he tore away several threads of the fabric, in the meantime shouting to the one-time world's champion to stop punching the tiny beauty of the films. Mr. Corbett turned on Mr. Bryan, apparently in anger, and the men clinched.

It looked to be a vicious mixup, but suddenly the band struck up the "Merry Widow" waltz, at which the villain, wearing a look of wrapt fascination, permitted Mr. Bryan to waltz him off the stage.

Mr. Bryan then announced he was ready to be Miss Pickford's leading man for two hundred feet of film any Sunday night, or two hundred miles if need be. Miss Pickford, who had been toying with a nanny goat that had the rôle of the adventuress, then danced for the first time on any stage.

It was a cute little Dutch dance which she will use in a new motion picture play, Adolph Zukor, of the Famous Players' Film Company, for which she has been acting, watched anxiously from the rear of the orchestra. Miss Pickford in her encore brought on one of those two-year-old motion picture actors, who stood up manfully to the spotlight. Such was the applause that Miss Pickford was compelled to make a speech before the curtain.

When the curtain disclosed the fourteen composers, seated at their pianos, every one wondered if they would all play together, and they did. There must have been about a million dollars' worth of conflicting royalties in those finger tips, but they all worked together on each other's music. Each played in turn some popular air of his own composition, then led his fellow-composers in a piano chorus.

The composers were Gustav Kerker, Irving Berlin, John L. Golden, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome D. Kern, Alfred Robyn, A. Baldwin Sloane, Leslie Stuart, Rudolph Friml, Hugo Felix and John Philip Sousa and Mr. Hammerstein.

## GALA NIGHT AT HIPPODROME.

Mary Pickford, Corbett and Sixteen Composers Appear.

Mary Pickford was only a midget in the hands of James J. Corbett on the stage of the Hippodrome last night, but she squared off, boxed with him gamely and gave him quite a tussle for the decision in the desert scene. Corbett was the villain and the rescue stunt was played by Donald Brian. "The Friend of an Autocrat," was the title of the sketch which was a burlesque of the methods used in the production of motion pictures. Miss Pickford also gave a Dutch dance in costume and made a little speech in which she expressed her pleasure in being able to help the actor's fund. Her appearance was satisfactory to a capacity audience in that she did a bit of the life in which she is known to the public instead of attempting some unnatural rôle.

The evening was an eventful one in a series of Sunday night concerts that grows more pretensions each week. Next in prominence after the act by Miss Pickford was the appearance of fourteen favorite composers of the country, each of whom played his most popular composition and was assisted by all the others, fourteen pianos being on the stage. The best known of the airs were whistled by the audience and some of the composers were given ovations. Oscar Hammerstein and Mr. Sousa leading in popularity. The list of composers and

the works from which they played selections was: Gustav Kerker, "Belle of New York;" Oscar Hammerstein, "Sante Marie;" Irving Berlin, "Watch Your Step;" John L. Golden, "Chin Chin;" Raymond Hubbell, "Fantana;" Silvio Hein, "When Dreams Come True;" Louis Hirsch, "The Follies of 1916;" Jerome D. Kern, "Very Good, Eddie;" Alfred Robyn, "Yankee Consul;" A. Baldwin Sloane, "Mocking Bird;" Robert Hood Bowers, "Red Rose;" Victor Jacoby, "Sybil;" Leslie Stuart, "Floradora;" Rudolph Friml, "Katinka;" Hugo Felix, "Pom-Pom;" John Philip Sousa, "El Capitan."

Even if it had lacked the above two features, the programme would have been exceptionally strong. Miss Sybil Vane, the Welsh soprano, was on the programme and proved to be one of the greatest favorites of the many noted soloists who have appeared at the Sousa concerts. Miss Vane gave the aria from "Madame Butterfly," with sensational effect. Equally gratifying was "The Ladder of Roses," song and chorus by Joseph Parsons and Miss Beth Smalley, assisted by the Hippodrome chorus. The spectacular accompaniment to this number was one of the triumphs for which the great Hippodrome stage is noted.

Arthur Aldridge produced the evening's patriotic effect in the song and chorus, "My Land, My Flag," and Miss Belle Storey added to her fame by singing "Chin Chin, I Love You." Sousa's Band numbers were received with the usual outbursts of appreciation.



## SOUSA HAS LED HIS BAND MORE THAN 700,000 MILES.

### An American Violin Played on the Tour.

Sousa and his band have come home to roost. After twenty-four years of wandering about the globe, during which time they have covered more than 700,000 miles, the March King and his men have settled down in the Hippodrome for the Winter. In that mammoth playhouse of gargantuan spectacles the band provides a brief musical interlude in which measures of some of the most popular of the Sousa marches are mingled with snatches of other familiar American melodies.

