Cincinnati Enquirer 12/12/16

HIPPODROME SHOW—

A new distinction has been won by Cincinnati in the eyes of the theatrical world. The Queen City has been made one of the very few cities which will see the mammoth New York Hippodrome production, "Hip, Hip, Hooray," which opens a week's engagement, with daily matinees Christmas Eve, at Music Hall. The magnitude of this production prohibits its visiting any but the most progressive cities which have immense stages and auditoriums like Music Hall. That Cincinnati is responding to the opportunity is shown by the pouring in of mail orders and seat buyers at the office at 108 East Fourth street (opposite Wurlitzer's). A special building had to be secured to take care of the rush.

The Hip, Hip, Hooray Company numbers nearly 800 persons; more than 600 of these are performers—the others constitute the mechanical staff necessary for the great production. Twenty-eight cars are required for the show. The most prominent individual feature among the hundred odd which make up "Hip, Hip, Hooray" is John Philip Sousa and his band. This famous musical organization is a whole show in itself, but now becomes just a portion of an enormous program. Next in point of interest must be listed the dazzling ice ballet "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral Palace, Berlin, appear, supported by an ensemble of 200. The ice-skatnig scene is the most wonderful ever produced of its kind. For two weeks a crew has been busy preparing Music Hall stage, installing a great ice rink, with an enormous refrigerating plant.

A score of other individual stars appear in this "ten musical comedies in one." Nat M. Wills, Charles A. Aldrich, the Bogannys, Nallia and Bart, Lamy Brothers, the Amaranths, are a few of them. And don't overlook cute baby elephant Chin Chin, the wonderful Chimpanzee, and the great "Toyland" scene, which will give the children a Christmas treat.

Troy Times 12/14/16

—In speaking of his development of what is regarded as the highest type of concert band in the world, John Philip Sousa has said: "There are many of the greatest works of the old masters that an orchestra cannot produce, while there are few of these masterpieces that a perfectly balanced band cannot produce effectively and in the purest form. The band, as constituted in my organization, therefore fills a position in the concert world that is broader, and with greater possibilities than any symphony orchestra can construct with strings." Sousa's Band mucic is rich with color and effect, and has become "the delight of nations." The burst of harmony, the whispering of some faraway stream, the plaintive song, the martial air, is what appeals, charms and thrills and fairly makes the blood rush and the heart quicken. Sousa will be at Albany Tuesday matinee and night, December 19, at Harmanus Bleecker Hall.

Utica Observer 12/9/16

SOUSA COMING TO COLONIAL

Celebrated Leader and His Band Will Be Heard Here Dec. 20—Three Soloists.

One of the most welcome attractions of the musical season in this city will be Sousa and his band at the Colonial Theatre Wednesday evening, Dec. 20, John Philip Sousa and his celebrated aggregation are not strangers to Uticans and it is believed that the opportunity to hear one of the finest bands ever organized will not be neglected here.

With Sousa and his band will be three artists whose work as soloists have placed them in the front rank. They are Miss Diamond Donner, soprano; Frank Simon, cornetist and Joseph Norrito, clarinetist.

Among the numbers to be played upon the occasion of the concert at the Colonial will be the Sousa march "The Boy Scouts of America" which has been dedicated by the brilliant composer and leader to the boys. The program will open with the sumptuous overture to "Tannhauser" by Wagner and other numbers on the program will be:

Cornet Solo—"The American Boy," Bellstedt
Frank Simon.
Suite—"Impressions at the Movies," Sousa
(a) Sousa's Band at the Panama Exposition.
(b) The Crafty Villain and Timid Maid.
(c) Pavlowa at the New York Hippodrome.
Aria—"Une Voce Poco Fa".....Rossini
Miss Diamond Donner.
Invitation to the Dance .....Wehr
Suite—"Carmen" ..... Bizet
(a) Legend—"Willow Blossoms" (New). Sousa
(b) March—"The New York Hippodrome" (New) ..... Sousa
Clarinet Solo—Fantasia "Rigoletto." Norrito
Joseph Norrito.
Introduction—"Third Act of Lohengrin." Wagner

Albany Argus 12/15/16

Sousa and His Band.

One of the strongest appeals to the lovers of music is in the announcement that Sousa and his band will be brought to the Hall on December 19, matinee and evening, with all his noted soloists and several vocalists of much reputation, under the direction of Charles Dillingham. Mr. Sousa has been one of the principal features of the mastodonic New York Hippodrome attraction, "Hip, Hip Hooray," during its long stay at the Hippodrome and later during the tour covering a few cities boasting of immense audtoriums. His stay there has prevented the usual Sousa annual tours, and the coming visit will be one of the few that can be included in a single week during the present season, and probably for many seasons to come.

N.Y. Eve Journal 12/21/16

Sousa's Son Makes Flying Tackle and Downs Fleeing Man

John Philip Sousa, Jr., son of the noted bandmaster, has captured an alleged bag-snatcher who was escaping in the shopping throngs of Thirty-fourth street.

According to Mary D'eakin, of No. 224 East Eighty-ninth street, she had just stopped to open her bag at Thirty-fourth street and Park avenue, near the Vanderbilt Hotel, when it was snatched from her hand. Screaming, she started in pursuit, followed by shoppers and hotel guests.

The man ran west on the thoroughfare, and it seemed was about to outdistance his pursuers. Then he was confronted by a robust young man, who grappled with him and pinned his arms to his side until Traffic Patrolman Fleming arrested him.

N.Y. Eve Sun 12/21/16

Playing Santa Claus this year to the greatest number of stage artists and employees is the unique role enacted by Charles Dillingham. This genial manager gives employment to over three thousand people connected with the theatre in the various capacities, from back door men and elephant trainers to the most temperamental prima donnas. At the Hippodrome alone 1,274 people are engaged, and in the elaborate spectacle "Hip Hip Hooray," last year's pageant now en tour, 800 stars, ballet, chorus and artisans are employed. At the Globe Theatre the parent Dillingham organization forms a family of 100 more, while other important productions now amusing the theatregoers of the country include Montgomery and Stone in their memorable triumph "Chin Chin" and Raymond Hitchcock and the English musical comedy success "Betty." Add to this the Century Theatre, where, in association with F. Ziegfeld, Jr., this energetic and resourceful manager has established a working organization of distinction, and the total activities of this busy fairy godfather of theatricals will be realized. Aside from the stars already mentioned Mr. Dillingham controls the present destinies of Anna Pavlowa, John Philip Sousa, Elsie Janis, Annette Kellermann, Sophye Barnard, Sam Barnard, Nat M. Wills, Joseph Santley, Dixie Girard, Hazel Dawn, Charlotte and nearly two hundred other players, prima donnas, comedians artists of established importance. The chorus girls, ballet beauties and other coryphees under his management at Christmas time number over two thousand in all, and the theatre employees, stage attaches and the workers in the various mechanical departments number another thousand souls.

And with this huge army of associate players and coworkers, together with the vast amount of detail connected with his various activities, Mr. Dillingham is never too busy to consult with or to advise the humblest of the big family. He seems always to have the personal interests of each member of this unique organization at heart, and in consequence every one of them strives to do his or her utmost for the best interests of the genial employer. Perhaps nowhere is this more noticeable than at the Hippodrome itself, where the organization has become a model of efficiency and perfection. The stage performance on this huge stage moves like clockwork, and R. H. Burnside, the general stage director, achieves results which every patron marvels at. Likewise the uniformed staff has aroused the admiration of the public, but behind the footlights, in the locker room and in the green room of this great theatre, lie the real reasons for its marvelous results and its splendid discipline. The influence of its directing genius is everywhere apparent.

Aid societies among the stage employees to administer to its sick members, sewing clubs, athletic societies, educational features such as free ballet classes and classes in languages for its foreign members, are just a few of the unusual innovations unknown to the public which make the greatest playhouse in the world unique and altogether worthy of its present high and enviable position.

Troy Times 12/15/16

—It is a fact that the majority of human beings have a musical sense. To whistle or hum some kind of a tune is almost a universal instinct, and is the primiive musical impulse. The popularity of march music is the result of this instinct. While John Philip Sousa has composed many works of a serious nature and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land. There will be plenty of stimulating music when Sousa's Band is at Harmanus Bleecker Hall, Albany, Tuesday matinee and evening.

Cincinnati Times Star 12/20/16

MUSIC HALL—"Hip, Hip, Hooray!" the New York Hippodrome show, heralded as one of the biggest productions ever taken on the road, opens at Music Hall Sunday night (Christmas eve.) John Philip Sousa and his band is one of the features. Others are Charlotte, famous skater, and her ice ballet; Visit to Toyland, "Ladder of Roses;" Nat Wills in several scenes and many others. The company is said to number 600, exclusive of the mechanical crew and "Chin Chin," the baby elephant. Matinees are to be played daily.

Eve World 7/21/16

SOUSA JR. CAPTURES MAN GIRL SAYS STOLE HER BAG

Bandmaster's Son Tackles Fugitive as Crowd Races Behind, and Holds Him for Police.

John Philip Sousa jr., son of the bandmaster, broke up a chase in front of the Vanderbilt Hotel on East Thirty-fourth Street yesterday afternoon when he seized a man running with a crowd at his heels and held him until a policeman came.

In the West Thirtieth Street Station the captive, accused of stealing the handbag of Miss Mary Deakin of No. 224 East Eighty-ninth Street, was locked up charged with highway robbery. He said he was Alfred Steiger, thirty-four, a motorman, of No. 656 West Two Hundred and Fourth Street. The police assert they found Miss Deakin's handbag, containing several dollars, upon the prisoner.

The young woman was standing at Thirty-sixth Street and Park Avenue when Steiger, she says, snatched her handbag and raced away, bowling over pedestrians who got in his way until he encountered John Philip Sousa jr.

Minneapolis Tribune 12/17/16

HIPPODROME COMING TO ST. PAUL SOON

Everything Except House Itself to Be Moved to Sister City.

The most important theatrical event of the season will be the appearance for a period of seven nights and six matinees, beginning Monday, January 15, at the Auditorium, St. Paul, of Charles Dillingham's New York Hippodrome organization in "Hip Hip Hooray," the remarkable spectacle which occupied that huge playhouse during all of last season.

Shows from the New York Hippodrome have been sent on tour before this, but the history of American theatrical records show no such ambitious attempt as this. For "Hip Hip Hooray," as it is to be disclosed at the Auditorium, will be identically the spectacle, down to the smallest detail, that was unfolded on the stage of the Hippodrome. The original company of stars, the entire original scenic production, every item of mechanical, costume, musical equipment will be in evidence here.

The most prominent individual feature among the hundred odd which make up the "Hip Hip Hooray" program will be John Philip Sousa and his band. Next in point of interest must be listed the dazzling ice ballet, "Flirting at St. Moritz," in which Charlotte, the world's greatest skater, and a dozen other stars from the Admiral's Palace, Berlin, appear, supported by a skating ensemble of 200.

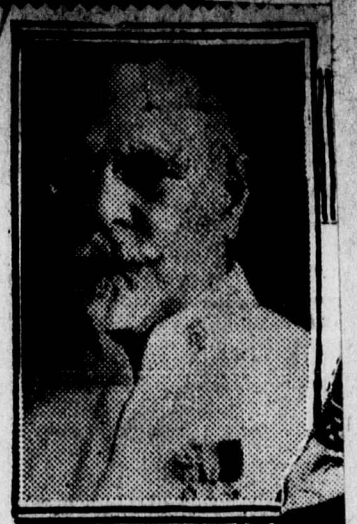
These are only two of the features in an entertainment which is called "ten musical comedies in one." A score of other individual stars appear in unique specialties.

The Twin City engagement will be under the management of Mr. L. N. Scott and the sale of seats will open at the Cable Piano company on Wednesday, January 3. Mail orders will be accepted now. They should be addressed to L. N. Scott, manager, care of the Cable Piano company.

Cincinnati Post 12/21/16

John Philip Sousa, most famous bandmaster, sent word from the east Thursday that his band would play a new song, "Come on Down to Cincinnati Town," when the Hippodrome show comes to Music hall Sunday night. The words of the song are by Jack Yellen and the music is by George L. Cobb.

Syracuse Herald 12/14/16



JOHN PHILIP SOUSA. at the EMPIRE

SOUSA'S BAND AT EMPIRE THEATER

Famous American Leader Will Give Two Concerts in Syracuse Next Thursday.

John Philip Sousa—ta-ta-ta-ta-ta-rum-ti-dum—and his brass band, whose pressing engagements with Charles Dillingham at the justly famous New York Hippodrome temple of taradiddles have for two years kept them from visiting the rural districts, will slide into Syracuse next Thursday morning for a single-day engagement.

John Philip Sousa is our only real American band leader. He loves brass. When he brings his little old trombonists and cornetists down front and puts himself as a pace-maker in front of them all, he can fill one's ears fuller than they've been in many long years.

He has a great faculty for picking soloists, too, and no man in his band is there except by virtue of ability, whether it is on the bass drum or the bassoon.

The Sousa programme this year will include numbers from the most modern music, as well as operatic features of a high order. Mr. Sousa's programme never lack variety. An impressive bit of Tannhauser may be followed by a joyous piece of ragtime. Thus he hits all tastes for the man who says he does not enjoy ragtime as played by J. P. S. is either deaf or saying the thing that is not so.

Sousa's Band has been one of the main stays of the Hippodrome show. We are fortunate that Mr. Dillingham has permitted this special tour of a week. He will be at the Empire Thursday afternoon and evening.

Washington Herald 12/20/16

New York, Day by Day

By O. O. McINTYRE.

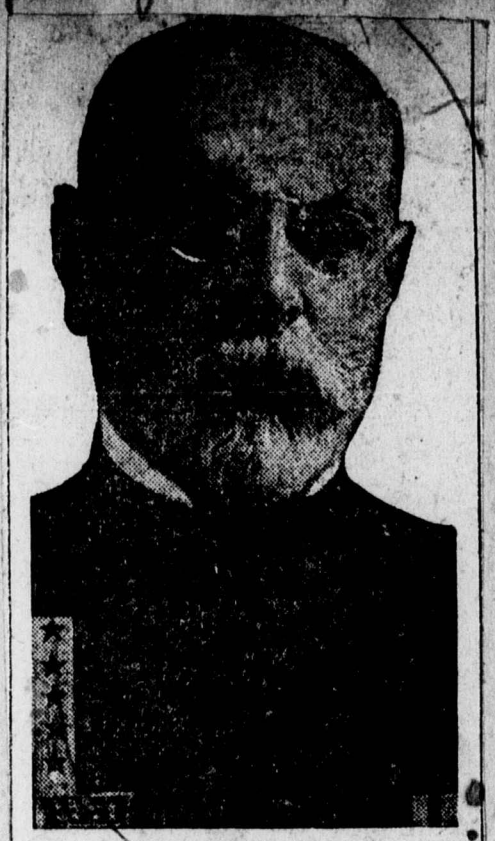
Special Correspondent of The Washington Herald.

John Philip Sousa believes that the way to wake up the country to the fact that preparedness is necessary is to give them the idea in music. Accordingly he has introduced the song, "Wake Up, America," at the Hippodrome at each performance, and then has the audience join in the chorus. The singing can be heard clear over on Broadway every afternoon and night and at the conclusion, when a big American flag is dropped, many throw their ats away. It is stealing George Cohan's stuff—but they get away with it nicely at the Hip.

Troy Times 12/19/16

The wonderful hold which John Philip Sousa has upon the public is demonstrated at every performance of Sousa and his band. He is the musical idol of the entire world, and this is forcibly shown by the attendance at the Sousa concerts. When the "March King" comes it means a feast of new music, new songs, new operatic excerpts and new solos by eminent soloists. Many new and effective features will be heard when Sousa and his band play this evening at Harmanus Bleecker Hall, Albany.

Syracuse Journal 7/10/16



JOHN PHILIP SOUSA

SOUSA'S BAND.

Sousa and his band—there is a potent attraction in the promise of the man for whom individuality, his popular compositions, the musicianly excellence of his organization and the ability to set before the public striking programs has made one of the best known musicians of the time. When Sousa and his band come to the Empire next Thursday, matinee and night, it will be with the organization it has taken him 22 years to perfect, the same that many thousands each week have flocked to the New York Hippodrome to hear during the stay there for more than a year. Under the Charles Dillingham management the new marches that John Philip Sousa has added to his imposing list of successes will be played here for the first time, among them "The Boy Scouts of America," the "New York Hippodrome March," "Dwellers in the Western World" and "Pathfinder of Panama March." The present tour of "The March King" is for one brief week, and the contracts existing between Mr. Sousa and the New York Hippodrome Corporation make a return visit to this city impossible for several seasons to come. Among the soloists and vocalists to be represented on the Sousa program will be Herbert L. Clarke, cornetist; Miss Leonore Simonsen, soprano; Louis P. Fritz, flutist; Joseph Marthage, harpist; Frank Simon, cornetist, and Joseph Norrito, clarinetist.

Syracuse Herald 12/16/16

Sousa and his band will be at the Empire next Thursday, matinee and night, with all his noted soloists and several vocalists of reputation, under the direction of Charles Dillingham. Mr. Sousa has been one of the principal features of the New York Hippodrome attraction, "Hip, Hip, Hooray," during its long stay at the Hippodrome and later during the tour covering a few cities. His stay there has prevented the usual Sousa annual tours, and the coming visit will be one of the few that can be included in a single week during the present season.

Syracuse Journal 12/15/16

It is not likely that the three rousing cheers, "Hip, Hip, Hooray," which make up the name of the New York Hippodrome show in which Charles Dillingham made Sousa and his band one of the chief features, was chosen entirely because of Sousa, and yet many local music lovers feel in the spirit of giving a like cheer in the knowledge this band is to come to the Empire next Thursday matinee and night.

St Louis Star 12/20/16

JOHN PHILIP SOUSA IN PRAISE OF THE DANCE

John Philip Sousa says some pertinent things about the much abused dance. He defends the modern terpsichorean tendency, and calls it a great mental and physical tonic. Sousa, although (like Johann Strauss) he does not dance himself, has composed music which set millions of feet into joyous motion. The king of the march and two-step admires the adaptable character of modern dancing, which enables those who practice it to display their own individuality.

Lynn, Mass. Telegram 12/10/16

Miss Moody Will Charm All at Sousa Concert

Sousa is coming—Sousa, who in the last two decades has made his name and that of his band as well known in America and across the seas as that of the best remembered trade mark in the world, not only because of the unusual numbers of his famous band and the high standing of the individual members of his organization, but because of the delightful quality of his program and his generosity in responding to the fervid demands for "more" from his hearers.

Charles Dillingham will present Mr. Sousa and his complete organization, accompanied by soloists, at the Auditorium, Sunday night, Dec. 17.

As one of the big features of the superlative New York Hippodrome performance, Mr. Sousa and his band have been confined to New York and a few of the other cities in which the big production has appeared for two seasons, and the coming local engagement will be one of the limited few in which the favorite band of America can be heard during the year.

Prominent in the band will be Samuel Harris of Lynn, clarinetist, and Miss Marjorie Moody, a well-known Lynn vocalist, who is now chief soloist with Sousa.

Louisville Herald 12/17/16

TWO MUSICIANS

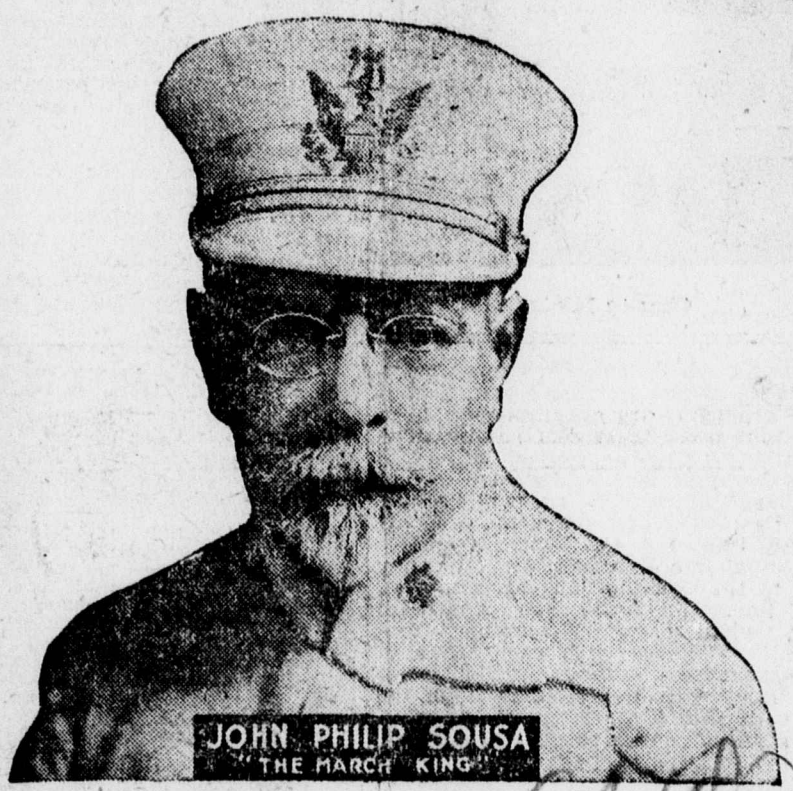
It was once said that you could judge of the musical taste of England from the fact that King Edward had knighted Paolo Tosti and had declared that Sousa's Band made the best music he had ever heard.

As to that, we are heterodox enough to declare that we have never failed to get a great deal of pleasure out of Sousa's Band in spite of the posturings of John Philip, and, insofar as Tosti is concerned, we believe that as much as any other man he contributed to the renascence of the English ballad. Before his day, this peculiarly British product had fallen pretty deeply into a sickly sentimentality alike of music and of words, a sort of Mid-Victorian backwater that was felt in the concert halls as it was in literature. Tosti, in such a song as "Mattinata," for example, wrote something higher than a sweet and cloying melody and, tho it is possible to weary of too many "Good-byes," no fair-minded musician will deny that the song sings itself, not such a bad quality as some of the ultra-moderns would have us believe.

Tosti lies dead. About the same time there died another and a greater man by far, one who, likewise, made England his chosen field of musical endeavor. His name was Hans Richter. Like many of the greatest conductors of the past half century, he was a Hungarian. In a sense, he may be said to have discovered Wagner to the outer world, to have popularized him almost. It was an arduous task. There was a public to be won over, but, most of all, a prejudice to be overcome. Wagner himself—with his arrogance and his sedulous self-worship, with the atmosphere of adulation in which he lived—could never have kept going in the rough-and-tumble of the earlier days of Wagnerism in England. Hans Richter throve on ridicule and ignorance and, in the matter of hard words, he gave as good as he got. The victory, we need hardly add, was most completely his. Wagner cycles in London, in Manchester—where Richter worked most of all—in Liverpool spelt heavy receipts. That is the supreme test.

It is strange that Richter never saw his way to accept the many invitations that came to him to pay a professional visit to this country. It can not have been because he thought we were not yet ripe. It was among the unripe that he specialized.

Albany Argus 12/12/16



John Philip Sousa with His Band, at the Hall Tuesday, Matinee and Night.

HARMANUS BLEECKER HALL ATTRACTIONS

Sousa and Band Only Feature This Week—"Very Good, Eddie" Gala Christmas Offering.

Sousa and His Band.

Sousa, with his well remembered, genial face and twinkling eyes, behind the shining glasses who made all the world march blithely to the march time he set with such world-famous numbers as the "Washington Post," "Semper Fidelis," "Manhattan Beach" and other marches almost equally noted, will come to the Hall on Tuesday, December 19, for matinee and evening concerts under the direction of Charles Dillingham.

The liveliness of the Sousa programs, their great variety and the willingness of Mr. Sousa in responding to encores until often the original program is quite doubled, are likely to insure a warm welcome for the noted band leader and his organization from local music lovers, for the Sousa numbers appeal equally to the musically trained and to those who rejoice in the bubbling gaiety of his music without technical knowledge of its musicianly values.

The outstanding features of the matinee program will be the overture to "Tanhauser" of Wagner; a Suite by Sousa, "Impressions at the Movies;" "Invitation to the Dance" of Weber; "The New York Hippodrome March" of Sousa, and the introduction to the third act of Wagner's "Lohengrin." Miss Leonore Simonson will sing "Une Voce Poco Fa," of Rossini, and Joseph Norrito will play a clarinet solo, "Rigoletto."

At the evening concert Sousa and the band will play the overture to "Mignon" of Thomas; a Sousa Suite, "Dwellers in the Western World;" "Songs of Grace and Songs of Glory" of Sousa; "The Boy Scouts of America" (march) by Sousa, and the march from "The Damnation of Faust" of Berlioz. Miss Simonson will sing the mad scene from "Lucia;" Mr. Joseph Marthage will give a harp solo, "Annie Laurie," and Mr. Louis Fritze a flute solo, "Scotch Fantasia."

Albany Union 12/10/16

Sousa Is Coming on Tuesday.—Other Great Attractions.

Sousa is coming to the Hall, Dec. 19, matinee and evening. Sousa, who in the last two decades has made his name and that of his band as well known in America and across the seas as that of the best remembered trade mark in the world, not only because of the unusual numbers of his famous band and the high standing of the individual members of his organization, but because of the delightful quality of his programme and his generosity in responding to the fervid demands for 'more" from his hearers.

The Sousa programme will be, as always, one of extreme variety in make-up ranging from impressive opera numbers to whimsically adapted modern melodies with a laugh or a chuckle in every note, and no program is ever considered complete without one or more of the inspiring "Sousa marches."

The program selected for Albany, when Sousa makes his appearance at the Hall Tuesday, matinee and evening, December 19, is as follows:

Sousa and his band: Mr. John Philip Sousa, conductor; Miss Leonore Simonsen, soprano; Mr. Frank Simon, cornetist; Mr. Joseph Norrito, clarinetist.

Erie Dispatch 12/19/16

Sousa and His Band

John Philip Sousa, who no one has ever denied is the greatest march composer in the world, will come to Erie Friday afternoon with his band. One matinee will be played at the Park opera house.

The master musician and composer is making a flying tour of the country, the first in two years, before returning to the New York Hippodrome, where his band, led by the inimitable Sousa, has been one of the big features in "Hip, Hip, Hooray."

Where music is known and as it is known, so is Sousa. His faculty of writing music that envelopes the spirit of his audience has been the keynote of his success. He knows how to intermingle a spirited march with an interpretative ballad or waltz so as to grip his audience and hold them. His name animates everything else.

St Louis Star 12/20/16

SOUSA GIVES SECOND CONCERT IN BOSTON

John Philip Sousa and his band gave their second concert at the Boston Opera House on the evening of November 26. This was "Irish Night," and the program was both popular and appropriate. Two features were a medley based on "Annie Rooney," illustrating the treatment that might have been accorded this classic by certain famous composers of other days, and the appearance in the final number of the entire Hippodrome chorus, which joined the band in a spirited performance of "Tipperary."

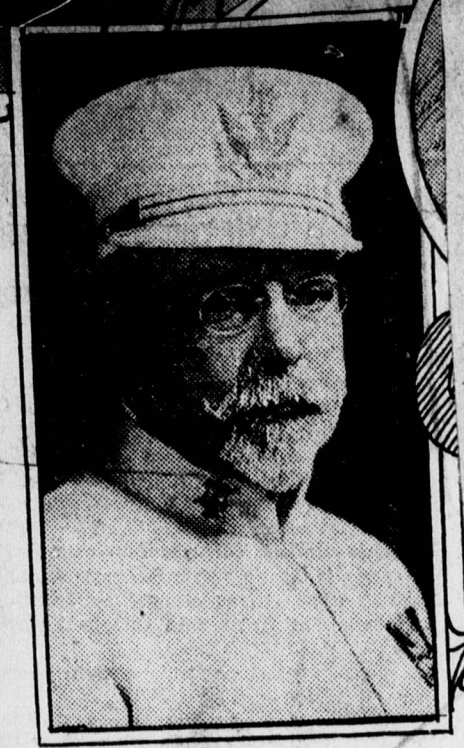
Cincinnati Times Star 12/20/16

MUSIC NOTES

John Philip Sousa, noted composer and bandmaster, is planning a music novelty for the opening of his engagement at Music Hall, Christmas eve, with the Hippodrome show. His band, under his baton, will play Christmas carols while the audience joins in, making it a sort of community carol-chorus befitting the evening.

Albany Knickerbocker Press 12/17/16 Morning Telegraph 12/24/16 Indianapolis News 12/15/16

79



John Philip Sousa, Coming to the Hall

SOUSA AND BAND AT HALL TUESDAY

Entire Organization With Vocalists On Tour for Week.

IN ALBANY ONE DAY ONLY

Program Will Range from Impressive Classic to Joyous Ragtime of Modern Times.

Sousa and his band is announced for an engagement at the Hall December 19, matinee and evening. Sousa and his organization have been for two years one of the leading features of the New York Hippodrome show, under the direction of Charles Dillingham. It has been arranged for him to make a special tour of one week covering as many cities as possible, accompanied by his entire organization.

The Sousa program will include numbers from modern music of the day, as well as opera features of the highest order. From the impressive harmony of Wagner's "Tannhauser March" to the latest joyous bit of ragtime, Sousa has chosen what his public desired with remarkable discrimination. Known the world over as "The March King," no modern band director has presented music of so high an order.

The program follows:

Matinee.

Overture, "Tannhauser" ..... Wagner
Cornet Solo, "The American Boy" ..... Bellstedt
Frank Simon.
Suite, "Impressions at the Movies" ..... Sousa
(a) Sousa's Band at the Panama Exposition
(b) The Crafty Villain and Timid Maid
(c) Pavlowa at the New York Hippodrome
Aria, "Une Voce Poco Fa" ..... Rossini
Leonore-Simonsen
Invitation to the Dance ..... Wehr
Suite, "Carmen" ..... Bizet
(a) Legend, "Willow Blossoms" (New) ..... Sousa
(b) March, "The New York Hippodrome" (New) ..... Sousa
Clarinet Solo, Fantasia "Rigoletto" ..... Norrito
Joseph Norrito
Introduction, "Third Act of Lohengrin" ..... Wagner

Evening

Overture, "Mignon" ..... Thomas
Cornet Solo, "Showers of Gold" . Clarke
Herbert L. Clarke.
Character Studies, "The Dwellers in the Western World" ..... Sousa
Mad Scene from "Lucia" ...Donizetti
Leonore Simonsen.
Flute Obligato, Louis P. Fritze
Meditation, "Songs of Grace and Songs of Glory" ..... Sousa
Rhapsody, "The Southern" (New) ..... Hosmer
(a) Harp Solo, "Annie Laurie" ..... Tollman
Joseph Marthage
(b) March, "The Boy Scouts of America" (New) ..... Sousa
Flute Solo, "Scotch Fantasia" ... Bohm
Louis P. Fritze.
March from "The Damnation of Faust" (Rakoczy) ..... Berlioz

GIVES OLD SANTA HIMSELF A RUN

Charles Dillingham Has Greatest Number of Stage People Under His Control.

THEATRE'S BIGGEST ARMY

All Told, in Various Amusement Departures, Well Known Manager Has Over 3,000 on Poyroll.

Playing Santa Claus this year to the greatest number of stage artists and employees is the unique role enacted by Charles Dillingham. This well known manager gives employment to over 3,000 people connected with the theatre in the various capacities from back doormen and elephant trainers to the most distinguished dancers and stars. At the Hippodrome alone "The Big Show" and the huge playhouse engages 1,274 people, while the elaborate Hippodrome spectacle of last year "Hip, Hip, Hooray" en tour gives employment to 800 stars, ballet, chorus and artisans.

At the Globe Theatre, the parent Dillingham organization forms a family of 100 more, while other important productions now amusing the theatre-goers of the country include Montgomery & Stone, in their memorable triumph, "Chin Chin," and Raymond Hitchcock with the English musical comedy success "Betty." Add this to the Century Theatre, where, in association with F. Zeigfeld, Jr., this energetic and resourceful manager has established a working organization of rare distinction, and some conception of the total activities of this busy fairy god-father of theatricals will be realized.

Aside from the stars already mentioned, Mr. Dillingham controls the present destinies of Anna Pavlowa, John Philip Sousa, Elsie Janis, Sophye Barnard, Sam Bernard, Nat M. Wills, Joseph Santley, Dixie Gerard, Hazel Dawn, Charlotte, Toto, Ellen Dallerup, Katie Schmidt, Hilda Rueckert, Pope & Kerner, and nearly 200 other players, prima donnas, comedians and artists of established importance. The chorus girls, ballet beauties, skating experts and other coryphees under his management at Christmas time number over 2,000 in all, and the theatre employees, stage attaches and the workers in the various mechanical departments number another thousand people.

The Hippodrome organization has become a model of efficiency and perfection. The performance on this huge stage twice daily moves like clock-work, and R. H. Burnside, the general stage director, achieves results which every patron marvels at. Likewise, the uniformed staff has aroused the admiration of the public, but behind the footlights, in the locker room and in the green room of this great theatre lie the real reasons for its marvelous results and its splendid discipline. The influence of its directing genius is everywhere apparent.

Aid societies among the stage employees to administer to its sick members, sewing clubs, athletic societies, educational features, such as free ballet classes and classes in languages for its foreign members are just a few of the unusual innovations unknown to the public which make the greatest playhouse in the world unique and altogether worthy of its high position.

New York Star 12/22/16

SOUSA IS SATISFIED

John Philip Sousa, the composer, who recently celebrated his 62d birthday, commented on his profession and his amusements recently. Mr. Sousa says he is satisfied to be a composer; in fact, he would rather be that than anything else. His chief means of recreation are trapshooting, horseback riding and golf, and he spends three months of the year doing these things.

Sousa and His Band Set Pace for New Year Here

JOHN PHILIP SOUSA.

"The March King," Sousa, will appear at the Murat theater with his band New Year even, Sunday, Dec. 31. The great band leader and his sixty instrumentalists are on tour with the New York Hippodrame production, "Hip, Hip, Hooray," and will appear but one day in the city. The program will be made up of a wide variety and many new Sousa march numbers will be given. Several special musical novelties also will be given.

Indianapolis Star 12/17/16

Sousa Is Coming.

New Year's eve at the Murat Theater with Sousa, "The March King," and his band, promises much, for Sousa is the best and most favorably known of modern band masters, and it is known he has much new to offer. The promise is made that the New Year's eve program will include numbers from the master composers of the world, those composed by Sousa himself, some of the principal musical features of the great New York Hippodrome production, "Hip, Hip, Hooray," of which Sousa and his band are a prominent feature, and certain other music numbers of novel treatment that have been chosen with thought for the coming of the new year. The Sousa organization will be brought intact and will present sixty instrumentalists and soloists and special vocalists in addition.

Albany Argus 12/19/16

Sousa and His Band.

To-day matinee and evening at the Hall, the March King, John Phillip Sousa will hold forth with his band of 60 pieces, which all last season delighted the huge crowds at the New York Hippodrome, as a part of Charles Dillingham's big musical extravaganza, "Hip, Hip Hooray." Albany is one of 10 cities to be visited by the famous March King, and local music-lovers should turn out in force to greet him at the Hall to-day. Mr. Sousa has selected two brilliant programs for rendition to-day matinee and evening, containing numbers from grand opera as well as ragtime, not forgetting all the latest Sousa march compositions. And a not unimportant part of the program will be the encores which Mr. Sousa is always so free in giving, which sometimes extend the program to twice its original length. The engagement is for two performances only, and is booked at popular prices within the reach of all, so don't fail to go to the big playhouse on the hill to-day and hear at least one of the concerts by the most famous bandmaster and his band.

New York Star 12/22/16

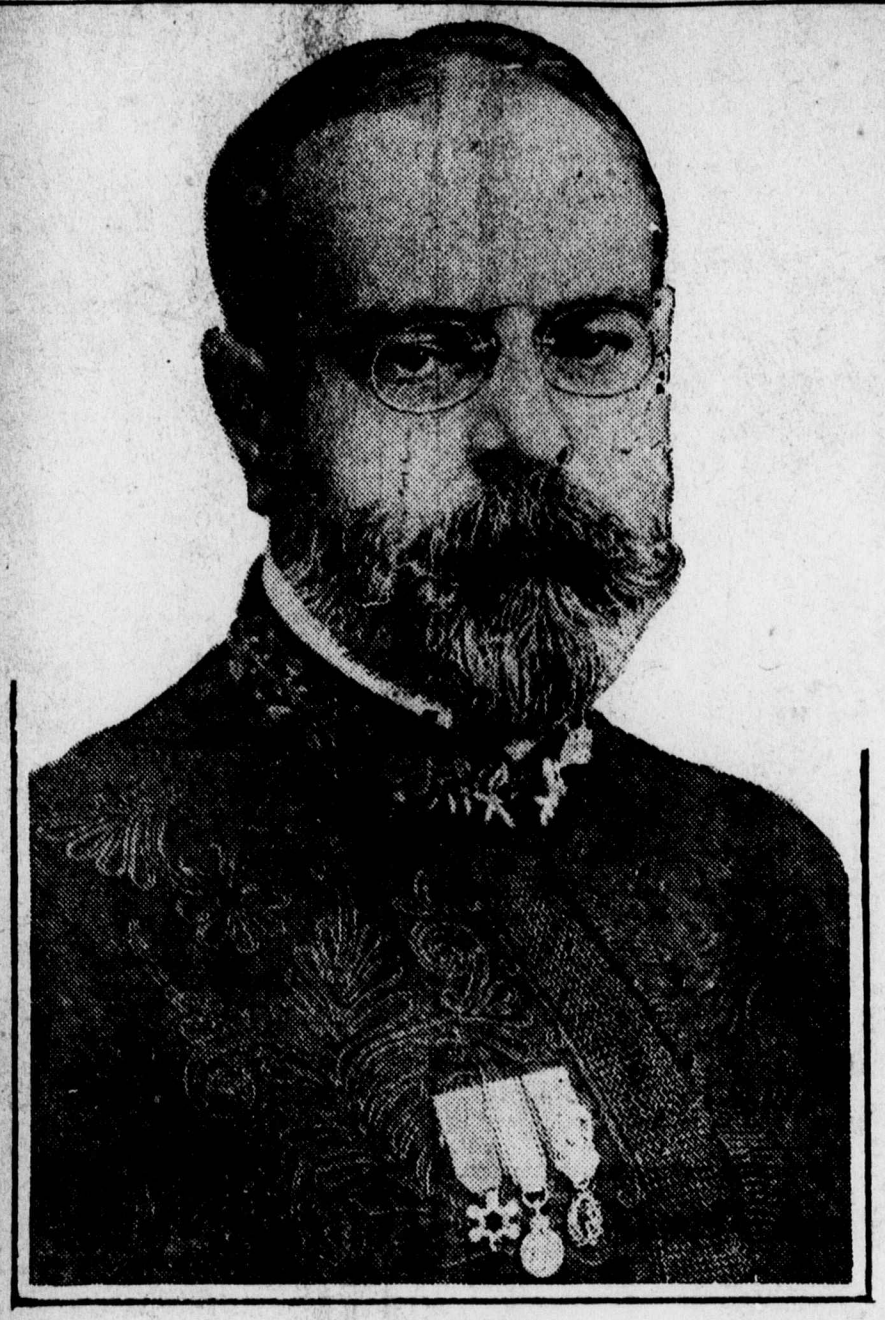
SOUSA GIVES CONCERTS

John Philip Sousa is giving a series of concerts this week. Mr. Sousa is with the "Hip Hip Hooray" company, which is laying off this week. He will join the organization at Cincinnati on Christmas Day.

40 Indianapolis Star 12/11/16

Syracuse Herald 12/17/16

TO APPEAR WITH BAND AT MURAT.



JOHN PHILIP SOUSA.

Sousa's Band Is Coming to Murat

Organization Will Bring Several Soloists, Including Nat M. Wills, Tramp Comedian.

There will soon be new as well as older tunes of stirring quality to whistle and hum, for John Philip Sousa, "the march king," and his band that has enlivened all the civilized world, is to come to the Murat Theater for New Year's eve and special matinee. With the organization, complete in itself with the many noted soloists belonging to it, will be brought a number of singers chosen from the cast of Charles Dillingham's New York Hippodrome production, "Hip, Hip, Hooray." Mr. Sousa's connection with this spectacle that has included his year's run at the Hippodrome as a leading feature of "Hip, Hip, Hooray," of which he is still a part, has prevented his usual tours of America, and his coming visit to this city is not likely to be repeated for a long time.

No other bandmaster has ever reached the popularity given to Sousa, partially because of the charm of his programs that include both the presentation of, possibly, a Wagnerian opera number and the lightest and most joyous of ragtime dances—and always some of the typical Sousa marches that have set the world to marking time like the "Washington Post," "Stars and Stripes Forever," "Semper Fidelis" and many others. Then, too, Sousa has been far from idle and there are new numbers within the last few months that have become famous at the Hippodrome and have leaped into wide popularity, such as "The Boy Scouts of America" march, the "New York Hippodrome March," "Dwellers of the Western World" and "Pathfinders of Panama" march.

Whatever the announced Sousa program, almost as many unexpected delights and music novelties come in response to encores as in the regular list, for Sousa is famously generous to his public. Among the other soloists to come with Mr. Sousa and his band will be Nat M. Wills, a favorite of modern story-tellers; Leonore Simonsen, soprano; Herbert L. Clarke, cornetist, and others.

If imitation is the most sincere form of flattery then it follows that John Philip Sousa should be the vainest man in the country, for no one has been more imitated 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 marks the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth. But the important feature of the Sousa gestures is the fact that they are perfectly natural and unstudied. 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. Jones had been playing in revivals of the old Rice shows at Manhattan Beach, where Sousa gave daily concerts in the theater that was "swept by ocean breezes." Jones was a great admirer of the bandmaster and attended these concerts regularly, and his active sense of humor urged him to attempt to reproduce the Sousa gestures for the amusements of his friends.

Albany Union 12/10/16

Sousa, with his well remembered, genial face and twinkling eyes behind the shining glasses, who made all the world march blithely to the march time he set with such world-famous numbers as the "Washington Post," the "Semper Fidelis," "Manhattan Beach" and other marches almost equally noted, will come to the Hall on Dec. 19th, matinee and evening, under the direction of Charles Dillingham.

Ashtabula Star 12/20/16

SOUSA WILL SURELY BE HERE, TILLSON PROMISES

Manager Roy Tillson, of the Majestic theatre announced this afternoon that Sousa and his band will positively be in Ashtabula tonight, despite reports that he has been held up by the storm.

"I talked with Sousa's manager at Erie this afternoon," said Mr. Tillson. "Sousa is playing there this afternoon and will surely be here tonight. He anticipates not trouble in getting to Ashtabula after the matinee.

Empire—Sousa's Band.

When Sousa and his band come to the Empire Thursday matinee and night it will be with the entire organization it has taken him twenty-two years to perfect, the same that thousands flocked to hear when he was at the New York Hippodrome for more than a year. Charles Dillingham, the manager of the Hippodrome, has arranged for Mr. Sousa to cover a brief tour of a single week during the passing of the immense Hippodrome company from one city to another, and many of the imposing list of new compositions that Mr. Sousa has made popular at the Hippodrome will be played here for the first time by him.

The afternoon programme will be as follows.

Overture, "Tannhauser" .....Wagner
Cornet solo, "The American Boy" .....Bellstedt
Frank Simon.
Suite, "Impressions at the Movies" .....Sousa
(a) Sousa's band at the Panama Exposition.
(b) The Crafty Villain and Timid Maid.
(c) Pavlowa at the New York Hippodrome.
Aria—
Leonore Simonsen.
Invitation to the Dance .....Wehr
INTERMISSION.
Suite, "Carmen" .....Bizet
(a) Legend, "Willow Blossoms" (new) .....Sousa
(b) March, "The New York Hippodrome" (new) .....Sousa
Clarinet solo, Fantasia "Rigoletto" .....Norrito
Joseph Norrito.
Introduction, "Third Act of Lohengrin" .....Wagner

In the evening the following will be given:

Overture, "Mignon" .....Thomas
Cornet solo, "Showers of Gold" .....Clarke
Herbert L. Clarke.
Character Studies, "The Dwellers in the Western World" .....Sousa
Aria—
Miss Simonsen.
Meditation, "Songs of Grace and Songs of Glory" .....Sousa
INTERMISSION.
Rhapsody, "The Southern" (new)
Harp solo, "Annie Laurie" .....Hosmer
Joseph Marthage.
March, "The Boy Scouts of America" (new) .....Tollman
Flute solo, "Scotch Fantasia" .....Sousa
Louis P. Fritze.
March from "The Damnation of Faust" (Rakoczy) .....Bohm
.....Berlioz

Utica Herald 12/14/16

Sousa Loves His Work.

After 22 years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort. Insofar as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary the Sousa concerts, which are distinctive the world over, a type apart from all others, are things of his own creation, even of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them. Sousa and his band and special soloists will appear at the Colonial Wednesday evening.

Syracuse Post Standard 12/19/16

It is not necessary to tell anyone of the merits of Sousas Band. Neither do we need to be reminded of the wonderful personality of John Philip Sousa, whose musical achievements are known throughout the world. What we do want to know is when Sousa and his band are coming to town, for Sousa has made a place in the world of music which no one else can possibly fill, and the coming of Sousa and his band is always eagerly looked forward to. Two hours of the keenest enjoyment may be anticipated on Thursday, matinee and night, when Sousa and his band, with eminent soloists, will be at the Empire.

Utica Telegraph 12/24/16

SOUSA AND BAND WELCOMED BY UTICA

(Special Dispatch to The Morning Telegraph.)

UTICA, Dec. 23.

Charles Dillingham presented Sousa and his band and added soloists and vocalists at the Colonial on Wednesday for two performances. The program included every style of musical composition with plenty of variety and beauty of presentation.

Albany Times Union 12/19/16

THE PLAYHOUSES

HARMANUS BLEECKER HALL.

Sousa And His Band There To-Day.

To-day matinee and evening at the Hall, the March King, John Philip Sousa, will hold forth with his band of 60 pieces, which all last season delighted the huge crowds at the New York Hippodrome, as a part of Charles Dillingham's big musical extravaganza, "Hip, Hip Hooray." Mr. Sousa selected two brilliant programs for rendition to-day, matinee and evening, containing numbers from grand opera as well as ragtime, not forgetting all the latest Sousa march compositions. And a not unimportant part of the program will be the encores which Mr. Sousa is always so free in giving, which sometimes extend the program to twice its original length. The engagement is for two performances only, and is booked at popular prices within the reach of all.

Albany Argus 12/18/16

Sousa's Band.

The first visit to Albany in three years of John Philip Sousa and his famous band will occur at Harmanus Bleecker hall on Tuesday of this week, matinee and evening. Everyone loves a Sousa march and all music lovers enjoy hearing this great band play the great compositions of the world. Sousa has been a feature of the big Hippodrome show for the last year and is now on tour with it. The week before Christmas the show is laying off and Sousa is making a short tour with his band. He will play a most interesting program, including his New York Hippodrome march and many of his old favorites. Seats are now on sale at the Hall box office.

Albany Journal 12/15/16

Sousa Concert.

Sousa in the last two decades has made his name and that of his band as well known in America and across the seas as that of the best remembered trade mark in the world, because of the delightful quality of his program and his generosity in responding to the fervid demands for "More" from his hearers. Charles Dillingham will present Mr. Sousa and his complete organization, accompanied by soloists, at the Hall Tuesday afternoon and evening. As one of the big features of the superlative New York Hippodrome performance, Mr. Sousa and his band have been confined to New York and a few of the other cities in which the big production has appeared for two seasons, and the coming local engagement will be one of the limited few in which the favorite band of American can be heard during the year.

Albany Times Union 12/20/16

SOUSA'S BAND GREAT.

Famous Bandmaster Delights Big Audience At Harmanus Bleecker Hall.

John Philip Sousa, the world's greatest bandmaster, delighted large audiences at Harmanus Bleecker Hall yesterday afternoon and last evening, with one of his splendid concerts. He provided a varied program and an abundance of encores, and the audiences were not backward in showing its appreciation.

Mr. Sousa also played a number of his own compositions. As "March King," he has no peer and the music he himself has written always brings the greatest delight to his audiences. "The Boy Scouts of America," one of the latest of his compositions, received great applause.

Herbert L. Clark, one of Mr. Sousa's star cornetists, made an individual hit with "Showers Of Gold," one of his own compositions. The program was also varied with solos by Miss Diamond Donner. The engagement at the Hall was for yesterday only.

Cincinnati Com Tribune 12/21/16

THE HIPPODROME SHOW.

With a record-breaking advance sale—not a moment since the box office at 108 East Fourth street has been open was it without a line of patrons—Cincinnati promises to have a lively time at the much-discussed New York Hippodrome show, "Hip, Hip, Hooray!" at Music Hall beginning Sunday evening (Christmas eve).

This production, alive with light, laughter, melody and novelty, furnishes an ideal holiday attraction. The Toyland scene alone is a Christmas entertainment. But this is only one of the "ten musical comedies in one" which the big Hip show presents.

For ten days a large technical and mechanical staff has been laboring with Music Hall's stage and electrical equipment to make it possible to present the enormous production, which up until this tour only the mammoth New York Hippodrome could handle. The ice rink now is complete and awaits the arrival of Charlotte, famous skater, and her ballet. The "Flirting at St. Moritz" scene is the most magnificent ever attempted of its kind. John Philip Sousa is expected in the city tomorrow or Sunday, with his noted band. Sousa's band, always an attraction in itself, is a main feature of the big program. Singing of Christmas carols by the audience, with Sousa's band leading, will be a feature of the opening night. With 600 persons in the cast and ensemble, it seems impossible to adequately describe the "Hip, Hip, Hooray!" show.

Among stellar names of Charles T. Aldrich, Harry Westford, Nat Wills, the Bogannys, the Amaranths, Larry Brothers and a host of others, not to overlook "Chin Chin," the baby elephant, and horses and ponies.

Albany Argus 12/16/16

SOUSA AND HIS BAND AT THE HALL NEXT TUESDAY

John Philip Sousa has extended his fame from America to other continents and Sousa's Band is now the most popular musical organizations in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band. ; He has the happy faculty of making the classisc poular and enjoyable to the ordinary listener and he lifts the so-called "popular" pieces out of the ordinary. No grand overture is above him and no light air is beneath his careful attention. His concert here on Tuesday, December 19, matinee and night, at the Hall, will be replete with interesting feature. The seat sale will open this morning.

Lynn Item 12/16/16

Sousa and His Band Here Tomorrow Night

One of the strongest appeals to lovers of music is the announcement that Sousa and his band will be at the Auditorium tomorrow evening at 8 o'clock with instrumental soloists, including Samuel Harris of Lynn, and

SAMUEL HARRIS,
Lynn Soloist With Sousa's Band.

MISS MARJORIE MOODY,
Swampscott Vocalist With Sousa's Band.

several vocalists, including Marjorie Moody of this city, under the direction of Charles Dillingham. Sousa has been one of the principal features drome attraction, "Hip, Hip, Hooray," drome attraction "Hip, Hip, Hooray," during the tour covering a few cities boasting of immense auditoriums.

The coming visit will be one of the few that can be included in a single week during the present season, and probably for many seasons to come.

The Sousa program will be made up, as formerly, of a great variety of numbers that will include compositions from the master minds of music to the gayest and most spirited of rag time and modern song, without the omission of some of the typical Sousa marches that all the world keeps time to and recognizes as the standard of such composition. Some of the "Hip, Hip, Hooray" numbers that are being whistled and hummed and played by every leading orchestra over the land will be included.

Utica Herald Dispatch 12/16/16

Sousa's Wonderful Band.

Sousa and that wonderful band of which the individual artists have become so used to each other that the ensemble approaches as near perfection as the oldest inhabitant has known, will be brought to the Colonial Wednesday evening, bringing with it a number of well-known vocalists to give a performance of the Sousa type that has been omitted for the past two seasons because of the Sousa affiliation with the great New York Hippodrome production, "Hip, Hip, Hooray." Charles Dillingham, the directing power of the Hippodrome spectacles, has arranged for a single week's tour of the Sousa organization, and because of the plans made far in advance it is not probable that it can be repeated for many years to come.

Albany Argus 12/20/16

SOUSA PLAYED ENCORES AND A PROGRAM AT HALL

Famous Bandmaster Gave Vast Delight With Popular Music —His Band Still Supreme Organization.

John Philip Sousa came to town yesterday and, at Harmanus Bleecker hall, staged his famous act, entitled "Encore," for two performances. With his splendid band appearing in his support in this character, he proved that as the seasons go by Sousa surpasses himself in this role. Last night he won the enthusiastic applause as Mr. Encore, made frequent appearances to spirited music, and gave what was a popular concert, with "popular" spelled in block type.

Sousa has not been here for three years at least. During the past year he and his band have been a feature at the Hippodrome show, where the passion for encores had to be held in severest leash, owing to the short time of his appearance in the show. It is evident that these encores have just been bottled up within him and almost ready to burst forth in riotous array. He has been on tour with the last season Hippodrome show this year, and this week, with the show laying off for the dull days before Christmas, he evidently determined to get a generous share of these encores off his mind. Albany was the gainer by this decision last night (as well as at the matinee), and the programmed schedule was at least quadrupled by Sousa's generosity in giving forth march time and ragtime.

His band is the same martial and virile collection of brass instruments —softened here and there by the reeds and a concert by it is a delight to any man who is honest enough to confess to a catholicity of musical taste. Mr. Sousa has lost none of his delsartean ease in conducting so that his gestures resolve themselves into a sort of calisthenic filagree. The blare of the brass is governed by gestures that might paint a miniature. It is quite picturesque and surely interesting to watch.

While there was a program last night it was just a framework for the encores. J. P. Sousa is said to stand for John Philip Sousa but, in the minds of his hearers, it means "Just Play Sousa." And so the bandmaster, after concluding a programmed number, hopped nimbly again to his director's stand and led his men through the stirring measures of "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach," "King Cotton," and "The Pathfinder of Panama." But this was not all. As Al Jolson said last week, "You haven't heard anything yet."

There was "The White Bird," a novelette of melody by Hagner; "The Flirting Whistler" and "The Gliding Girl," by Sousa; an elaborate and comic treatment of "Goodbye Girls, I'm Through," from "Chin Chin" (showing Mr. Sousa's knowledge of band parts in producing humor in sound) and that delightfully low-brow tune, "Ragging the Scale" that would lead one to fox trot in a funeral procession. And there were others.

Sousa played his familiar suite, "Dwellers in the Western World" with fine spirit and understanding of its character harmonies; he gave an arrangement of several lovely old hymns under the title of "Songs of Grace and Songs of Glory;" a rhapsody called "The Southern," by Hosmer, that introduced the welcome tunes that came from below the Mason and Dixon line, and his latest march, "The Boy Scouts of America."

Herbert L. Clarke, who makes a cornet permissible in polite society, played "Showers of Gold" (his own composition) and, for an encore Billy Sunday's "Brighten the Corner Where You Are," sung at the revival meetings by Herman Roedheaver. The returns from Boston last night did not seem to indicate that the Hub liked this tune as well as Albany did. Mr. Clarke, having caught the encore fever, played a tune that seems not to have been written in vain. It is called "A Perfect Day" and if you have not heard it somewhere during the past year you are hopelessly deaf.

Miss Leonora Simonson, soprano, sang "My Heart at Thy Sweet Voice" from Saint-Saens' "Samson and Delilah" and, for an encore, Tosti's "Goodbye." The latter is within the scope of her voice.

Joseph Marthage, harpist, gave "Annie Laurie" and "Men of Harlech" and played both beautifully. Louis P. Fritze's flute solo, "Scotch Fantasie" was enjoyable and he, too, succumbed to the encore fever.

Oh, yes, Mr. Sousa paid tribute to the musical highbrows by leading his band through the overture to Thomas' "Mignon" and the march from Berlioz's "Damnation of Faust," and he gave both in musicianly style. But as far as the audience was concerned they were just agreeable preludes to the encores. There was a fair sized audience last night and even those who revel in Debussy and Strauss must have secretly found enjoyment in the whole concert.

Albany Times Union 12/16/16

THE PLAYHOUSES

HARMANUS BLEECKER HALL.

SOUSA "HYPNOTIC."

A good story is told by Inspector Thurlow Parker, who is in charge of one of the offices of the U. S. customs service in Greater New York, about John Philip Sousa who is at the Hall to-morrow matinee and evening and his "hypnotic" power. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows:

"Sousa is a fine type of a pure-minded man of high principles. I don't think there will ever be another Sousa.

"Sousa, in my recollection of the days I was under him in the Marine band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me.

I was panic-stricken, but as I looked toward him in despair, my eyes caught his. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Utica Press 12/14/16

Sousa's Band Here Wednesday.

One of the strongest appeals to the lovers of music is in the announcement that Sousa and his band will be brought with all his noted soloists and several to the Colonial Wednesday evening, with all his noted soloists and several vocalists of much reputation, under the direction of Charles Dillingham. Mr. Sousa has been one of the principal features of the mastodonic New York Hippodrome attraction, "Hip, Hip, Hooray," during its long stay at the Hippodrome and later during the tour covering a few cities boasting of immense auditoriums. His stay there has prevented the usual Sousa annual tours, and the coming visit will be one of the few that can be included in a single week during the present season and probably for many seasons to come. The Sousa program will be made up, as formerly, of a great variety of numbers that will include compositions from the master minds of music to the gayest and most spirited of rag-time and modern song, without the omission of some of the typical Sousa marches that all the world keeps time to and recognizes as the standard of such composition.

Utica Press 12/16/16

MUSIC.

Old and New Sousa Tunes.

There will be new as well as old tunes of stirring quality to whistle and hum soon, for John Philip Sousa, the "March King," and his great band that has enlivened all the civilized world, is to come to the Colonial Wednesday evening. Seats are now selling. With the organization, complete in itself with the many noted soloists belonging to it, will be brought a number of vocalists of high reputation chosen from the cast of Charles Dillingham's immense New York Hippodrome production, "Hip, Hip Hooray." Mr. Sousa's connection with this spectacle, during its long stay at the Hippodrome and later in a few cities provided with unusual auditorium seating and stage capacity, has prevented his usual tours of America, and his coming visit to this city will be one of those confined to a single week's trip in selected cities. No other bandmaster has ever reached the popularity given to Sousa, partially because of the wide range of musical offerings included in a Sousa program.

Albany Journal 12/20/16

HARMANUS BLEECKER HALL.

Sousa and His Band.

John Philip Sousa, "the March King," and his band gave two satisfactory concerts to good sized holiday audiences at Harmanus Bleecker Hall yesterday, matinee and night. The programs were satisfactory and the numbers insistently applauded. There were several encores, including all the old favorites, "El Capitan," "Stars and Stripes Forever" and many others. Sousa and his musicians have been a feature at the New York Hippodrome for two years.

The overture from "Mignon," by Thomas and the characteristic composition, Sousa's own "Dwellers of the Western World" were well given and a new Sousa number, "The Southern," a medley of southern melodies. Another enjoyable number was "The Boy Scouts of America," a new work. The march from the Berlioz "Damnation of Faust" and a meditation, "Songs of Grace and Glory," were among other treats. The vocal soloist was Miss Diamond Donner, who gave "My Heart at Thy Sweet Voice" from "Samson and Delilah," and Tostie's "Good-bye." Joseph Marthage played a harp number, "Annie Laurie," which necessitated an encore and Louis P. Fritze was heard in a flute solo, "Scotch Fantasia," also encored. Herbert L. Clarke, cornetist, gave his own "Showers of Gold" with his usual ability.

The matinee program was equally interesting and enjoyable and Mr. Sousa and his men were roundly applauded.

Musical Courier 12/28/16

And Mr. Herschmann is a democrat (with a small "d," Mr. Printer). He is an admirer of Sousa (and with good reason!). Further, he doesn't even hesitate to take up cudgels for some writers of "popular" songs. "They are artists," he said, "when they represent the highest of development in their own particular branches. From Sousa's stirring marches, I believe, evolved the American kind of music known as ragtime." This is from an artist that has music literature at his finger-tips. Speaking of fingers, Mr. Herschmann expects to accompany himself at some recital in the near future. "It does away with a great deal of nervous strain to accompany one's self," he explained.

Many are the reasons why we should admire Arthur Herschmann, musician, scientist, the man who views music as the Archimedean lever to displace materialism, who refuses to remain in the valley of self-complaisance and who transmutes a new meaning to his degree, M.E.—which now signifies Musical Evangelist!

A. H.

Toledo, O., News 12/20/16

Certainly Have Stuck.

In the organization that John Philip Sousa will bring to the Valentine on Saturday for two concerts, are musicians who have been with him continuously for 24 years. Sousa, himself, has whitened as to hair and beard, but his directorship still retains the same "pep" as of a quarter of a century ago, when he acquired the title of "The March King."

Utica Herald Dispatch 12/16/16

Sousa, His Band and the Public.

One of the anticipated delights in the announced coming of Sousa and his band is that Sousa knows exactly what his public wants—and he gives it to them. Something to stir them up—a ringing march—a whimsical curio—novelties by the dozen—bubbling notes to make their toes keep time—a great opera selection given with the wealth of orchestration intended for it by the composer—and perhaps best of all, some of the brilliant marches that have made Sousa known as "The March King" over all the world. The famous director—composer and his band, even to the last one of the many soloists, will be heard at the Colonial Wednesday evening.

Albany Times 12/15/16

SOUSA IS HIS CORRECT NAME

Famous Bandmaster Explodes False Stories About His Birth And Nationality

"The story of the supposed origin of my name is a rattling good one," says John Philip Sousa, America's famous band-master, who will bring his band to Harmanus Bleecker hall to morrow, matinee and night, "and, like all ingenious fables, permits of international variation. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A.—therefore the name. The English version is that I am Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A.—hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician; carried my worldly possessions in a box marked S. O., 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. 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 I cannot shake them), I might let your question go unheeded.

"My parents were absolutely opposed to race suicide and were the 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 sixth of November, 18—, on G. street, S. E., near Old Christ church, Washington, D. C. My parents were Antonio and Elizabeth 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 on 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."

Lynn Telegram 12/18/16

SOUSA'S BAND DELIGHTS AT AUDITORIUM

Lynn Telegram.

Miss Majorie Moody and Samuel Harris Especially Pleasing to House

John Philip Sousa and his band of peerless musicians were heard at the Auditorium last night in a concert program which left nothing to be desired. It has been said that one never has heard a march really played until one hears Sousa's men play it. So it seemed last night. The "March King" graciously put the band through the paces of such famous marches as "El Capitan," "The Stars and Stripes Forever," and other lilting selections in a way to elicit thunderous applause.

Local Interest

A decidedly local interest was inserted by the appearance of Miss Marjorie Moody of Swampscott, soprano soloist and Samuel Harris, clarinet soloist. Both were warmly greeted and rendered encores.

As for the band itself its playing proved most enjoyable. The mastery and control displayed by Sousa as the director made its appeal. Every number was enthusiastically applauded and more demanded. The program ranged in composition from the classical to the light, with an occasional excerpt played for an encore like "Brighten the Corner Where You Are."

Lynn News 12/18/16

63

CONCERT BY SOUSA A MUSICAL TREAT

Samuel Harris and Marjorie Moody Score Triumphs at Auditorium.

The Auditorium was crowded from foot to dome Sunday evening with an audience of the most cultivated music students of the city who enjoyed to the very limit a program of the finest music as interpreted by 50 master musicians directed by the great music master and king music composer, John Philip Sousa, leader of Uncle Sam's official government military band.

Only ears can appreciate the real worth of the splendid program, words being altogether too weak to express the beauty of the program. Every one of the selections was heartily and persistently encored to the second and third time.

All of the encores were marches of the Sousa composition, intermingled with gems of simple music, most artisticsally played and most enthusiastically received. The program of 10 numbers which would have been finished in an hour and a half by any ordinary musical organization was stretched out to two and a half hours by the frequent encores, to every one of which the "March King" responded immediately, not waiting a single second. As the waves of applause rolled across the footlights he sprang to his little platform and with a quiet and graceful wave of his baton started another gem of harmony and burst of melody which kept the audience in a constant condition of musical rhapsody.

Fine Tribute to Harris.

Not only were the band numbers beautifully played, but there were many soloists of national reputation who contributed selections of the highest merit. One of the best numbers was the clarinet solo, by Samuel Harris, a Lynn man, who is making good in the best degree as a member of this premier band of solo artists. His contribution was a grand fantasia from "Rigolleti," which brought out every possibility of the instrument under the skillful manipulation of the trained fingers of Mr. Harris, who is recognized as being one of the best clarinet players in the country, and whose reception last evening was tremendous, lasting for several minutes as he stood and bowed his acknowledgements.

As he finished his masterly rendition of the difficult composition, not only the audience but every member of the organization with which he is connected applauded and his associates in the clarinet section patted him on the back as he went to the front of the stage to play his encore selection, which was the sweetest development of "Home Sweet Home" any music lover could wish to hear.

One of the greatest successes of the evening was the soprano solo, Verdi's "A fors E Lui," beautifully sung by Miss Marjorie Moody, whose voice under perfect command trilled the notes from high to low register with the clearness of the canary, never a reach for a note that was not under perfect command and not a false tone in all of the selection.

A storm of applause went over the footlights as she sang the last note. Bandmaster Sousa and every member of the band joining in the applause which followed her vocal triumph, which was the most complete ever achieved by a soprano soloist in the city.

Another triumph was that of Herbert L. Clarke, the premier cornetist, who contributed an original selection, "Showers of Gold" in which every possible tone of the cornet was developed with never a slip or skip. This master cornetist so charmed his audience that even cheers were heard as he stood to give his repeat number "Perfect Day," perfectly played and thunderously received.

Beautiful Harp Selection.

Not the least of the musical charms was the number contributed by Joseph Marthage, the prince of harpists, with a magnificent harp which he played not only in the ensemble selections by the whole band but also in accompaniment to the soloists. He also gave a variation of the sweet and never dying melody, "Annie Laurie," which he was obliged to repeat and repeat before the insistent appreciative hearers were satisfied.

But that was not all that the people received for the price they paid for their seats, as Louis P. Fritze, with his silver flute, added the utmost pleasure to the program with his selections of the sweet toned instrument with its mellifluous notes, flowing like musical honey and enrapturing every person in the audience. This number was Bohm's "Scotch Fantasia," with a double encore.

There was not a moment from the opening number, a selection from "Mignon," until the stirring outburst of patriotic music of the "Stars and Stripes Forever," Sousa's great composition, which brought everybody to their feet with cheers and applause, in which there was not a charm such as no Lynn audience ever before appreciated.

The great composer and director, is most graceful conductor, hardly moving his body, his right hand with the baton swaying the brass and heavy sections, while with his left in slight movements keeping the reed section under complete control with the result of the unification of harmony which has made this United States Marine band the foremost musical body of the world.

A feature was the Sousa development of the brass instruments, there being a sextet of trombones giving the encore to "The Pathfinder of Panama," and the sextet of cornets which gave a response to an encore of one of the members, all attuned perfectly.

Among the numbers given as encores were the best of the Sousa marches, including "El Capitan," "King Cotton," "Stars and Stripes Forever" and the new compositions of "Ragging the Scale," "Goodbye, Girls, I'm Through" and "Billy Sunday? Never!"

At the conclusion of the grand concert, Manager Edmund V. Phelan of the Auditorium was besieged by those who had enjoyed the great musical evening and who requested that the concert be repeated, but on account of the engagements of Mr. Sousa and the band, it will be impossible to make any date.

Syracuse Journal 12/21/16

SOUSA'S BAND.

Sousa, with his well remembered, genial face and twinkling eyes behind the shining glasses, who made all the world march blithely to the march time he set with such numbers as the "Washington Post," the "Semper Fidelis," "Manhattan Beach" and other marches, is at the Empire to-night, under the direction of Charles Dillingham.

For two seasons Mr. Sousa, with the band that has been heard in more than 17,000 concerts over most of the civilized world, has confined his concerts to the Hippodrome show, "Hip, Hip, Hooray," during its long stay in New York. His organization, with several noted soloists and vocalists, is now to be heard in a limited number of cities on a tour of one week.

Lynn Item 12/23/16

THE SOUSA CONCERT.

Throughout the week there has been but one theme of conversation in the music world, and that has been the great concert given by John Philip Sousa and his famous band last Sunday evening. That Lynn knows good music and appreciates it was evidenced by the crowded house at the Auditorium Sunday evening. The audience included many of Lynn's most critical musicians, some of whom could not wait for the evening, and attended the afternoon concert at Salem, only to be so enraptured as to attend the evening performance at Lynn.

Mr. Sousa has the happy faculty of knowing just what will please. His programs are masterpieces and his novel methods of presenting the selections makes his concerts exceedingly pleasing. Manager Edmund V. Phelan deserves great credit for bringing this organization to Lynn.

SOUSA, WORLD FAMOUS BANDMASTER, ALSO GREA[illegible] SPORTSMAN

By CHARLES B. DILLINGHAM

JOHN PHILIP SOUSA, the world's famous bandmaster, is one of the most enthusiastic trap-shooters in the amateur ranks. He has made the subject of connecting with the flying discs in mid-air a study until he is now a recognized authority in the game. As a result of his enthusiasm for this sport, a close friendship has been built up with the writer, with many little exchanges of confidence as a consequence. Recently while visiting at my home, in the course of a conversation, Sousa was reminiscing and gave an array of facts, also some personal experiences that will unquestionably be of interest to general readers:

"I am the only American who has ever been decorated with the cross which represents the Victoria Order. On one of my trips abroad with my band we were booked in London and were meeting with phenomenal success. The English papers had been extremely generous with their criticisms; in fact, had been lavish with their eulogies. We had been playing to capacity houses. They seemed very appreciative. As a matter of fact, the English people have always been very generous with me.

"My engagement closed, King Edward arranged with me for two performances for the special entertainment of himself and friends, one at Sandringham, the other at Windsor Castle. At the conclusion of one of the concerts, King Edward personally presented me with a brace of English pheasants which he had killed and mounted upon a plaque. At the time it seemed to me from a sportsman's point of view to be a most appropriate gift. At this time they are among my most prized souvenirs and grace the wall of my dining-room in my Long Island home.

"Returning to London from the Continent a few months later, King Edward instructed Lord Fairfax to arrange with me for a private concert at Sandringham Castle. It was to be given as a surprise to the queen on her birthday. Secrecy was one of the conditions imposed. This was not easily accomplished, as reporters were shadowing me at every point, having gained a hint that something of interest was in the air.

"I posted a bulletin instructing the band to convene at a given hour and place. There was a trend of secrecy about the engagement which finally crystallized into the understanding that we were to give a concert at the home of Baron Rothschild, an impression which I did not correct. The king had extended to Mrs. Sousa an invite to be present. She accepted and was most graciously entertained.

"En route to Sandringham a banquet was served. Arriving we were ushered into a very large reception parlor. It was understood that the king should bring the queen to the room where we were located. The opening of the door was the signal for us to start playing. I had selected a piece of music which I had written and dedicated to the queen, which with her proved a great favorite. There was no hitch in the program. I was standing where I could see the expression. It certainly was one of great surprise. As she later confided, she was much pleased with the thoughtfulness of the king and delighted with our music. The children came forward, bidding me good night, stating that on the morrow they would have many of my selections played on the phonograph.

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"I am the happy possessor of a 2,000-acre preserve in North Carolina, where I put in a great deal of my time during the shooting season. I find the recreation I get afield the most enjoyable and conducive to good health of all lines of sport. When out with my gun I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with field shooting to cause me to forget all business cares and enjoy life. It gives me an opportunity to commune with nature in its different phases. The study of game and the habits of same is a most interesting feature of outdoor life.

"Last but not least comes the 'punter,' the darkey who knows the swamps,, the ridges, 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.

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"Before reaching my 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 teel 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. Freighted with satisfaction, I turned to Mose for a word of commendation and approval. No comments from Mose. Finally I suggested that I had made a nice double. 'Yes, sah, but that shot you made on the rabbit was the grandest piece of shooting that I ever saw! Mose never could be interested in anything but my rabbit work.

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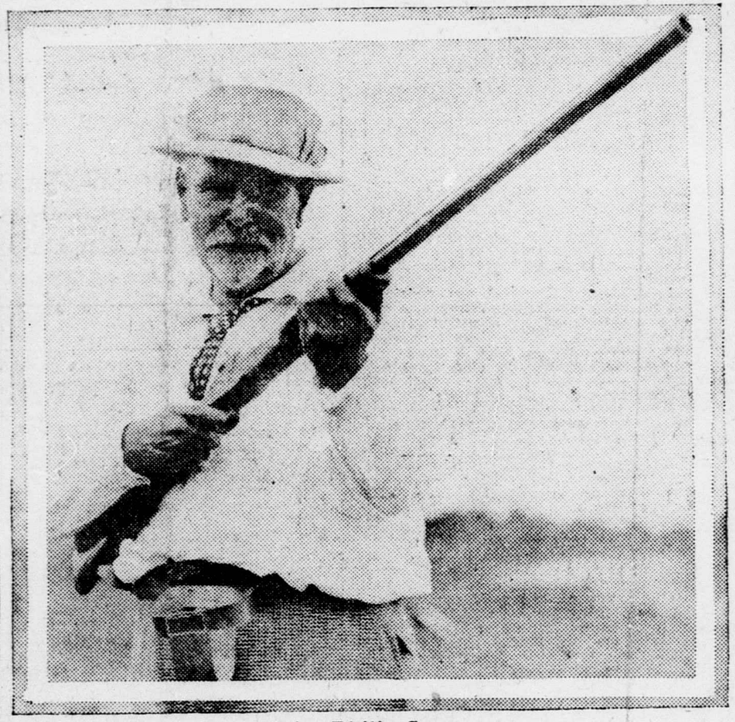
One of the features of the tournament was an old-fashioned southern barbecue, where ox, lamb and pork were roasted over the trenches and then served with "hot stuff" gravy. I had not been to a barbecue since the days of the big tournaments in Nashville, Tennesseee, when Colonel Jackson promoted the shoots with barbecue accompaniments. His old servant, Bob, did the cooking and made the "hot stuff." During the evening of the first day of our arrival I met Josh Adams, who was sheriff of the county and scheduled to superintend the cooking ot the barbecue. At this point I desire to say to Josh that meat was never barbecued in better style or served to a more appreciative aggregation. Mr. Sousa and the writer certainly did justice to all that was offered, to the extent that our shooting in the afternoon was a little off color.



John Philip Sousa

Albany Enterprise Press 10/11/26

CORRECTION

THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

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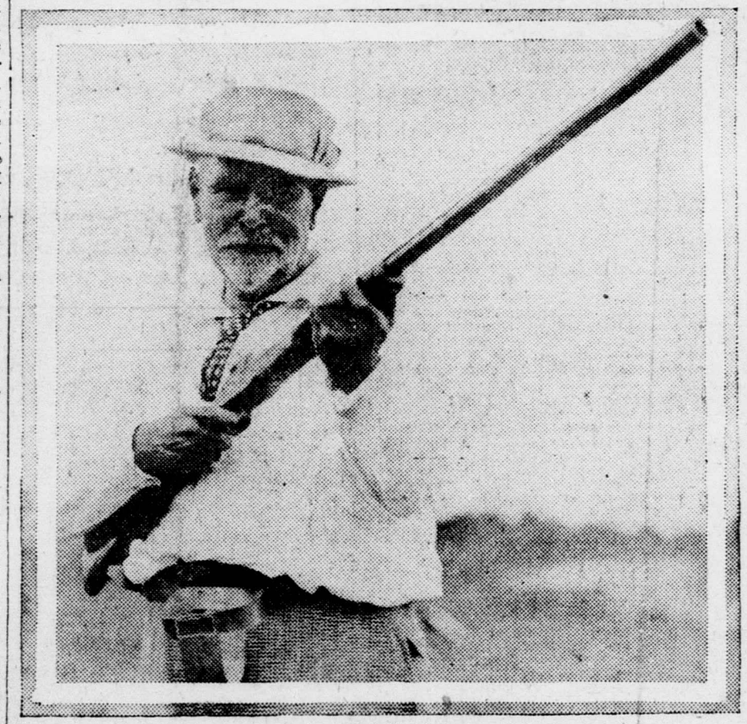

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Albany Enterprise Press 1/19/26

Lynn Item 12/18/16

LYNN ARTISTS AS SOLOISTS WITH SOUSA

Music Lovers Given a Great Treat at the Auditorium Sunday Night.

Featured by two Lynn artists as soloists, John Philip Sousa and his famous band gave a concert in the Auditorium last evening that will go down as a musical feature of the season of 1916 in this city. The efforts of the great bandmaster were apppreciated as evidenced by the applause.

The program was varied and exceptionally appropriate to the day, including the rendering of the famous and popular Billy Sunday song "Brighten the Corner Where You Are," by Herbert L. Clarke and Frank Simons, as a cornet duet, followed a little later with a medley of sacred hymns.

Of special interest to Lynn was the appearance of Miss Marjorie Moody, soprano, and Samuel Harris, clarinet, both of whom were soloists of the evening. Miss Moody was a revelation to her many Lynn and Swampscott admirers. It was indeed an honor to Lynn to have an artist appear with this great organization and Miss Moody not only did credit to herself, but to her home city as well. She rendered "A Fors E Lui," by Verdi, a selection from "Traviata." At its finish there was an outburst of applause in which the bandmaster joined himself, and received a gracious bow from the little artist. She responded to the encore with "The Last Rose of Summer," beautifully rendered, and for which she received well deserved recognition.

Samuel Harris, a Lynn product and member of the band for the past five years, gave a clarinet solo, a selection from "Rigoletti." It was his first appearance in his home city for years, and he was given a grand reception. For the encore he gave "Home, Sweet Home." This was a selection thought of at the moment. The great applause was so pleasing to Mr. Harris that he turned to Mr. Sousa and said : "May I play 'There's No Place Lek Home?'" and Mr. Sousa replied "Yes, it is very appropriate." The rendering showed the emotion the player felt, and as the solo neared the conclusion it was hard for him to finish. This was listened to by the great throng with bated breath and at its finish there was another outburst.

LYNN MAY WELL FEEL PROUD of the two artists that appeared last evening.

The bringing of this band to Lynn was a happy thought of Manager Phelan. It gave Lynn music lovers the greatest treat of the season, and there was not a vacant seat in the house. Mr. Sousa gave one of the finest concerts in his great career and was exceedingly generous with his encores. He added features to some of his selections, principally by sending whole sections of the band to the front to emphasize the finale of some of his own march compositions, which were highly appreciated.

As encores the band rendered some of the more familiar marches of Mr. Sousa's own compositions, such as "The Cotton King," "El Capitan" and "Stars and Stripes Forever."

Milwaukee Free Press 12/24/16

The First Regiment Band of the University of Wisconsin, Madison, Wis., Major J. E. Sangstad, conductor, is giving a winter series of programs at the University armory on Sunday afternoons. The first of these was offered Oct. 29, and the second Nov. 26. The programs contained numbers by Sousa, Wagner Dvorak, Paderewski, Verdi and others.

Salem, Mass. News 12/16

SOUSA CONCERT A REVELATION

Salem News

Gave Large Audience at Federal Theatre a Fine Afternoon's Entertainment.

Before an audience that nearly filled the Federal theatre, John Philip Sousa and his famous band gave a delightful musical entertainment yesterday afternoon. The audience was an appreciative one and showed it throughout by its applause. The program called for 10 numbers, but was lenghtened out to three times that number with encores.

Sousa and his band were given the warmest reception of any musical organization that has ever played in this city. Conductor Sousa was the centre of admiration and when he appeared was greeted with outbursts of enhtusiasm.

One of the features of hte concert was the playing, directly after intermission, of F. A. Remick's (the Federal orchestra leader's) latest composition, "Sunday in old Salem," and "A new Salem." Both numbers were delightfully presented as only Sousa's band can give them. It is only recently that Mr. Remick has taken up composing music and if the numbers offered yesterday can be taken as a criterion the Salem man's name will no doubt be placed in the hall of fame with other well known composers.

Herbert L. Clarke, cornetist, made many friends by his skillful rendition of "Showers of gold," and he responded to two encores. Miss Marjorie Moody in a splendid soprano voice sang "A Fors E Lui," and "The last rose of summer." Her voice is rich in tone, with plenty of volume. Samuel Harris, who offered a clarinet solo, is a high class musician and his number, "Rigolletl" and encores were handsomely received. Joseph Marthage proved he was a highly finished harpist. The last sololst, Louis P. Fritze, offered flute selections and he also scored big.

All around the concert was the best and biggest ever offered at the Federal, and there is no doubt but that Salemites would welcome Sousa and his band back in Sal any time they have an open date.

Rome, N.Y. Sentinel 12/20/16

SOUSA'S BAND.

Gave Fine Concert in the Family Theater This Afternoon.

The famous Sousa Band delightfully entertained a large audience at the Family Theater at a matinee this afternoon. The program opened with an overture, Mignon (Thomas) and was followed by a cornet solo. Showers of Gold (Clarke) by Herbert L. Clarke. Mr. Clarke is an artist of rare ability and his selection was greeted with hearty applause.

The Dwellors in the Western World (Sousa) was rendered by the band in characteristic style. The mad scene from Lucia was portrayed by Miss Diamond Donner in an artistic manner. The flute obligato for this selection was by Louis P. Fritze. Another band selection, Songs of Grace and Glory (Sousa) closed the first half of the program.

After a brief intermission, the band pleasingly rendered a rhapsody, The Southern (Hosmer). A harp solo, Annie Laurie (Tollman) was played by Joseph Marthage who proved himself to be a master harpist. His touch was skillful and the selection was a most beautiful one. A march, The Boy Scouts of America (Sousa) was typical of this organization, full of life and enthusiasm.

Louis P. Fritze, another of the artists with whom Mr. Sousa has surrounded himself, rendered a flute solo, Scotch Fantasia (Bohm) in a delightful manner. The program closed with a march from The Damnation of Faust (Berlioz) which was played with rare skill and feeling.

This aggregation of musical artists is one of the best ever heard in Rome and the varied program was a source of pleasure to all who attended. All the offerings received well merited applause and encore selections were given in several instances. John Philip Sousa, one of the best known composers and musical directors, personally directed the program.

Albany Knickerbocker Press 12/16

85

ALBANY DELIGHTED WITH SOUSA'S BAND

Big Audience Turns Out at Hall to Hear "March King" and His Company of Sixty.

GIVES TWO BIG CONCERTS

Program Replete With Variety of Selections, Many Mr. Sousa's Own Composition.

John Philip Sousa and his band, one of the leading features at the New York Hippodrome for two years, gave two satisfying programs yesterday in Harmanus Bleecker hall under the direction of Charles Dillingham. Musical Albany, with its keen sense of discrimination for what is really worth while, anticipated it, as the audience was especially good for Christmas week.

The program was exquisite and presented in a delightful style from the highest type of opera music to the ragtime selections of today. The performance of each selection was a splendid achievement under the baton of Mr. Sousa.

The audience was favored with several compositions by Mr. Sousa and especially many of the popular marches. Mr. Sousa presented several new numbers, which brought forth much commendation, especially that of the march, "The Boy Scouts of America," in his evening program.

With the opening of the overture, "Mignon" by Thomas, the audience awakened to the realization of the excellent opportunity of hearing Mr. Sousa for the first time in Albany in two years. The second number, a cornet solo, Clarke's "Showers of Gold," presented Herbert L. Clarke and was played with rare excellence with a beautiful accompaniment by the band. In the third number of Sousa, "The Dwellers in the Western World," a charming arrangement of character music studies displayed the marvelous niceties of details of the band work. The flutes, the clarinets and the cornets supplied a brilliant piece of scoring and toning.

Miss Diamond Donner, soprano, varied the program in the singing of "The Heart of Thy Sweet Voice" and responded with Tosti's "Goodbye," a delightful number for concert work. Miss Donner's voice was a poor combination with the excellent work of the orchestra. The first half of the program closed with a charming meditation, "Song of Grace and Glory," by Mr. Sousa, which included such favorite numbers as "Nearer My God to Thee," "The Palms," "Beulah Land."