The days when "Manhattan Beach" and "The Washington Post" occupied the place on the piano ledge now filled by Irving Berlin's "When I Leave the World Behind," or Jerome Kern's "The Land of Let's Pretend," and when every village band began its weekly concert in the courthouse square with "Semper Fidelis" and ended with "The Stars and Stripes Forever," may be gone, but they are not forgotten, as is evidenced by the bursts of applause that greet the first notes of every swinging march in the medley that accompanies the ballet of the States.

Sousa stands there, a little more of him than in earlier years, the waxed mustache and pointed beard a trifle grayer, but otherwise the same graceful, commanding figure. His arms swing in unison from the shoulder sockets with the precision of a metronome in the characteristic Sousa sweep, and the music rolls forth as if the movements released it.

When the bandmaster had changed from his regiments to his "cits" the other day he sat and talked about marches and music generally.

"Music, like other things," he said, "goes in cycles. For a period marches will be the prevailing form, then their popularity will wane and ballads will follow, or perhaps, the waltz, ragtime, or some other form of music. Then the cycle revolves and eventually repeats itself.

"In each phase of the cycle there will be some particular rhythm that is more popular than the others, that will be heard almost to the exclusion of all others. Of course there is always a place for the inspirational composition, and no matter what the prevailing rhythm may be, an inspired piece of music of any other form will be welcomed. The thing the real composers have to contend with is the imitators who spring up and with their uninspired imitations of the popular mode blunt the popular taste for the compositions of real merit. Finally the public suffers from articular fatigue, and when the imitations die they die all over.

"How did it happen that you specialized in marches?" the reporter asked.

"I think I must have got the inspiration in my boyhood days," Mr. Sousa replied. "As a boy I lived in Washington—I was born in the '50s—and the capital in those days was practically an armed camp. The days and nights were filled with marching troops, and the sight and sound of them left their impress on my youthful mind.

"You know I didn't begin as a bandmaster. That

came about quite accidentally. I was a violinist and played in the orchestra that toured with Offenbach on his first visit to America. It was about '80 that I was musical conductor for Mr. Mackay, now one of the mainstays of the Actors' Fund, who was producing in the Chestnut Street Theatre in Philadelphia. I had written the music for a piece he had produced, and was conducting the orchestra one night when Colonel Charles G. McCauley, Commandant of the Marine Corps, who was in the city on his annual tour of inspection of the Navy Yard, visited the theatre.

"He saw me conduct, and when he returned to Washington he called on my father and said: 'Sousa, I saw a young man with your name leading the orchestra in Philadelphia. Is he any relation to you?' My father replied that the young man was his son, whereupon Colonel McCauley said he wanted me for conductor of the Marine Band. Negotiations were begun; I could not leave my post immediately because the place was about to go on tour, but when we got to Kansas City I got a substitute and went to Washington.

"I remained there as leader of the Marine Band for twelve years. During that time I wrote many of the marches that were largely responsible for the march vogue of the '90s. While I had studied the violin principally I had some knowledge of all the other instruments, and I took a great interest in the new work.

"I had written my first march, called 'Resumption,' named for the resumption of specie payments, in '78, and after I took charge of the band others followed in rapid succession. In all I have written a hundred marches, and of these at least fifty are known throughout the world. When I went around the world at the head of my own organization the strains of 'The Stars and Stripes Forever' or 'Semper Fidelis' would invariably be greeted with applause of recognition whether we were playing in England, Germany, Sulu, or Africa. General Miles told me that once he stood with the Sultan watching the Turkish troops pass in review and as they passed the Sultan's stand the bands played 'The Liberty Bell.' In Germany, France, and England some of the marches were often used by the army bands."

The reporter, to whom the writing of music has always seemed a gift of the gods beyond the power of ordinary mortals, asked Mr. Sousa what his method of composition was.

"When I think of a subject," he said, "I dig down and down till finally I have the melody complete. Then I set it down on paper. I could write notes off by the yard and the music would be melodically correct, but you would never listen to it. Sometimes it comes quickly and easily, and again I have to keep at it for a long time. I often think there is something beyond one that furnishes the power, the inspiration to compose, and that this same mysterious something prepares the public mind for the new piece.

"I labored over 'King Cotton' for months before it finally came, while 'The Stars and Stripes Forever' was written in a week. That was the result of longing for my own country. I had been abroad with the band and was pretty homesick, and when I finally got aboard the Teutonic the strains of the march began

COMPLIMENTS OF  
J. & SONS.