The last half of the program was replete with a variety of numbers such as a new Sousa rhapsody, "The Southern," which consisted of a medley of old southern songs. Another new superb heavy march was given with perfect ensemble and solo playing, that of "The Boy Scouts of America." Berlioz's march from "The Damnation of Faust" completed the band numbers. Two admirable solos were given by Joseph Marthage and Louis P. Fritze. Mr. Marthage's remotion of the harp solo, "Annie Laurie," was beautiful and was followed with "Men of Harlech" as an encore. A flute solo, "Scotch Fantasia," by Mr. Fritze was an impressive, rich, light melody and "Entre Acte" was the encore selection.

Mr. Sousa was most generous with his encores and included many of his selections known throughout the land. Among them were "Stars and Stripes Forever," "Manhattan Beach March," "Marche El Capitan," "King Cotton March," "The Gliding Girl," "The Pathfinder of Panama," "Ragging the Scale," "The Flirting Whistlers," "White Bird," "Brighten the Corner Where You Are," "A Perfect Day:" The audience was pleased with the rendition of "Good Bye Girls, I'm Through," presented in a style purely characteristic of Sousa with its humor, sadness and joy.

Among the excellent numbers played at the afternoon performance were Wagner's overture in "Tannhauser," "Invitation to Dance," with a suite from "Carmen," and Wagner's delightful introduction to the third act of Lohengrin. Sousa's numbers were "Impressions at the Movies," a new legend, "Willow Blossoms" and a new march, "The New York Hippodrome." Miss Leonore Simonsen sang Rossini's "Une Voce Poco Fa" which delighted her auditors and a clarinet solo by Joseph Norrito completed a praiseworthy program.

Here's an Inspiration for Christmas Cheer

This Story of a Belgian Girl and

How Two Philadelphia Ambulance Drivers Were Entertained in the Wrecked Cottage of Monsieur Vermersch, Schoolmaster of Woesten Parish, on the Outskirts of Ypres.

By Felix M. Morley

THIS is a war story, and, what is not always the same, it is a true story, but most of all it is a story about John Philip Sousa, although at first the great composer's connection with the theme may not be evident. As the incident stands I related it to Mr. Sousa on the night of his sixty-second birthday—the night when, from the stage of the Metropolitan Opera House, gifts from many sources were showered upon him, and from his remarks I judge that the little anecdote was not the least gratifying tribute of the day. And I told him then that I intended to recount the same story for the readers of this paper.

To get our setting we must go three thousand miles and more away, to the sodden fields of uninvaded Belgium, where last March, less than a mile behind the first-line trenches of the Armee francaise du Nord, there stood the dwelling of an old Flemish schoolmaster of my acquaintance..

The cottage of Monsieur Vermersch, schoolmaster of Woesten parish, is on the Ypres-Nieuport highway about five miles to the northwest of Ypres and a quarter of a mile from the cross-roads where stood the hamlet of Woesten. The past tense is necessary. As long ago as last March, when I saw the village, there was not a single building left intact. Three months before that time rumor had reached the Germans that the tower of Notre Dame de Perpetuel Secours—the parish church—was being used by French officers for observation purposes. Whether or not the story was true I do not know, although from personal observation I am inclined to believe it was. At any rate, the enemy thought so and decided forthwith that Woesten should be "strafed." Thirty-seven sixteen-inch howitzer shells did the trick. The last one fired got the church. Meantime the first three dozen made rather a mess of all the buildings round about.

A few farms and cottages in the vicinity of Woesten escaped destruction, and in these the village refugees found shelter, and in many cases permanent homes. One thus burdened was the house of the worthy schoolmaster. The cure of Notre Dame had been killed, the burgomaster's dwelling was destroyed, and, naturally enough, what civilian life was left tried to readjust itself around the home and personality of the one man of any education who remained. There the sick came to partake of the herbs and simples of Madame Vermersch; unmarried mothers found the house convenient for the bearing of unwelcome babes, and the spare room upstairs provided a comfortable bed in which the most hopelessly smashed peasants could wind up their earthly affairs with some pretense of quiet and propriety.

So much to give you some small insights as to life in uninvaded Belgium.

In February, 1916, my connection with the Friends' Ambulance Unit brought me to the town of Peperinghe, six miles to the west of Ypres, where the Unit maintained a depot for the distribution of clothing, milk, food and medical as-

"With the smash of bursting shells and the whole house rocking, Miss Ver

districts of the neighborhood. At Peperinghe, also, we had a hospital, occupied by about a hundred wounded peasants, and it was while under orders to bring two women thither that I made my first and only trip to Woesten. According to the adjutant's orders I made the excursion in company with Doctor Manning and another chap, a Canadian by the name of Kennedy. He incidentally had lived in New Jersey—Moorestown—as a boy, and had spent two or three years at Westtown boarding school.

The journey itself was comparatively uneventful, but at Woesten we found things lively. Just outside the village our way was blocked by a succession of four motor lorries, each mounting a slim-barreled seventy-five. Around these neat instruments of destruction a score of sweating poilus pushed and heaved and hauled. The officer in charge—a dapper little lieutenant—stood beside the nearest gun, one gloved hand resting on

Feu!"—he snapped out crisply, the orders coming as regularly as the sharp beat of a metronome.

I glanced upward, following the angle of the range finder. Far aloft, dainty as great moths, glistening like silver in the afternoon sunlight, were two scouting Fokkers. Around, above and under them floated fleecy, wool-like puffs of smoke, the bursting shrapnel from the seventy-fives. The combat was not one-sided. While we waited one of the aeroplanes released two bombs. For the most supremely menacing of all military cacophonies give me, without exception, the whistle of an aeroplane bomb. The plane usually seems directly overhead, and one can never tell where or when the gift is coming. No warning, such as a shell gives; just a shrill, tearing, sinister scream; a deafening smash, and then—if you have not been hit—intense silence, stupefying in its effects.

But these particular "babies" burst harmlessly in a plowed field near at

geyser-like spouts of rich brown loam. After ten minutes or so we gave up waiting, left the car by the roadside and walked through the village to the little red brick cottage which was our destination. Madame Vermersch was at the door and bowed us into the little living room, where her husband, their fourteen-year-old daughter Clara, the two women we were seeking and about eight other slightly wounded peasants were crowded together. The laws of nature and the sanitary customs of the Belgian husbandry would have led one to expect a noteworthy atmosphere, but instead there was perfect ventilation. Every window had been shattered by the concussion of bursting shells, and through a hole in the ceiling, made the day before by a defective shell, a big patch of blue sky was visible. A worn piano along one wall and four canaries, swinging in cages from the rafters, seemed somewhat incongruous in contrast. In the deep old-fashioned replace a fat

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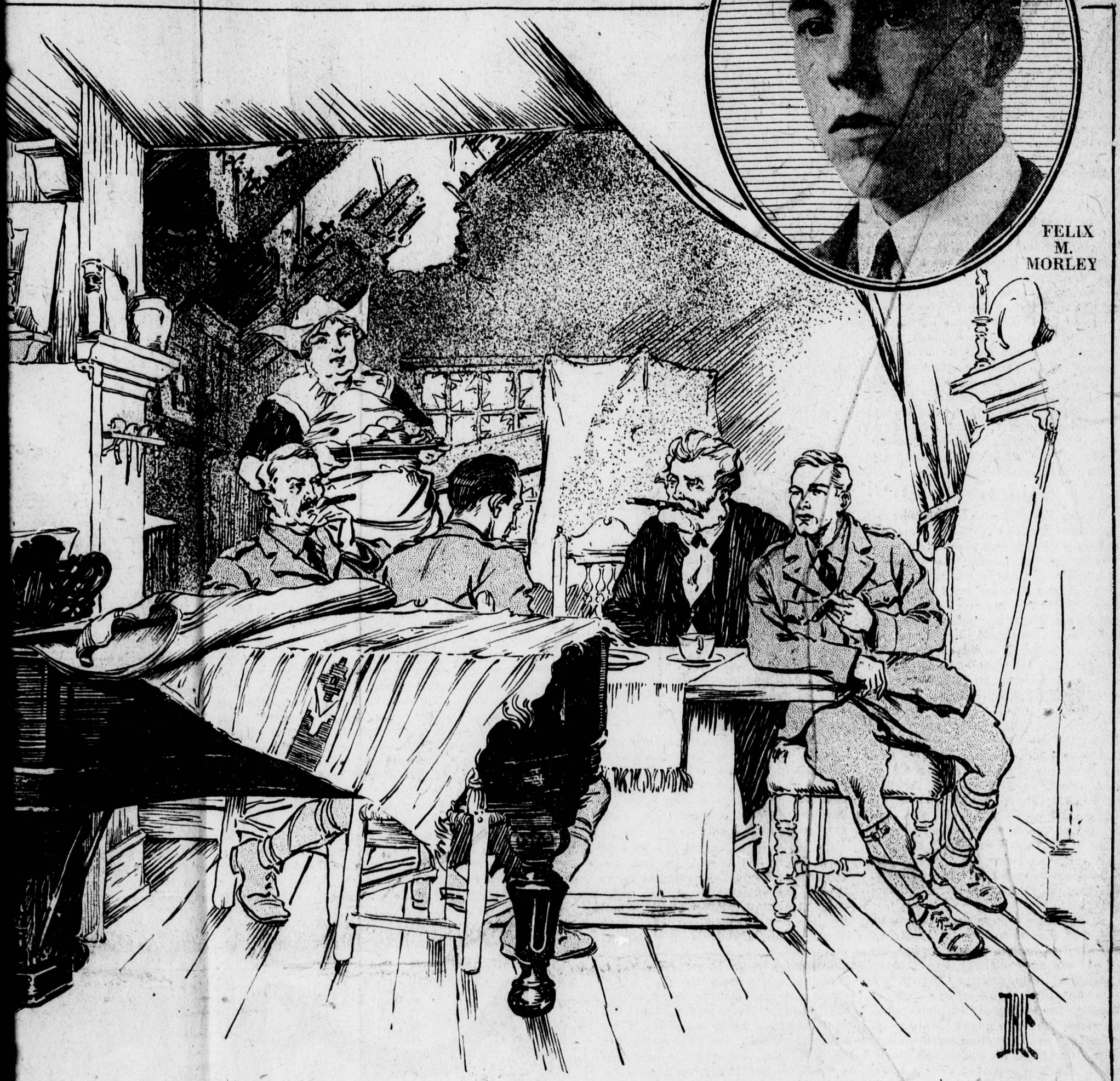


FELIX M. MORLEY

Phila Pub Ledger 12/24/16

87

bursting shells and the whole house rocking, Miss Vermersch played a stirring Sousa march"

geyser-like spouts of rich brown loam. After ten minutes or so we gave up waiting, left the car by the roadside and walked through the village to the little red brick cottage which was our destination. Madame Vermersch was at the door and bowed us into the little living room, where her husband, their fourteen-year-old daughter Clara, the two women we were seeking and about eight other slightly wounded peasants were crowded together. The laws of nature and the sanitary customs of the Belgian husbandry would have led one to expect a noteworthy atmosphere, but instead there was perfect ventilation. Every window had been shattered by the concussion of bursting shells, and through a hole in the ceiling, made the day before by a defective shell, a big patch of blue sky was visible. A worn piano along one wall and four canaries, swinging in cages from the rafters, seemed somewhat incongruous in contrast. In the deep old-fashioned fireplace a fat

shelves laden with books in Flemish and French, while on the walls hung a few religious pictures, the always-present crucifix and a laden pipe-rack in which two wonderful meerschaums stood conspicuous. Over in one corner was a large route map of the North German Lloyd, which these people, living less than a mile from the German trenches, had never thought it worth while to remove. That seemed to me rather a nice example of broadmindedness.

Good Madame Vermersch, well skilled in the sacred art of hospitality, soon set us at our ease. In a trifling a little table, neat with embroidered cloth and graced with cafe noir and a most acceptable dish of cakes, was set before us. Afterward M. Vermersch handed round cigars—which were not Havanas.

We sat down and some small talk in defective French passed between Doctor Manning and the schoolmaster. None of the peasants could speak that lan-

nedy's pretensions to the contrary—could speak Flemish. The conversation languished, died away. In some desperation Doctor Manning sought fresh subjects.

"Ce Monsieur la," said he, indicating by an odorous wave of his cigar that he meant myself, "est un Americain. Que pensez-vous de cela?"

I sat indifferent, being quite used to having nationality indicated as my sole claim to fame.

This time, however, it was different. With a clack of sabots, the old schoolmaster was on his feet, and with two strides he had passed through the chorus of peasants and seized my hand.

"Ah, vraiment?" said he. "Ah, m'sieur, votre patrie est grand, et maintenant si bien heureuse!"

He paused. A twinkle crept into his kindly tired eyes.

"Et moi, m'sieur. Je trouve bon les contes de Monsieur Poe, lesquelles, sans doute, vous savez. Et ma fillette cherit

—in guttural Flemis. he made some incomprehensible reques of the little black-clad girl, who sat back in the darkest corner of the room.

At first little Clara hesitated, blushing shyly and twisting her pinafore with delicate, sensitive hands. Finally, with a roguish glance in my direction and a pretty little gesture of assent, she crossed the room and raised the lid of the rattletrap old piano.

For what followed I wish that every American might have been spiritually present to hear that decayed old piano, with the smash of bursting shells, the sharp, staccato cough of anti-aircrafts and the song of four canaries for orchestral accompaniment; there, with the sunlight of early spring pouring through the gaping ceiling and the whole house rocking to the ceaseless thunder of the guns, little Miss Vermersch—with technique, with skill, with inspiration—swept through that most stirring of Sousa's many noble marches, "T

N. Y. Musical [illegible], Dec. 1916

4

SOUSA'S BIRTHDAY—1916

"Hip, Hip, Hooray," Charles Dillingham's New York Hippodrome Show, now on tour under the management of Harry Askin, celebrated John Philip Sousa's birthday on November 6 last, during the evening performance at the Metropolitan Opera House in Philadelphia. On that date Mr. Sousa was sixty-two years young by the calendar, but in a brief, humorous speech in reply to four congratulatory and complimentary speeches accompanying the presentation of three beautiful loving cups and a fine silver tray, he claimed to be but twenty-one. And if youth means buoyancy of spirit, an alert sense of humor, and an active mind in an active body, as well as a capacity for achievement and an exhaustive human interest, then his ever-increasing popularity is due in no small degree to the fact that he is always twenty-one, plus the innumerable world-wide experiences of his other years, especially valuable in a memory gifted as his.

The great Sousa musical spectacle of "The Ballet of the States" had ended when the curtain rose again. Showing against the splendid setting of the Tower of Jewels, Panama-Pacific Exposition scene, was a small regiment of boy scouts of Philadelphia, whose captain, advancing to the footlights, spoke in appreciation of Mr. Sousa's inspirational new march, "The Boy Scouts of America," and presented to him the first loving cup. Then came the popular stage manager of the show, Mr. William G. Stewart, who made a brilliant address in behalf of the company and presented to Mr. Sousa the second loving cup, subscribed for by the entire Hippodrome organization. Nat Wills followed in evening clothes, looking very serious and speaking even more seriously his sentiments of the occasion, and presented the third loving cup, a personal gift from Mr. Edward T. Stotesbury, the eminent Philadelphia banker and patron of grand opera, as a token of his friendship and in admiration of Mr. Sousa's achievements.

In behalf of the band Mr. Clarence J. Russell, one of the cornetists, then came forward and presented to Mr. Sousa a large silver tray, saying:

"Ladies and Gentlemen: The members of the New York Hippodrome organization have been associated with Mr. Sousa for about one year. Their admiration and love for him are expressed in the cup which they have just given him. The members of Sousa's band have been associated with Mr. Sousa, some for one year, some for five years, some for ten years, and some for twenty-five years. The longer we are associated with him the more we find in him to admire and to love. We admire him as a musician, we love him as a man. And now, Mr. Sousa, will you accept from the members of your band this tray? And, as the tray supports the loving cup, we wish you to feel that you have the enthusiastic support of every member of your own organization."

Then came a bushel or so of American beauty roses, and with his arms full of loving cups and roses and his heart full of happiest embarrassment, Mr. Sousa retired down the main aisle amid a wave of applause from the big audience to his dressing room, where he resumed reading the hundreds of congratulations which came to him all day by wire, wireless, mail and messenger.

J. L.

SOUSA'S BAND HIP HIP HOORAY Route 1916

Band Tour

Springfield, Mass., December 10 (matinee); Worcester, Mass., December 10 (evening); Salem, Mass., December 17 (matine); Lynn, Mass., December 17 (evening); Westfield, Mass., December 18 (matinee); Pittsfield, Mass., December 18 (evening); Albany, N. Y., December 19 (matinee and evening); Rome, N. Y., December 20 (matinee); Utica, N. Y., December 20 (evening); Syracuse, N. Y., December 21 (matinee and evening); Erie, Pa., December 22 (matine); Ashtabula, Ohio, December 22 (evening); Toledo, Ohio, December 23 (matinee and evening).

Cincinnati, Ohio. December 24th-30th.

St. Louis, Kansas City, St. Paul, and Chicago.

Forty members of Sousa's Band play the show music of "Hip, Hip, Hooray," under the direction of Paul Schindler. A. J. Garing is assistant musical conductor. The entire band of fifty-four play the concert and the music of the Ballet of the States from memory under Mr. Sousa's direction.

MEMBERSHIP SOUSA'S BAND WITH "HIP, HIP, HOORAY" COMPANY, 1916

Cornet: Herbert L. Clarke, Frank Simon, C. G. Russell, F. Sutherland, Walter Ripple, Guy Gaugler.

Clarinet: Joe Noritto, John Becker, Charles Thedford, Sam Harris, George Kampe, L. Engberg, James Lawnham, Max Flaster, W. Bortman, L. Morris, J. J. Cheney, J. W. Urban, Oscar Matthes, A. Newman, Sam Schaich.

Alto Clarinet: Rene Magnant.

Bass Clarinet: Carl Schroeder.

Flute and Piccolo: Louis Fritzi, George Alborn, Kelsey Mackey, T. Plantamura.

Oboe: A. Bertram, Joe Guerard.

Bassoon—A. Reinis, F. Bettoney.

Saxophone: Bill Schensly, Ben Vereecken, M. B. Howard, R. Becker.

Horn: F. Goedertier, Otto Yenke, A. Parquay, H. Neubauer.

Baritone: John Perfetto, A. J. Garing.

Trombone: Ralph Corey, L. Schmidt, E. Gentile, Mark Lyon, Ed. Williams.

Bass: Arthur Storch, Jack Richardson, Oscar Cott, Wm. Sweetland.

Drums: Gus Helmecke, Frank Snow, Frank Haynes.

Harp: Joe Marthage.

SOUSA BAND NOTES

Jack Richardson gave a birthday party at the Hotel Langham in Boston on November 16th last, and it must have been a great success, as even the guests in the adjoining rooms celebrated the event by calls to the desk clerk around 1 a. m. (an unholy hour north of the Bronx), requesting less boisterous hilarity in Suite 269.

Gus Helmecke was an able delicatessen chef.

Guy Gaugler and Jim Lawnham were industrious openers of numerous globes of Rueter's Geneva water.

Otto Yenke sent for his wife to come to Boston and asked Mr. Helmecke to meet her at the Back Bay Station. She did not arrive. Mr. Helmecke notified Otto to this effect; but as Otto felt sure she was on that train he sent out a general alarm for her after the matinee. About an hour later she was discovered wandering about the South Station with a letter in her hand which said:

"Mein Lieber Frau:

',When you get to Boston listen to the conductor, and when he call out 'Back Bay Station,' get off. It's as easy as A, B, C. And if you can't understand him, get off next to the last station."

Joe Cheney of Boston, band librarian, entertained the party with a monologue entitled "Beans," and big, genial Jack Richardson distinguished himself as the principal consumer.

Joe Martage acted as the heroic solo onion peeler.

Smiling Arthur Storch, first bass, sometimes gets excited and says, "Hello, Everybody," and "Good Night, Boys." Shush!

Billy Bortman, clarinet, is training to take Vernon Castle's place in the dancing world.

Among the visitors to Boston during the run of "Hip, Hip, Hooray" were the following of the fair sex: Mrs. Otto Yenke, Mrs. Gus Helmecke, Mrs. Jack Richardson, Mrs. George Alborn, Mrs. Max Flaster and son, Francis Joseph Flaster, Mrs. Oscar Cott, Mrs. Joe Guerard, Mrs. John Becker, Mrs. Ben Vereecken and daughter, Mrs. O. Mathes, Mrs. A. Newman, Mrs. Frank Snow, Mrs. Carl Schroeder and Mrs. Bertram, wives of Sousa Band members.

Indianapolis Times 12/16/16

SOUSA AND HIS BAND TO VISIT INDIANAPOLIS

There will be most joyous preparation for the New Year in Indianapolis this year, for Sousa and his band will come to the Murat theater for a special performance, having been loaned from the mammoth New York Hippodrome production, "Hip, Hip, Hooray," now on tour. "The March King" will appear in this city with his organization of sixty instrumentalists that has been one of the principal features of the Hippodrome show and several soloists and vocalists have been added for his visit. The program will be made up of the wide variety always set forth by this master-conductor, whose acquaintance with the likings of his public has always proved most satisfying. There are many new Sousa march numbers from the Hippodrome production, already in favor, and a hearing of these is promised, besides some musical novelties chosen with thought for the [illegible]

Syracuse Post Standard [illegible]

There is an old story which pr[illegible] agents used to tell about John Phil[illegible] Sousa's name which, although untrue, always managed to squeeze past the editor's desk, thereby affording just th[illegible] publicity the agents wanted.

It seems, the untrue story goes, tha[illegible] John's name is really John Philip So. When he was a bandmaster with somewhat less fame than is now accredited to him, he had several trunks which bore the inscription "John Philip So U. S. A." From this developed the idea that his name was really Sousa—and the name stuck.

But the story must be spoiled. Sousa is his real name; he was born in Washington; he has toured extensively; he has been decorated extensively; he has composed extensively; he has joined societies extensively. But he is the acknowledged master of them all when it comes to writing the kind of marches that force spirit into tired legs. The U. S. A. isn't so bad, either, because his compositions are American through and through.

Sousa and his band will give two concerts to-day at the Empire Theater. His band is always inspiring and worth listening to—whether you demand the classical or rejoice in the more entertaining brand of instrumental music.

Utica Herald 12/19/16

Sousa [illegible]self Will be Here.

Charles Dillingham, under whose presentation Sousa and His Band wil[illegible] be heard at the Colonial to-morrow night, announces the promise of this famous organization means that the band to the last one of the many soloists and individuals will be present and that John Philip Sousa will be the directing power. There is but one Sousa's Band and John Philip Sousa is its conductor. And furthermore, to have heard a Sousa programme in the last few years, either on tour or while the organization has been a big feature of the New York Hippodrome production, makes the music lover sure that no programme is ever given by Mr. Sousa that is not up to a high standard in variety and artistic presentation.

Utica Press 12/19/16

Sousa To-morrow Night.

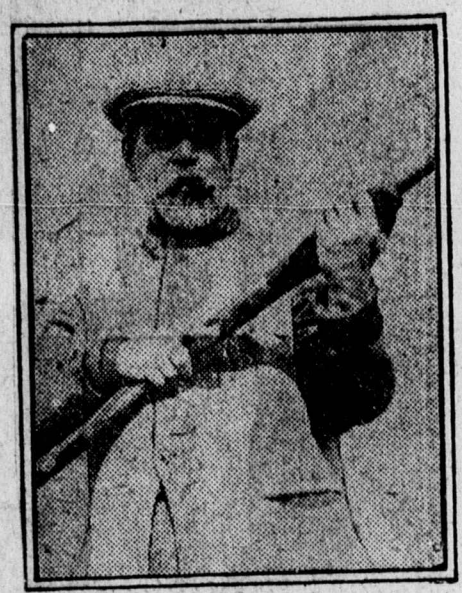
Charles Dillingham will present Sousa and his band and added soloists and vocalists chosen from the much-advertised New York Hippodrome spectacle, "Hip, Hip, Hooray," at the Colonial to-morrow night. Sousa, the world's greatest and most popular composer of marches, is known as "The Marc[illegible] King" in every civilized country, bu[illegible] the famous body of instrumental musicians accompanying Sousa has bee[illegible] built up with infinite care in the las[illegible] 22 years until it is now considered th[illegible] equal of the finest symphony orchestr[illegible] of to-day. With this band a Sous[illegible] program can include every style [illegible] musical composition in existence wit[illegible] but rare exceptions. That variety [illegible] program and beauty of presentation ac[illegible] count for much of the reputation give[illegible] to the Sousa trademark, but the individuality of John Philip Sousa himself as director is never to be forgotte[illegible] —Sousa, the most imitated conducto[illegible] the world has known.

Utica Observer 12/19/16

Sousa To-Morrow Night.

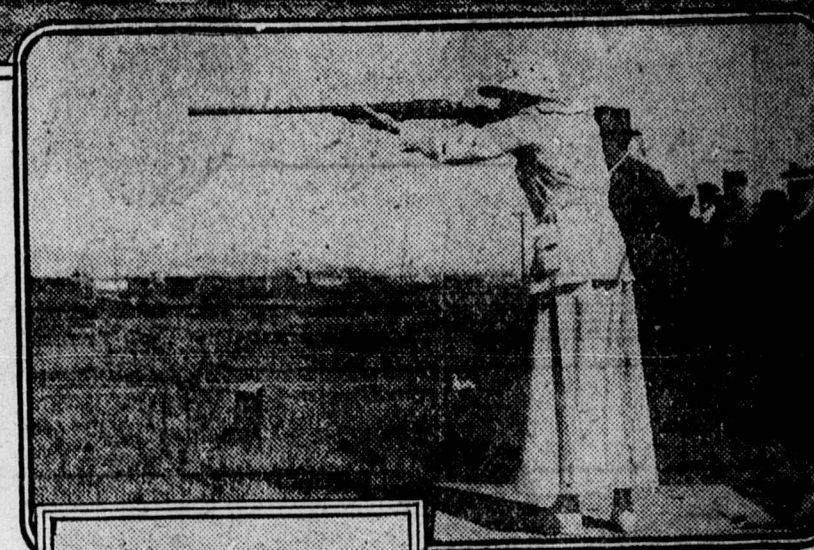
There is a saying among producers of opera that "We must give the public what it wants—if we can on'y tell what it is." John Philip Sousa, who is to bring his world-known band to the Colonial to-morrow night, seems to have good insight into the public mind and his programs shoot unerringly bullseyes at the general demand. No matter whether his listeners know music to a high degree of technique or simply know what they like in its melody and joyousness, Sousa has always been able to choose delightfully. With such an organization as his, great numbers that would be impossible for even a symphony orchestra are carried out with the impressiveness intended by the composer. Seats are now on sale for the Sousa concert to-morrow night.

At the Traps.



John Philip Sousa, Trapshooting Enthusiast

Captain Jack Wulf, Winner of Grand American Handi-cap, 1916.



Mrs. A. G. Wilkes, Pacy Coast Expert.

Ralph L. Spotts, National Amateur Champion.

THOUSANDS YIELD TO LURE OF TRAPS

Ten Years of Steady Growth Have Put Number of Shooters Above 600,000 Mark.

MILLIONS SPENT ON SPORT

Trapshooting Clubs and Leagues Abound and Women Experts Match Accuracy of Aim with Men.

Estimated Figures on American Trapshooting.

Number of shooters.....	675,000
Number of clubs.....	5,000
Yearly cost of ammunition.	$12,000,000
Yearly club dues and traveling expenses.....	$40,500,000
Value of guns in use.....	$27,000,000
Value of equipment of gun clubs.....	$5,000,000
Number of clay rocks used yearly.....	36,000,000
Yearly cost of clay rocks.	$270,000

Women are taking up trapshooting, and they are showing a proficiency which is astonishing. John Philip Sousa, one of the most enthusiastic of trapshooters, speaks a good word for the women when he says: "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, shooting on an equal footing. Indeed women have so far advanced in trapshooting that they are permitted to enter the Grand American. 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."

The proficiency of which he speaks is well indicated by the records. Many women break better than 90 per cent. of their targets. This feat even stands to the credit of Miss Lucille Muesel of Green Bay, Wis., a 14-year-old trapshooter. The first trapshooting club, exclusively for women, was formed by Miss Harriet D. Hammond of Wilmington, Del., in July, 1913. It now has more than sixty members.

Utica Observer 12/10/16

THREE CUPS FOR SOUSA

Bandmaster and Composer Honored on 62d Birthday Anniversary.

The popularity of John Philip Sousa, who, with his celebrated band, comes to the Colonial Theatre next Wednesday evening, is evidenced in the following item from the United Musician of recent date:

"In Philadelphia, where he is conducting at the "Hip Hip, Hooray" performances, John Philip Sousa celebrated his 62d birthday, which was the occasion for the presentation of three loving cups to the March King. One from the Boy Scouts of America, one from E. T. Stotesbury, and the third from the members of the Hippodrome Company. The men of his band presented Mr. Sousa with a silver tray. He received over 2,000 telegrams and letters of congratulation. Among those who sent greetings were Mayor Mitchel of New York, Walter Damrosch, Mme. Melba, Anna Pavlowa and Reginald De Koven."

Sousa, whose marches and mannerisms are known from New York to New Zealand, is a strong attraction with his band of world-known soloists and a number of famous vocalists. The entire organization has been chosen from the Charles Dillingham production of "Hip, Hip, Hooray" of the New York Hippodrome. Mr. Sousa's connection with the Hippodrome for the past two years has prevented the much-longed-for annual Sousa visit, and it is probable the coming visit will not be repeated for some years to come. The program to be given here will be one of unusual variety, even for a Sousa program, and will include some numbers of a high order as well as many of the most modern music, some of the most inspiring Sousa marches and several of the numbers from the brilliant production of which the band is a big part.

Utica Press 12/18/16

MUSIC.

Sousa Here Wednesday Night.

Sousa and that wonderful band of which the individual artists have become so used to each other that the ensemble approaches as near perfection as the oldest inhabitant has known, will be brought to the Colonial Wednesday night and with it a number of well known vocalists to give a performance of the Sousa type that has been omitted for the last two seasons because of the Sousa affiliation with the great New York Hippodrome production, "Hip, Hip, Hooray." Charles Dillingham, the directing power of the Hippodrome spectacles, has arranged for a single week's tour of the Sousa organization. The program to be given here will be typically Sousaesque in presenting certain numbers of brilliant musicianly values that could take their place in grand opera presentations, and changing in the next number to one of the most joyous and modern melodies, but the "requests" that flood a theater before the coming of Sousa always make it sure that some of the marches being played over all the civilized world that bear the Sousa trade mark will not be omitted.

Utica, N.Y. Observer 10/21/16

JOHN PHILIP SOUSA AND HIS GREAT BAND

Played to Capacity Audience in Colonial Theatre and Made Lovers of Music Very Happy.

John Philip Sousa's band received a splendid reception in Utica last night, and the Colonial Theatre was packed for the event. Scores had to be turned away because there were no more seats left. The audience was composed of many music lovers from this vicinity, but for the most part it contained those who had heard "The March King" before. Men, women and children all enjoyed the varied selections, from the classic to the ragtime.

The crowded theatre applauded every one of the classical pieces on the program with such enthusiasm that encore after encore had to be played. At one point the usual number of encores had been played so that Sousa turned to his right-hand man, Herbert L. Clarke, the famous cornetest, to inquire what next. It should also be stated that none of the selections received more praise than the famous marches of Sousa himself. Seldom has the Colonial Theatre reverberated with applause as last night.

By request of someone in the audience Mr. Sousa had his band give a fine rendition of "The Mystic Potentate," composed by Prof. Francis A. Myers, leader of New Hartford Citizens' Band. By mistake it was announced as coming from the New Haven band. The big band of 40 pieces showed its expertness by playing the march by a local man as an encore.

The solo selections were especially well liked. After the overture "Mignon," by Thomas, had been rendered in full calmness, Herbert L. Clarke gave the concert cornet solo, "Showers of Gold," composed by himself. Those who know difficult but soft and beautiful playing on cornet could best appreciate Mr. Clarke's splendid efforts, crowned by his reaching high "F" with seeming ease. Next on the program came one of the character studies by Sousa, "The Dwellers in the Western World." It had to do with the Red Man and the descriptive words on the program could be followed with the beautiful pulsations of music, aided by Sousa's own deft gestures as he directed the various pieces.

Miss Lenore Simonsen was the solist in "The Mad Scene from Lucia," by Donisetti, aided in the flute obligato by Louis P. Fritze. Miss Simonsen sang in beautiful voice and her composure and breathing revealed the artistic soprano. As an encore she rendered Tosto's "Good Bye" in a most expressive manner. The mediation by Sousa, "Songs of Grace and Songs of Glory," seemed to express the fluctuations between the quiet and the turbulent mind so that it also demanded an encore.

Among the encores one of the best enjoyed was Billy Sunday's "Brighten the Corner Where You Are," done in cornet duet by Herbert L. Clarke and his natural successor, Frank Simon, formerly with Weber's Cincinnati band. The soft harmony attained by these two unexcelled cornet artists was delightful and thrilling. After a meditative piece, Sousa's famous old march, "El Capitan," came on with a rush. There was scarcely a breathing spell between some of the pieces and they were so varied and entrancing that the audience was often taken suddenly out of a spell. The next was an appealing novelette by Hager, entitled "White Bird." Mr. Clarke received marked applause for his encore, "A Perfect Day," by Carrie Jacobs-Bond. With the rattle of the drums and the clash of the cymbals Sousa's favorite "Cotton King" march was ushered in, followed by his swaying and beautiful waltz, "Gliding Girl." The audience was again swayed by Sousa's sprightly "Pathfinder of Panama" march, with the trombones to the front of the stage and facing the audience. The stage was rather small for the big band and the many instruments of every variety, and the announcer had considerable difficulty in getting each announcement on the rack.

After the short intermission the rhapsody, "The Southern" (new), by Hosmer, again filled the theatre with the splendid band music. This time the audience reveled in those old pieces dear to every heart and done in medley style, such as "My Old Kentucky Home," "Dixie," "Rock of Ages" and other hymns. The next number actually made the audience sway in its seats and every part of the scale which was not touched by "Ragging the Scale" would make few notes indeed.

The most popular rag-time piece presented in burlesque was "Good-bye, Girls, I'm Through." All of the musicians had a part in this conglomeration, especially the trombones and the bass horns, much to the amusement of all. The next was the sextet from "Lucia" and it was enjoyed as one of the lively higher class selections.

Joseph Marthage, the player of the harp, so delighted his audience with his splendid playing on this aristocrat of instruments that the audience was determined to have an encore to "Annie Laurie" and it got a good one in "Men of Harlech."

"The Boy Scouts of America" (new) was played for the first time here and the splendid lively march showed that Sousa is capable of composing as good marches as ever. The cornets, flutes and trombones massed in front of the stage for a part of this selection. So well was the selection received that Sousa resorted to the dean of all of his marches, "Stars and Stripes Forever," followed by the march "Manhattan Beach," also a Sousa selection.

Louis P. Fritze, flute soloist, came to the front and made a clever rendition of "Scotch Fantasia," by Bohm. He was encored so that he played "Waltzing Doll." The march from "The Damnation of Faust" (Rakoczy) was the final selection and one of the crowning ones of the evening. After this piece the methodical Sousa stepped from his platform and with baton across his thighs performed the final of those gracious courtesies with a smile which his audiences always admire. To-night Sousa and his band will be heard at Rome.

Utica Herald Dispatch 10/21/16

LARGE CROWD HEARD DELIGHTFUL CONCERT

Sousa's Excellent Band Organization Gave Pleasing Programme —Splendid Soloists Heard.

SEVERAL OF LATEST COMPOSITIONS PLAYED

Utica has always had an excellent reputation as a musical center, but in recent years the fact has been accentuated, and the attendance at the Colonial Theater last evening to greet Sousa and his admirable band indicated that the citizens of Utica were appreciative of high class music. The audience was so large that extra chairs had to be placed in the orchestra pit and in the boxes to accommodate those who desired to attend.

Sousa was liberal in his encores, and that lengthened the programme greatly, and every moment of it was enjoyed. The great leader, a little older, a little grayer, but with same delightful keen eye and smile as of old was given a warm welcome. The overture "Mignon," was one of the delightful numbers and in opening the programme gave promise of what the audience were to hear in the way of excellent music. "El Capitan," a splendid march, and "White Bird," by Hager followed quickly in response to the hearty applause.

"Showers of Gold" the composition of Herbert L. Clarke, cornet virtuso, was played by the composer to the great pleasure of all. "Brighten the Corner," Billy Sunday's great hymn, was rendered in duette style as an encore. Assisting Mr. Clarke in this duet was Frank Simon, formerly of Weber's Cincinnati Band, and the logical successor of Mr. Clarke. Inspiring harmony resulted from the combination and in repeating the song they played effectively with muted cornets. This duet was greatly enjoyed. In fact, the crowd would not let Mr. Clarke take his seat, so he came back for another encore, "A Perfect Day," the satisfying Carrie Jacobs-Bond favorite.

Character studies brought out several excellent numbers and the encores were Sousa's "Cotton King," march and "The Gliding Girl."

Miss Leonore Simonsen's soprano interpretation of the "Luella" number was a pleasing one. She has a wide range and a voice exceptionally clear in the upper register. Tosti's "Good Bye" proved a charming encore.

Several hymns were combined in the arrangement of "Songs of Grace and Songs of Glory," by Sousa. Chime effects and solemn expression were included in the selection. In direct contrast came the snappy "Pathfinder of Panama" march, which was played with the trombone section standing before the footlights. It proved to be a big hit. "The Mystic Potentate" march by Francis Meyers of the New Haven Citizens' Band was then given by request.

A fine piece of work was discovered in "The Southern," rhapsody. "Dixie" and other favorites were a part of this selection. The big laugh of the evening came during the rendition of "Good Bye Girls. I'm Through," a burlesque on the popular song. Nearly every instrument was given a chance to say good-bye, but the bass horns had the funniest farewell to offer. It came to a close, with an "Amen," "Ragging the Scale" was another travesty on this order. Next came a brass sextet for the "Sextet From Lucia," and it certainly was a classy feature of the entertainment.

"Annie Laurie" was the harp selection played by Joseph Marthage and in response to the applause he gave "Men of Horlech."

A feature of the evening that proved of unusual interest and pleasure was the playing of Sousa's latest march, "The Boy Scouts of America." The whistling part was a novel part of the march. "Stars and Stripes Forever," that American favorite, was given as an encore and it was greeted by prolonged applause. It is just as good as ever. "Manhattan Beach," another Sousa march, was played as a second encore.

Louis P. Fritze delighted all with the "Scotch Fantasia" played on the flute. "The Waltzing Doll" by Poldini was the response to the applause.

"The Damnation of Faust," was the closing number and was in keeping with the other selections of the very delightful programme.

Goshen N.Y. Democrat 10/19/16

GOT THEIR SUPPER HERE

A Party of Hippodrome Artistes and Artists Stop Off and Sup.

When not far from 200 artistes and artists representing an aggregation of varied talent put forward by so famous a dispenser of amusement to the American people as the New York Hippodrome step off of their special train to take supper at Goshen, both they and Goshen are to be congratulated—artistes and artists because they are sure to get a meal the like of which travelers and toilers such as they do not often get a chance to put under their—well, say sweaters and vests—and Goshen because such notable amusement caterers and custodians chose it as the place to get it. This notable getting-off here for supper had been announced, and it was expected that with the artistic party would be the renowned Sousa and his equally renowned band, but a change in the plans of the tour bereft Goshen of that honor. As a matter of fact these were not the regular company of Hippodrome artists, but members of the chorus and others, the regular company being still at the old stand in New York, Sousa and his band being in Utica.

This large company of Hippodrome folks is on its way to Cincinnati, where they are to appear, a long [illegible] from Boston. They came here special train, and it goes without saying that hunger was beginning its proverbial gnawing by the time they reached Goshen. They got here at about 8:30 last evening. A curious and welcoming assemblage of Goshen folks were at the station when they came. Supper was ready at the St. Elmo and at the Occidental. They were assigned in about equal numbers between these two hotels. The artistes, and some of the artists, had their pet dogs along, well behaved, and apparently conscious of their importance as collateral members of that "Hip, Hip, Hooray" crowd of feminine pulchritude and co-sex genius. Among the company doubtless were many who have their names and their pictures in the papers all over the country, but as the formality of registering at the hotels was not included in the program this local chronicle of their going and their coming must be barren of such information. They were all visibly and gratified with the offerings of the St. Elmo and Occidental boards, as their masterly manipulation of the knife and fork and absence of waste of time in talk while manipulating, amply testified. And they departed at about 9:20, jolly and full fed, and doubtless will have pleasant memory of their brief gustatorial stay in Goshen.

At Port Jervis the party was transferred to Pullman coaches for the remainder of the [illegible]

Erie, Pa. Dispatch 12/23/16

SOUSA AND HIS BAND WIN APPRECIATION IN CONCERT

Famous March King Scores Hit at Park Opera House in Program of "Fast and Furious" Num bers—Audience Is Small

John Philip Sousa and his band, but most important Sousa himself, appeared at the Park Opera house yesterday afternoon. With him were several cornetists, trombonists, clarinetists and various other ists including a soprano soloist. Together and individually they played and, while Sousa apparently did nothing but make a few simple, lazy motions, his hand was noticeable in the smoothness of the music. A small audience made up in appreciation what it lacked in numbers.

Sousa has been heard the length and breadth of the United States and across the water. The band numbers he has composed have been heard even more universally. But they were heard to the best of advantage yesterday when Sousa himself conducted the music. The half bald head, eyeglasses, short gray beard and gray moustache, caricatured and imitated for more than a score of years, were inimitably Sousa. The plain bandmaster's coat with a single medal on the left chest and the gestures were inimitably Sousa. Chief of all the music, as interpreted by the band, had the inimitable Sousa touch as to detail, his musicians responding to the slightest motion of even his little finger.

The program was made up chiefly of new numbers but there was a gracious response to encores and these included such old-time favorite Sousa compositions as "The Stars and Stripes Forever," and other famous marches. "Good Bye, Girls, I'm Through" and "Ragging the Scale," popular numbers, were given with improvisations.

Miss Leonore Simonson, soprano soloist with the band, sang the mad scene from "Lucia" and responded to a generous applause with "Good Bye," by Tosti. Instrumental solos also were received with applause.

At the end of the program Sousa was given a prolonged ovation. The program was as follows:

Overture, "Mignon".....Thomas

Cornet solo, "Showers of Gold"... .....Clarke
Herbert L. Clarke.

Character studies, "The Dwellers in the Western World".....Sousa

Mad scene from "Lucia"....Donizetti
Miss Leonore Simonson.
Flute obligato, Louis P. Fritze.

Meditation, "Songs of Grace and Songs of Glory".....Sousa

Intermission.

Rhapsody, "The Southern" (new) .....Hosmer

(a) Harp solo, "Annie Laurie".. .....Tollman
Joseph Marthage.

(b) March, "The Boy Scouts of America" (new) .....Sousa

Flute solo, "Scotch Fantasia"...Bohm
Louis P. Fritze.

March from "The Damnation of Faust" (Rakoczy) .....Berlioz

The "Stars and Stripes Forever" received applause hardly before a bar had been played. Variation in the encore "Good Bye, Girls, I'm Through," was the best received.

Springfield, Mass. News 12/10/16

91

SOUSA'S ENGAGEMENT

Great Bandmaster Will Have Clever Soloists

There will be new as well as old tunes of stirring quality to whistle and hum soon, for John Philip Sousa, the "march king," and his great band is to come to the Westfield opera house on Monday afternoon. With the organization, complete in itself with the many noted soloists belonging to it, will be brought a number of vocalists of high reputation chosen from the cast of Charles Dillingham's immense New York hippodrome production, "Hip, Hip, Hooray."

Mr Sousa's connection with this spectacle, during its long stay at the hippodrome and later in a few cities provided with unusual auditorium seating and stage capacity, has prevented his usual tours of America, and his coming visit to this city will be one of those confined to a single week's trip in selected cities.

No other bandmaster has ever reached the popularity given to Sousa, partially because of the wide range of musical offerings included in a Sousa program that can pass from the musicianly rendition of a Wagerian opera number to the lightest and most joyous of ragtime without the omission of some of the typical Sousa marches that have set the world to marking time like the "Washington Post," "Semper Fidelis" and others. And in response to quick applause the twinkling of the Sousa eyes and equally quick and generous response in encores will be remembered.

The offering at the opera house today consists of an entertainment featuring Charles Ray in "The Deserters," a master fine art feature film of five acts, depicting a thrilling story of the far west. "The surf girl," a two-part Keystone comedy, "The plunge from the sky," a railroad drama, "The price of dishonor" and "The rich idler" complete the program.

Erie Dispatch 12/17/16

At the Park Friday

them.

Sousa's Band

John Phillip Sousa, premier bandmaster, whose marches and mannerisms are known around the world will come to the Park Opera House Friday for a matinee only, with his entire band of world known soloists and a number of famous vocalists.

The entire organization has been chosen from the Charles Dillingham production of "Hip, Hip Hooray" of the New York Hippodrome. Mr. Sousa's connection with the Hippodrome for the past two years has prevented the much-longed-for annual Sousa visit and it is probable the coming visit will not be repeated for some years to come because of the engagements planned for the noted bandmaster and composer. As it is only a single week can be given up to the present tour, and then Sousa and his band will resume their places as one of the features in "Hip, Hip, Hooray."

The program to be given here will be one of unusual variety, unusual even for a Sousa program, and will include some numbers of a high order as well as many of the most modern music, some of the most inspiriting Sousa marches, and several of the numbers from the brilliant production of which the band is a big part. No other bandmaster of modern times has been considered so good a judge of his public's taste, and the appeal of his programs is to all classes, and it is also told that the Sousa generosity in the matter of responding to encore usually makes a nearly continuous performance.

Utica Observer 12/18/16

CONCERTS

Sousa Wednesday Night.

Sousa and his band will be at the Colonial Wednesday night with the entire organization it has taken him 22 years to perfect, and the same that many thousands each week have flocked to the New York Hippodrome to hear during a stay there for more than a year. Under Charles Dillingham's management the new marches that John Philip Sousa has added to his imposing list of successes will be played here for the first time, among them "The Boy Scouts of America," the "New York Hippodrome March," "Dwellers in the Western World" and "Pathfinder of Panama March." The present tour of "The March King" is for one brief week, and the contracts between Mr. Sousa and the New York Hippodrome make a return visit to this city impossible for many seasons to come. Among the soloists and vocalists to be represented on the Sousa program will be Herbert L. Clarke, cornetist; Miss Diamond Donner, soprano; Louis P. Fritze, flutist; Joseph Marthage, harpist; Frank Simon, cornetist, and Joseph Norrito, clarinetist.

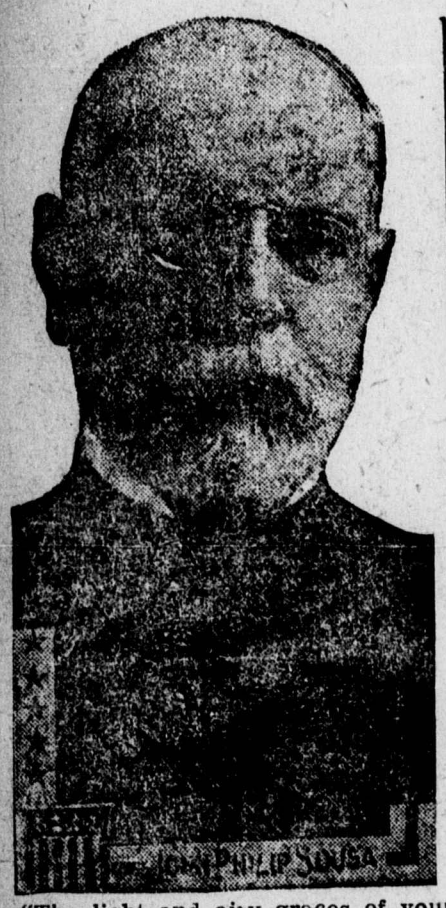
from Philip Sousa

JOHN PHILIP SOUSA

And William, the faithful. Mr. Sousa's "Pipetown Sandy" is to other boy's books as "The Washington Post" is to other marches

Erie, Pa, Eve Herald 12/28/16

SOUSA'S MUSIC FILLED WITH SAVOR OF ETERNAL YOUTH



"The light and airy graces of your music would seem to suggest that you have somehow or other discovered the fountain of youth," said a Herald representative to John Philip Sousa, the world's greatest bandmaster, during the intermission of yesterday afternoon's concert at the Park Opera House. Sousa smiled.

"There may be something to that,' he replied with a merry twinkle in his eyes.

"Your music seems fully as youthful as it was twenty years ago," said the interviewer.

"That is, indeed, a compliment," returned the famous bandmaster. "I am no oider in spirt at any rate and after all it is the spirit and not a matter of years that holds sway in the making of music.

"My recipe for youth is very simple," went on Sousa. "I don't suppose there is another man in the country who does quite so much horseback riding as I do. It's a wonderful recreation, is horseback riding, a wonderful health tonic. Then, too, I am very fond of trap shooting which, of course, must be done in the open. There is nothing like the outdoor life to keep a man young in spirit.

"When I play I play hard, when I work I work equally hard, pursued the March King. "I do not, as do so many men, attempt to mix my play with my work. I do not think anyone can do this successfully. Separate the one from the other and then go at each with an equal enthusiasm and with a determination to get all you can out of each. I eat sparingly and drink when I like. There you have the fountain of eternal youth of which you have spoken—or at any rate as I have discovered it.'

"It is unfortunate that you have encountered this storm," said the interviewer. "Had it been otherwise you would, no doubt, have played to a very large house."

"It is unfortunate as you say, nevertheless we shall give our concert exactly as though every seat in the house were filled. That is not only good business but besides that, you know, our work is not at all unpleasant to us," said Sousa in reply.

"That suggests art for art's sake," said his visitir.

"Something of that sort," replied Sousa as with a most charming smile he extended his hand, bade his interviewer adieu with an apology for the need of his returning to again take up his baton, and brought the interview to an end.

Due to the inclemency of the weather and the breaking down of all transportation facilities, Sousa played to a pitifully small audience. Not withstanding this, the program was given in its entirety and the March King was furthermore most liberal in responding to encores. The program was signalized by the appearance of Miss Lenore Simonson as soprano soloist. Miss Simonson first sang the mad scene from the opera "Lucia" and for an encore responded with Tosti's "Good-bye." She is gifted with a voice of wide range and deep full-throated power but it was in the upper register notes that she shone to the fullest advantage.

A cornet solo by Herbert L. Clarke of an arrangement by himself entitled "Showers of Gold" caught the popular fancy and was roundly applauded. Louise P. Fritze, flute soloist of the band, also contributed two selections and a harp solo, an arrangement of "Annie Laurie," played in variations by Joseph Marthage was one of the most artistic efforts of the afternoon.

Sousa showed all of his old time skill as a leader and had his men in absolute control at all times. The program was an unusualy fine one. Toward the close of the concert the Sousa march, "Stars and Stripes Forever," was played and the audience went wild with enthusiasm. Other popular numbers were "Good-bye Girls, I'm Through," "Ragging the Scale," and the newest Sousa march, "Boy Scouts of America," also struck strongly responsive cords. Among the more serious compositions of the afternoon were the Thomas overture from "Mignon," a Sousa arrangement presenting a number of character studies entitled "The Dwellers in the Western World," a meditation entitled "Songs of Grace and Songs of Glory," Hosmer's rhapsody, "The Southern," and a march from "The Damnation of Faust," all of them faultlessly rendered and rounding out an afternoon of purest delight for the few music lovers who were present.

Utica Herald 12/20/16

Sousa's Band To-night.

At the Colonial to-night will be heard Sousa and His Band, the Sousa who made all the world hurray to keep time when he began to play, the Sousa whose annual visits were widely welcomed as a relief from daily cares and troubles.

Sousa and his organization have been for two years leading features of the much-advertised New York Hippodrome show, "Hip, Hip, Hooray," under the direction of Charles Dillingham, and he has, therefore, not been heard on his previous anticipated annual visits.

The engagement for this city should be welcomed as one of the important musical events of the year, as the Sousa programme will include numbers from the most modern music of the day, as well as opera features of the highest order.

Utica Observer 12/20/16

Sousa Here To-Night.

It is not likely that the three rousing cheers, "Hip, Hip, Hooray," which make up the name of the big New York Hippodrome show in which Charles Dillingham made Sousa and his band one of the chief features, was chosen entirely because of Sousa, and yet local music lovers will unquestionably feel in the spirit of giving a like cheer in the knowledge this greatest band of its time is to come to the Colonial to-night with its full complement of artistic and added soloists of prominence. Sousa, the most imitated of all band leaders, whose marches and comic opera numbers have been sold in greater number than those of any other composer, who has been called "The March King," and has given more than 17,000 concerts in his career, has been for the past two seasons unheard outside of New York city and those few other large cities in which the big Hippodrome organization has appeared.

Toledo, O, Times 12/24/16

SOUSA'S BAND IS VALENTINE TREAT

Classics as Well as Popular Moderns Please Two Audiences.

John Philip Sousa's band appeared twice at the Valentine Saturday. The matinee audience was small but enthusiastic. Wagner's overture to "Tannhauser" was the big feature of the afternoon program. Among the Sousa compositions was the suite "Impressions of the Movies," and two new numbers, "Willow Blossoms," and "The New York Hipprodrome." Cornet solos by Frank Simon, clarinet solos by Joseph Norrito, and the aria from Gounods "Quenn of Sheba," sung by Miss Lenore Simonson, were features of the matinee program.

A good sized audience greeted Sousa Saturday evening. The program opened with the overture to "Mignon" by Thomas, and closed with Berlioz brilliant march from "The Damnation," of Faust. "Dwellers in the Western World," "Songs of Grace and Songs of Glory" and the new march. "The Boy Scouts of America," were the big numbers of the evening. Special solos were played by Herbert L. Clarke, cornetist; Joseph Marthage, harpist; and Louis P. Fritze, flutist, Miss Simonson's clear, high soprano voice was heard to advantage in the aria from "Sampson and Delliah" by Saint-Saens, and in Tosti's "Goodbye," given as an encore.

Sousa was generous in his response to encores.

Troy Times 12/20/16

A couple of hours spent with John Philip Sousa and his band are invariably worth while, and the two large audiences at Harmanus Bleecker Hall in Albany yesterday afternoon and evening will vouch for that assertion. The March King, a shade, perhaps a shade and a half grayer than a decade ago, was at his best, graceful, magnetic and in regard to encores magnanimous. His bandsmen, as usual, are the best, every one of them. The audience last evening was very enthusiastic and appreciative and the applause never failed to get the deep Sousa bow and another number until the printed program was more than trebled. The program was arranged with an eye to appealing to the popular taste, giving plenty of sentiment, romance and familiar melodies. From time to time those stirring marches with the Sousa swing to them, like "King Cotton," "Stars and Stripes Forever," "Boy Scouts of America," "Manhattan Beach" and "The Pathfinder of Panama," exemplified the truth of that line, "Can't keep my feet still till the band stops playing." Herbert Clarke, that cornist par excellence, is still with Mr. Sousa as soloist, and simply captivated the audience last night. "Showers of Gold" was what he played first and then in recognition of the volley of handclapping he rendered "A Perfect Day" and he and a companion soloist played Billy Sunday's hymn, "Brighten the Corner Where You Are." There may be better cornists than Herbert Clarke, but not on this earth. If there really are any better ones they are playing in some choir or band beyond the skies. Louis P. Fritze is a splendid flute soloist and his number, "Scotch Fantasie," was very warmly received. Joseph Marthage is the harp soloist and he played "Annie Laurie" and "Men of Harlech" beautifully. Miss Leonore Simonson is a very capable soprano soloist and she did the vocal work for the evening, singing "My Heart at Thy Sweet Voice" from Saint Saens's "Samson and Delilah" and Tosti's "Good Bye." Mr. Sousa is an expert in producing humor in selections, as certified by last night's rendition of "Good-bye, Girls, I'm Through" from "Chin Chin," and "Ragging the Scale," "The Gliding Girl" and others. Perhaps as delightful a thing on the whole program (which formed only a framework for the numerous encores) was Mr. Sousa's arrangement of several beautiful, familiar old hymns captioned "Songs of Grace and Songs of Glory." He led his band through the overture to Thomas's "Mignon" and the march from "The Damnation of Faust" and they executed both in musicianly style.

Ashtabula, O. Star & Beacon 12/22/16

Cincinnati Times 12/21/16

93

GREAT HIT MADE BY SOUSA'S BAND

There are many bands, but there is but one John Philip Sousa. This was the verdict of a small audience which listened to the band concert extraordinary, given in the Majestic theatre last evening. The initial number had been under way but a moment when it was evident that the wonderful reputation which this famous aggregation of musicians has, had been fairly earned. Instrumental work which was almost miraculous in its excellence was coupled with supreme leadership.

If the ensemble numbers were splendid so were the solos. In the band there are several of the world's foremost artists on band instruments, and they were given full opportunity to display their talents.

With the band there was a soprano soloist, Miss Leonore Simonsen. Her work was fully up to the standard set by the musicans with which she is affiliated.

Easily the Favorite.

Of the band numbers, "Songs of Grace and Songs of Glory" was easily the favorite. This number is composed of the world's great hymns. The melody was sustained by the cornets, and the remainder of the band furnished a background so like the rolling tones of a pipe organ as to be startling. "Nearer My God to Thee" and "Lead Kindly Light" possessed special appeal in this number. Of other numbers by the entire band, a characteristic number, "The Dweller in the Western World" was second. This study was divided into three parts, devoted to the white man, the red man and the black man, with characteristic themes for each.

Of the other numbers, a cornet solo, "Showers of Gold," by Herbert L. Clarke, received most favorable attention. This was a very difficult selection and it was rendered in a flawless manner, which captivated local cornet players.

Miss Simonsen sang the difficult Aria, "Sampson and Delilah," with a wealth of expression. She has an exceptional range and volume, coupled with excellent tonal qualities.

A harp solo, "Annie Laurie," by Joseph Marthage, was heartily enjoyed by lovers of this difficult instrument. Mr Marthage showed clearly that he is an artist of no mean calibre. A flute solo, "Scotch Fantasia," by Louis P. Fritze, was also much enjoyed.

Encores were demanded freely and as freely given. Fourteen encore numbers in all were given.

Minneapolis Tribune 12/22/16

'TIS A GOOD STORY, BUT SOUSA'S NAME IS SOUSA

Famous Musician Destroys That Myth Which He Has Had to Deny in Many Countries—He's Not a Foreigner at All.

"If there is one thing I dislike more than another it is to spoil a good story. I remember my infantile contempt for the punk-headed pirate who told me that 'Jack, the Giant Killer,' never really existed. But a long line of Sousa relatives compels me to refute this story about my own name." John Philip Sousa, whose band is the big feature of the Hippodrome show, "Hip Hip Hooray," at Music Hall this week, smiled as he thus began to destroy a popular myth regarding his identity.

"The myth about the supposed origin of my name has many variations," explained Sousa. "The German version is that my name is Sigismund Ochs, a great musician born on the Rhine, emigrated to America; trunk marked 'S. O. U. S. A.'—therefore the name. The English version is that I am Sam. Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked 'S. O. U. S. A.' The domestic brand of the story is that I am a Greek named Philipso, a great musician. This polite fiction has been one of the best bits of advertising I have had in my long career. Items about my name and origin have appeared in every sort of publication. They go around the globe about once every three years. The stories originated about ten years ago in the brain of a publicity promoter. I have had to deny it in Afghanistan, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Nova Scotia, Philadelphia, Quebec, Russia, Venezuela, Uruguay, Yucatan and now in Cincinnati. But the story goes on forever.

"The fact is I am an American. A close investigator would have little trouble tracing the Sousa origin. My parents were absolutely opposed to race suicide. There were ten of us; six of whom are living, all married and doing well in the family line. I should say about in 1992 the name of Sousa will supplant that of Smith as our national name. So you see all these proud relatives wouldn't permit me to accept any of the fancy names, even if I wanted to. I was born on G street, S. E., near Old Christ church, Washington, D. C., November 6, 18—. (Blank left by Mr. Sousa). I drank milk and patriotism in the shadow of the great white dome. I was christened John Philip at Dr. Finkel's church. If I had the opportunity to be born again, I would select the same parents, the same city and the same time."

Cincinnati Post 12/20/16

'Hippodrome' Show Will Come to St. Paul Soon

One might as well try to detail all the elements in a three-ring circus as to enumerate all the elements in "Hip-Hip Hooray," the big New York Hippodrome Show, which Charles Dillingham will present at the Auditorium, St. Paul, for seven nights and six matinees, beginning Monday night, January 15. In the first place there is Sousa, the march king, and his band, and the little queen of ice skaters, Charlotte, and her ballet on real ice. Then there is the "Dancing Carnival" in which three teams of dancers perform at the same time, the "Toyland" scene in which there are comedians impersonating animals, and real animals impersonating human beings, and countless others too numerous to mention. The sale of seats will open at the Cable Piano company, Minneapolis, and W. J. Dyer & Bros, Music Store, St. Paul, on Wednesday, January 3. Mail orders are being filled now.

THE New York Hippodrome's three-hour spectacle, "Hip, Hip, Hooray," disclosed itself to a considerable audience at Music hall Sunday night as the biggest and best indoor circus in creation.

The engagement continues for the week, with daily matinees.

In numbers and mechanical capers, the "Hip" show proves itself worthy in every way of its Manhattan reputation. It is vaudeville, burlesque and Geocohan under one tent and served hot and often.

Starts With Spectacle

One first sees a replica of Brooklyn bridge after dark, with the city's skyline in the background. Here, on the rooftops, is danced the "kat kabaret." Then you are introduced to the gentle art of baggage smashing, as she is smashed in New York Grand Central station. Nat Wills is next presented in black caps and tramp's clothing. Nat reads a lot of telegrams containing jokes, some new and some of respectable career.

Due to an unacquaintance with Music hall acoustics, Nat was in too-loud voice Sunday night. The remedy should be simple.

The "ladder of roses," embodied in the cabaret at the Hotel Biltmore scene, evoked one of the best outbursts. The ladders are suspended from the flies and girls clamber nimbly upward until the rungs are filled and then the whole is suddenly lighted. A very fetching picture, truly.

Chin-Chin, the world's most famous small elephant, Toto, a chimpanzee, and human toys make you forget your Christmas deficit in the second act. After which is a slap-sticky session contributed by the Boganny troup of Chinamen.

Then, as a huge treat, come Sousa and his band, their concert leading up to the "march of the states," done amid much brilliance and melody.

Charlotte Is Sensation

The sensation—imagine giving Sousa one-half of one paragraph!—of the program, is, of course, Charlotte, the ice skater. One not given to enrapporting should be very careful in discussing Charlotte. She is so marvelously good-looking and clever; also her talent is great. She skates on a pond of artificial ice. One says "skates," because there is no other word to use. But she doesn't skate. She skims, flies, swoops, skids, pirouettes until you are dizzy and lame in the region of your palms.

Many other wonderful skaters appear in the act. The finale is beautiful.

Everything about the "Hip" entertainment is well done. It never tires. It is a spectacle not often to be seen. G. B. N.

Indianapolis Star 12/24/16

St Louis Republican 1/5/17

There's Just One Sousa

New Year's eve at the Shubert Murat Theater with Sousa, "the March King," and his band promises much, for Sousa is the best and most favorably known of modern musicians and it is known he has many new things to offer. The promise is made that New Year's eve program will include numbers from the master composers of the world, among those compositions by Sousa himself, the Sousa "Hip Hip Hooray." The organization will be brought intact and will present sixty instrumentalists, soloists and special vocalists.

MUSICIANS TO HONOR SOUSA

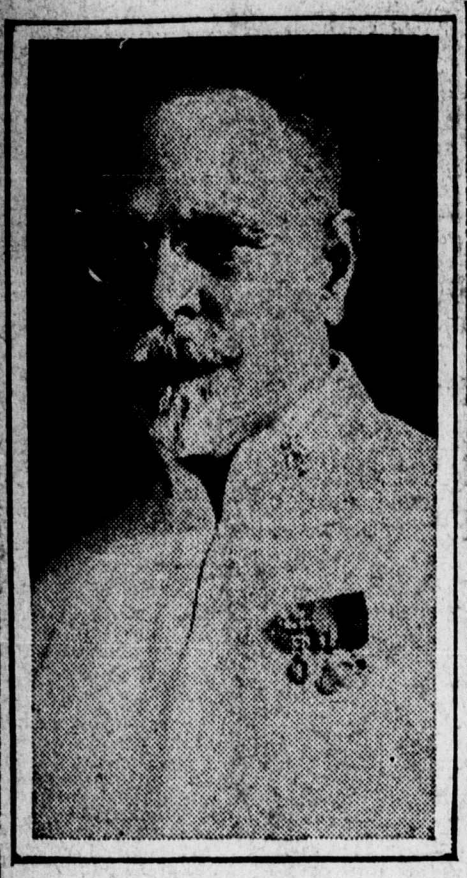
Sousa and the members of his band will be entertained at a reception by the Musicians' Mutual Benefit Association, Local No. 2, American Federation of Musicians, at Aschenbroedel Hall, 3535 Pine street, to-day.

The event is expression of the gratitude of local musicians to Sousa for his services in the founding of the annual concerts for the benefit of the Relief Board of the M. M. B. A. Sousa conducted the first concert in 1914.

Indianapolis News 12/24/16

International Musician, Dec. 1916.

SOUSA'S BAND WILL PLAY TWO POPULAR PROGRAMS HERE DEC. 31



JOHN PHILIP SOUSA.

Sousa, the "march king," and his band will come from New York, where he has been filling a two years' engagement with the "Hip-Hip Hooray" show at the Hippodrome, for afternoon and evening performances at the Murat theater December 31. His programs will be arranged to suit the popular taste, and requests sent to the manager of the Murat theater will be filled by Mr. Sousa in the order of receipt. Famous in his list of compositions are: "The Manhattan Beach" march, "The Washington Post," "Semper Fidelis," "Stars and Stripes Forever," "King Cotton," "Liberty Bell," and besides these and many more not quickly remembered, are the selections from his many comic operas, "The Charlatan," "The Bride Elect," "Christopher and the Wonderful Lamp," "The Military Maid," "The Smugglers," and, perhaps best known of all, "El Capitan."

New compositions include "The Boy Scouts of America," a march composed at the request of that organization that its members might have a tune all their own; "Dwellers of the Western World," a typical American descriptive number; "The New York Hippodrome" march, and "The Pathfinder of Panama" march—all of them new and greatly in demand wherever Sousa is to appear.

Several soloists will accompany Mr. Sousa and his organization during the engagement here. Among them will be the best known monologist and story teller of modern times, Nat M. Wills; Leonore Simonsen, soprano, and Herbert L. Clark, cornetist. The program also will include compositions by the master musicians of the world. The afternoon concert will begin at 3 o'clock and the evening concert at 8:30 o'clock.

Mr. Sousa tells several interesting experiences, among which is the following:

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

JOHN PHILIP SOUSA, THE MAN.

People the world over have admired Sousa's graceful conducting and brilliant marches, and columns have been written pertaining to same. But a comparative few, however, are acquainted with the facts concerning the personal side of him, who is probably the most popular conductor in this country. Self-centered leaders throughout the world will do well to study this great man and his methods. He is a gentleman at all times and under all conditions. No torrent of abuse is hurled from this director's rostrum at the various members of his organization, but always courteous, gentlemanly remarks and observations. He who is the most popular leader with all the people finds it good policy to treat his players as fellow men.

We could fill this page and many others if we attempted to chronicle the many good turns he has done for his men, but a few might not be out of place. For instance, Mr. Sousa's representatives have been scouring New York during the past several months for used musical instruments, to be presented to men incarcerated in prisons in different parts of the United States. It seems Mr. Sousa bought a trombone for one unfortunate who wrote to him, and he soon received requests from many others in a like condition. It is easy to give when one is wealthy, but a true philanthropist is one who conducts his charitable undertakings in a quiet, unostentatious manner. During the last trip that his band made around the world, we understand that one of the members lost a clarinet. When Mr. Sousa heard of it he presented this party with a check for many dollars more than the instrument was worth. We heard of another instance, which happened in San Francisco during the world's fair. One of the members was taken with fever and told Mr. Sousa he believed he would have to return to his home in the East. He was told to remain there, doctor himself up carefully, and return to the band as soon as he could, and in the meantime his salary went right along as though he were playing. Another instance was cited to us where one of the band members broke his leg. When they would arrive in a small city where there was but one cab at the depot, Mr. Sousa would have this injured member taken therein first, and he would either walk to his hotel himself or await the return of the cab.

One of the oldest members of this organization made a remark about Mr. Sousa that is, in our estimation, one of the most splendid tributes that could be paid to him as a man. It was during the engagement at the New York Hippodrome last season, and this party was asked if Mr. Sousa was always as polite and courteous as during rehearsals or on the concert platform. He replied: "Mr. Sousa would make a request or pass the time of day to the most humble scrub-woman employed there in the same manner as he would speak to Mr. Dillingham, the manager."

The United States is crowded with self-centered, egotistical, narrow-minded leaders, who not only have an exaggerated opinion of themselves, but also brow-beat and bully their men. Let this type note the reputation, standing, popularity and character of Mr. John Philip Sousa. This nearest, dearest and most widely known conductor in America today has found it possible to treat his most obscure member with the same respect as his most important soloist. There are leaders, conductors and bandmasters without number in our fair land, but only one SOUSA.

Erie, Dispatch 12/20/16

Sousa at the Park

There will be new as well as old tunes of stirring quality to whistle and hum soon, for John Philip Sousa, the "March King," and his great band that has enlivened all the civilized world, is to come to the Park opera house tomorrow afternoon for a matinee concert only.

With the organization, complete in itself with the many noted soloists belonging to it, will be brought a number of vocalists of high reputation chosen from the cast of Charles Dillingham's immense New York Hippodrome production, "Hip, Hip, Hooray."

Mr. Sousa's connection with this spectacle, during its long stay at the Hippodrome and later in a few cities provided with unusual auditorium seating and stage capacity, has prevented his usual tours of America, and his coming visit to this city will be one of those confined to a single week's trip in selected cities.

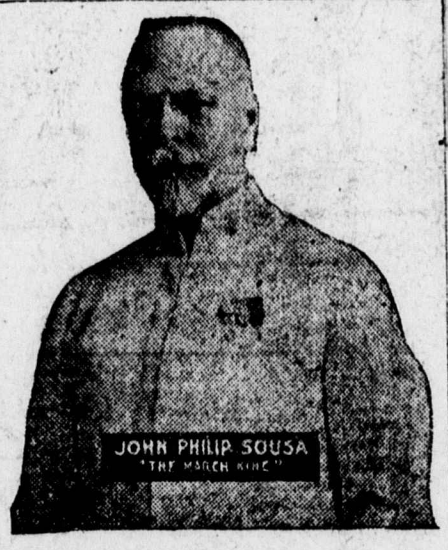
No other bandmaster has ever reached the popularity given to Sousa, partially because of the wide range of musical offerings included in a Sousa program that can pass from the musicianly rendering of a Wagnerian opera number to the lightest and most joyous of ragtime without the omission of some of the typical Sousa marches that have set the world to marking time like the "Washington Post," "Semper Fidelis" and others. And in response to quick applause the twinkling of the Sousa eyes and equally quick and generous response in encores will be re-

Minneapolis Journal 12/20/16

John Philip Sousa and his band; Charlotte, the skater and a score more of skaters from Berlin; Nat M. Wills, Charles T. Aldrich, the Bogannys, Malia and Bart, the Solti duo and several hundred others from the New York Hippodrome will be seen with "Hip, Hip, Hooray," when the production appears in St. Paul, at the Auditorium, Monday night, Jan. 15. The entertainment will be given for seven nights and six matinees. Among the special ballets are "Flirting at St. Moritz," "The Ladder of Roses," "The March of the Toys," "The Flower Garden Ball," and "The Ballet of the States," danced to music especially composed by Sousa who will occupy the director's chair.

Toledo Blade 12/19/16

Sousa Wants to Know What He'd Better Play



John Philip Sausa, bandmaster and composer, wants to find out Toledo's taste in music and is willing to be guided by local choice in selecting numbers for his matinee and night performances at the Valentine Saturday.

Mr. Sousa, years ago won the country with his El Capitan, Stars and Stripes Forever, and many other musical compositions that have been heard around the world. Now he heads his own magnificent musical organization and wants to play what the public wants, from Wagnerian opera to the lightest of ragtime ditties. But he is desirous of ascertaining what Toledo folks want specifically, and any suggestions or requests sent to the musical editor of The Toledo Blade will be given to Mr. Sousa.

Musical America 1/13/17

Sousa—Trapshooting and horseback riding are the favorite forms of recreation of John Philip Sousa, and in Philadelphia recently the veteran American bandmaster and composer carried off first honors in a trapshooting match, scoring ninety-five.

Chicago Musical Leader 12/28/16

It is said that John Philip Sousa is at work upon a new march to be entitled a "Peace" march, which will be completed and played in most the large cities of this country within the next three months.

Indianapolis Times 12/23/16

SOUSA AND HIS BAND WILL PLAY AT THE MURAT DEC. 31

Sousa and his band will come to the Murat theater Dec. 31 for matine and night performances, having been loaned from the mammoth New York Hippodrome production, "Hip Hip Hooray," now on tour. "The March King" will have with him the sixty instrumentalists who have been one of the principal features of the Hippodrome show, and to these have been added several soloists and vocalists. The program will be made up of the wide variety always set forth by this master conductor. There are many new Sousa march numbers from the Hippodrome production already in favor and a hearing of these is promised, besides some musical novelties chosen for the special occasion.

Seattle Post 12/17/16

95

Sousa, at the Age of 62, Contented And Envies No Man in the World

"I Would Rather Be a Composer Than Anything Else," Says March King.

THREE MONTHS' PLAY.

Trap Shooting and Horseback Riding His Recreations, and as a Marksman He Can Score 95.

BOSTON, Dec. 16.—"No man in the world I envy; I am satisfied with my calling—I would rather be a composer than anything else."

John Philip Sousa, the "march king," smiled as he spoke these words. It was withal an ingenious, youthful smile for a man of 62, who has been half a century before the public.

Only the white that has crept into his pointed beard betrays the advance of his years. His person is as lithe as ever, his voice as musically clear, his eye as bright and sure.

"I beat them all at Philadelphia October 12 in a trapshooting match," he said, laughingly, when the matter of age came up. "I broke 95, which isn't so bad for twelve years past the half century mark."

Trapshooting and horseback riding are Mr. Sousa's recreations. When he is "on the road"—as he is at present, with the big Hippodrome show—he gets little time for either.

Three Months for Play.

"I get my exercise while here by walking in the Back bay and the Fens," he said. "My shooting average will fall back to eighty or so this winter, I suppose. By the time I get back to ninety-five next summer I shall have to drop the gun and take up the baton again. I get three months in the year for play."

Mr. Sousa talked of his play, and of his work, with the enthusiasm of youth. To talk with the man two minutes is to get a hint of his great power for creative work. The thousands who think of him only as the leader of a band are dealing with but one side of a many-sided character.

He ranks among the first composers of his day. Besides his scores of marches that have won him a place shared by no rival, he has produced not less than ten operas, besides a variety of lesser works, and has also written a history of the world's national music, many less ambitious works on music, and a novel.

"I had a pleasant surprise the other day," said Mr. Sousa, "when a friend sent me this book as a birthday present."

The work is a recent history of music.

"The surprise was in the way I found myself mentioned in it," the composer explained. "The author gives the notable names in musical history for 600 years. There are but 700. I find my name among them, and also this statement: 'He has done one particular thing better than any other man.'"

Asked what he considered his best march, the composer answered quickly, "'The Stars and Stripes Forever.'" He then illustrated his statement regarding the power of inspiration by telling how his most successful march was composed.

"It was conceived on board the Atlantic liner Teutonic," he said. "I had been in England, and had been homesick. Like all returning Americans, I found the fire of patriotism burning strong within me as the ship headed homeward.

"I conceived the title and form of the composition while pacing the steamer's deck, and in the course of the voyage the march played itself in my brain fully 500 times. Before I landed in New York it was perfected. No change was ever made in it."

One interesting fact about Mr. Sousa was developed in the course of the interview. It is that though he has composed music that has set millions of feet into joyous motion, he does not dance. In this he is like the great composer of waltz music, Strauss.

But he believes dancing one of the greatest forms of exercise and mental tonic.

"Two of the greatest things for the world in this generation," he says, "are the growth and development of dancing and of golf."

—Sketched by Stuart Morris from photo.

John Philip Sousa,

who declares that he envies no man and is perfectly happy in his work.

Indianapolis Star 12/29/16

Romance of War Would Be Lost Without Band Music

Newspapers over the country have been quoting John Philip Sousa as saying during a recent Boston interview: "The band is the most romantic element of war and without romance war is nothing but drudgery. Without bands of music something of self-hypnotism would be lost and war would cease."

The influence of a great military band is not to be denied. It can make the blood beat time to its movement, and when to march time it is sufficiently good to add the musicianly rendering of great classics or the sensuous languor of popular songs at their best in the variety that has always been accredited to Sousa and his band above all others, the popular demand is accounted for.

Charles Dillingham, who has been presenting Sousa and his band as one of the leading features of the New York Hippodrome show, "Hip Hip Hooray," will send the famous bandmaster and band with several soloists and vocalists to the Shubert-Murat Theater for a matinee and night performance Dec. 31.

St. Paul Dispatch 12/19

400 COMING WITH BIG HIP HIP HOORAY SHOW

Four hundred entertainers will invade St. Paul January 15 with their own skating rink, Mr. Sousa, his whiskers and his band, Charlotte and her ice ballet, and a carnival spirit equaled only by St. Paul's 50,000 outdoor sports revellers.

The four hundred will come in the New York Hippodrome show "Hip Hip Hooray," the seat sale for which opens tomorrow at Dyer Brothers.

Fifteen performances will be given at the Auditorium beginning January 15. A special ice making plant will arrive in advance of the show to make a rink on the stage of the Auditorium.

The big production is being shown in only seven cities, it being the largest musical comedy ever sent on tour and requiring the largest stages in the country.

Syracuse Herald 12/30/16

SOUSA DELIGHTS TWO AUDIENCES

March King and His Band Give Fine Concerts.

OLD FAVORITES PLAYED

"Brighten the Corner" Brings the Audience to Its Feet—Soloists Contribute Much to the Success of the Programmes.

John Philip Sousa, "the March King," gave two concerts with his band yesterday at the Empire, and the large audiences and the amount and enthusiasm of the applause showed plainly that he still retained his old-time power. They were wonderful concerts truly, ranging as they did from operatic selections to ragtime, and each and every one of the numbers was a delight.

Mr. Sousa's system of encores is peculiarly his own. He played yesterday practically every one of the marches that made him famous when he composed them years ago, and it was evident from the storm of applause with which they were welcomed that they had not lost their popularity with the public. "The Stars and Stripes Forever," "El Capitan," "Washington Post," "Hands Across the Sea" and the others that some of us used to dance to when the "two-step" was the latest terpsichorean delight—all of these he played and many new compositions with them—compositions embracing his characteristic work and ranging "from grave to gay, from lively to severe."

"Rody's" Song Played.

When the band broke forth into "Rody's" slogan, "Brighten the Corner," there was a tumult of hand clapping, and the house seemed to rise as one man. And until 11 o'clock last night the "March King" and his men kept their audience delighted and enthusiastic.

Leonore Simonsen, the mezzo soprano soloist, has a charming voice of much power and sweetness, and the familiar aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," gave her an excellent opportunity to display its fine qualities. Herbert Clarke, the cornetist, was given an ovation every time that he played, and Joseph Marscher, the harpist, and Louis Fritze, flutist, were deserving of high praise and received real appreciation.

Syracuse Journal 12/30/16

SOUSA'S BAND.

Sousa and his band gave more than two concerts at the Empire yesterday—they gave two performances. You don't have to have an esthetic soul to enjoy the Sousa program, although there is much with an esthetic appeal. His music either moves the heart or the feet. Two of the largest audiences yet to hear Sousa in Syracuse were present. There were many new numbers, several famous classics and a generosity with encores that was exceedingly pleasing. Hosmer's "The Southern" rhapsody, a fine combination of airs of the South and Sousa's "The Boy Scouts of America," were new ones of the evening, and Sousa's "New York Hippodrome March" and "Willow Blossoms," a legend, in the afternoon. The vocalist was Leonore Simonsen, soprano, who sang the "Samson and Delila" aria in the evening. Miss Simonsen has a rich, powerful voice, flexible and well controlled. Old friends in the band were also soloists that were immensely appreciated. Herbert L. Clarke, the cornetist, was in excellent form and "brightened the corner" in a way to rouse the great audience. Joseph Marthage, harpist, and Louis P. Fritze, flutist, gave much of the artistic.

Syracuse Post 12/30/16

Sousa and His Band.

It was many years ago that John Philip Sousa, quite out of patience with the small houses he had had in this city, announced that there was no appreciation of music in Syracuse and he would never permit us to hear his band again. This announcement led to a brisk newspaper controversy in which some estimable people declared that love of music did not connote any love for Sousa and his band at all, band music being to music, very much what free verse is to real poetry.

Mr. Sousa has overcome, if he has not quite forgotten his former pedulance, and Syracuse has wholly overcome its habit of not going to hear him.

Mr. Sousa gave two concerts at the Empire yesterday to audiences which in their size and their enthusiasm testified that band music is music to their ears, and that Mr. Sousa's well-known marches are the best music of all.

Mr. Sousa gave in the afternoon the Tannhauser overture, a humoresque on "Movie Impressions," selections from "Carmen" and "Lohengrin," and solo numbers by Miss Leonore Simonsen, vocalist; Frank Simon, cornetist, and Joseph Norrito, clarinetist—plus Sousa marches new and old. In the evening the overture from Mignon opened, a series of character studies arranged by Mr. Sousa, "the dwellers of the Western world," followed and then a medley of sacred songs. Miss Simonsen gave an aria from "Samson and Delilah," with Tosti's "Good-Bye," as an encore, and Joseph Marthage, harpist, and Louis Fritze, flutest, had numbers—and the Sousa marches were brought forth when encores were demanded. Mr. Sousa's band, it is quite unnecessary to say, can play Mr. Sousa's marches especially well, and it does whatever it attempts so well that he who says it isn't real music, if there is such, is an insufferable grouch.

Mr. Sousa is there with the stick and the white gloves, of course, a little balder on top, with his whiskers trimmed closer, but whether viewed fore or aft a familiar figure; and always a capable judge of what the people want.

His programme has the things that people know and like—and that generalization includes the marches.

Indianapolis News 1/1/17

Sousa's Band Thrills Large Audience at Murat Theater

When Sousa's band at the Murat theater, yesterday afternoon, blared into the "Stars and Stripes Forever" march, a spontaneous burst of applause rose from the large matinee audience. A stirring march, as played by the "march king's" band, is the kind of music that sends a thrill up and down the backbone, and several marches of his own composition were the most applauded numbers in Sousa's afternoon program.

Of the more serious music offered, an overture arranged from "Carmen," perhaps, was the most enjoyable, calling for one of the band's generous encores.

The introduction to the third act of "Lohengrin," majestic in theme, and remarkably rich in tone in its rendition, was the last number on the program.

The encore numbers usually were devoted to typical Sousa music, a humorous interpretation of "Goodby, Girls, I'm Through," in which each instrument in the band alternately received the theme, carried it for a time, and turned it over to another instrument, being received enthusiastically.

The solo numbers were given by Miss Lenore Simonsen, soprano; Herbert L. Clarke, cornetist, and Louis Fritze, flutist. Sousa's visit always is a welcome one in Indianapolis, and when the famous bandmaster first stepped on the stage he was greeted with a great round of applause. Nat M. Wills, comedian, who was to have given a monologue, was unable to appear. A concert also was given in the evening.

St. Joseph News-Press 1/5/17

"HIP, HIP, HOORAY."

Lovers of music are assured of a great treat in the appearance of Sousa's band and a number of the best acts from the famous production, "Hip, Hip, Hooray," direct from the New York Hippodrome, at the Auditorium Sunday, matinee and night. Two choice programs are to be given by the band and personal requests sent to Mrs. Francis Henry Hill, under whose local management the show will be presented here, will receive attention. A particular star of the vaudeville program is Nat Wills, the renowned tramp comedian, and there are others on the bill hardly less known to the patrons of the theater. The box office opened this morning at the street railway offices.

Indianapolis Star 1/1/17

Musicdl Events Begin New Year

Mme. Tillie Koenen Is Heard at Maennerchor, While Sousa and His Band Give Two Concerts at Murat.

Music formed a prominent feature of the New Year's observance yesterday. At the Indianapolis Maennerchor Mme. Tillie Koenen, Dutch contralto, appeared, while John Philip Sousa and his band gave afternoon and night performances at the Murat. The Maennerchor concert was private, but Mme. Koenen was greeted by one of the largest audiences of the season. Mr. Sousa, as usual, was cordially welcomed, the matinee audience being unusually large.

Since there is but one John Philip Sousa and he is always to be depended upon to give a concert which will please all classes of music lovers, but little remains to be said regarding his concerts of yesterday. He is always welcome in Indianapolis and he never disappoints. Yesterday's programs were typical of what Sousa offers, heavy numbers being interspersed with those of lighter quality.

Of course the Sousa pieces made the real appeal and Mr. Sousa in his encore numbers endeavored to comply as far as possible with the requests which had been submitted to him. Herbert L. Clarke, who is probably the greatest cornet soloist in the world, won a wealth of applause while Miss Leonore Simonsen, soprano, was pleasing. Louis Fritze, flutist, and Joseph Marthage, harpist, also added to the merit of the programs. Nat M. Wills, comedian, who was scheduled to appear in a monologue, missed his train in St. Louis and consequently the audiences yesterday lost the opportunity of some good laughs.

Indianapolis Star 12/30/16

Many Suggestions Received for Sousa Band Concerts

Since it was announced several days ago that John Philip Sousa would give consideration to requests which are sent to him by Indianapolis people, and that as many as possible of the requested numbers would be played when he appears at the Murat with his band tomorrow afternoon and evening, dozens of letters have been pouring into the manager of the Murat and the music editor of The Star. Many of these ask for heavy numbers—grand opera excerpts and classical compositions—but most of them are for the favorite Sousa marches. But few ask that late popular music be played.

Some of the letters are amusing—for example, that of the woman who wants Sousa's band to play the "Manfred" symphony. She explains that she was unable to attend the concert of the Russian Symphony Orchestra, and since it is so seldom that the public is invited to suggest a musical program for any organization, she is availing herself of the opportunity now afforded her. The letter was evidently written in a spirit of levity, but several people are wondering how the "Manfred" would sound if interpreted by Sousa and the band. Would the impassioned hero of Byron's imagination do a quickstep up the Alpine slopes, or would the frenzied spirits of the outer world turn somersaults to the tune of the "Washington Post" march?

The Sousa concerts promise to be exceptionally enjoyable. The band comes to Indianapolis after two years' engagement at the New York Hippodrome, and in addition to the regular corps of bandmen includes several soloists of prominence. Herbert Clark, cornetist, is still with Sousa, and Nat M. Wills, the comedian, comes as an added attraction.

Indianapolis News 12/30/16

SOUSA COMING TO MURAT.

Famous Band to Play Sunday Afternoon and Evening.

Sousa and his band, who will give an afternoon and evening concert Sunday at the Muart theater, has given more than 17,000 concerts in his career, and for the last two seasons has not been heard outside of New York and a few large cities where the New York Hippadrome show "Hip Hip Horray," with which he has been connected, has been given. Among the soloists appearing with the band are Nat M. Willis, monologist; Leonore Simonsen, soprano, and Herbert L. Clark, cornetist.

No band director known to the public has the reputation of giving his hearers so popularly varied programs or of showing such willingness to respond to encores. The regularly announced program is often almost doubled in length. The engagement is rare that is without many "requests" for such world-famous numbers as the Sousa "Washington Post" march, "Semper Fidelis," "Stars and Stripes Forever" and "Manhattan Beach," and the generous Sousa rarely passes the requests by unheeded. The National Automobile Company Band will attend the concerts in a body.

Utica N.Y. 12/31/16

SOUSA'S BAND IS BIG DELIGHT

CAPACITY CROWD AT COLONIAL

March King Brings Famous Band and Soloists to Utica for Pleasing Program —Encores Freely Given in Response to Generous Applause—New Numbers Are Splendid Compositions.

John Philip Sousa and his famous concert band found a mighty ovation awaiting them at the Colonial Theater last night, when a capacity audience manifested its appreciation of the highly entertaining program given. Especially enjoyable were the solo numbers rendered by Herbert L. Clarke, cornetist; Miss Leonore Simonsen, soprano; Louis P. Fritze, flutist, and Joseph Marthage, harpist. Without the many encores, the program follows:

So many persons came to the Colonial last night for the concert that it was necessary to put chairs in the orchestra pit and under the boxes to accommodate them all. Musical Utica was well represented in the audience, but the compositions were so varied as to delight all classes of listeners. The program included selections from the sublime to the ridiculous.

To watch Mr. Sousa direct the players was in itself a pleasure. His twinkling eyes and gracious smile told of a sympathetic heart, while his finger movements made him something of an enchanter. Strict attention to Mr. Sousa was given by the musicians throughout the long program.

Wonderful expression was supplied to the "Mignon" overture, which included some difficult clarinet runs. In response to the great outburst of applause the band struck up "El Captain" march by Sousa, a lively stepper, and this was followed by a second encore, "White Bird," a novelette by Hager.

Herbert L. Clarke, cornet virtuoso, demonstrated his unusual ability with his own composition, "Showers of Gold," a brilliant polka. Clarion tones and rapid triple-tongue passages were nicely executed, and to cap the climax he ended the selection by striking high F. "Brighten the Corner," Billy Sunday's great hymn, was rendered in duet style as an encore. Assisting Mr. Clarke in this duet was Frank Simon, formerly of Weber's Cincinnati Band, and the logical successor of Mr. Clarke. Inspiring harmony resulted from the combination and in repeating the song they played effectively with muted cornets. This duet was greatly enjoyed. In fact, the crowd would not let Mr. Clarke take his seat, so he came back for another encore, "A Perfect Day," the satisfying Carrie Jacobs-Bond favorite.

Crashing cymbals, roaring tympani and animated brass blended beautifully with the soft strains of the other instruments in the character studies. It was a remarkable series of compositions and indicated in a small manner the versatility of Mr. Sousa's master mind. "Cotton King" march and "The Gliding Girl," two more of the Sousa numbers, were given as encores in a spirited fashion.

Miss Leonore Simonsen's soprano interpretation of the "Lucia" number was a pleasing one. She has a wide range and a voice exceptionally clear in the upper register. Tosti's "Good Bye" proved a charming encore.

"Songs of Grace and Songs of Glory" combined some touching hymns skillfully arranged by Mr. Sousa. Chime effects and solemn expression were included in the selection. In direct contrast came the snappy "Pathfinder of Panama" march, which was played with the trombone section standing before the footlights. It proved to be a big hit. "The Mystic Potentate" march, by Francis Meyers of the New Haven Citizens' Band, was then given by request.

Following a short intermission "The Southern" rhapsody was rendered in a dainty manner. Its melodies made the audience tingle with happiness. "Dixie" and other favorites were a part of this selection. The big laugh of the evening came during the rendition of "Good Bye Girls, I'm Through," a burlesque on the popular song. Nearly every instrument was given a chance to say good-bye, but the bass horns had the funniest farewell to offer. It came to a close with an "Amen." "Ragging the Scale" was another travesty on this order. Next came a brass sextet for the "Sextet From Lucia," and it certainly was a classy feature of the entertainment.

Joseph Marthage's harp solo, "Annie Laurie," was executed with many variations in a dainty style, and followed by a fine encore, "Men of Harlech."

"The Boy Scouts of America," a new march by Mr. Sousa, is surely a dandy. It has a great swing and is just the thing for a parade. The whistling part was a novel part of the march. "Stars and Stripes Forever," that American favorite, was given as an encore and it was greeted by prolonged applause. It is just as good as ever. "Manhattan Beach," another Sousa march, was played as a second encore.

"Scotch Fantasia," the flute fantasia by Louis P. Fritze, found favor with all. Mr. Fritze is a marvel on his metal flute. He responded to an encore, "Waltzing Doll," by Poldini.

Closing the musical treat of the season for Utica came the stirring march, "The Damnation of Faust." Sousa's Band was presented here under the direction of Charles Dillingham, whose "Hip, Hip, Hooray" spectacle ran an entire season at the New York Hippodrome last year. Just now the show is resting for the holidays, but the band will join the rest of the outfit at Cincinnati, after playing engagements in Syracuse, Erie and other places.

Detroit Free Press 12/31/16

HIP-HIP-HOORAY OPENS AT COLISEUM MONDAY IN FULL NEW YORK STYLE

97

Hip Hip Hooray, the New York Hippodrome show, will be at the Coliseum this week, beginning at the Monday matinee.

The coming of the show will be a great social event, and already all of the boxes are sold for Monday night. It also will appeal to the musically inclined, because it brings to St. Louis once more John Philip Sousa, who has not been here with his band in more than five years.

The skating craze, which was started in New York by the marvelous Charlotte, star of Hip Hip Hooray, has preceded the show to St. Louis.

A seat sale which had passed the $15,000 mark Saturday indicates that St. Louis is responding to Charles Dillingham's good judgment in selecting it as one of the seven cities in America to which to send the "Hip" show this year.

Hip Hip Hooray is a typical holiday entertainment. It is a mammoth show—a vaudeville entertainment, band concert, skating exhibition, a circus, musical comedy and scenic spectacle. It opens with the Kat Kabaret, showing hundreds of chorus girls and men dressed as cats, yowling around the roofs and back fences of Manhattan.

Other great spectacles are the ladder of roses, an electrical effect, in which many chorus girls climb an electric ladder to the roof of the Coliseum; the Toyland reproduction from Panama-Pacific Exposition; the tower of jewels, and orchestral numbers by Sousa's Band, directed by him; the March of the States, showing girls representing each commonwealth, and Charles T. Aldrich, the quick change artist, whose garb appears and disappears faster than the eye can follow.

Nat M. Wills, hobo comedian, reads telegrams of congratulations in a funny manner, and then comes the grand finale—"Flirting in St. Moritz." This is the ice spectacle exactly as produced in the Admiral Palast, Berlin, with Charlotte as star, and the Engandine, Switzerland, as background. Hundreds of ice ballet skates, including a clown, give a pantomime musical comedy.

Twelve performances, six matinees and six nights, will be given, closing Saturday night.

N.Y. Dramatic News 1/6/17

SIR HERBERT TREE, HIP, HIP, HOORAY, AND THE PRINCESS PAT IN ST. LOUIS.

(*Special to* THE DRAMATIC NEWS.)

St. Louis.—Surely we have no right to complain for the way the theatrical year started here. There is Sir Herbert Tree, aided by Edith Wynne Mathison and Lyn Harding, at the Jefferson in a sumptuous revival of Henry VIII. He had a big house on Monday night. The Princess Pat is located at the Garrick, and having been written by a fellow townsman, Harry Blossom, it is sure to show a substantial profit.

The event of the week, however, was Hip, Hip Hooray, located at the Colisseum, with Sousa's Band, Nat M. Wills, Charles Aldrich and the skating marvel, Charlotte. Seats were selling as high $5 apiece.

St. Joseph, Mo, News 1/4/17

HIPPODROME SHOW SUNDAY.

Many of the most interesting features of the New York Hippodrome's big production, "Hip, Hip, Hooray," including Sousa's band of sixty-five pieces, will be presented to the people of St. Joseph at the Auditorium Sunday matinee and night. This undoubtedly will be one of the most pretentious attractions ever staged in the city. It is announced that the entire production, with the exception of the famous ice skating stunt and the ballet, will be seen here. The boxoffice sale will be opened at the office of the street railway company at 10 o'clock tomorrow morning and will continue there until Saturday night. All day Sunday reservations may be made at the Auditorium boxoffice.

Kansas City Star 12/26/16

Sousa Is Coming Back.

John Philip Sousa is coming to Kansas City next month after an absence of several years. Sousa and his band will accompany Nat Wills, Charlotte, the ice skater, and a dozen other stars in the New York Hippodrome show "Hip, Hip, Hooray" at Convention Hall the week beginning January 8. "Hip, Hip, Hooray" is a kind of glorified musical show, with six hundred members, where other shows have fifty.

Rochester, N.Y. Democrat Chronicle 12/28/16

IN SOUSA TOUR ACCIDENT

Virginia Root, Piccadilly Singer, Tells of Mishap in London.

To go all around the world, including ourneys through South America, South Africa and Australia, without mishap, and hen to meet with an accident right in London that almost cost her her life, was he experience of Miss Virginia Root, soprano, who is singing in the Piccadilly heater. Miss Root, who is a New York irl, toured the world with Sousa's band, aving been chosen from among a large umber for that honor. She traveled a undred thousand miles, and sang at more han two thousand concerts. She was accompanied by her mother on this trip, and hough she had a number of interesting experiences, nothing of the nature of an accident occurred until she reached London.

"It was in the dressing room of a heater," said Miss Root, recounting the xperience, "where there was a gas-heating pparatus. The pipes were leaking, though ve did not know it, and the first thing I new, the woman violinist who was dressing with me, keeled over. While assisting er, I became faint, and soon became unonscious.

"Luckily, we had ordered a cab to take is to our hotel after the concert, and it vas the cabman who, becoming impatient after waiting half an hour, caused a search o be made for us. Our manager got us out of the dressing room, and revived us. I was able to sing that night, though the papers spoke of the admirable restraint in my singing. My manager said that one Englishman announced in the lobby that the violinist was suffering from gastritis, which I thought was quite a pun for an Englishman."

Miss Root, at the close of her engagement here on Saturday night, is to start on a tour of New England. She is a friend of Madame Eames, who now lives in Bath, Me., and who gave her much good advice at the beginning of her career as a singer.

Indianapolis Star 1/2/16

Sousa and Band Are Here Today

March King, Assisted by Several Soloists, Will Give Two Performances at Murat.

Sousa, the "March King," and his band have come from New York, where he had been filling a two years' engagement with the "Hip Hip Hooray" show at the Hippodrome, for performances at the Murat Theater this afternoon and evening. The matinee will begin at 3 o'clock and the evening performance at 8:30 o'clock. His program has been arranged to suit popular taste, and requests will be filled by Mr. Sousa in the order of receipt. Famous in his list of compositions are "The Manhattan Beach," march; "The Washington Post," "Semper Fidelis," "Stars and Stripes Forever," "King Cotton," "Liberty Bell" and many more selections from his comic operas, "The Charlatan," "The Bride-Elect," "Christopher and the Wonderful Lamp," "The Military Maid," "The Smugglers" and perhaps the best known of all, "El Capitan."

New compositions include "The Boy Scouts of America," a march composed at the request of the organization that its members might have a tune all their own; "Dwellers of the Western World," a typical American descriptive number; "The New York Hippodrome" march, and the "Pathfinder of Panama" march, all of them new and greatly in demand wherever Sousa is to appear.

Several soloists will accompany Mr. Sousa and his organization during the engagement here. Among them will be the monologuist and story teller, Nat M. Wills; Leonore Simonsen, soprano, and Herbert L. Clarke, cornetist. The program also will include compositions by the master musicians of the world.

The matinee program follows:

Overture—"Mignon" ..... Thomas
Cornet Solo—"Showers of Gold" ..... Clarke
Herbert L. Clarke.
Character Studies—"The Dwellers in the Western World" ..... Sousa
Mad scene from "Lucia" ..... Donizetti
Miss Diamond Donner.
Flute obligato, Louis P. Fritze.
Meditation—"Songs of Grace and Songs of Glory" ..... Sousa
Nat M. Wills—"The Happy Man."
Rhapsody—"The Southern" (new) .. Hosmer
(a) Harp Solo—"Annie Laurie" ..... Tollman
Joseph Marthage.
(b) March—"The Boy Scouts of America" (new) ..... Sousa
Flute Solo—"Scotch Fantasia" ..... Bohm
Louis P. Fritze.
March from "The Damnation of Faust" (Rakoczy) ..... Berlioz

The following program has been arranged for the evening performance:

Overture—"Tannhauser" ..... Wagner
Cornet Solo—"The American Boy" . Bellstedt
Frank Simon.
Suite—"Impressions at the Movies" ... Sousa
(a) Sousa's Band at the Panama Exposition.
(b) The Crafty Villain and Timid Maid.
(c) Pavlowa at the New York Hippodrome.
Aria—"Une Voce Poco Fa" ..... Rossini
Miss Diamond Donner.
"Invitation to the Dance" ..... Wehr

INTERMISSION.

Nat M. Wills, the happy man.
Suite—"Carmen" ..... Bizet
(a) Legend—"Willow Blossoms" (new) ..... Sousa
(b) March—"The New York Hippo-

Cornet Soloist Who Will Be Heard With Sousa's Band

HERBERT L. CLARKE.

Herbert L. Clarke, generally considered one of the greatest cornet soloists in the world, has been with Sousa's Band many years. Mr. Clarke will appear with that organization at the Murat this afternoon and evening. He was formerly a resident of Indianapolis.

Buffalo Courier (?) 1/30/16

OVER ST. GOTTHARD

Delightful Motor Trip By Buffalo Woman Through Alpine Scenery.

IN THE LAKE REGION.

Beautiful Como and Lugano—Lucky Louis Lombard—Milan and Turin Visited on Trip.

One upon a time while we were staying in Geneva, I awoke one morning with many complex emotions of delight and trepidation. It was the great day of long contemplation. That day we were to start with Marengo and motor south, leaving behind us the turquois blue Lake Lehman, and journeying onward through the great pass of the St. Gotthard, and thence down to the Italian lakes. It seemed something of an undertaking to me, energetically young as I was considered by my children, from whom I many times hid venerable weaknesses.

Now mind you this long considered trip in Marengo had been town-talk at afternoon teas among our fashionable friends on the fashionable quay at Geneva. Lady Lowe said I never could stand it in the world, while Henry Labouchere, who was sipping tea and smoking one of his especially expensive cigarettes, smiled significantly to me as much as to say: "I shouldn't mind what anybody said wha t not to do, but to go along and do it if I wanted to." What a remarkable man "Labby" was! I had read his journal, Truth, many years before I met him in Switzerland, and my son, who is also a journalist, used to tell me that he was by all odds the cleverest man in his line of the times.

Marengo was a perfect nobody among cars—an old-fashioned thing with a grey quaker-like hood, and a slit in the back like a woman's waist unbuttoned that served as a door. But we know what she could do, for she had carried us many times through the wildest part of Switzerland, landing us back safely to our own gate of chalet Oherli Haus in Interlaken.

Now "us" means my daughter, her dependable husband, who was his own chauffeur, and my adorable grandchild, Dorothy. I am perfectly sure Marengo knew each one of us with all our idiosyncrasies as well as what was expected of her for the next two months. Our first s[illegible] was on a wonderful bridge, crossing the little winding lake D'Annecy, the entrance to which was guarded by imposing castle towers. We skirted along the delightful shores till the town of the same name was reached where we had one of those delicious little luncheons for which the Swiss inn is famous—always surprising to me, for I naturally thought of the slouchy taverns in our rural communities in America.

At the Tunnel's Mouth.

After that we sped along the road to Modane at the mouth of the Mont Cenis tunnel. Here we all went to bed early in a hotel noisy with travelers awaiting the Paris train, and gabbling in a staccato all at once without waiting to hear what the other had to say. We went through the tunnel the next noonday when poor Marengo sitting sheepishly on he smallest kind of a box-car, dragged along behind us as if she were a perfect grey-body! It only seemed but a few minutes passing through the great black hole and suddenly there we were in sunny Italy. When Dependable was asked what route we proposed to take, and he said "Turin," the man said that as we were to cross the most dangerous part of the Alps we must prepare and beware. The last word made me think of Excelsior where the youth was told to beware the fearful avalanche, and to beware so many other things, and still he went on crying out "excelsior" as if he were the agent of some by-product.

Well, it simply was indescribable. It was thrilling. Not one of us spoke; an amazing fact in the light of our special human volubility. We were pushing forward to reach Turin. At one short Appian turn when we seemed to have entered the skies, we saw way up, still higher; an army of red coats buzzing about like so many flies—an army station for periodical encampment which every man of Switzerland and Italy must go through with sometime in their life. While we watched them we heard several rolling booms of thunder and I thought I felt rain drops, and began raising my parasol, but Dorothy-dear exclaimed: "Oh grandmama; that's not heaven's artillery—that's those soldier's firing, and I guess the raindrops were only one of Marengo's sneezes!"

Now we began to descend faster and faster in a precipitate manner that made me hold my breath, betimes, as Samuel Pepys used to say, but finally twilight saw us safely arrived at Sousa, a little town walled in with big gates. But we caught this only on the fly for we had only fifteen more miles to go. But as I beheld the quaintness of Sousa, and thought of Sousa's band far away at home, I put two and two together as it were and wished we could stop here for the night.

St Louis Star 1/2/17

HIPPODROME SHOW AT COLISEUM HERE TODAY

The New York Hippodrome show, "Hip-Hip Hooray," opens at the Coliseum with a matinee at 2 o'clock this afternoon. Sousa's band will furnish music for the aggregation of musical comedies, vaudeville acts, specialties and skating features which make up the biggest road show ever. Charlotte, queen of the ice, will appear with her ballet. A 100-foot stage has been built and the seating capacity of the Coliseum reduced to 5,000 for the Hippodrome show.

"Hip" Show Opens Today.

The opening performance of the New York Hippodrome Show, "Hip-Hip Hooray," will be given at the Coliseum at 2:15 p. m. today. The performance tonight will be one of the society events of the season. All boxes are taken and many parties are arranged. Charlotte, "Queen of the Steel Runners," and Sousa and his band are headliners.

St Paul Dispatch 1/3/17

As Good as Hash.

"I always order hash," once ejaculated the droll Sis Hopkins, "for it's a mighty poor person who can't find one kind of meat in it he'll like."

If Sis were in St. Paul the week of January 15, she undoubtedly would take in "Hip, Hip, Hooray," the big Dillingham show, on the same principal, for a bird's-eye view of the coming spectacle reveals entertainment for an army of fancies.

In the first place it is reported as the largest theatrical organization to have toured America. Sousa, the noted bandmaster, will head the aggregation in a program known as "The Ballet of the State." Charlotte, who was the pivotal Gotham attraction last year, will, accompanied by a skating "chorus" of girls, share headline honors with the famous march king. Nat M. Wills, for years the monarch of the "tramp" comedians, also is on the program, as is Charles T. Aldrich, the well-known comic magician. Others to appear on the bill are: Harry Westford, Beth Smalley, Albert Froone, William G. Stewart, the Bogannys, the Amaranths, the Lamy brothers, Mallia and Hart (the baggage smashers), and many other performers with native and European specialties—not forgetting the elephants and the ponies.

Indianapolis Star 12/31/16

POINT and COUNTERPOINT

BY PAUL D. MARTIN.

WHILE the brass band has never been considered among the high mediums of musical expression, there is something so appealing and stirring about band music that it holds a secure place in the affections of all music loving people. This is particularly true in America, and although Europe, and especially the armies of Europe, may boast of some noted bands, America may well claim to be the motherland of the greatest bands the world has ever known. This is one instance in which, musically, America leads the world.

It is then, with pleasure that we shall greet John Philip Sousa and his excellent corps of musicians at the Murat this afternoon and evening. Sousa belongs to us; he has probably done more than any other man to develop band music, and it is a well-known fact that a Sousa march is sufficient to start the blood coursing through the veins of even the most blase concert goer. The Sousa concert is going to make a pleasant break in the round of heavy concerts, and after an evening with Sousa one feels so mentally refreshed that he is all the better fitted to settle down once more to the contemplation of more intellectual music.

Sousa stands in a class by himself. He is one of the most versatile of American musicians. He is an artist through and through, and once was well known as a violin soloist. He is a veritable wizard when it comes to conducting a band and it is unnecessary to comment on his success as a composer of marches. In addition, he is a keen business man and, just as a matter of contrast, he has written several books and short stories. There is but one Sousa and he is welcome in Indianapolis whenever he sees fit to pay us a visit.

Minneapolis Tribune 12/31/16

Sousa Tells of Marvelous Memories of Musicians

"The marvelous memory of great musicians is a never failing source of admiration to me," remarked John Philip Sousa, the great March King, who comes to the Auditorium, St. Paul, the week of January 15, with the mammoth Hippodrome organization. "What an enormous number of notes Paderewski must have memorized in acquiring his varied and extensive repertoire, and a great violinist such as Kreisler or Ysaye stores away in his brain the complete literature of his instrument. Such feats of memory make the mnemonic efforts of the great actors pale into insignificance. When Toscanani conducts one Wagner opera after another without a note before him, the achievement loses none of its importance because of its spectacular aspects. Even the average musician acquires an amazing facility in storing away in his brain untold pages of music, and I have in mind a very remarkable instance of collective memory, if I may be permitted the phrase, which came under my immediate notice.

"This topic came into my mind when I conducted the 'William Tell' overture at Albany, N. Y., last week. A number of years ago while on tour with my band we played an afternoon concert at Richmond, Ind., and as usual I received a number of requests for encore numbers. One was for the 'William Tell' overture, which is not a composition to be lightly dashed through on casual request, for it takes 10 minutes or more in the playing. On tour we carry only a limited number of programs and the music of Rossini's famous overture was at that moment safely locked up in the band library in New York. The very foolishness of the request appealed to me at the moment, and as I was very confident of my men I determined to essay the feat. So I called out to the men 'William Tell overture,' apparently as unconcerned as if I was demanding 'The Stars and Stripes Forever.' My band responded as though it had but one mind, and we played the composition through without a single discordant note or mistake. It was an exhibition calculated to make a conductor proud."

St. Louis Globe Democrat 12/31/16

Hip Hip Hooray Is a Colossal and an Amazing Spectacle

Pass along the word that there's a real money's-worth show in town, the biggest ever, because most likely you were one of the nearly 10,000 who, yesterday matinee and night, saw Hip Hip Hooray at the Coliseum.

For carloads of scenery, say train loads; for orchestra, say Sousa's Band with the nattiest bandmaster, John Philip Sousa, directing; for lighting effects, say electric installation big enough to illuminate a city and powerful enough to make ice for a brewery; for company, say 150 vaudeville experts, the most renowned available in every department of intermittent amusement, and a hundred other things that might be treated in the same manner and then not begin to express the sense of colossal proportions of the New York Hippodrome show, which alternately amused and spellbound the thousands already mentioned.

More than all this, however, is the amazing exhibition of managerial skill indicated in putting such a show on the road, setting it up and getting it going with machine-like regularity.

At home in New York, with everything at hand in the way of mechanical devices, such spectacles may not impress so much on the score of their size and intricacy. The aspect changes when the enormous enterprise is put upon a temporary stage like the Coliseum's, necessarily lacking in many essentials, and these have to be supplied by the inventive genius of the stage management.

To give two shows in one day without a moment's delay of the curtain, without a hitch of any kind and with all the variants of the personal equation to account for and to contend with—this is where the marvel of the undertaking comes in and often makes the spectator wonder whether he really wants to see the show in a properly detached way.

For this and other reasons, a rather hazy outline of this tremendous entertainment must do service as a first installment review. A description of the big acts, in anything like the detail they deserve, would take columns. Generalizing, Hip Hip Hooray is gigantic vaudeville, first an enormous spectacle, second an unsurpassed novelty, and third, an amazing stage management all the time. Music, comedy, song, dance, acrobatics and for a pitnnacle of diversion, skating, are the chief ingredients, and these either singly or in endless combination are offered so lavishly that anticipation is balked and imagination outdone.

For example, music: When have you heard a finer solo than Herbert Clark plays on his golden cornet during the Sousa Band's part of the program? Clark's presentation of the song, "A Perfect Day," was superb. The artist has no equal in the difficult task of playing softly, and his instrument sounds more like the finest tenor voice than fashioned metal.

Comedy: For good rough and tumble stuff in the verbal sense, commend us to Nat M. Wills. His vibrant words were heard all over the Coliseum, those sitting on the Washington avenue side seemingly hearing them sooner than the rest of the house nearer the stage. The laughter swept through the hall from north to south, thus producing a curious effect, which added to the fun of the act. Song: The patriotic paean, "My Land, My Flag," as sung with the big chorus by Howard W. Marsh, took the vocal solo and ensemble honors. Set off by magnificent scenery, beautiful costumes and intricate evolutions, "My Land, My Flag" was given a splendid send-off. Dance: The Hip Hip Hooray ballet is very much Pavlowa, and the divertissement that concludes with the "Ladder of Roses" is the last word in stage effects, the positively last word, the ultimate utterance. Acrobatics: Witness the funny business of Mallia, Bart and Mallia in the Baggage Smashers, and then watch closely, the more so the better, and try to find out how that wonderful pantomime, Charles T. Aldrich, gets into and out of his clothes in full sight of the audience and dyes his hats and neckties while you wait. Skating: See Flirting at St. Moritz and observe Johanna Worm, Rosa Gebauer, Paul Wilson, Clare Cassel, James Marseilles and the unapproachable danseuse on skates, the finest "skatorial" artiste in the world—Charlotte from the Admiral's Palace, Berlin.

It takes three hours, less ten minutes, to present Hip Hip Hooray. In the entire record of St. Louis theatricals no circus, pageant, spectacle, drama or any other form of diversion ever offered so much within that playing time. The thing is astounding.

San Francisco Bulletin 12/30/16

99

BANDMASTER SOUSA SAYS HE'S CONTENT

(From the Boston Globe.)

"No man in the world I envy; I am satisfied with my calling—I would rather be a composer than anything else."

John Philip Sousa, the "march king," smiled as he spoke these words. It was withal an ingenious, youthful smile for a man of 62, who had been half a century before the public.

Only the white that has crept into his pointed beard betrays the advance of his years. His person is as lithe as ever, his voice is musically clear, his eye as bright and sure.

"I beat them all at Philadelphia in a trapshooting match," he said, laughingly, when the matter of age came up. "I broke 95, which isn't so bad for twelve years past the half-century mark."

Trapshooting and horseback riding are Sousa's recreations. When he is "on the road"—as he is at present, with the big Hippodrome show—he gets little time for either.

"I get my exercise while here by walking in the Back Bay and the Fens," he said. "My shooting average will fall back to 80 or so this winter, I suppose. By the time I get back to 95 next summer I shall have to drop the gun and take up the baton again. I get three months in the year for play."

Mr. Sousa talked of his play, and of his work, with the enthusiasm of youth. To talk with the man two minutes is to get a hint of his great power for creative work. The thousands who think of him only as the leader of a band are dealing with but one side of a many-sided character.

He ranks among the first composers of his day. Besides his scores of marches that have won him a place shared by no rival, he has produced not less than ten operas, besides a variety of lesser works, and has also written a history of the world's national music, many less ambitious works on music, and a novel.

"I had a pleasant surprise the other day," said Mr. Sousa, "when a friend sent me this book as a birthday present."

The work is a recent history of music.

"The surprise was in the way I found myself mentioned in it," the composer explained. "The author gives the notable names in musical history for 600 years. There are but 700. I find my name among them, and also this statement: 'He has done one particular thing better than anp other man.'"

Asked what he considered his best march, the composer answered, quickly, "'The Stars and Stripes Forever.'" He then illustrated his statement regarding the power of inspiration by telling how his most successful march was composed.

"It was conceived on board the Atlantic liner Teutonic," he said. "I had been in England, and had been homesick. Like all returning Americans I found the fire of patriotism burning strong within me as the ship headed homeward.

"I conceived the title and form of the composition while pacing the steamer's deck, and in the course of the voyage the march played itself in my brain fully 500 times. Before I landed in New York it was perfected. No change was ever made in it."

One interesting fact about Mr. Sousa was developed in the course of the interview. It is that though he has composed music that has set millions of feet into joyous motion, he does not dance. In this he is like the great composer of waltz music, Strauss.

But he believes dancing one of the greatest forms of exercise and mental tonic.

"Two of the greatest things for the world in this generation," he says, "are the growth and development of dancing and of golf."

St. Louis Star 12/17

Two Breathless and Excited Audiences at Coliseum Are Kept Enjoying Themselves at 90-Mile an Hour Gait.

E RICHARDSON.

The New York Hippodrome Show, "Hip, Hip Hooray" opened with a burst of speed at the Coliseum yesterday, and kept two audiences, estimated at 10,000 persons, whirling at a 90-mile an hour gait.

The good old Coliseum, which has been under a cloud—financial and otherwise—for some time, came into its own. It never presented a more gala appearance, with its flag-draped ceiling, parquet made comfortable with opera chairs, and almost a capacity audience both matinee and night.

The fame of the Hippodrome Show had preceded it, and great things were expected. All promises were surpassed as the show unfolded act by act. It has been called seven musical comedies, a couple of vaudeville shows, a circus, a skating rink and an operetta—it is all of these things and more. Every type of entertainment is offered, and each act succeeds the other so quickly that the spectator is left breathless and excited, and carries away a confused impression of a hilarious afternoon.

March Steps Strident.

Later, when nerves get back to normal, the spectator remembers the white-clad figure of John Philip Sousa and the baton evoking strident march steps from an immense band; Charlotte, swooping like a white bird across the ice; the ballet of ice skaters; the funny Boganny troupe; Nat Wills and a lot of jokes; Charles Aldrich, quick change artist and "some" detective—all these one recalls.

Never has so large a stage, indoors, been erected for a show in St. Louis. It measures 75 by 102 feet, and in front of it there is a 25-foot apron, on which the chorus dances, and on which the ice spectacle takes place later. The 45-piece orchestra—not to be confused with Sousa's band, which plays only on the stage during act 2—occupies another large space in front of the "apron" and then begin the parquet seats 1,900 of them.

All of these were occupied yesterday afternoon and last night. The crowd, with a true holiday spirit, was in a responsive mood, and Brooklyn bridge, the first stage setting, was applauded. It promised well for the spectacular things to follow. The Kat Kabaret, showing hundreds of cats and kittens crawling about the roofs of Manhattan, caused squeals of delight from the numbers of children present.

Baggage Smashers, Too.

The baggage smashers, two clowns, followed Charles Aldrich, who had hypnotized the audience with his changes of disguise, quicker than the eye could follow. Nat Wills, the happy hobo, arrived in a full-grown taxicab, which spun merrily about the stage and had plenty of room in which to turn and cavort. Songs followed and Wills soon returned to read some telegrams he had just received, and which came chiefly from Boston, where Billy Sunday is revivaling. The Cascades at the Biltmore and the ladder of roses were the wonderful spectacles closing this act.

"The Ladder of Roses" is the song hit of the show, and everyone went home singing it and determined to buy it for the family phonograph. Act two presented the Toyland spectacle, in which the characters of Mother Goose attend the wedding of Jack and Jill.

Startling Feats by Athletes.

The Boganny troupe of ten athletes, including the three dwarfs, are on the program next, and perform startling feats. Sousa and his band were next, and a cornet solo by H. L. Clark, "A Perfect Day," was a feature. The March of the States introduced the full company.

"The Flirting at Moritz" ice ballet was last on the program. Charlotte is the marvelous person she has been described as being.

The whole show must be seen to be appreciated, as a reviewer might ramble on for columns describing the marvels it contains. If the engagement is a successful one—and yesterday's audiences gave fair promise—Charles Dillingham has promiseed to send succeeding hippodrome shows to St. Louis. This would include the one now in New York, of which Pavlowa is the star.

St. Louis Post Dispatch 1/2/17

"HIP, HIP," A SHOW MULTIPLIED BY THREE

Coliseum Spectacle Gorgeously Bright and Rapidly Amusing Throughout.

"Hip, Hip, Hooray," the New York Hippodrome spectacle, showing this week at the Coliseum, is a great big lesson in multiplication.

Nearly all the way through it is a bright, fast musical show multiplied by three. Three times as many actors and musicians, three times as large a stage, three times as big an auditorium, as the public is accustomed to. Sometimes, as to the number of players, the multiple seems to be not three, but four.

In some scenes this bigger force of entertainers is merely an interesting novelty. In others, especially in the ladder of roses scene, it is an indispensable part of effects on the most captivating beauty. The ladder of roses finale left the audience fairly breathless with delighted approval.

Upper Seats Desirable.

On the lately constructed Coliseum stage, at yesterday's two performances, all went by schedule and with surprising quickness. In the big and almost sold-out auditorium things were a little less smooth, owing to the inexperience of ushers, a matter soon remedied, and to the lack of sufficient perspective in the elevation of the lower floors, a more serious problem. One could see from the rear seats, on the first floor, more easily than from some rows in the center and toward the front. The view from the upper floors was very satisfactory, and everyone seemed to hear well—at any rate, no one complained when Nat Wills inquired about the acoustics.

The great "apron" extension of the stage, used for skating at the last of the show, and for the chorus in earlier scenes, may add to the problem of vision, but no one would wish it curtailed. It gives space and freedom to the whole big performance, so that nothing is cramped.

By reason of its size, the "Hip" show is compared by many to a three-ring circus. But the difference is in favor of the stage spectacle, which has concentration, as well as bigness. While things are shown on a big scale, there is but one thing at a time, except in the "March of the States" scene, when one must keep his eyes jumping nimbly from side to side of the stage, not to miss a new squad of Amazons from some one of the component parts of the Union.

Sousa's Big Contribution.

Sousa's Band, a prime attraction in itself, is introduced in the most effective fashion. Nat Wills ceremoniously shoos the musicians out of the orchestra seats, and almost plays a trombone solo while the band is assembling behind him. Then the familiar and swinging "Charlatan" march is heard, and the portly and now gray bandmaster swings his men into a spirited concert. "A Perfect Day" and the "Good-by Girls" song from "Chin-Chin" varied with nearly everything since "Annie Rooney," were the interludes between Sousa's own marches, which led into "Stars and Stripes Forever" as a finale, while the flashing searchlights of the Panama Exposition ribboned about the Tower of Jewels, in the background.

The skating ballet, charming in its grace, seems slow at the outset to spectators used to the flashing figures of modern dances. But with the appearance of the white-clad Charlotte, speed is added to symmetry. The view of the dizzying dancer on steel blades is enough to arouse a skating furore on the Isthmus of Panama, or at the Equator itself. In her first appearance Charlotte's brown hair sweeps the ice wherever she bends. Later she skates as an outdoor girl of 1917 might do, but with a poise and rapidity that few women or men have ever attained.

The "Kat Kabaret," the opening feature, was a suitable number for the moment when the numerous late-comers were being seated. The Brooklyn Bridge, in the background, was an unusually fine scenic effect.

Dwarfs Convulse Children.

A baby elephant and a bicycle-riding chimpanzee were a part of the show's strong appeal to children, but it was the Boganny acrobatic troupe of apparent Chinese, including three dwarfs, which brought the juvenile part of the audience nearest to upper conniptions.

Charles T. Aldrich, as a detective who changed his costumes more rapidly than the fabled chameleon, and a baggage-smashing trio, in an acrobatic act, were full of amusement for everyone. Nat Wills was the only one who tried to make the audience laugh by what he said, and he succeeded, even when he related the well-known fact that the Czar had ordered a million pairs of pajamas, because the Russians were getting ready to retire. A dancing carnival marked the Biltmore Hotel Cascades scene, which was almost as gorgeous as the rose-ladder effect which followed it. Leonore Simonsen is a beautiful prima donna, with a much more adequate voice than the supporting tenor, Harry Westford. The music throughout is most pleasing.

Minneapolis Tribune 12/30/16

John Philip Sousa and his band; Charlotte, the world's greatest skater; two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat. M. Wills, Charles T. Aldrich, the famous Boganays; Hallia & Bart, the Solti duo, and more than 400 others from the New York Hippodrome will be seen with "Hip Hip Hooray" when that wonderful production appears in St. Paul next month. The first performance of "Hip Hip Hooray" will be given at the Auditorium, St. Paul, Monday night, Jan. 15. The entertainment will continue for seven nights and six matinees.

All announcements lay stress on the skating features. Nothing of the kind has ever before been shown on an American stage. But "Flirting at St. Moritz" is only one of the ballets in which hundreds of performers appear. They include "The March of the Toys," "The Flower Garden Ball," "The Ladder of Roses," and "The Ballet of the States," danced to music especially composed by Mr. Sousa and with the "March King" occupying the director's chair.

And as for emphasizing the size and unusual nature of "Hip Hip Hooray," probably no more convincing testimony could be offered than that Sousa and his band, considered alone sufficient of an attraction to deserve more than ordinary interest, is in this instance just one feature of the show. The sale of seats will open Wednesday morning, Jan. 3, at the Cable Piano company of this city.

Minneapolis Journal 1/2/17

GOTHAM $3,000,000

Part of the responsibility for the skating craze spread over the United States can certainly be traced to the activities of the girl variously known as "The Teuton Top" and "The Whirling Wonder," otherwise Charlotte Oelschlager.

She is the little German star with "Hip Hip Hooray," which was at the New York Hippodrome all last season, and which will be seen the week of Jan. 15 at the St. Paul Auditorium.

It was casually estimated that Charlotte cost New York about $3,000,000 last season. At least that much, it was stated, was spent there for skates, skating shoes, skating scarfs, etc., and in restaurants adjoining skating rinks.

Perhaps it was the psychological moment for her appearance. The dance craze was beginning to wear itself out; the public was ready for something new, and the public took to the idea of skating through life with the utmost enthusiasm.

There are not many Charlottes in this country, but there are thousands of just ordinary skaters, some of whom have skated for years and many others who never put skates on until this craze swept over the country, crowded rinks and lakes and put thousands of dollars into the hands of skate and accessory makers.

Charlotte isn't the only attraction with "Hip Hip Hooray" by any means. It will bring with it, among other features, Sousa and his band and Nat Wills, the tramp comedian, and nearly 400 others.

St. Joseph Gazette 12/30/16

SOUSA'S BAND TO PLAY HERE JAN. 7

Mrs. F. H. Hill Closes Contract for Famous Organization to Auditorium

"HIP, HIP, HOORAY" ACTS

Concerts Afternoon and Night, and at Popular Prices, 25 to 50 Cents

John Philip Sousa and his band, together with some of the leading acts from "Hip, Hip, Hooray," of the New York Hipodrome, will appear in St. Joseph Jan. 7, according to a contract closed last night with Mrs. Francis Henry Hill who will manage the affair. There will be two performances at the Auditorium, matinee and evening program, and the ticket sale will open at the street railway office Jan. 5. The engagement is at popular prices, 25, 35, and 50 cents.

The band is made up of sixty-five players, with Herbert L. Clarke, cornetist; Louis P. Fritze, flutist; and Joseph Martage, harpist. Nat M. Wills, the "happy hobo" and Miss Leonore Simonsen will be two of the several acts from the Hippodrome.

Dr. Paul Parmer Press 12/31/16

101

JOHN PHILLIP SOUSA, who is the only American to be awarded the Victoria Cross, presented to him several years ago by the then King Edward. Mr. Sousa will appear with the "Hip, Hip Hooray" company at the Auditorium in January as leader of his justly famous band.

SOUSA IS ONLY AMERICAN AWARDED VICTORIA CROSS

JUST now, when John Philip Sousa is touring a few of the principal American cities with Charles Dillingham's gorgeous Hippodrome spectacle of last year, "Hip, Hip Hooray," interest is stimulated in the work and achievements of the American March King.

Perhaps the most unique decoration he possesses is the Victoria Cross, given him by the father of the present King of England. In discussing this distinction with the writer recently Mr. Sousa said:

"I am the only American who has ever been decorated with the cross which represents the Victoria order. On one of my trips abroad with my band we were booked in London and were meeting with fine success. The English papers had been extremely generous with their criticisms, in fact had been lavish with their eulogies.

"Returning to London from the continent, a few months later, King Edward instructed Lord Fairfax to arrange with me for a private concert at Sandringham castle. It was to be given as a surprise to the queen on her birthday. Secrecy was one of the conditions imposed. This was not easily accomplished.

"En route to Sandringham a banquet was served. Arriving we were ushered into a very large reception parlor. It was understood that the king should bring the queen into the room where we were located. The opening of the door was the signal for us to start playing. I had selected a piece of music which I had written and dedicated to the queen, which proved a great favorite. There was no hitch in the program. I was standing where I could see the expression. It certainly was one of great surprise. As she confided later, she was much pleased with the thoughtfulness of the king and delighted with our music. The children came forward bidding me goodnight, stating that on the morrow they would have many of my selections played on the victrola.

"At the conclusion of the concert King Edward presented me with the cross of the Victoria Order. It was pinned upon me by the Prince of Wales (now King George). This gives me the honor of being the only American to wear the Victoria Cross —a rare distinction."

The seat sale for "Hip Hip Hooray" engagement at the Auditorium will open Wednesday morning at W. J. [illegible]

SOME SONG HISTORY

Showing How This Entertainment Industry Has Developed and Changed in Late Years.

By CHARLES M. BREGG.

LAST week in this column we presented some of the doubtful ways in which our modern popular song writers win temporary fame and much money that the deluded public grants them. There is no sort of question but that the character of what is known as "popular music" has degenerated largely into a scramble among a host of young authors whose only ability seems to be a deft and conscienceless way in which they can appropriate some predecessor's work without actually stealing the thing outright.

Jack Reed, who was in town last week, tells humorously of listening to a heated argument among a group of the youngsters who rank high with some New York music publishing houses for the reason that they turn out stuff that the public wants, which, after all, is the most successful way to win money if not fame in these days. Mr. Reed relates that one of this group became incensed over the general argument and finally blurted out:

"You fellows would all be driving milk wagons if it wasn't for Victor Herbert."

As far as Reed could make out this meant that Mr. Herbert supplied the musical ideas for the writers and they neatly appropriated them under their own names.

"'The Black Hussars' had a particularly clever topical song, the refrain to which was 'Read the Answer in the Stars.' This song doubtless was one of the best topical songs ever written. It was a trio and rendered by De Wolf Hopper, Digby Bell and Mme. Mathilde Cottrelly. 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 1,000 extra verses in 'Wang' called 'Ask the Man in the Moon,' which was sung by Della Fox, Sam Reid and De Wolf Hopper. 'Dr. Syntax' had a very amusing song of this character called 'We Want to 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, 'Desiree,' 'El Capitan' and 'The Charlatan' particularly clever topical numbers. 'Desiree,' 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 mesalliance was received with a hurricane 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 most popular topical numbers ever written."

Indianapolis Times 1/1/17

MUSICAL EVENTS USHER OUT YEAR

Sousa and His Band Appear at Murat Theater in Concert.

Music ushered out the old year yesterday. Tillie Koenen, Dutch contralto, appeared at the Indianapolis Maennerchor, while John Philip Sousa and his band gave afternoon and night performances at the Murat theater.

Herbert L. Clarke, cornet soloist with Sousa' aggregation, won liberal applause with his work. Miss Leonore Simonsen, soprano, pleased the crowds. Louis Fritze, flutist, and Joseph Marthage, harpist, were enthusiastically received. Sousa's program as a whole pleased the audience.

Kansas City Star 1/8/16

Sousa and His Band and Dillingham's Noted Fun Makers Here Next Month.

The big Hippodrome show that startled even New York with its lavishness is coming to the middle west. Charles Dillingham, the producer, has realized his ambition to give the people of the rest of the country the same big thing that New York has had—and "Hip-Hip-Hooray" will be at Convention Hall, Kansas City, Mo., the week of January 8.

The task of moving any big show is tremendous—and so the job of putting the Hippodrome show, which is an aggregation of half a dozen ordinary big attractions, must have been amazing. Engineers and experts worked a year making the plans for the trip, and a special corps of engineers and workmen goes ahead of the show to prepare the stage and auditorium. Only seven cities outside New York have stages large enough for this show—besides Kansas City, they are Philadelphia, Boston, Cincinnati, St. Louis, St. Paul and Chicago.

The big feature of the Hippodrome show is John Philip Sousa and his band, and their performance is in connection with the magnificent spectacle, "The March of the States," with hundreds of pretty girls. Girls also constitute an attractive element in "Flirting at St. Moritz," the skating carnival, on real ice specially prepared on an addition to the stage, the leader being the wonderful Charlotte. Nat Wills is among the chief of the comedians, but there is also Charles T. Aldrich, and many other noted funmakers. There will be circus, vaudeville, spectacular, extravaganza features. The Toyland action of the program is a wonderful show in itself, with its Mother Goose characters and plays. 'Hip-Hip-Hooray" is a marvelous entertainment, and this is the chance of a life time for middle west theater goers to see such a production.

Kansas City Journal 1/4/17

COMING TO THE THEATERS.

Attractions Underlined at the Local Playhouses Next Week.

Sousa's band is used as an orchestra for "Hip Hip Hooray," the gigantic New York Hippodrome production coming to Convention hall next Monday, playing the score of the work from the orchestra pit as well as later giving a special band concert with the sparkling Tower of Jewels setting. The first instance of a similar procedure was by Theodore Thomas's orchestra for the American Grand Opera Company a number of years ago, but since that time producers have felt that the tremendous expense involved overbalanced the merit of such an arrangement.

St Paul Dispatch 1/10/17

Sousa Doubling Up.

Theatrically speaking, Sousa's band, which will be one of the big features in "Hip, Hip, Hooray," the Charles Dillingham spectacle coming to the Auditorium, now knows what it means by "doubling up." Besides playing the entire music score that goes with the production, it also gives a special concert with the sparkling tower of jewels as a setting. The program will consist of many of the march king's most famous compositions. It is recorded that the only other time in which a musical organization has supplied the orchestration and also took a separate part in the performance was when the Theodore Thomas orchestra for the American Grand Opera company went through a similar procedure some years ago.

Etude, January 1917

MR. JOHN PHILIP SOUSA, WORLD FAMOUS BANDMASTER, VISITS THE PRESSER HOME FOR RETIRED MUSIC TEACHERS AT GERMANTOWN, PA. MR. SOUSA IS IN THE CENTER OF THE GROUP IN RIDING HABIT.

John Philip Sousa Inspects the Home for Retired Music Teachers

During the month of November Mr. John Philip Sousa, accompanied by the solo cornetist of his band, Mr. Herbert L. Clarke, and Mr. William G. Stewart, a well-known opera singer, visited the Presser Home for Retired Music Teachers, at Germantown, Pa. Mr. Sousa inspected the large modern building and the spacious grounds. He expressed himself as being delighted with every detail. After the inspection, the residents of the Home presented Mr. Sousa with a beautiful bunch of large chrysanthemums. Then Mr. Herbert L. Clarke, whom many call the greatest of living cornetists, played two solos, one accompanied by one of the residents of the home. In the accompanying picture Mr. Sousa may be seen in the center of the group in riding habit, at his right side stands Mr. Clarke, and back of them Mr. William G. Stewart. On the steps behind the group are some of the residents of the Home. There are now 29 residents in the Home, although provisions for about 35 more are still open.

Kansas City Times 1/9/17

THE "HIP" SHOW IMMENSE

LOTS OF PEOPLE, COLOR, MUSIC AND SCENERY IN "HIP, HIP, HOORAY."

Sousa's Band, Charlotte, the Skater, and a Dozen Other Features Pleased a Large Convention Hall Audience Last Night.

Going to "Hip, Hip, Hooray" is like buying a house and lot and finding that a trip to Europe, a menagerie and an orphan asylum—all girls—goes with it. In fact, going to "Hip, Hip, Hooray," which opened last night at Convention Hall for a week in Kansas City is like a number of things, but more than anything else it is like going to heaven and finding P. T. Barnum there in his old business, putting on a celestial circus. There are shows and shows and shows. "Hip, Hip, Hooray," which came out of the Hippodrome in New York, is all of them, with a couple of more added of a kind that other people hadn't thought of yet.

Mr. Dillingham, Mr. Burnside and the other gentlemen who command the destinies of "Hip, Hip, Hooray" publish a program which looks like a newspaper and which they pass out to the people who go to Convention Hall to their show. They make a mistake in doing that. They ought to publish a guidebook for the audience, a sort of theatrical Baedeker. A program will do for measly everyday shows, but you wouldn't want a program for the Battle of Waterloo—and the Battle of Waterloo for size hasn't got anything on the Hippodrome show.

By this time anybody who reads this far will possibly have received the impression that the production in Convention Hall is of fairly good size. That surmise is correct. In fact, aside from the paltry three or four thousand who sat in seats last night there looked to be more people in Convention Hall—on the stage—than at an encounter for the heavy weight championship of the world.

It isn't possible to tell about everything in "Hip, Hip, Hooray." Nobody possibly could remember it all. There is a confused impression afterward of acrobats, infant elephants, skates, Sousa, American flag, Charlotte, pretty girl No. 307 on the northwest quarter of the southeast quarter of the stage, "Stars and Stripes Forever," Boy Scouts, tramp comedian, Fifth Avenue, World's Fair, magician, Biltmore Hotel, electric lights, more Sousa, more girls, more American flag . . .

Of course, it really isn't like that. Indeed, there are three separate parts to the show, with time to stretch your legs in the intermissions. And surprisingly it is a show that runs like clockwork, so that a somewhat astonished audience looked at its watch outside of Convention Hall after all this plentiful entertainment and found it was just seven minutes after 11 o'clock. There are five scenes in the first part, five again in the second, with Charlotte and her companion skaters gliding around on genuinely frozen ice of a much extended stage in the last.

And it is Charlotte herself, a flashing Northern girl in white, who adds the one note of distinction to the performance. The rest of it is jolly enough, but Charlotte is different. She raises the trick of skating to an art. She dances, whirls, pirouettes, balances and glides away as if she were something more than human, a later Mercury with wings on her feet. And the audience appeared to appreciate the beauty of her art to its full measure.

The distinguished bandmaster has not changed a great deal, though it might have been possible, in the one act in which he led his players on the stage, to discover in him something more quiet than the Sousa of earlier days ever showed. Not that it appeared in his music, for the new march, "The Boy Scouts of America," not far different from "The Stars and Stripes Forever" and other kindred Sousa pieces, has the same martial fever in it, the same thrilling electric beat that first brought its composer to general public attention.

Of the other individuals in the cast, Nat Wills, who still blinks and stretches his mouth widely, and Charles Aldrich, a magician who changes his clothes mysteriously right before your eyes, are the most interesting.

The sets are all attractive, and in many cases ingenious. For instance, the roofs of New York with a bridge, presumably to Brooklyn, stretched across the stage; Toyland in the Zone at the Panama-Pacific; the Tower of Jewels, with countless girls in varied costumes in "The March of the States," and "The Cascades at the Biltmore Hotel," with girls again climbing ladders to the sky, ladders set in flashing colored electric lights like jewels. The ice scene was set at St. Moritz, with the Alps in the distance. It was only to be regretted that managerial discretion made of the ice scene merely an exhibition of skating instead of a presentation of a formal ice ballet, with some episodic interest attaching to it.

A Kansas City girl, Elizabeth Long, appeared conspicuously in one of the early scenes, as much by the grace of her dancing as by her position in the chorus.

R. L. B.

Musical America 1/13/17

A DISCIPLE OF GILMORE

T. F. Shannon Recalls Prowess of the Famous Pioneer Bandmaster

Thomas F. Shannon, leader of the band which has created such a musical sensation at Woodside Park, was talking about the influence of park and municipal bands and of band history in general, says the Philadelphia *Press*. While still a young man, Conductor Shannon was a member of the famous Pat Gilmore Band, led by the late pioneer of American concert bandmasters.

In discussing his former conductor, Mr. Shannon said:

"It is not known generally that although Patrick S. Gilmore was born in County Antrim, Ireland, he was offered the rank of general in the Civil War, in this country, but refused the offer, preferring to remain leader of a band. He was a remarkable conductor and his personal magnetism stirred the enthusiasm of his men, while he was himself a splendid musician in his younger days, being regarded as the best E-flat cornet player in America. He was remarkable in securing effects and was never at a loss as to what he should do when he stood before his musicians. He had the happy faculty of taking ordinary selections and making more out of them than any other band leader in the history of music.

"Gilmore was very proud of his organization, which was recruited mostly from European countries, as the younger generation of American musicians had not been developed at that time. This was shown at Chicago, where on one occasion Gilmore's band and Theodore Thomas's Orchestra played together. After the concert Thomas remarked to Gilmore, 'I am the Queen of the musical world.' Gilmore accepted his statement and remarked proudly, 'Yes, but I am the King.' It was this feeling, rather of pride than superiority, that Gilmore instilled into his players with the result that a number of them afterward controlled and conducted their own bands.

"With the death of Gilmore at St. Louis on Sept. 24, 1892, the star of John Philip Sousa reached its ascendancy and since the professional concert début of this justly celebrated composer-conductor, there has been a remarkable and pronounced improvement in the technical knowledge displayed by the average American. People do not attend band concerts now for casual entertainment, but they follow each selection with critical and discriminating care and show wonderful judgment in deciding between good and bad music.

"This condition of affairs was apparent to park managers and in nearly every case other forms of entertainment were abandoned in favor of the concert band, and it is not unusual for a conductor to have anywhere from 8000 to 12,000 persons listening to his concert at one time. When the number of parks throughout the country is taken into consideration, it does not require a very great stretch of imagination to realize the fact that several million people attend these concerts weekly or even daily in different parts of the country. Thus can be seen easily the direct influence of the concert band on the development of music."

Des Moines Capital 1/6/17

WITH HIPPODROME SHOW AT COLISEUM

JOHN PHILIP SOUSA.

* * *

Works of Sousa "Peculiarly American."

"I had a pleasant surprise the other day," said John Philip Sousa to an interviewer recently, "when a friend sent me this book as a birthday present."

The work is a recent history of music. "The surprise was in the way I found myself mentioned in it," said the composer. "The author gives the notable names in musical history for 600 years. There are but 700. I find my name among them, and also this statement: 'He has done one particular thing better than any other man.' That is the kind of recognition that is worth while," said Mr. Sousa.

Turning over the pages of the book, with an apology for talking about himself, Mr. Sousa read a definition of his place in musical history, as the creator of a new school of band music and of "a new and striking type of march."

His work was described as "peculiarly American," and the historian doubted if it could have been produced in any other country.

"I was born in Washington," and the march king, reminiscently. "My father was in the Civil War, and my earlier recollections are of the city as an armed camp, with marching regiments and playing bands. As a child I was brought up on band music. As I grew I noticed something about the marches of that day—they did not climax. Speaking gastronomically, when they got through with the ice cream they went back to the roast beef; and the beef had no new sauce on it, no new flavor.

"I conceived the idea of making the march a thing of cumulative force and interest. It should have the strongest rhythm of any form of music. The old method ended the march in the tonality of the original key. I discarded this. My method of securing my effects I need not describe to you. I don't go back to the roast beef after reaching the ice cream."

Asked under what conditions he did his best work, Mr. Sousa had this to say: "I believe in inspiration. It is to me what religious dissertation is to Billy Sunday. It gives me power."

Asked what he considered his best march, the composer answered quickly, "'The Stars and Stripes Forever.'"

John Philip Sousa and his band were entertained at a reception given by the Musicians' Mutual Benefit Association of St. Louis in recognition of the assistance given by the famous band-man on the founding of an annual concert for its benefit. Mr. Sousa conducted the first one in 1914.

St Louis Post Dispatch 1/11/17

The Mexican bandit waded into the Rio Grande and started to shin his way across the River, treading water as he trod, his trusty gun held high above the raging torrent. He did not see Isadora Duncan dancing in the shade of the river side, or hear Sousa's band playing "Pretty Baby" nearby.

He did not.

He pursued his grim, purposeless way, looking neither right, nor left, ahead nor behind.

He did not see the stars brilliantly outlined against the murky heavens. He knew where ten cents in U. S. money was hid just south of Lincoln, Neb., and he meant to get it by hook or crook. Every sense was alert. He would bravely face 16 to 1 or die in the dime museum. Just then Sousa's bandits broke into the "Star Strangled Eagle"—a dog whined—

And the night was still.

Oh, murder and violence are again abroad in the Land!

By BO.

Etude Jan. 1917

MR. JOHN PHILIP SOUSA recently celebrated his sixty-second birthday while engaged with the Hippodrome Company, at the Philadelphia Metropolitan Opera House. The directors of the opera house presented him with a magnificent loving cup, each of the members of the New York and the Philadelphia Hippodrome companies contributed a silver dime, which was moulded into a silver bust of Sousa, while the Boy Scouts gave the famous bandmaster a loving cup for dedicating his latest march to that organization.

Kansas City Star 1/11/17

ASKED SOUSA 'HOW TO SPELL IT'

The March King Wore No Uniform and the Clerk Was Young.

"Just send it to Mr. Sousa, care of the Hotel Muehlebach," said John Philip Sousa, after buying some jewelry in a downtown store today.

The clerk was young.

"How did you spell that?" he inquired.

"Sousa," repeated the march king. "John Philip Sousa."

"Ah, yes," replied the young man. "And how did you say you spelled it?"

"Oh, well," said Mr. Sousa, in telling of the incident. "There's some hope. I didn't have on a uniform."

Cleveland Press 1/7/17

The Office Force

BY BIDE DUDLEY

"I see by the papers," said Popple, the Shipping Clerk, "that the son of John Philip Sousa, the March King, caught a handbag snatcher on the street recently."

"Marched him off to jail, I presume," said Spooner, the bookkeeper.

"I'll bet he ran to beat the band," said Bobbie, the office boy.

"There seems to be a lot of cheap humor on tap here this morning," said Miss Primm, private secretary to the boss. Then she turned to Popple. "I presume the woman who owned the bag chased the man to get her money."

"Yes, indeed," said Popple gravely. "She had a run for her money."

Miss Primm turned to Miss Tillie, the blond stenographer, the only other member of the office force who hadn't indulged in a jest.

"Miss Tillie," she said, "you seem to be the only person here besides myself who isn't imbued with the idea that cheap humor is funny. I congratulate you."

"Thank you! said Miss Tillie. "What's the use of joking about the bagging of a bag-snatcher?"

"Oh!" said Miss Primm, frowning deeply. That's terrible. I have nothing further to say. I'll keep still."

"Then this here cheap humor does some good, anyway," said Bobbie in a low tone.

The private secretary turned on him fiercely. "So, you would insinuate that I talk too much?" She snapped. "I shall see that Mr. Snooks hears of this insult. He'll undoubtedly discharge you, Bobbie."

"Oh, let's change the subject," said Spooner. "What's the use of quarreling? By the way, I see that the Panama canal has had another slide of earth."

"Yes," replied Bobbie. "It isthmussed up considerably."

"Remember, Bobbie!" snorted Miss Primm. "I intend to tell Mr. Snooks about that insult, I'd advise you to keep still."

Just then Mr. Snooks appeared and Miss Primm made good her threat.

"Oh, Mr. Snooks," she said. "Bobbie took occasion a moment ago to insinuate that I talk too much around here. I don't like that."

The boss frowned at the boy. "Bobbie," he said sternly, "you must quit calling attention to people's weaknesses in this office. Do you hear?"

"Yes, sir," replied the boy.

Mr. Snooks retired in his private room. Silence spread over the little office a moment. Then Miss Primm arose.

"I have no use for brainless people," she said, as she flounced out of the room.

"Sort o' hates herself!" said the boy with a grin.

N.Y. Eve World 1/12/17

~~SOUSA SAW WOMAN~~ ROBBED.

Son of Bandmaster, in Court, Offers to Aid the Thief.

John Philip Sousa jr., son of the famous band master, appeared before Judge Mulqueen in General Sessions today as complaining witness against Albert Steiger, a homeless wanderer. Mr. Sousa said he saw Steiger waylay a woman on Park Avenue and steal a pocketbook from her.

Steiger pleaded guilty to the charge. He explained he was hungry and fell to temptation.

Mr. Sousa was touched by Steiger's explanation and offered to give money to the prisoner but Judge Mulqueen told him he had better wait on the report of the probation officer.

Minneapolis Tribune 1/5/17

"Without bands of music," says John Phillip Sousa, "something of self-hypnotism would be lost and war would cease." If that's true, President Wilson should turn his peace efforts to the suppression of John Phillip.

Kansas City Journal 9/9/17

"HIP HIP HOORAY" A MARVELOUS SHOW

4,000 Persons Witness Performance Decidedly Unique to K. C.

AN AMAZING SPECTACLE

All the Adjectives in the Book Would Not Adequately Tell the Story.

Three cheers, altogether, "Hip! Hip! Hooray!" and a tiger for the opportunity of witnessing such an entertainment as is provided at Convention hall this week in the tremendous Dillingham New York Hippodrome show, which began a week's engagement last night with an audience of more than 4,000 persons in attendance. The show has the three-cheers-and-a-tiger name, but it matters little what it is called. It is an entertainment absolutely unique in the history of touring productions so far as Kansas City is concerned—one of those huge offerings which dwarf the most pretentious previous entertainments of its kind into insignificance.

Add together two or three of the average musical comedies, put on top of these a couple of the most elaborate "advanced vaudeville" offerings and then heap it up with John Philip Sousa and his unrivaled band—and the result would fall far below the great "Hip Hip Hooray" production which it is Kansas City's good fortune to see this week.

A Wonderful Spectacle.

Mere addition and multiplication would not produce such a show, which stands in a class by itself and gives the theatrical patrons of this city and vicinity the opportunity of showing whether they will extend adequate patronage to productions which are features in the largest population centers of the country. One is amazed as the show unfolds before him that anybody in these days would have the moral and financial courage to entrust it to the box office mercies of any city below the fifth or sixth in the matter of population.

Last night's audience was demonstrative from first to last, as well it might have been, but Kansas City and the surrounding country, which will contribute to the patronage this week, will be on their mettle until the curtain falls Saturday night. If they do not vindicate the confidence of the Hippodrome management, they will not deserve the opportunity of seeing anything like "Hip, Hip, Hooray" again—and will in all probability not get it.

It is virtually impossible to give an adequate description of such a production. One might easily multiply adjectives, but they would not tell the story. To print and expatiate upon the programme would not tell it. To give the details of the various spectacles, each more elaborate and bewilderingly beautiful than the preceding, would leave the reader with a faulty conception of the production as a whole. The show must be seen not once, but often, before its possibilities for entertainment are thoroughly appreciated.

The "Kat Kabaret."

Only the mighty stage of Convention hall and the seating capacity of the great edifice made possible the bringing of the production here. None of the theaters could accommodate it and even Convention hall compelled a certain degree of curtailment at times. The stage was very largely increased in size and some really majestic effects were produced in the scenes calling for unusual heights and depths. One could easily believe that any number of cars within reason were required to carry the immense stores of scenery and accessories, while there is apparently no reasonable limit to the number of trunks necessary to hold the numerous changes of costume for the scores upon scores of people, who appear in the big ensembles. For once the press agents do not have to draw on their imagination in giving details along these lines, for almost any story can be believed after witnessing the production.

To begin, then, with the rise of the curtain upon the striking "Kat Kabaret" on the roofs of the metropolis of the New World, with the great bridge stretching apparently lifelength across the stage and the great skyscrapers that make up the skyline lending realism to the view. In a trice the big stage is filled with the participants in an extremely effective feline divertisement, with seemingly at least a hundred "cats"—and most fetching "kittens"—gamboling and frolicking in a kaleidoscopic variety of costume effects over the rooftops, the whole ensemble being diversified by some clever specialties by the Amaranths, the Sisters Carlton, Maud Mallia, the Five Tornadoes and James Marseilles.

Then There's Nat Wills.

This marvelous beginning is relieved by a bit of tabloid comedy on the part of some clever acrobatic "baggage smashers" in the Grand Central station. Charles T. Aldrich, programmed as "some detective" and amply entitled to the designation, makes his first appearance as a lightning-change artist and throughout the evening at intervals he mystifies the audience with the most ingenious effects in this line ever seen here. Mallia, Bart and Mallia do some notably clever comedy acrobatics as the baggage smashers.

The third scene of the act is an imposing view of Fifth avenue, a marvel of pictoral realism, featured by the first appearance of Nat M. Wills, the "king of stage tramps," who furnishes a lot of his characteristic fun-making during the evening. The scene closes with a stirring patriotic ensemble in which a large chorus gives a drill in khaki, ending in a blaze of Stars and Stripes, the curtain falling on a huge and ingeniously manipulated American flag that takes up the entire stage.

As an interlude between this scene and the last scene of the act Mr. Wills reads a lot of his witty "telegrams and cablegrams," all of which were laughingly applauded by the audience.

Perhaps the most beautiful setting of the entire production is the final scene of the act, the "Cascades" at the Biltmore hotel, showing the guest tables arranged in tiers upon tiers, separated by garlanded railings and rising almost to the top of the stage.

"The Ladder of Roses."

On the floor below a dancing carnival and specialties take place, closing with the beautiful ensemble, "The Ladder of Roses," a wonderful dissolving spectacle in which the rose curtain gives place to a huge "battery" of rose ladders, up which scores of beautiful girls climb as the song is sung by Howard W. Marsha and Miss Leonore Simonson, the "hero" and "heroine" of the very slender plot of the production. Thise scene was greeted with rapturous applause, all of which was richly deserved.

The second act takes in the Panama exposition, the first scene being a marvelous "toyland" setting, with all manner of striking mechanical devices lending a touch of the magnified bizarre to the spectacle. Here occurs the big extravaganza, "The Wedding of Jack and Jill," introducing many Mother Goose and fairy story characters, with "The Scarecrow and "The Tin Woodman" of "The Wizard of Oz" days thrown in by way of variety.

The second scene of the act takes place in Chinatown and introduces the Boganny troupe of acrobats, who perform some of the most hair-raising as well as funniest "stunts" known to this sort of entertainment, two or three midgets adding much to the enjoyment of the scene.

Another effective scene takes place in "Moving Picture Street," introducing some more comedy by Mr. Wills, Mr. Aldrich and Mallia and Dart.

Sousa and His Band.

Then comes the event for which a large portion of the audience had waited with the most pleasurable if not impatient anticipation—the appearance of America's "own and only" John Philip Sousa and his great band. Mr. Sousa was greeted with the greatest enthusiasm and he conducted his band in a "concert" of which his new "Boy Scouts of America" march was a most interesting feature. The programme included a fantasie of arrangements, including a beautifully rendered "Perfect Day" cornet solo. The band also played Mr. Sousa's own incidental music for the big patriotic "March of the States," introducing chorus groups representing the various states, the costuming being in most instances typical. Missouri came in for its full share of applause, being represented by five beautiful "Stars and Stripes" girls. The entrance of a dazzling group of beautiful Columbias and Uncle Sam in a blazing electically illuminated chariot brought this spectacle to a close, amid thunders of applause.

Great Ice Carnival.

The final act was the great ice carnival of St. Moritz, an almost indescribaly beautiful ballet divertissement, with some wonderful fancy skating and dance-skating by Charlotte, Johanna Worm and Rosa Gebauer, Paul Wilson and Clare Cassel and James Marseilles and others. The scenic setting of this picture was wonderfully effective and the curtain fell on a veritable riot of snow beauty, with the snow descending in a fleecy flood upon the moonlit lake of real ice, one of the triumphs of stage realism in which the production abounds.

Nothing which has been written here can do justice to "Hip Hip Hooray." It must be seen and the description left to each spectator, for each will get his own conception of the production. Those who neglect the opportunity will miss the chance of seeing the greatest entertainment of any kind which was ever offered to the people of Kansas City. There will be daily matinees and evening performances throughout the week.

FRANK A. MARSHALL.

BEHIND THE SCENES IN "HIP HIP HOORAY"

Two Men Direct Big Army of Actors and Arrange the Scenic Effects.

The moon was shedding its soft rays down on the vast hulk of Brooklyn bridge, and beyond, cut square in two by its mighty shadow, lay New York, tenement and skyscraper, a city of endless glistening lights.

"Steady! Steady!" rasped the voice of the property man behind the scenes. "Put your shoulders against those beams. Watch out, now! Over here, every one of you."

Again it was soft, warm sunlight in the Zone at the Panama exposition or it was the snowy, glory of an evening on the lake at St. Moritz.

"What a marvelous spectacle!" they gasped in the audience at Convention hall last night.

"I wish they'd paint funny faces on the back of these drops," yawned Mazie, the chorus girl, far behind the magic forest of scenery, as she deftly adjusted her tights so as to leave not a wrinkle. "I'd like to have a good laugh before they drop a ten-ton weight on me."

Thus, it was all a fairy dream to the thousands who crowded parquet and balcony at the opening performance of "Hip Hip Hooray."

But behind the scenes all was business.

Imagine the contents of seventeen 70-foot baggage cars jammed into orderly array in the smallest possible compass and the lively contents of nine Pullmans occupying such space as remained. There are pictures forty feet high of every clime, oddities, freaks, monstrosities in the way of scenery. Circulating among them, with suppressed eagerness, surge 200 men and women. Two men direct them—pleasant faced, amiable generals of a temperamental army.

If one of the two commandants ever lost his wits for so long as a second, bedlam asylum would be an old ladies' knitting circle in comparison. They don't do it; they can't. To get angry and fly off at a tangent with 5,000 persons clapping their hands for the curtain, would mean a catastrophe. And Mazie, the chorus girl, knows as well as anybody that such a thing never will happen as long as W. G. Stewart adn A. L. Rankin jointly preside over the destinies of the show.

The more one watched these men work, the more his wonder was bound to grow. Neither presented an appearance of a bundle of energy well hooked up with nerves. They moved about their various duties deliberately. They wasted no time, but never refused to stop a few seconds to chat. About them fifty stage carpenters, forty-eight stage clearers and twenty-five electricians glided swiftly, and with such silence as might be, to their taks. Mr. Stewart was the final court of appeals, the arbiter of ultimate efficiency. Mr. Rankin from one vantage point or another, kept at his fingers' end the major and minute details of staging and managing the greatest theatrical venture of a decade.

Although last night was what they called the "opener" behind the scenes, no one seemed to be nervous on that account. No one, unless it was George Gifford, the dancer who sprained his ankle at St. Louis and was in no condition to perform. Backwards and forward behind the curtain he pranced and wheeled in his eccentric movements.

"There is nerve for you," commented Henry Griesman, chief property man. "He is suffering the agonies of the damned because of that fall, but he is bent on getting by with one leg. Notice how he's changed his act and holds his bad ankle while he leaps over it? When you make capital out of your misery—that's art."

A baby elephant, on whose head perched a chimpanze as big as a 5-year-old child, made its appearance. The elephant was even more calm than the stage managers. He looked drolly serious out of his tiny slits of eyes and swung a sentient, inquisitive trunk back and forth looking for favors. Once or twice he dodged out of his tracks, swayed no doubt by a sentimental impulse, and gently caressed the cheek of a chorus girl. That brought instant reproof because it left a murky stain on the grease paint and with a volley of "ohs" the glittering circle wavered out of reach.

Later in the evening when the stage was nearly free from actors, the Sousa band came on. Mr. Sousa was smiling. Who wouldn't smile on a salary of $6,000 a week? The bandmen marched by twos, talking polyglot languages and carrying their instruments gingerly for the reason that they cost money.

"It is a wonderful organization and I'm immensely proud to be in it," pretty Clare Cassel was saying as the last strain of their music died away among the rafters. She referred to the "Hip, Hip, Hooray" company as an entity.

"We've got along like brothers and sisters. Never a cross word or an unkind look. It's too big a show for that. I wonder if my old friends back in New York aren't wishing they could take a pleasure trip like this?

"O-o-o-o! I just love it all; from the baby elephant to the manager.

"Honest now, wouldn't you like to belong to show like this?"

Milwaukee Free Press 1/21/17

Trapshooting and horseback riding are the favorite forms of recreation of John Philip Sousa, and in Philadelphia recently, the veteran bandmaster and composer, carried off first honors in a trapshooting match, scoring 95.

Musical America 1/13/17

Sousa—Trapshooting and horseback riding are the favorite forms of recreation of John Philip Sousa, and in Philadelphia recently the veteran American bandmaster and composer carried off first honors in a trapshooting match, scoring ninety-five.

Reg. Review 1/17/17

105

"BUYING the NEW CAR"

T'S A TWELVE-CYLINDER AGE.

It was hawf pawst nine
At the Astor Salon,
And the orchestra
Had just whittled off
A chunk of Trovatore
When the short, thick-set gent
With the wine-colored face
And the diamond shirt-studs,
Nodded his head.
"Send me three
Of the lemon-meringue
Twelves,"
Said he, keerless-like;
"And one or two
Of the gold Broughams;
And a package
Of assorted Landaulettes.
I'll send the check
By parcels post
In the morning."
The salesman yawned,
And scowled a bit,
And did his best
To appear acquiescent,
But as soon
As the customer
Had walked away
He turned to a fellow-salesman,
Bored to distraction,
Remarking, the while:—
"Piffle!
Isn't it just my luck
To have to write out
Those beastly orders tonight.
I do wish people
Would do their shopping
Earlier!"
Whereupon,
The great Orchestral organ
Of the Astor Ball-Room,
Hit up Mr. Sousa's
"Spirit of Liberty,"
And the salesman
Called it a day.

* * *

All week long
New York
Has been suffering
From an acute attack
Of Motoritus,
Or rush of Gasoline
To the brain.
Little folks,
With big ambitions,
Have stood and stared
And hoped——
And kept on hoping
'Till they went into
Mental bankruptcy.
One-cylinder minds,
Tuned to clerk-ships
And mild jobs
In offices downtown,
Have thought
In terms of "eights"
And "twelves,"
And lived in little
Seventh Heavens of delight
Until
They came out from under
The Anaesthetic
Of Gasoline.
Never before
In all the mad history
Of a mad age
Were there such bread-lines
Waiting for a chance
To buy
As in the olden days
When Park Row derelicts
Stood patiently for soup
So now
Does the crowd collect,
Hungry for cars,
Like spanked babies,
Then turn away, and sniffle,
When haughty salesmen
Tell 'em
With finality,
That "Model 6"
Or "Brougham 12"
Will not be ready
For th' road
'Til late in June.

———

Proud ladies,
Callous to the need
Of engine stuff,
Poke powdered noses
In upholstery,
And look for lap-rails
Done in gold;
If there be seats
Of folding cleverness,
And mirrors edged with bronze
And purple pillows,
And a slender glass
For violets.
It matters not
What RUNS the car.
A cylinder's
A messy thing——
And valves!
Oh! Hortense——
What possesses them
To put such stuff
In motor cars!
They're always
Coming loose
Or being ground!

———

The Avenue,
Is but a living stream
Of cylinders,
Each one
Singing its song
Of national
Prosperity.
Who is that
Lonesome, half-forgotten,
Chap——
Who walks alone,
From all his brothers?
....He's the guy
WITHOUT A CAR!

W. LIVINGSTON LARNED.

Kansas City Gazette Globe 1/4/17

THE "HIP" SHOW NEXT WEEK.

Mammoth Dillingham Aggregation to Create a New Era in Amusement.

The enormous New York Hippodrome show, "Hip Hip Hooray" comes next week with a preceding reputation akin to that of an Arabian Nights story. The promise is made Charles Dillingham is sending more than six hundred players to a few cities of the country besides the great numbers of mechanics necessary to produce the work, thus presenting the entertainment in its complete form as it was praised by hundreds of thousands during its year stay at the New York Hippodrome. The fact it will be given here at the same prices asked in New York does not tend to lessen its popularity.

The entertainment is considered to combine almost every style in one, besides the special performance performance by John Philip Sousa, the "March King" and his wonderful band, Charlotte, the ice skating marvel and her other solo skaters to the number of forty have been brought from the Admiral palace, Berlin, and there are also Nat M. Wills, the "Hope Messenger;" Charles T. Aldrich, "Some Detective;" Chin, Chin, the remarkable baby elephant and Toto; the Boganny Troupe, Solti Duo; Marseilles and Larrabee; Bern Brothers; George Gifford; Mallia and Burt, the choruses and ballets that present more than three hundred girls, and many more.

Pictorially the Hippodrome show has been famous among the spec' scenes are the Ladder of Roses, March of the States, "Flirting at St. Moritz" with the imported Ice Ballot; the Kat Kabaret; Toyland in the Zone; Cascades at Biltmore; The Boy Scouts, Chinatown and other scenes.

To bring "Hip Hip Hooray" to Kansas City it has been necessary to make many changes in the Coliseum, hitherto found large enough to accommodate even the most stupendous productions. Patrons will find that the great stage has been built 35 feet out into the audience for its extreme width; an entirely new system of electric lighting for the stage has been installed to make possible the same lighting provided at the New York Hippodrome, and that the stage has been torn up and an ice refrigerating plant established that will make a pool of real ice 42 by 65 feet in size for the ice ballet.

The Hippodrome show has created a new era in entertainment in the limited number of cities it has appeared in, six in all. It is announced that its coming marks the promise of an annual visit from this style of entertainment with every department on an enormous scale under the Charles Dillingham management and indication of its comparative size is given by the fact that its actual weekly cost is $38,000.

Musical American 1/20/17

WARM TRIBUTE TO SOUSA

Organ of Musical Union Praises Bandmaster's Treatment of His Men

The *International Musician*, organ of the Musical Union, eulogizes John Philip Sousa, the man, in its latest issue, in an article devoted especially "to the many good turns" the famous bandmaster has done his men. Says the writer: "One of the oldest members of this organization (Sousa's Band) made a remark about Mr. Sousa that is, in our estimation, one of the most splendid tributes that could be paid to him as a man. It was during the engagement at the New York Hippodrome last season, and this party was asked if Mr. Sousa was always as polite and courteous as during rehearsals or on the concert platform. He replied: 'Mr. Sousa would make a request or pass the time of day to the most humble scrubwoman employed there in the same manner as he would speak to Mr. Dillingham, the manager.'

"The United States is crowded with self-centered, egotistical, narrow-minded leaders, who not only have an exaggerated opinion of themselves, but also brow-beat and bully their men. Let this type note the reputation, standing, popularity and character of Mr. John Philip Sousa. This nearest, dearest and most widely known conductor in America today has found it possible to treat his most obscure members with the same respect as his most important soloist."

Kansas City Times 1/9/17

Sousa and Doherty to City Club.

John Philip Sousa, the band master, here this week with "Hip, Hip, Hooray!" will be the guest of the City Club at luncheon at noon today. He will make a brief talk. Henry L. Doherty will speak on "Natural Gas Problems," his talk to be illustrated with motion pictures.

Medical Review of Reviews, Jan. 1917

JOHN PHILIP SOUSA, the most famous of our band-masters, has toured the world, receiving honors from various governments on his musical way, but *Sousa and His Band* is most distinctively an American institution. His contribution is a symphony-in-brief:

"The Father Confessor of the world is not the Priest but the Physician. Faith in your doctor is the all-powerful panacea for recovery from illness. When the medical man is glorified in your eyes, fear departs from your soul. All in all the doctor is the most important factor in the progress of the world."

Minneapolis Journal 1/7/17

66 LAYMEN PRAISE AND BLAME DOCTORS

John Kendrick Bangs Leads in Laudation—Others Criticize Professional Etiquette.

New York, Jan. 6.—"What's the matter with the doctor?" is answered in a symposium on the medical profession in the Medical Review of Reviews for January by 66 men and women who have gained distinction in other fields than medicine.

Seven contributors say they agree with Robert Louis Stevenson that "the doctor is the flower of our civilization." The seven are John Kendrick Bangs, Bliss Carman, Robert W. Chambers, the late Anthony Comstock, Margaret Deland, Booth Tarkington and Edith M. Thomas.

Among those who give the doctor unstinted praise are George W. Cable, David Starr Jordan, William Dean Howells, R. F. Outcault, John Philip Sousa and Alton B. Parker.

Agnes Repplier, essayist, makes the most pointed criticism of what some persons call professional etiquette which she refers to as esprit de corps. She writes:

"I have no criticism to pass on doctors, save that their esprit de corps has reached a point where it ceases to be a service and threatens to become a peril to the community."

Julian Hawthorne in the same vein writes:

"The conservatism, so termed, of profession, shakes it to a degree, the impulse to draw the line and put brakes on the wagon."

Professor James Mark Baldwin writes that "medical education has been, in the United States at least, inadequately and insufficiently controlled."

Professor Bliss Perry sees danger that competition will cut down the schooling of the doctors so that they will be without "sufficiently broad training in liberal studies."

John Spargo, socialist author, says:

"I have long held the opinion that the medical profession is overcrowded," and asserts the standards for entering the profession should be raised.

Upton Sinclair believes the troubles are that the medical profession is not socialized and that while the world is moving it is an established thing and has to be prodded.

Eugene V. Debs believes it deals with effects instead of causes.

Theodore Dreiser advises to "avoid doctors and lawyers as long as there is any other course."

Wallace Irwin says:

"The trouble with medicine, as I see it, is that any man with an average mind can, by working, obtain a diploma."

Des Moines Tribune 1/5/17

SOUSA'S BAND TO COME HERE WITH HIPPODROME

The New York Hippodrome show, traveling between Kansas City and Minneapolis, has arranged to stop in Des Moines for two performances a week from next Sunday.

The program will include all the hippodrome show with the exception of the ice skating feature. It will be headed by John Philip Sousa and his band of sixty-five pieces, Nat M. Wills, famous vaudevillist, and a half a dozen other big acts.

St. Joseph News-Press 12/30/16

POPULAR MUSIC FESTIVAL.

One of the most striking novelties in entertainment that has been offered to St. Joseph's music lovers in late years will be enjoyed Sunday, Jan. 7, at the Auditorium. At that time, by special arrangement with Charles Dillingham, producing manager of the New York Hippodrome, a number of the leading features of the "Hip, Hip, Hooray" spectacle, which is to be presented in Convention Hall, Kansas City, for a solid week, will be brought to St. Joseph. Leading these will be John Philip Sousa with his band of sixty-five players and soloists. There will also be Nat M. Wills, considered to be the favorite monologist of the modern stage, in a series of new stories and anecdotes; Leonore Simonsen, the principal soprano of the New York Hippodrome Show, and others to be seen in this offering. Herbert L. Clarke, cornetist, and Frank Simon, cornetist; Lewis F. Fritze, flutist, and Joseph L. Marthage, harpist, famous soloists of the Sousa Band, also will be heard in special numbers. The two performances to be given at the Auditorium will be made up of two entirely different programs, and because of the great seating capacity of the Auditorium, Mrs. Francis Henry Hill, under whose direction the attraction is presented here, has been able to arrange with Manager Dillingham that the prices for each performance shall range from 25 cents to 50 cents, in order to appeal to the entire public and make the occasion a popular music feast in every particular. The box office will be opened by Mrs. Hill at the street railway building Friday morning.

JOHN PHILIP SOUSA,

"The March King," who is to come to the Auditorium Sunday, Jan. 7, to lead the music festival.

Atchison, Kan. Globe 1/4/17

NEW YORK HIPPODROME SHOW TO KANSAS CITY

The big Hippodrome show, "Hip, Hip, Hooray," that startled even New York with its lavishness, is coming to Convention hall, Kansas City, the week of January 8th.

The task of moving any big show is tremendous—and so the job of putting out the Hippodrome show, which is an aggregation of half a dozen ordinary big attractions, must have been amazing. Engineers and experts worked for a year making plans for the trip, and a special corps of engineers and workmen go ahead of the show to prepare the stages and auditoriums. Only seven cities outside of New York have stages large enough for this show; besides Kansas City, they are Philadelphia, Boston, Cincinnati, St. Louis, St. Paul and Chicago.

The big feature of the Hippodrome show is John Philip Sousa and his band, and their chief performance is in connection with the magnificent spectacle, "The March of the States," with hundreds of pretty girls. Girls also constitute an attractive element in "Flirting at St. Moritz," the skating carnival, on real ice specially prepared on an addition to the stage, the leader being the wonderful Charlotte. There will be circus, vaudeville, spectacular and extravaganza features. The toyland section of the program is a wonderful show in itself, with its Mother Goose characters and plays.

St. Louis Star 1/17/17

THE MARCH KING ON A MORNING MARCH. John Philip Sousa likes St. Louis and every day he was here last week, he took a walk about the downtown with his wife.

Musical America 1/6/17

OUR ANTHEM IN PETROGRAD

Stirring Scene When Sousa Played "Star-Spangled Banner" There

"There have been instances," said John Philip Sousa in a New York *Telegram* interview, "when I have played the national anthem in which the intensity of public feeling and patriotism of the audiences evoked great enthusiasm, but I can remember no time when the song was received with greater acclaim than in Russia. It was during my tour of Europe, in 1903, and we were in Petrograd on the Tsar's birthday. When I reached my dressing room in the Cirque Cinicelli, which corresponds to our New York Hippodrome, I was waited upon by the secretary of the Prefect of the city, who requested that I open my performance with the Russian national anthem. 'And,' said he, 'if it meets with a demonstration, will you kindly repeat it?' I answered that I would. 'And,' continued he, 'if it meets with further demonstration, will you repeat it again?' I said that I would repeat it just as long as a majority of the audience applauded.

"The audience consisted almost entirely of members of the nobility and the military, with their wives, sweethearts, sons and daughters. At the playing of the first note the entire audience arose and every man, almost all in uniform, came to a salute. At the end of the anthem there was loud applause, and I was obliged to play the air four times before the audience was satisfied.

"Upon retiring to my dressing room at the end of the first part I again was called upon by the secretary, who said it was the wish of the Prefect that I begin the second part of my program with the national anthem of America, and that he would have an official announce to the audience beforehand the name and sentiment of the song.

"Before we began our second part a tall Russian announced the name and the character of the words of the 'Star-Spangled Banner,' and I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with everyone in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and spirit than our boys did the 'Star-Spangled Banner' in the capital of the Russian empire."

Kansas City Star 1/9/17

Tip to the hotel reporter: Hunt up Mr. John Philip Sousa some time this week and ask him how the "U. S. A." which finishes up his name happened to be there. So far as we know, that story hasn't been printed this winter.

St. Joseph News Press 1/6/17

"HIP, HIP, HOORAY."

The engagement of John Philip Sousa and his band and other big features from the New York Hippodrome at the Auditorium Sunday, matinee and night, will be a notable one. In addition to ex-

JOHN PHILIP SOUSA,

With "Hip, Hip, Hooray" at Auditorium Sunday matinee and night.

cellent programs by the band, Nat M. Wills, monologist; Leonore Simonsen, soprano; Howard Marsh, tenor; the Solti Duo, acrobatic dancers, and the Boganny Troupe, acrobats, and numerous others. The programs follow:

MATINEE AT 2:30 P. M.

PART I.

1. Introduction. "Hip-Hip-Hooray".....Hubbell
   Paul Schindler, Conductor.
2. The Boganny Troupe.
3. Harp solo, "Annie Laurie".....Tollman
   Joseph Marthage.
4. The Solti Duo.
5. Soprano solo, "The Queen of Sheba".....Gounod
   Miss Leonore Simonsen.
6. Song, "Chin Chin, I Love You"...Brown
   Miss Simonsen and Mr. Marsh.
7. A few remarks by Nat M. Wills.

Intermission.

PART II.

8. Overture, "Mignon".....Thomas
9. Cornet solo, "The American Boy".....Bellstedt
   Frank L. Simon.
10. Suite, "Impressions at the Movies".Sousa
    (a) Sousa's Band at the Panama-Pacific Exposition.
    (b) The Timid Maid and the Crafty Villain.
    (c) Pavlowa at the New York Hippodrome.
11. (a) Sextet, "Lucia".....Donizetti
    Messrs. Clarke, Perfetto, Corey, Williams, Simons and Russell.
    (b) March, "The Pathfinder of Panama".....Sousa
12. Introduction Third Act "Lohengrin".....Wagner

Kansas City Independent 12/30/16

Convention Hall

Charles Dillingham made a ten strike when he secured John Philip Sousa as one feature of his big Hippodrome show in New York—and he certainly will find the March King an attractive element of the big show when it comes to Kansas City in January. The Hippodrome show will be brought intact, with other features almost as important, Nat Wills, Charles Aldrich—and Charlotte!

Sousa has not been heard in Kansas City for many years. Besides his concerts during which the rest of the great company is quiescent, there will be a "Ballet of the States.

Charlotte, the queen of skaters, will head a large company of pretty girls, in an ice carnival, "Flirting on Mt. Moritz," the performance being given on a real ice rink, made especially for the occasion, and situated in front of the regular stage at Convention Hall.

There are nearly 600 men and women in the company, making it by far the most elaborate attraction that has ever been boked for indoor performance in Kansas City.

* * *

Kansas City Times 12/31/16

GREAT HIPPODROME SPECTACLE COMING

Nearly 800 Persons Included in Great New York Organization.

John Philip Sousa and his band; Charlotte, the world's greatest skater; two dozen other stars of the ice from the Admiralpalast, Berlin; Nat M. Wills, Charles T. Aldrich; the famous Bogannys; Mallia and Bart; the Salti Duo and nearly 500 more of the New York Hippodrome organization, including "Chin Chin," the baby elephant, and Toto will soon prepare to delight theatergoers of Kansas City with the first performance of "Hip Hip Hooray." The engagement, which begins at Conventian hall Monday evening, January 8, will continue for one week and the "two performances each day" policy will be put into effect on Tuesday, when the first matinee will be given.

When Charles Dillingham announced his intention to send the entire New York Hippodrome organization on tour and to present where possible "Hip Hip Hooray" in all its splendor and magnitude, other theatrical men, realizing the tremendous risk involved were aghast at such audacity. There were seven cities in the United States outside of New York having theaters capacious enough to present the staging of such a pageant. These are Philadelphia, Boston, Cincinnati, St. Louis, Kansas City, St. Paul and Chicago. The five weeks' season recently finished in Boston proved conclusively that this, the biggest indoor amusement production ever made anywhere can be toured successfully. The same record of success has been made in Cincinnati during the last week, the amount taken in for the sale of tickets there before the curtain raised on the first performance being $22,000. There is every indication that the great spectacular production will be greeted with great enthusiasm and unusual support in Kansas City. Local theatergoers who visited the New York Hippodrome last season have been lavish in their praise of the huge and unique entertainment and that the coming of "Hip Hip Hooray" to this city has aroused unprecedented interest among amusement seekers is demonstrated by early and large demand for accommodations.

The "Hip Hip Hooray" organization in its entirety numbers in the neighborhood of 800 persons. Nearly 300 of these constitute the mechanical and technical staffs. All Hippodrome announcements lay stress upon the skating features, but that is because of their absolute novelty. Nothing of the kind has ever been before shown on the American stage. But "Flirting at St. Moritz" is only one of the ballets in which hundreds of performers appear.

To R. H. Burnside, the greatest of American stage directors, the credit is given for the swift moving pageant in which there is never an encore and never varies five minutes in its running time month after month. Besides being a circus, a ballet, a living fairy tale, a wonderful band concert and a skating scene that dazzles, it is said to be ten musical comedies in one.

A time table programme of the show, divided into periods of five to twenty minutes, promises an exceedingly lively two hours and fifty minutes, beginning at 2:10 and 8:10 p. m. and ending at 5 and 11. The evening schedule is:

At 8:10, Grand Overture; 8:15, "Kat Kabaret"; 8:30, Grand Central Station; Charles T. Aldrich, "some detective"; 8:40, The Baggage Smashers; 8:45, On Fifth Avenue; 8:50, "Fox Trot Wedding Day"; 8:55, George Gifford, eccentric dancer; 9, "My Land—My Flag," sung by Howard W. Marsh and 300 Girl Scouts; 9:05, Current Telegrams by "Hobo Messenger," Nat M. Wills; 9:10, The Cascade Scene; 9:15, "The Ladder of Roses"; Promenade. 9:25, at the Panama Exposition; 9:30, Trip to Toyland; 9:35, Wedding of Jack and Jill; 9:40, In Chinatown; 9:45, "Chin Chin, I Love You"; 9:50, Moving Picture Street; 9:55, Tower of Jewels—Sousa's band; 10, Ballet of States; Intermission; 10:10, Ice Ballet; 10:20, "Flirting at St. Moritz"; 10:30, Marseilles and Larabee; Bema Brothers; Charlotte, premiere skater; 11, Grand Finale.

Grand Rapids Press 1/16/17

John P. Sousa, at 62, is living quietly in Boston, says a dispatch. This can't be the band master.

St. Joseph News Press 1/6/17

107

ENJOYED SOUSA'S BAND.

Musical Feature of New York Hippodrome Presented at Auditorium.

An old-time feast of music by Sousa's Band was enjoyed at the Auditorium Sunday. Great audiences assembled in the afternoon and evening for the concert programs, that of the afternoon being the larger. The band is appearing on tour with the New York Hippodrome Show, opening in Kansas City tonight for a week at Convention Hall, and several of the Hippodrome features were presented as a preliminary to the concert program by the band. They comprised singing by Miss Leonore Simosen, soprano; the funniest acrobatic act ever witnessed here, by the Boganny Troupe, which includes several dwarfs; a solo by Miss Lay, soprano; some whirlwind dancing by the Solti Duo, and a monologue stunt by Nat Wills, the famous tramp comedian.

All of these were worthy and drew applause, although Nat Wills' "stuff" didn't get over as effectively as he apparently had expected it to. Some of his gags were not particularly bright, the audience seemed to think, and others were not very new.

John Philip Sousa did not make his appearance in the first part of the program, when the band was arranged in front of the stage to serve as an accompaniment for the specialties. However, when he came forward to mount the director's dais in the second part, after the band had repaired to the stage, he was given a mighty hand. The veteran director apparently is hale and hearty, notwithstanding the increasingly broad expanse of "prairie" on his head and a preponderance of gray in his erstwhile coal black beard. He leads his splendid musicians with the same vigor and mastery of yore, and is just as appreciative of applause and as generous with encores.

The delightful program had as features a cornet solo by Frank L. Simon, who did some wonderful triple-tonguing, and the sextet from "Lucia," by Clarke, Perfetto, Corey, Williams, Simons and Russell, cornets, tenor horn and baritone horn. Also Sousa's composition of "Impressions at the Movies," bringing in "Sousa's Band at the Panama-Pacific Exposition," was a most delightful number. In the first part of the program a member of the band, Joseph Marthage, gave a harp solo that was most creditably executed, and he was forced to respond to an encore.

Kansas City Times 1/10/17

SOUSA PRAISES BOY SCOUTS.

The Bandmaster Says Organization Will Eliminate "Hyphen."

"An organization that will spread true Americanism and by education and precept eliminate the hyphen from our citizenship," was the characterization John Philip Sousa gave the Boy Scouts at a dinner by the Scoutmasters' Association at the Kupper Hotel last night.

The bandmaster was the honor guest at the annual dinner the scoutmasters give their wives and friends. He has been active in behalf of the Boy Scout movement and one of his late marches, "The Boy Scouts," is dedicated to the organization. In his talk Mr. Sousa said there was too much grouping by foreign nationalities in American cities and towns, and the Boy Scout creed, he thought, was the greatest educational movement in America to break the barriers.

J. Fred Green, president of the council, was toastmaster. Each of the five Boy Scout districts in Kansas City gave a "stunt." Sixty-five attended.

St. Paul Pioneer Press 1/8/17

ST. PAUL FIRST TO HEAR NEW SOUSA PEACE MARCH

John Philip Sousa's "Peace March," the completion of which is eagerly awaited by advocates of international harmony, and which, it is believed, may prove a lasting monument to the genius of America's foremost bandmaster, may be played in public for the first time in St. Paul next week.

Sousa, famous for his martial music, hopes to complete his "Peace March" by the time he appears with his band in conjunction with the New York Hippodrome show at the St. Paul Auditorium next week. If he succeeds, the name of St. Paul will be associated with a new distinction in the world of music.

St Joseph Gazette 1/21/17

MUSICAL

With John Philip Sousa and his famous band which appears this afternoon and tonight at the Auditorium under the direction of Mrs. Francis Henry Hill, will be several features from the New York Hippodrome production, "Hip Hip Hooray." Sousa has with him in the band Frank L. Simon, cornetist, and Joseph Marthage, harpist. The Hippodrome stars assiting will be:

Miss Lenore Simonsen, soprano.
Mr. Howard Marsh, tenor.
Mr. Nat M. Wills, monologist.
The Solti Duo, acrobatic dancers.
The Boganny Troupe, acrobats.
Mr. Paul Schindler, conductor.

The matinee will start at 2:30 oclock and the night concert at 8:30.

Part I of both afternoon and night performances are the same, the second parts being different. The programs:

Part I, afternoon and night:
Introduction, "Hip-Hip-Hooray" (Hubbell)—Mr. Paul Schindler, conductor.
The Boganny Troupe.
Harp solo, "Annie Laurie" (Tollman)—Mr. Joseph Marthage.
The Solti Duo.
Soprano solo, "The Queen of Sheba" (Gounod)—Miss Leonore Simonsen.
Song, "Chin Chin I Love You" (Brown)—Miss Simonsen and Mr. Marsh.
A few remarks by Nat M. Wills.

Part II, afternoon:
Overture, "Mignon" (Thomas).
Cornet solo, "The American Boy" (Bellstedt)—Mr. Frank L. Simon.
Suite, "Impressions at the Movies" (Sousa).
(a) Sousa's Band at the Panama-Pacific Exposition; (b) The Timid Maid and the Crafty Villain; (c) The Black Man.
(a) Sextette, "Lucia" (Donizetti)—Messrs. Clarke, Perfetto, Corey, Williams, Simons and Russell.
(b) March, "The Pathfinder of Panama" (Sousa).
Introduction Third Act "Lohengrin" (Wagner).

Part II, night:
Rhapsody, "The Southern" (new), (Hosmer).
Cornet solo, "Showers of Gold" (Clarke)—Mr. Herbert L. Clarke.
Character Studies, "Dwellers in the Western World"
(a) The Red Man—
(b) The White Man—
(c) Pavlowa at the New York Hippodrome.
Flute solo, "Scotch Fantasy" (Boehm)—Mr. Louis P. Fritze.
Soldiers' Chorus from "Faust" (Gounod)—Messrs. Corey, Schmidt, Gentile, Lyon, Williams, Garing and Perfetto—Trombone section.

* * *

John Philip Sousa is rounding out a crowded career that has no parallel among musicians for the variety and extent of its operations. Last season, at the New York Hippodrome, Sousa enjoyed the first extended New York engagement that had been his lot for fifteen years. In that decade and a half he made five great European tours and 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 Col. 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 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 theater orchestra 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 of the world, John Philip Sousa has given some 17,000 concerts in all parts of the world, traveling at least 700,000 miles without serious accident.

Sousa has written and had 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 Chalatan," "The Bride Elect," "Chris and the Wonderful Lamp," and "The Military Maid."

Chicago Post 1/16/17

Chicago American 1/17/17

Kansas City Star 1/8/17

BIG SHOW BRINGS 800 PEOPLE.

Convention Hall Stage Changed to Accommodate "Hip, Hip, Hooray."

Eight hundred people are coming to Kansas City Sunday night and Monday morning to put on a theatrical entertainment in Convention Hall. The big circus managers sometimes bring more than that to play under a big top, but this is probably the first time so many will appear in Convention Hall on a conventional stage. The show is "Hip, Hip, Hooray," the Charles Dillingham production from the New York Hippodrome. Only six other cities in the United States have auditoriums large enough to house the production, and it is estimated that the expenses of the show in Kansas City next week will be almost $38,000. The presentation will be the same as at the big New York playhouse last year.

To allow for the great stage scenes involved a good many changes have had to be made in the Convention Hall stage. It has been built out into the hall for its entire width with an added depth of thirty-five feet. The floor of the stage has been torn up and an ice refrigerating plant established to make a pool of real ice for the ice ballet, 42 by 65 feet. An entirely new system of lighting has been installed.

The Hippodrome show includes Sousa and his entire band. The band will play at St. Joseph Sunday night and will join the show organization here Monday for the week's engagement. Next to Sousa in interest is Charlotte, the famous European skater, who leads her ice ballet of sixty girls; Nat Wills, the comedian, who supplies the only speaking part in "Hip, Hip, Hooray;" Charles Aldrich, the magician; Chin Chin the elephant, and many other principals, with six hundred other performers and two hundred stage hands, electricians, engineers and property men, go to make up the organization of the show. Among the many chorus girls is Elizabeth Long, a Kansas City girl, who joined the company last spring.

It will cost $6,500 to transport the show from St. Louis, where it now is playing in the Coliseum, to Kansas City. One day is taken up in hauling the scenery, which explains why a show which closes on Saturday night in one city is not able to open until Monday night in another city two hundred and fifty miles away. The Convention Hall seating capacity will be cut to five thousand for each performance.

Musical Courier 1/25/17

Hippodrome Show Coming to Auditorium.

CHARLES DILLINGHAM'S production of "Hip, Hip, Hooray," from the New York Hippodrome, will come to the Auditorium Tuesday evening, Jan. 23. Daily matinees will be initiated on Wednesday. The production will contain all the performers and scenes that were seen in New York, including Charlotte, the skater from the Admiralpalast at Berlin, and her troupe. For "Flirting at St. Moritz," the scene in which these skaters appear with an ensemble of 200 others, an ice-refrigerating plant is carried to make ready the lake of real ice.

Sousa and his band of sixty-five men is another of the principal features of "Hip, Hip, Hooray." Among the others will be Nat M. Wills, Charles A. Aldrich, the Boganny troupe, the Solti Duo, Benn brothers, George Gifford, Marseilles and Larrabee, Mallin and Bart, Chin Chin, the baby elephant, and Toto, the chimpanzee. There is also a chorus of 250.

N.Y. Eve Globe 1/23/17

'HIP, HIP, HOORAY' IS COMING TO AUDITORIUM

Charles Dillingham's production of "Hip, Hip, Hooray," from the New York Hippodrome, will follow grand opera into the Auditorium next Tuesday evening. Daily matinees will be initiated on Wednesday. The production is announced to bring all the stars and big scenes that brought the piece the high record for big patronage last year, including Charlotte, the much-praised young German skater from the Admiralpalast at Berlin, and her troupe of solo skaters. For "Flirting at St. Moritz," the scene in which these soloists appear with an ensemble of 200 others an elaborate ice refrigerating plant is carried to make ready the lake of real ice. Sousa and his band of sixty-five men is another of the principal features of "Hip, Hip, Hooray." Among the other topliners will be Nat M. Wills, the "Happy Hobo"; Charles T. Aldrich, "Some Detective"; The Boganny Troupe; the Solti Duo; Benn Brothers; George Gifford; Marseilles and Larrabee; Mallia and Bart; Chin Chin, the baby elephant, and Toto, the chimpanzee. There is also a chorus of 250 to be seen in the many ballets and marches.

Mr. Dillingham promises "The Ladder of Roses," "March of the States," the "Kat Kabaret," "Trip to Toyland," the "Biltmore Cascades," Chinotown" and all the other big stage pictures. The organization numbers altogether more than 600 people.

* * *

Sousa and Wisconsin

John Philip Sousa, the world's greatest bandmaster, will write a march dedicated to the University of Wisconsin, according to Maxson F. Judell, a senior at Wisconsin, whose interest and efforts have helped to bring this about. Mr. Sousa has been signally honored by the university, in that he has been the only American composer represented on the programs given every third Sunday in Madison by the University of Wisconsin First Regiment Band, frequently called "the world's greatest college band," especially since its visit to the Panama-Pacific Exposition, where it represented the State of Wisconsin. Madison so likes Mr. Sousa's compositions that the director of the band plans to have a Sousa number on every program.

Mr. Sousa in turn has always been an admirer of Wisconsin. He likes the famous "On Wisconsin." Wisconsin students and alumni plan to place the new Sousa Wisconsin march side by side with "On Wisconsin," "'Varsity Toast," and the new Friml Wisconsin song.

Plans are now being completed by Chicago alumni of the University of Wisconsin whereby Mr. Sousa will be the guest of honor at a dinner to be given before the Chicago-Wisconsin basketball game in Chicago on March 3. In the afternoon, students and alumni plan to attend the Hippodrome show at the Auditorium, in which Sousa and his band appear as one of the leading features.

Musical America 1/27/17

Charles Dillingham postponed the opening of "Hip Hip Hooray" at the Auditorium Theatre, Chicago, and the big Hippodrome spectacle with Sousa and his band and all the other stars and features will open to-night, instead of Monday. The large ice pond, and portable refrigerating plant which is carried with this elaborate pageant on tour, could not be installed sooner.

Peoria Jl, Transcript 1/20/17

John P. Sousa at 62 is living quietly in Boston.

John Philip Sousa, the bandmaster, is to write a march dedicated to the University of Wisconsin. Mr. Sousa has been signally honored by this university in that he has been the only American composer represented on the programs given every third Sunday in Madison by the University of Wisconsin First Regiment Band, sometimes called "the greatest college band," especially since its visit to the Panama-Pacific Exposition, where it represented the State of Wisconsin. Madison so likes Mr. Sousa's compositions that the director of the band plans to have a Sousa number on every program.

N.Y. Eve Mail 1/16/17 Denver Times 1/10/17 Musical Leader 1/10/17 109

NATIONAL BALLET FOR AMERICA

Pavlowa Sees Great Possibilities for Development in This Phase of Music and Dancing.

Anna Pavlowa, who with her ballet company has been dancing for twenty weeks at the Hippodrome, is about to say farewell to America for at least two years, but she hopes the ballet, in which she is so much interested and to which she has devoted her life, will grow in popularity during her absence.

She believes that it surely will, for she says the longer she has remained in America the more convinced she has become that there are distinct possibilities in an entirely American ballet.

"It merely requires an awakening on the part of the musicians to accomplish this," said the great dancer. "Many countries are glorified by world-famous ballets. We have the 'Waltz of the Burghers' in 'Faust'; we have the 'Carmen' ballets and the 'Aida' ballets and the 'Dance of the Hours' from 'Gioconda,' and even Great Britain may point to the ballet in 'Lucia,' but the atmosphere of this Scottish setting is so Italianized that it can scarcely be considered as national in any but a limited sense. The United States, however, is unrepresented.

Material for American Ballet.

"I have often dreamed of an American ballet, because I can see infinite possibilities in the action and vitality of the native dances. Moreover, one has always the charm and picturesqueness of the costumes—not a small point to be considered. Last season, in the arrangement made by Sousa for the Hippodrome's 'Ballet of the States,' there was an absolute thrill in 'Dixie,' 'Maryland,' 'Colorado,' 'California' and the other melodies which have become associated with the various sections of this great country. I can see it all—the grandeur of the West, the romance of the South, the pastoral beauty of the East. One could weave ballet dances of a fantastic as well as realistic nature.

"For a ballet to be really striking the accompaniment must be striking. Feeble music is fatal and no matter how cleverly the dancers perform and the stage manager directs, there is no effect without a vivid musical accompaniment. I've heard many of the American folk-songs. They are charming and mystical, and would make an excellent foundation for a great artistic ballet. But these melodies would have to be orchestrated by a thorough musician and one who understood the traditions.

Reveal Soul of Nations.

"The dances of the various nations reflect the soul of these nations. They strike as deeply as do the poetry or the painting. In Spain we have the indolent dance with its latent passion. In Italy there is the quick, barbarous dance of the peasants, as well as the formal and precise steps of the north Italians. The waltzes of Austria are stately and dignified and contrast with the spirited czardas of the Hungarians. France, like England, has never evolved a national dance. One can scarcely accept the faddish 'can-can' of Paris as suggestive of France.

"Now we come to Russia. The classic ballet in my native land has been developed along scientific lines for more than a century. During these years a variety of expression, a perfection of skill and a vast collection of national ballets have been developed.

"We are a race of dancers. In no other country, perhaps, has dancing been recognized as an art as lofty as literature and music.

"How the young Russians are prepared for dancing careers is an old story. When one realizes that many of the great-grandparents of living ballerinas followed the same profession, it may be seen how deeply ingrained in the Russian nature is this art."

St. Paul Dispatch 1/16/17

Just Like New York.

"Hip, Hip, Hooray," the big New York Hippodrome spectacle appearing at the Auditorium, went with a smoothness at its initial performance last night, L. N. Scott announces, as though it still were playing in Gotham. "There still are some good seats left for every performance," Mr. Scott said, "despite the rumors that we are sold out."

COMES NEXT WEEK IN 'THE PRINCESS PAT' BLANCHE DUFFIELD

BLANCHE DUFFIELD
Prima Donna in "Princess Pat," Which Comes to the Broadway Next Week.

Miss Blanche Duffield, who is winning success in the prima donna role of the new Herbert-Blossom comic opera, "The Princess Pat," which comes to the Broadway theater next Sunday for a week's engagement, has won her way from a New England farm to her present high position on the stage. Her first professional venture was as soloist with John Philip Sousa, which covered a period of two years. She was next engaged for a tour with Victor Herbert and his orchestra. Then followed a season with the Whitney Opera company's production of "Baron Trenck," in the leading role. She was next engaged for the season of grand opera, at the Century theater, New York.

For twenty-six weeks she sang one of the principal roles in Henry Savage's original production of the Hungarian operetta, "Sari," at the New Amsterdam theater, New York. Mr. Herbert made a personal selection of Miss Duffield to sing the music of his latest success.

Musical America 1/13/17

Tilly Koenen and Sousa Greatly Admired by Indianapolis Audiences

INDIANAPOLIS, IND., Jan. 2.—John Philip Sousa and his band and Tilly Koenen, the Dutch contralto, completed the old year's local musical events. Last Sunday afternoon Mme. Koenen charmed a large audience at one of the Männerchor's private artist concerts. She scored deeply. The Dutch artist's groups comprised German, Dutch and English songs, many of them new and refreshing to the concert-goer. Louise Lindner was a most satisfying accompanist. The programs offered at the matinée and evening concerts of the Sousa aggregation were characteristically chosen. They were heard by good sized, enthusiastic audiences. The soloists were Herbert L. Clarke, cornet; Louis Fritze, flute; Joseph Marthage, harp, and Leonore Simonsen, soprano. P. S.

Sousa Honored by Wisconsin University

John Philip Sousa, the world's greatest bandmaster, will write a march dedicated to the University of Wisconsin, according to Maxson F. Judell, a senior at Wisconsin, whose interest and efforts have helped to bring this about.

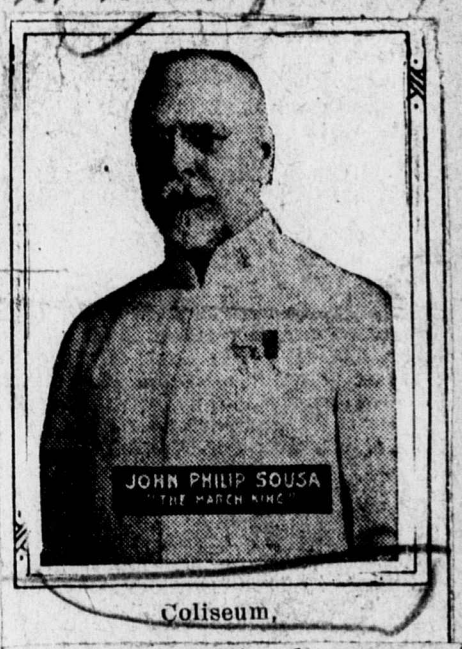
Mr. Sousa has been signally honored by the university, in that he has been the only American composer represented on the programs given every third Sunday in Madison by the University of Wisconsin First Regiment Band, frequently called "the World's Greatest College Band," especially since its visit to the Panama-Pacific Exposition, where it represented the State of Wisconsin. Madison so likes Mr. Sousa's compositions that the director of the band plans to have a Sousa number on every program.

Not merely as an intentional compliment, but rather in recognition of a good work, is the playing by the band of one of Mr. Sousa's marches at all festive and military occasions, such as when the 'Varsity Cadets parade in review, and so on.

Mr. Sousa, in turn, has always been an admirer of Wisconsin. He likes the famous "On Wisconsin." Wisconsin students and alumni plan to place the new Sousa-Wisconsin march side by side with "On Wisconsin," "'Varsity Toast," and the new Friml-Wisconsin song.

Plans are now being completed by the Chicago alumni of the University of Wisconsin whereby Mr. Sousa will be the guest of honor at a dinner to be given before the Chicago-Wisconsin basketball game in Chicago on March 3. In the afternoon, students and alumni plan to attend the Hippodrome show at the Auditorium, in which Sousa and His Band appear as one of the leading features.

Des Moines Register 1/7/17



Coliseum.

Coliseum Hippodrome.

Charles Dillingham will send the New York hippodrome stars to the Coliseum, matinee and night Sunday, Jan. 14. The artists include John Phillip Sousa and his band of sixty-five. Nat M. Wills, the "Happy Hobo," comedian; Charles T. Aldrich, "Some Detective," with his wonderful quick changes; The Bogannys, a troupe of comedy acrobats from abroad; the Solti Duo and the Amaranths, two groups of dancers of wide variety, besides other dancers in numbers; Leonore Simonsen and Howard Marsh, the soprano and leading tenor respectively of the big hippodrome show; Herbert L. Clarke and Frank L. Simon, the star cornetists of Sousa's organization, and Joseph Marthage, solo harpist; an orchestra of forty-five pieces. The show travels in three special trains. Mr. Dillingham has agreed for a special scale of prices that will make the coming entertainment truly "popular" and arrangements have been made for special trains from all surrounding towns.

Mansfield, O. News 1/9/17

* * *

Musician.—Recently I was advised that John Philip Sousa, director of Sousa's band, was primarily Samuel Olds; that when he organized his band he began to sign his name S. O., U. S. A., meaning Sam Olds, of the United States of America, and finally began to go by that name altogether. If this is so, when did he adopt the John Philip? —There is nothing in the story. He was born in Washington in 1854, son of Antonio Sousa, and was christened John Philip.

Kansas City Times 1/22/17

WILL DRESS ON THE ROOF

"HIP, HIP HOORAY" TAXES CONVENTION HALL STAGE FACILITIES.

Stage Director of Big Spectacle Which Will Open Tonight Puts Army of Carpenters to Work—Freezing Ice for Skaters.

"Dressing rooms!" exclaimed Louis Shouse in amazement. "Dressing rooms! Man, we've got dressing rooms enough in this hall for the whole west side of Kansas City. What do you think this is? A bathing beach?"

But his speech didn't touch William G. Stewart, stage director of the Hippodrome show.

"I said dressing rooms," said Mr. Stewart with emphasis. "Dressing rooms, dressing rooms and then more dressing rooms. You haven't got dressing rooms enough back there for Sousa's Band. Why, say, these skater persons we're hauling around in this show would look at that line of coops you've got back there and go back to the hotel. Temperament? Why, compared with one of them a prima donna is as willing as an old maid on leap year."

WANTED ALL AVAILABLE SPACE.

Whereat Mr. Stewart produced a map of Convention Hall done over into dressing rooms. They surrounded the stage. They filled the arcade most of the way around. The lumber room was cut up into dressing rooms.

"And then," asked Mr. Stewart, "is there any space I haven't seen?"

He was shown the roof garden.

"Fine," he said with a chuckle. "We'll put the chorus men up here." And he chuckled again.

A young army of carpenters went to work building dressing rooms.

About that time the first trainload of the Hippodrome show arrived from St. Louis. Group after group of women and men began sauntering in.

THOUGHT CROWD WAS "AUDIENCE."

"Gabe," said Mr. Shouse to Gabe Kaufman, his assistant, "go tell those folks the show isn't today. It begins tomorrow night. Show them the way to the box office."

"Say," interrupted Mr. Stewart, "that's not any audience. That's only part of the show."

Mr. Shouse looked at the multitude and whistled. "Gabe," he said, "tell those fellows to hurry up with those dressing rooms."

Which is only a detail of getting ready for "Hip, Hip, Hooray." Not the smallest of Mr. Shouse's troubles has been building tank for the ice stage and freezing a floor of 150 tons of ice.

TANK EIGHTY FEET LONG.

The tank is only the front section of the stage, but it is eighty feet long and fifty feet in width. An ice plant—a carload of machinery in itself—was sent ahead of the show Friday and was installed in the rear of Convention Hall. The big tank stage was filled with coils containing 18,500 feet of pipe and with water, and the pumps and motors were started pumping ammonia through the pipes. A coating of two inches of ice was frozen. Then that was flooded and frozen again. The process was repeated.

And then the pipes burst, and nine men worked all Saturday night repairing the break. Yesterday the freezing process was started again. Today the ice stage will be finished.

And that's only another detail, for the ice stage is the smallest part of the stage, and the ice feature only one feature of the show.

CHARLOTTE DOESN'T USE ENGLISH.

Charlotte—she may have another name, but that's her secret—the first "skateuse" in the world (in other words, the first woman who conceived the idea of combining beauty, skating and temperament for box office purposes), already has arrived. An effort to draw her out in an interview in English proved futile. She couldn't negotiate it, so she threw up her hands and went off to a picture show with Mamma Charlotte, leaving it up to Papa Charlotte to give an interview in his eight words of English.

Charlotte was a child prodigy in music. But she was frail and the Berlin physicians commanded her into the out-of-doors, to skating and swimming. That was in 1908, when she was 8 years old. So she insisted on being a prodigy anyway, and before her first skates needed sharpening she was teaching her instructors new ways of skating.

She was brought to America in September, 1915, by Charles Dillingham, who arranged for her the ice spectacle in which she will be seen in "Hip, Hip, Hooray," billed as "Flirting at St. Moritz." She has with her twenty-six skating girls from Berlin and the act is augmented by a "chorus" of fifty American chorus-girl skaters.

The spectacle will open tonight and run through the week, with matinees daily. It will include ten musical comedies, a circus, a ballet, a living fairy tale and the skating scene.

Certainly not the least of the show will be Sousa's Band, under direction of John Philip Sousa.

N.Y. American 1/23/17

SUPREME COURT TWITS CABARET

Not Eleemosynary Institution and Must Pay for Copyrighted Music Used.

The Supreme Court of the United States has bent its weighty intellect on cabaret dining, and here is one of its luminous apothegms on that frivolous topic:

"It is true that the music is not the sole object, but neither is the food, which probably would be got cheaper elsewhere."

As to the intellectual resources of persons addicted to the cabaret habit, the highest judicial body in the land is decidedly sceptical, not to say ironic. It observes:

"The object is a repast in surroundings that people having limited powers of conversation, or disliking the rival noise, are given a luxurious pleasure not to be had from eating a silent meal."

MUST PAY ROYALTIES.

The decision was handed down yesterday and communicated to the law firm of House, Vorhaus and Grossman, No. 115 Broadway. It will be hailed with joy by composers and authors, for it denies to cabarets the privilege of rendering copyrighted music and songs without the permission of the creators thereof and without the payment of royalties.

This is the climax of a case that has been jumping from court to court for some time. The defendants were the owners of the Vanderbilt Hotel and Henry de Martini, conductor of its orchestra. The plaintiffs were the John Church Company, owners of the copyright of Sousa's opera, "The Glass Blowers."

Without permission or payment of royalty, the hotel orchestra gave a public performance of the march, "From Maine to Oregon," from Sousa's opera.

The defendants pleaded that the performance was not one for profit, inasmuch as no admission fee was charged and the music was a mere incident in the conducting of the hotel business.

PUBLIC PAYS THE COST.

This excuse is bowled over by the Supreme Court decision, written by Justice Holmes, in the following sententious terms:

"If the rights under the copyright are infringed only by a performance where money is taken at the door, they are very imperfectly protected. Performances not different in kind from those of the defendant could be given that might comete with and even destroy the success of the monopoly that the law intends the plaintiff to have. It is enough that there is no need to construe the statutes so narrowly.

"The defendant's performances are not eleemosynary. They are part of a total for which the public pays."

A companion case, also affected by the decision, was that of Victor Herbert against Shanley's restaurant on account of an unauthorized performance of the song "Sweethearts."

Nathan Burkan, counsel for the American Society of Composers and Authors, said last night that the decision would be retroactive, going back to 1891. But he did not think there would be any widespread attempt on the part of composers to collect damages for unauthorized cabaret selections in the past.

From now on, however, cabarets would have to pay royalties for every copyrighted piece they offered, he announced. First class restaurants would be charged $15 a month for the use of each piece played, while places of less repute would be taxed $10 and $15. This, with the hundreds of cabarets in cities all over the country, should put some welcome pin money into the pockets of composers.

One of the next legal steps in prospect is the enjoining of Rector's from performing "Butterfly," taken from a Hippodrome show.

N.Y. Herald 1/23/17

WASHINGTON, D. C., Monday.—The performance in the dining rooms of hotels and in cabarets of music from copyrighted dramatic productions, the United States Supreme Court held to-day, is a violation of copyright laws, even if no direct fee is charged for admittance to the entertainment.

The court granted injunctions sought against hotels and cabarets in New York by Victor Herbert, Harry B. Smith and others.

Justice Oliver Wendell Holmes wrote the opinion, which includes the following paragraphs:—

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendant could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiff to have. It is enough that there is no need to construe the statutes so narrowly.

"The defendant's performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to order is not important.

"It is true that the music is not the sole object, but neither is the food, which probably would be got cheaper elsewhere. The object is a repast in surroundings that people having limited powers of conversation or disliking the rival noise are given a luxurious pleasure not to be had from eating a silent meal.

"If the music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

Composers Win Actions After Reverses in Lower Courts.

One of the actions based on the laws of copyright on which the United States Supreme Court in Washington, D. C., gave a ruling yesterday was against the Hilliard Hotel Company, owner of the Vanderbilt Hotel, and Henry de Martini, conductor of an orchestra there. Another action was against the management of Shanley's restaurant at Forty-third street and Broadway. The latter action had been brought by Victor Herbert to stop the singing of songs from his operetta, "Sweethearts." The plaintiff in the first case was the John Church Company, owner of John Philip Sousa's operetta, "The Glass Blowers."

Acting for the John Church Company, Messrs. House, Vorhaus & Grossman, attorneys, in the Federal Court obtained from Henry E. Lacombe, then Judge, an order to restrain the Vanderbilt Hotel from using music from "The Glass Blowers." The Circuit Court reversed the order, and later Judge Julius M. Mayer dismissed the complaint.

The Circuit Court of Appeals affirmed this dismissal and then the case was taken to the United States Supreme Court. A writ of certiorari was granted, and on January 10 the court heard arguments. Nathan Burkan represented Mr. Herbert in his action, which took the same route, and Messrs. Campbell and Boland were attorneys for the Vanderbilt Hotel and Shanley's.

In each case the defendant asserted it did not give a musical programme for profit and that the music was only incidental to the hotel business, as no fee was charged for admittance to the concert.

Utica Observer 1/13/17

JOHN PHILIP SOUSA AN IDEAL CONDUCTOR

His Is Real "Temperament"—International Musician Pays Him Well Deserved Tribute.

Under the caption of "John Philip Sousa, the Man," the International Musician, official organ of the American Federation of Musicians, contains this month, an editorial on the popular bandmaster who recently played in Utica with his aggregation. The editorial is one well worth reading, especially by those musicians and leaders who like to show "temperament" at the cost of personality. It follows:

"People the world over have admired Sousa's graceful conducting and brilliant marches, and columns have been written pertaining to same. But a comparative few, however, are acquainted with the facts concerning the personal side of him, who is probably the most popular conductor in this country. Self-centered leaders throughout the world will do well to study this great man and his methods. He is a gentleman at all times and under all conditions. No torrent of abuse is hurled from this director's rostrum at the various members of his organization, but always courteous, gentlemanly remarks and observations. He who is the most popular leader with all the people finds it good policy to treat his players as fellow men.

"We could fill this page and many others if we attempted to chronicle the many good turns he has done for his men, but a few might not be out of place. For instance, Mr. Sousa's representatives have been scouring New York during the past several months for used instruments, to be presented to men incarcerated in prisons in different parts of the United States. It seems Mr. Sousa bought a trombone for one unfortunate who wrote to him, and he soon received requests from many others in a like condition. It is easy to give when one is wealthy, but a true philanthropist is one who conducts his charitable undertaking in a quiet, unostentatious manner. During the last trip that his band made around the world, we understand that one of the members lost a clarinet. When Mr. Sousa heard of it he presented this party with a check for many dollars more than the instrument was worth. We heard of another instance, which happened in San Francisco during the world's fair. One of the members was taken with fever and told Mr. Sousa he believed he would have to return to his home in the East. He was told to remain there, doctor himself up carefully, and return to the band as soon as he could, and in the meantime his salary went right along as though he were playing. Another instance was cited to us where one of the band members broke his leg. When they would arrive in a small city where there was but one cab at the depot, Mr. Sousa would have this injured member taken therein first, and he would either walk to his hotel himself or await the return of the cab.

"One of the oldest members of this organization made a remark about Mr. Sousa that is, in our estimation, one of the most splendid tributes that could be paid to him as a man. It was during the engagement at the New York Hippodrome last season, and this party was asked if Mr. Sousa was always as polite and courteous as during rehearsals or on the concert platform. The replied: 'Mr. Sousa would make a request to pass the time of day to the most humble scrub-woman employed there in the same manner as he would speak to Mr. Dillingham, the manager.'

"The United States is crowded with self-centered, egotistical, narrow-minded leaders, who not only have an exaggerated opinion of themselves, but also browbeat and bully their men. Let this type note the reputation, standing, popularity and character of Mr. John Philip Sousa This nearest, dearest and most widely known conductor in America to-day has found it possible to treat his most obscure member with the same respect as his most important soloist. There are leaders, conductors and bandmasters without number in our fair land, but only one Sousa."

Chicago Eve Journal 1/18/17

The use of Sousa's band to play the score of "Hip, Hip, Hooray" is said by those having in charge the dissemination of news about the company to be the first time that an organization of such dimensions has been employed since Theodore Thomas' orchestra played for the American Opera company in the late '80s. They also permit it to be known that Sousa is the composer of a new "Boy Scouts of America March," which has a lyric by Booth Tarkington.

Morning Telegraph 1/23/17

CABARETS MUST PAY ROYALTIES ON SONGS

Supreme Court Decision Forbids Performers in Hotels or Restaurants to Render Copyrighted Music Without Compensation to Composers.

A decision of revolutionary influence on the amusement world was announced yesterday by the United States Supreme Court in Washington. It was that no piece of copyrighted music can be played or sung in any theatre, cabaret, hotel, cafe or any other public place without the payment of royalties or the permission of the holder of the copyright.

The decision, concretely translated, means just this: When a singer at any of the after-theatre cabarets on Broadway sings a certain song the management of that cabaret must pay a royalty to the composer or get his permission to have it sung without a royalty—or it is liable to a penalty of $100.

And it also means this: Song writers and composers of other music, and music publishing houses, are going to have a huge increase in profits.

The decision was handed down by Justice Holmes on a test case that has been pending since the Summer of 1914 and has been fought through all the courts to the court of highest resort in the land. It was the case of the John Church Company, music publishers, at 39 West Thirty-second street, against the Hilliard Hotel Company, owners of the Vanderbilt Hotel, and Henry de Martini, conductor of the Vanderbilt orchestra.

Church Company Plaintiff.

The suit was filed in the United States District Court, June 17, 1914, by House, Grossman & Vorhaus, attorneys at 115 Broadway, after they had been asked by the Society of French Composers to give an opinion on the matter. It was decided to bring a test case and the Church Company decided to make the fight.

The Church Company is the owner of the copyright on the opera, "The Glass Blowers," written by John Philip Sousa. A march in the opera called "From Maine to Oregon" was played in the Vanderbilt Hotel by the hotel orchestra and suit was brought against the hotel for that performance as a violation of the copyright.

The defense of the hotel, as presented by its counsel, Campbell & Boland, was that as no admission fee was charged for the privilege of hearing the music, and as the orchestra was only an incident to the conducting of the hotel business, is was not a performance for profit and therefore it came within the copyright law.

The argument presented by Louis J. Vorhaus and William Grossman, counsel for the plaintiff, was that although no price of admission was charged, the performance of music in hotels was given for the purpose of attracting patrons and increasing the hotel's business, and therefore the hotels did derive a profit from it.

Lose in First Hearing.

The case was first taken before Judge Lacombe of the Federal District Court, who granted the Church Company an injunction against the hotel. The Circuit Court later set aside the injunction and then Judge Mayer, before whom the case went for trial, dismissed the complaint. The Circuit Court of Appeals affirmed the decision of the lower court, and then the case was taken to the United States Supreme Court.

In the opinion yesterday written by Justice Holmes, the arguments of Grossman and Vorhaus are upheld. The opinion says:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough that there is no need to construe the statute so narrowly.

"The defendents' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to order is not important. It is true that the music is not the sole object, but neither is the food, which probably would be got cheaper elsewhere. The object is a repast in surroundings that, to people having limited powers of conversation or disliking the rival noise, gives a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays, it pays out of the public's pockets. Whether it pays or not, the purpose of employing it is profit, and that is enough. The decree is reversed."

Grossman Explains Ruling.

A telegram giving the decision of the Supreme Court was received early in the afternoon at the office of House, Grossman & Vorhaus.

"This case has been fought merely for the establishment of a principle," said Mr. Grossman. "I think we can safely say that hotels and restaurants are not to be bled for damages for past violations. Whether damages will be sought I cannot say, as I cannot speak for all the music publishers.

"But the important thing is that composers will have protection for their rights and their work. It has been our contention that a man who creates a piece of music has the same exclusive right to that as the man who invents a machine. He can let others use it for nothing if he will, but if he wants to he has the right to make them pay for the use of it As I understand the decision, it forbids the use of any copyrighted music in any public place run for profit—whether the profit comes directly through the playing of that music or indirectly—without previous arrangement with the composer or the owner of the copyright It is a great victory for composers and a deserved victory."

Shanley's Loses Suit.

At the same time that the case of Church vs. Hilliard was argued before the United States Supreme Court a companion case brought by Victor Herbert against Shanley's restaurant was likewise argued. Nathan Burkan appeared for Victor Herbert and Mr. Campbell appeared for Shanley. The same contention that was made by Mr. Vorhaus in the Church-Hilliard case was made in behalf of Mr. Herbert, but in addition the point was made by Shanley's that because Mr. Herbert had separately copyrighted the song "Sweethearts," of the opera "Sweethearts," he had lost his copyright to the opera as a dramatic composition, and that all that he had left was a musical copyright. Mr. Burkan argued that under the copyright laws the separate copyright of the numbers composing the opera did not deprive the owner of the dramatic copyright.

Dramatic Mirror 1/20/17

Chicago Examiner 1/20/17

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—John Philip Sousa and his band, with a group of the Hippodrome stars, gave a matinee and a night performance at the Auditorium, Jan. 7, under the direction of Mrs. Francis Henry Hill and were enthusiastically received. Nat Wills made a great personal hit with his remarks and The Boganny Troupe, Lenore Simonsen, Howard Marsh, and the Solti Duo all scored fine receptions.

JOHN PHILIP SOUSA'S bandsmen, with strings and woodwinds dominant, will play as an orchestra at the performances of "Hip, Hip, Hooray," beginning Tuesday next at the Auditorium. Once during the evening, however, the brasses will clash and the trumpets bray as John Philip's men give a regular Sousa concert on the stage.

Cincinnati Com. Tribune 1/21/17

Topical Songs of the Past; Features of Musical Plays

Talking of topical songs the other day, a veteran in the management and observance of musical comedies said:

"Comic opera—and not so many years ago—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 'Prince Methusalem,' which was produced at the Casino Theater, New York, thirty-odd years ago. Its refrain was 'The Dotlet on the Eye,' and made the biggest sort of a hit. Old theater-goers will doubtless remember Benn 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 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 a '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,' first presented here at the old Heuck's Opera House, had a particularly clever topical song, the refrain to which was 'Read the Answer in the Stars.' This song doubtless was one of the most topical songs ever written. It was a trio, and rendered by De Wolf Hopper, Marie Jansen and Mark Smith. 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 Good-By 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 Upon,' which was a great hit at the time.

"I have heard it said that there were upward of one thousand extra verses in 'Wang' called 'Ask the Man in the Moon,' which was sung by Della Fox, Sam Reid and De Wolf Hopper. 'Dr. Syntax' had a very amusing song of this character called 'We Want To 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—'Desiree,' 'El Capitan' and 'The Charlatan'—particularly clever topical numbers. 'Desiree,' 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 mesalliance was received with a hurricane 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."

Cincinnati Times Star 1/25/17

CABARET SINGERS HAVE NO FEAR OF THE NEW COPYRIGHT RULING

They'll Go Right Ahead Singing the Songs Just as if the U. S. Supreme Court Were Only a Musical Comedy Affair.

Will the songbirds of the cabarets henceforth be compelled to confine their vocal efforts to "The Old Oaken Bucket," "When You and I Were Young, Maggie," "Ben Bolt," "Annie Laurie," "After the Ball," "In the Shade of the Old Apple Tree" and other time-worn ballads?

This question was put to several cabaret managers and music publishers of Cincinnati in an attempt to determine what is to be the effect of the recent decision of the Supreme Court of the United States that no piece of copyrighted music may be sung or played in any theater, cabaret, hotel, cafe or other public place without payment of royalties or the permission of the holder of the copyright.

Cabaret leaders in Cincinnati hotels were unanimous in their opinion that the publishers could not afford to enforce such a provision. "No professional will pay for the right to sing a new song," declared William N. Turner, manager of the "Sinton Review." "Why, until a short time ago, the publishers were paying most of the professionals to sing their songs. I think this decision has only to do with some very high class music which is used in opera or something of that sort. Each time a new song is sung in a cabaret many sales are made, and the publisher recognizes the advertising value."

Charles H. Willis, president of the Willis Music company, publishers, said that he did not believe the decision would have any effect regarding popular music. "For my part I am always glad to have my music sung wherever and whenever possible," said Mr. Willis. "The more the songs are sung the larger will be the demand for them."

Similar opinions were expressed by Otto Krauss, manager of the Hotel Gibson cabaret, and Clifford Spicker, manager of the cabaret at the Hotel Metropole.

The suit which brought about the decision was brought by the John Church company against the Hilliard Hotel company, New York, because music written by John Phillip Sousa had been played by the Vanderbilt Hotel orchestra.

N. Y. Herald 1/27/17

Raymond Hubbell, conductor of the orchestra in the Hippodrome, has taken a vacation and may go to see John Philip Sousa, in Chicago, Ill. In his absence the orchestra will be conducted by Alexander Davis.

Washington Post 1/20/17

MR. SOUSA HASN'T CHANGED.

The March King Seems Always to Wear His Uniform.

From the Kansas City Times.

It may be that John Philip Sousa sometimes appears in other garments than the familiar blue uniform and bandmaster's cap. He doesn't in his pictures on the front of the many marches he has written, nor on the posters which advertise his connection with the "Hip, Hip, Hooray" company from the New York Hippodrome. Nor did he when, dusty and travel-stained, he walked into the Hotel Muehlebach this afternoon, having just arrived from St. Joseph, where his band has been playing an independent engagement.

Perhaps Mr. Sousa realizes that he is a public figure and that people expect to see him just as they have for more than 40 years—erect and uniformed, with the little goatee, which is inseparable in the mind of the average person from the composer of "The Stars and Stripes Forever."

He was still wearing the uniform when he sat down at luncheon—and it is, of course, untrue, but, in recollection, he was still wearing the cap, too.

John Philip Sousa is 62 years old now, but comes a long way from looking it. On close inspection he is a man of perhaps 50—keen and kindly of eye and more courteous in manner than nine celebrities out of ten.

Because it has been long since any march of his has attained the popularity of "The Stars and Stripes Forever," "Washington Post," "El Capitan," "High School Cadets" and others, many persons probably assume that he has quit composing.

Far from it.

"This year alone," Mr. Sousa assured a visitor, as he ate luncheon, "I have written three marches, three acts of an opera, a legend and a song. The song probably is the most popular."

Further inquiry revealed the marches to be "New York Hippodrome," "The Pathfinder of Panama" and "The Boy Scouts." The last has been adopted by the Boy Scouts of America as their official march.

Dramatic Mirror 1/20/17

ST. LOUIS

St. Louis, Mo. (*Special*).—"Hip, Hip, Hooray," Charles Dillingham's big New York Hippodrome show, had the rearranged Coliseum for week Jan. 4, and with Sousa, Nat Wills, the ice-skater Charlotte and Charles T. Aldrich is attracting attention from the lovers of light amusement, while Sir H. Beerbohm Tree gave "Henry VIII" at the Jefferson to good audiences of the lovers of the dramatic classics. At the Shubert-Garrick "The Princess Pat," Victor Herbert and Henry Blossom's newest musical effort, played to poor business, probably because of the keen competition furnished by "Hip, Hip, Hooray" and "Henry VIII." The special arrangements made by the Coliseum people for the N. Y. Hippodrome show were not as good as they might have been and the general comment among those who have seen the show in its own home is that it loses much of its charm when staged in ineffective surroundings. At any rate, after New Year's day the business was not up to the hopes of the exploiters.

Chicago News 1/20/17

Auditorium—"Hip, Hip, Hooray."

One of the first attempts to reproduce on one stage for one price of performance musical comedy, ballet, enormous novelties, especial stage pictures and popular music will be seen in Chicago at the Auditorium next Tuesday evening, when Charles Dillingham will send "Hip, Hip, Hooray," from the New York Hippodrome. This spectacle, numbering more than 600 performers, established new records for theatrical attendance during its year's stay in New York. Among its principal features are the inclusion of John Philip Sousa, the "march king," with his entire band of sixty-five men; Charlotte, the ice skating wonder from the Admiralpalast, Berlin, with an accompanying ballet of twenty-four solo skaters; Nat M. Wills, Charles T. Aldrich, the Boganny troupe, the Solti duo, Marseilles and Larrabee, the Benn brothers, George Gifford; Chin Chin, the performing elephant; Toto, the chimpanzee. The choruses and ballets number above 400 persons. Many of the scenes are set in the full size of the stage. These include the "Ladder of Roses," the "Ballet of the States," "The March of the Toys" and "Flirting at St. Moritz," where Charlotte and more than 200 minor skaters appear.

Atchison, Kas. Globe 1/13/17

"Look back of you," said an Atchison women to another in Convention hall, Kansas City, yesterday afternoon, during the matinee performance of "Hip, Hip Hooray;" "there is a big show back there, too." And there was. Convention hall was packed with humanity. A vast sea of faces is a big show. An Atchison man, who has seen so many big theatrical attractions in America and Europe as to have the privilege of becoming blase, should he want to, saw the Hippodrome in Kansas City this week, and says it is better than the hippodrome show he saw in Paris once; that the vaudeville is better than furnished at the world's most famous vaudeville theatre, the Follies Bergeres in Paris. One thing the Hippodrome show has done is to cut Sousa's marches out, with the result that to lovers of band music Sousa's band is a joy. To be sure the band plays two of Sousa's marches during the show, but formerly it played as high s eight or ten. During the second intermission, when workmen come before the curtain to take up the floor which had been placed over the ice pond, on which the ice ballet is given, people in audience stand up and rubber. Some of them say: "That's not real ice; its a composition of some kind." Workmen know what people are saying and toss some of the ice down into the audience. At least they did yesterday. The skating ballet has solo skaters who perform before the wonderful Charlotte comes. At first people think one dainty little creature is Charlotte, but when Charlotte comes they know better. She is the last word, and when she skims across the ice in a white dress and floting golden hair, she looks like a frost fairy. Her stunts are marvelous and indescribable. For one thing she spins like a top, so fast that to those looking at her she loses features, figure, everything, and then slows down like a top until she again looks like a human being. A man skater did hurdle jumping on the ice, which made people hold their breaths. When "Hip, Hip, Hooray" was in Boston it played against Billy Sunday, and Nat Wills, the comedian, gets off jokes on the evangelist. The one Kansas City applauded to the echo: "Bill likes to have people give him money. He likes the kind you can't hear when it falls." Chart: bills. Probably the most remarkable feature about the Hippodrome show is the price of admission. Best seats in the hall only one dollar, and the show is a real event.

Rockford Ill. Republican 1/17/17

TWO SOUSA BAND CONCERTS JAN. 22

Matinee and Evening Concerts at Grand Next Monday by Sousa Band.

The greatest company of talented musicians will appear in Rockford next Monday afternoon and evening at the Grand Opera house when John Phillip Sousa brings his aggregation of artists to this city for one day's engagement. Before visiting Chicago for an extended period the band will stop in Rockford and give two performances at the Grand Opera house. Seats for these performances will be on sale at the box office of the theater on Thursday of this week. Mail orders are now being accepted. This is the first visit the world's greatest bandmaster and his talented musicians have made in Rockford for about three years and there is little doubt of the large patronage the company will enjoy on its [illegible]

St. Paul Dispatch 1/15/17

State Head Sees Parade For Carnival

Kings, Queens and Marching Clubs Parade at the Capitol and Win Round After Round of Applause.

MANY VISITING NOTABLES DELIGHTED BY SHOWING

Before the Governor of Minnesota and a notable gathering of royalty, including the king of the St. Paul carnival, James Ridler; king of bandmasters, John Philip Sousa; queen of the ice, Charlotte, and several score of other carnival queens, almost 3,000 members of carnival marching clubs paraded this noon at the Capitol.

The parade was one of a series aimed to bring carnival enthusiasm throughout the city to the highest pitch, and was made especially notable through the presence of the visiting notables, Sousa and Charlotte, who expressed greatest wonder over the impromptu pageant presented.

NOTED CLUBS INCLUDED.

The clubs which had delegations in the parade and the evolutions before the Capitol included the Athletic club, Hook 'Em Cows, Commercial club, Glacier Park club, McGill-Warner and O'Donnell Shoe company.

The Governor's office was thronged with queens of the carnival and others of the reviewing party long before the paraders, who formed at Smith Park and on Cedar street, began passing.

Later, as scarlet and white and blue and multicolored line filed by, the reviewers, led by the Governor and Sousa, started rounds of applause which quickly were taken up by the hundreds of others in the throng also watching the parade. The Capitol steps offered an excellent vantage point to view the pageant.

ELEPHANT BACKS OUT.

Chin Chin, the "Hip, Hip, Hooray" elephant, decided it was too cold to venture out, and abandoned the plan of carrying a greeting to the carnival directors at headquarters. Zero weather would not be so bad, his keepers announced, but 23 below is much too much.

Chief of Police O'Connor has issued an order forbidding the use of bouncing blankets at any time during the carnival. This is aimed to meet the criticism which arose last year when pedestrians were caught and thrown by blankets as high as ten or twelve strong-armed youths could send them. Already protests are being received from clubs who announce that they are carrying their own "victims" who don't mind being bounced.

MEETING IS CALLED.

A meeting of Grand avenue-Victoria street residents will be held at the Athletic club at 8 P. M., when it is likely final arrangements will be made for the erection of a toboggan slide at Grand avenue and Victoria street. Residents of the district have nearly $400 raised, and with its completion the carnival association has agreed to build the slide.

Chicago Post 1/20/17

Opening Tuesday.

"HIP HIP HOORAY"—A spectacle from the New York Hippodrome will begin an engagement at the Auditorium next Tuesday evening, under the auspices of Charles Dillingham. The production is a blend of musical comedy, ballet, tableau, vaudeville novelties and music. Its principal features are John Philip Sousa and his band of sixty-five musicians; Charlotte, a fancy skater from the Berlin rinks, with a ballet of twenty-four others; Nat M. Wells, the monologist, Charles T. Aidrich, a pantominist; the Boganny troupe of acrobats; the Solti duo; Marseilles and Larrabee, the Benn brothers, George Gifford, Chin-Chin, a trained elephant, and Toto, a chimpanzee. The choruses and ballets include more than 400 people. Some of the full-stage tableaux are "The Ladder of Roses," "The Ballet of the States," "The March of the Toys" and "Flirting at St. Moritz." The ice surface on which Charlotte and her ballet will skate will be 40 by 70 feet [illegible]

Deland, Minn. Eagle 1/11/17

113

"HIP HIP HOORAY" AT AUDITORIUM, ST. PAUL.

"Hip Hip Hooray" the huge spectacle that played all last season at the New York Hippodrome, is coming to the Twin Cities shortly. It will be presented at the Auditorium, St. Paul, which is one of the seven theatres in as many cities in the United States large enough to properly house this remarkable organization. The engagement will be for several nights and six matinees, beginning Monday Jan. 15.

Charles Dillingham's plan is to reproduce exactly the great pageant, which broke all records at the big playhouse in New York last season. All the great stars and all the briliant features have been retained.

The remarkabe organization, which is the largest that has ever toured America, is headed by John Philip Sousa, the noted bandmaster and March King. Sousa's band will be in the gorgeous "Ballet of the States." The production will include the marvelous Charlotte, the greatest skater in the world, together with the other imported ice skaters in "Flirting at St. Mortiz," a feature which last season was credited with starting the skating craze in America; Nat Wills, the famous comedian; Charles T. Aldrich, the comedy magician; Harry Westford, Beth Smalley, Albert Froome, Wm. G. Stewart and the others of the original cast, together with the Bogannys, the Amaranths, Lamy Bros., Mallia & Bart, the baggage smashers, and all the other European and native specialties, not for getting the baby elephant, "Chin Chin" and the ponies and horses.

The ensemble will consist of four hundred—mostly pretty girls— and the entire organization in its entirety will be the most pretentious that any theatrical producer has tried to take on tour in the world. Mr. Dillingham's enterprise will be watched with interest by the entire country. It will be under the local management of L. N. Scott.

Chicago American 1/20/17

"Hip, Hip, Hooray!"

One of the first attempts to reproduce on one stage for one price of performance, musical comedy, ballet, enormous novelties, especial stage pictures of great beauty and highly popular music as has been done abroad so successfully for several years before the war, will be seen in Chicago at the Auditorium next Tuesday evening, when Charles Dillingham will send "Hip, Hip, Hooray" from the New York Hippodrome.

This spectacle, numbering more than 600 performers, established new records for theatrical attendance during its year's stay in New York. It is more than twice as large as any other production ever sent across the country without many changes being made in numbers and scenic production.

Among its principal features are the inclusion of John Philip Sousa, the "march king," with his entire band of sixty-five men; Charlotte, the ice skating wonder from the Admiralpalast, Berlin, with an accompanying ballet of twenty-four solo skaters; Nat M. Wills, Charles T. Aldrich, the Boganny troupe, the Solti duo, Marseilles and Larrabee, the Benn brothers, George Gifford, Chin Chin, the performing elephant; Toto, the chimpanzee. The choruses and ballets number above four hundred persons

Many of the scenes are set in the full size of the stage. These include the "Ladder of Roses," the "Ballet of the States," "The March of the Toys" and "Flirting at St. Moritz," where Charlotte and more than 200 minor skaters appear in the most unique scene of the American stage

St. Paul Pioneer Press 9/16/17 | Chicago Tribune 1/21/17 | Bismarck Tribune 7/15/17

PACKED HOUSE SEES BIG GOTHAM SHOW; ST. PAUL MARVELS

'Hip, Hip, Hooray' Proves Stupendous Melange of Vaudeville Entertainment.

SCENES SET UP, WHISKED AWAY, BY ARMY OF MEN

Chin Chin and Chimpanzee Are in Bad Humor—Charlotte Scores.

From Sixth avenue, New York, mecca of the amusement loving people of a nation, there was transplanted at the St. Paul Auditorium last night what has been advertised and recognized as the world's greatest show, "Hip, Hip, Hooray."

Because of the variety of its entertainment it beggars classification, there being a mixture of ballet, vaudeville, band concert, circus and ice skating which go to make up this nondescript melange.

MORE THAN 3,500 ATTEND.

More than 3,500 spectators or auditors—either title is appropriate—sat back in their chairs and marveled at the stupendous and elaborate program. Local society, by its large representation, made it a social function. Every seat in the house, with the exception of a few nearest the sky, was occupied. While there was much to amuse, please and astonish, the magnitude of the production seemed to make the greatest impress on those "out front." But to these was denied the privilege of witnessing what might be conceded by many as the real miracle of the production.

Three hundred men, under the direction of half a dozen directors with megaphones, were necessary to handle the scenery, properties and light effects back stage. A casual observer might have thought this struggling, sweating, swearing army was working at cross purposes with each other, to see them darting around and hear the orders bawled at them, but the effectiveness of the complete organization was realized from the front of the house, as mammoth set pieces making up the units of the scenic effect disappeared as if by magic after each act.

CRANE HANDLES SCENES.

So large and cumbersome were some of the sets that a huge crane with pulleys manned by dozens of husky stage hands, was necessary to place them in position.

The properties of the big show range from ice to elephant. And speaking of the elephant, Chin Chin, the company's pachyderm, and its mount, the trained chimpanzee, were in vile humor last night. The chimpanzee became so unruly its trainer had to give it a sound thrashing before the curtain went up. Its squeals could be heard all over the house. The elephant had been fed, but to show its ill nature at some real or fancied wrong, it calmly tore into shreds of fluff, a handsome sable cap belonging to a member of the company which the owner sorrowfully proclaimed had cost him $40.

CHARLOTTE SCORES HIT.

There were many exclamations of admiration for the graceful and daring skating of Charlotte and her ballet as they glided, pirouted and toe danced over the smooth ice. The background for the spectacle was a wonderful artistic creation of canvas, and the groups of men and women clad in outdoor costume, brought forcible reminder of the Outdoor Sports carnival, and, in justice to the home folks, it must be admitted some of the carnival costumes will not suffer by comparison with those on the stage.

That part of St. Paul which witnessed the opening engagement of the production appeared justly proud this city is one of seven in the United States outside of New York with a stage large enough to accommodate such an organization.

Lines on a Bandmaster

ANY competent catalogue of the men and women whos activities have made for a wider interest in music in the United States must include John Philip Sousa: this thought of him traces easily, of course, to the recurrence of his name in the Chicago newspapers as a contributor to the impending entertainment from the New York Hippodrome. I am aware that this attitude is not orthodox: that in what are called Musical Circles the march-king of at least three decades is vaguely scheduled as a diligent tunesmith who has made money by writing things that may be whistled. He has. Nevertheless—or, maybe, therefore—he qualifies as above described.

When Mrs. John Drew, mother of last week's Blackstone star, managed a theater in Philadelphia, it was, because a local sanctuary for Booth, Jefferson, Barrett, a proper place to take a boy; and I was frequently taken there. Sousa was first-violin in the orchestra; and I easily conjure back my impression that he was sinister, saturnine, mordant, wicked, and a villain: an ethnical reaction, I dare say, to his Spanish markings. Then, before anybody ever heard of Victor Herbert or Reginald De Koven, Sousa's name flared forth in the ads as the composer of the "first American comic-opera": it was called "Desirée," and De Wolf Hopper and Digby Bell were in it, and the famous McCaull produced it, and it failed. That was in 1884: I am not clear if it was a bad or a good comic opera. Probably not.

Called about that time to take the leadership of the United States Marine band at Washington, Sousa soon made himself a celebrity. His parade-marches swept the land, and put out of favor all other compositions in kind. The first of them to become well known was "The Washington Post": it remains in the ready repertoire of pretty nearly every band and orchestra in the country, and is regarded as a useful thing to have on hand. He wrote other marches—a score, no doubt; and most of them survive. I read recently that he was quoted as regarding "The Stars-and-Stripes Forever" as the best of them. They made good ballroom music, too, and had an enormous vogue with the dancers before the two-step was put aside for the prevalent palsies.

Sousa resumed writing for the stage in the mid-nineties, and had a definite success with at least one of his operettas, "El Capitan." His contributions in this genre seemed to trouble the singers: they complained that he did not write for the voice. They knew, doubtless. I have a clear memory that he aimed high with his stage-pieces, and sought to provide them with musical form and scope.

But it was in his capacity as director of the band which has for many years borne his name that Sousa was deft and efficient as an evangelist of good music. His programs were not mere catalogues of two-steps, but varied, eclectic bills that paid a meed of tribute to the classicists. His men were a windband of fine balance and values. I seem to be certain that no other stringless organization in my day has possessed such skillful, clever players of woods and reeds. Sousa, himself, made many happy, if minor, experiments in the sonata form: he wrote delightful little suites and partitas, tone-poems and program-pieces, fantasies and whimsies based on the street-songs and the variety-theater tunes. The famous marches, as a matter of fact, were simply his selling-argument, used to lure the public to the hall.

'HIP, HIP, HOORAY' COMPANY ARRIVES

Urchins Seeking to Water Elephant Conspicuous by Their Absence.

TAXIS MEET PERFORMERS

Auditorium Stage Hive of Industry Preparing for Tonight's Opening—Sousa's Band Late.

There was no group of small boys at the depot to welcome the arrival of the first section of the big "Hip, Hip, Hooray" show as it slowly steamed into the station at 7:30 P. M. yesterday. The keeper of "Chin Chin," the docile elephant, didn't have to fight his way through a throng of urchins eager to carry water for the big beast, nor was there any youthful applicant for a permit to lead the trained horse and hairy chimpanzee, which comprise the company's menagerie.

Show Lacks 'Big Top.'

There were no orders shouted while the process of unloading was under way, and gangs of tent raisers typical of every circus were conspicuous by their absence. While the Hippodrome show does not carry such an elaborate menagerie as the average circus, its number of "wonder workers" is just as large.

Instead of raising aloft a "big top" to house performers, the members of the company, when they arrived on the second section at 2 A. M. today, entered taxicabs and drove to their hotels, where reservations had been made.

Auditorium Hive of Industry.

Until far into the night a large force of carpenters, property men and baggage men worked steadily at the Auditorium, where the company will open a week's engagement today. Harry Askin, manager of "Hip, Hip, Hooray," and manager of the New York Hippodrome, arrived on the first section, which carried a coach and twelve baggage cars. He went at once to the Auditorium to see what progress had been made in construction of the big skating rink on which Charlotte and her company will perform. He expressed satisfaction with results. Afterward he was in consultation with L. N. Scott, manager of the Metropolitan theater, who has local management of the show.

Sousa Arrives at 8 A. M.

The second section, which arrived early today, more than three hours late, carried all of the performers with the exception of Sousa and his band. They stopped over at Des Moines last night for a concert and will arrive at 8 A. M. today on a special train.

There are 335 persons in the company, counting performers, baggage men, scene shifters, carpenters, electricians and others who handle the mechanics of the show. All will be quartered at downtown hotels during the week.

Unless the train carrying Sousa and his band arrives in St. Paul far behind its schedule, he will take part in the review from the Capitol steps today of drum corps and carnival marching clubs.

Bay City Times Tribune 1/11/17

No Free Tightrope Walking, Either.

To those who went to the county seat to the Sousa band concert much disappointment was had. The band did not give a parade as was thought and there was no playing at the square as was done when that minstrel came through a month ago. It hardly seems fair when so many go so far to hear a band and there is hard feeling against the new proprietor at the theater.—The Brushyknob, Mo., World.

St. Paul News 1/15/17

SOUSA REVIEWS 3,000 MARCHERS

Governor and State Officials See Picturesque Spectacle on Capitol Steps.

RECEPTION FOR BAND LEADER

Twenty Drum Corps Play for Brilliantly Costumed Carnival Crowd.

Three thousand carnival folks passed in review at noon today before Gov. Burnquist, state officials, King Boreas and John Philip Sousa on the steps of the state capitol.

Surrounded by 30 carnival queens, Gov. Burnquist, King Boreas, Prince Paul and Mr. Sousa, the principal reviewers, cheered and applauded the gayley clad folks as they marched to the rat-a-tat-tat of 20 drum corps.

Gov. urnquist had on the Minnesota club carnival uniform. Mr. Sousa wore a Carnival association derector's cape over a heavy, fur-lined overcoat. He thoroughly enjoyed what he describe as a "wonderful scene, full of vigor, happiness and enthusiasm."

MOST PICTURESQUE SCENE.

No event of the 1916 carnival was as picturesque as that of this noon when thousands of marchers in brilliantly colored costumes massed solidly on the capitol steps before the review.

Almost every club was represented, many organizations having their entire membership out.

M. N. Goss, chief marshal for the carnival, was in charge of today's review, and assisted by the King's Hussars, had difficulty in keeping the path cleared for the marchers, as hundreds of citizens, not in carnival costume, were present to see the parade.

MANY PICTURES TAKEN.

Still and moving pictures were taken. Among the photographers was George Dawson, Chicago of the Selig Motion Jicture Co., who came to St. Paul especially to film today's event.

Mr. Sousa was escorted to the capitol by carnival officials for informal reception in Gov. Burnquist's office in honor of Mr. Sousa of the Hip, Hip Hooray company, the queens and carnival officials preceded the review.

L. W. HILL ATTENDS.

L. W. Hill, president, Carnival association, was one of those to extend the heartiest greeting to Mr. Sousa. At 12:30 p. m. the clubs massed on the capitol steps and the reviewing officers took their places, led by James Ridler as King Boreas.

Drum corps were distributed along the line of march so that when the whistle blew for the parade to begin, the music was evenly distributed. A unique feature of today' parade and one which drew forth much applause was a drum corps of 50 girls from Nichol's Expert School, who competed with the men's drum corps.

St. Paul Dispatch 1/15/17

Sousa to Boss Drummers.

John Phillip Sousa, famous bandmaster, will direct the big drum corps which is expected to number more than 1,500 members, at the festivities at the Town and Country club Sunday. He has become enthusiastic over the carnival.

St. Paul Pioneer Press 1/15/17

Sousa Made Carnival Director.

John Philip Sousa, famous bandmaster, was elected a director of the St. Paul Outdoor Sports carnival at the meeting of the carnival directors yesterday.

St. Paul News 1/16/17

Auditorium

"Hip, Hip, Hooray," the combination musical - vaudeville - circus - comedy - spectacle show from the New York Hippodrome, commenced a week's engagement Monday night at the Auditorium before a packed house.

Scores of carnival suits in the parquet and balconies helped to balance spectacular honors across the footlights, and the gorgeous skating ballet, with its gayly-clad participants against a superbly managed background of snow-covered landscape, made a finale that was happily in keeping with the carnival spirit.

One cannot criticize the performance —it is a difficult thing even to analyze. One simply marvels.

For, aside from the enormous amount of special talent it features; aside from the ocular and auditory appeal of its several parts--perhaps the most astonishing and successful thing about "Hip, Hip, Hooray" is the manner in which it moves, as on wheels, in a symmetrical, effective and altogether artistic way.

Enthusiam reached its highest point when John Philip Sousa marched on the stage to take command of his famous band. The welcome reached the proportions of an ovation.

It goes without saying that, musically, the band is satisfying and that Mr. Sousa yields nothing as the years go by of his unobtrusive authority and his perfectly irresistible "punch."

Perhaps a great many of the spectators did not know that it was this band (under Paul Schindler's baton) which occupied the orchestra pit, played the overture and accompanied all the acts until its own time for appearing on the stage.

Then, of course, there is Charlotte, the exquisite little German ice fairy, whose skating is strikingly reminiscent of Pavlowa's dancing—so much personality, magnetism and marvelous grace is there in it.

She executes difficult ballet figures on skates with no apparent effort, and is as attractive as she is clever.

This scene brings forward several other experts on ice, as well as a large company of the most ornamental and delightfully costumed young men and women imaginable. The night snowstorm effect is enchanting.

Perhaps the other most memorable setting is that which shows the "tower of jewels" at the Panama-Pacific exposition, used as a background for Sousa's band concert and the March of the States, which introduces a group of dancers costumed to represent each state of the Union, and ends with a gorgeous sort of "Hail Columbia" finale.

The flag is used again with ingenious effect at the close of a scene in which hundreds of girls, dressed as Boy Scouts, go through marches and evolutions to the accompaniment of a song delivered in the pleasing tenor voice of Howard Marsh.

The ladder of roses is another spectacular achievement not soon to be forgotten.

Nat M. Wills, the "happy hobo," deserves comedy honors. In spite of the difficulties which a big auditorium put in the way of a monologist, he keeps the audience in a state of continuous and demonstrative enjoyment.

The "Kat Kabaret," which opens the show, is one the best of all the effects gained, and "Toyland" is another scene of cleverness of design and detail.

Among the individual entertainers whose services add greatly to the ensemble, are Charles T. Aldrich, Mallia, Bart and Mallia; Thomas F. Reynolds, Leonore Simonson, Albert Froome, the Solti Duo, the Amaranths, George Gifford and the Boganny troupe of acrobats.

Chin-Chin, the much-heralded baby elephant, was on hand, and Toto, the chimpanzee, was just as amazingly clever as advance notices described him.

There will be matinees and evening performances daily until next Sunday night, when the engagement closes.

Matinees commence at 2:10 p. m. and evening show at 8:10 p. m.

St. Paul Pioneer Press 1/15/17

115

SOUSA TO REVIEW MARCHING CLUBS AT CAPITOL TODAY

Governor and Members of Legislature Also Will See Carnival Hosts.

MOVIES OF DRUM CORPS WILL BE TAKEN SUNDAY

King Boreas Issues Proclamation Setting Tomorrow as 'Button Day.'

Marching clubs of the Outdoor Sports Carnival will mobilize at noon today at the state Capitol, where they will be reviewed by Governor Burnquist, members of the Legislature, John Philip Sousa, the famous bandmaster, Charlotte, the ice skater, and others of the "Hip, Hip, Hooray" company, which arrived in St. Paul last night.

With only thirteen more days before the opening of the carnival, captains of the various marching clubs, drum corps and other organizations are holding daily drills so that each aggregation will make a good showing in the parades Carnival week.

MORE MOVIES SUNDAY.

Motion pictures will be taken at the Town and Country club next Sunday in which every organization of the city is expected to participate. One of the features of the film will be a group of all the drum corps of the city playing together. Upwards of 1,600 drummers are expected to appear in the pageant.

REHEARSAL TOMORROW.

The captains and as many members as possible of each corps will meet at Rice park at 8 P. M. tomorrow for rehearsal. J. A. Gathany, colonel in charge, will be in the Elks' club and all drummers will report to him for instructions as to the manner in which the group will be formed when the film is made.

Captains of all marching clubs will meet at the Elks' club at 8 P. M. today, when instructions wi l be given them as to the formation and the positions their clubs will take when the picture is made.

TOMORROW "BUTTON DAY."

King Boreas yesterday issued a proclamation setting tomorrow as "button day." His proclamation follows:

"Hear Ye! Hear Ye! To my fellow citizens and loyal subjects, greetings:

"With the imperial power bestowed upon me by the thousands of citizens and merrymakers, I do hereby proclaim Tuesday, January 16, as official Button day."

Louis W. Hill, president of the Carnival association, received a telegram yesterday from the Minnesota delegation at Washington saying that serious opposition has developed in the lower House of Congress to the bill permitting the use of a cancellation stamp for first class mail at the St. Paul postoffice advertising the carnival and that it probably will fail of passage.

News Telegraph 1/22/17

Hubbell Gets a Vacation.

For the next few days Raymond Hubbell, composer and conductor at the Hippodrome, will indulge in a vacation. Following the production of Annette Kellermann's "The Queen of the Mermaids," of which Hubbell composed the musical settings, the management voted him a furlough.

Hubbell has decided to spend his respite in visiting John Philip Sousa in Chicago. During their social sessions it is not unlikely that each will remember some new tunes.

Spokane Review 1/14/17

HIS 62 YEARS DON'T HURT SOUSA

Bandmaster Says He Envies No Man and Is Contented With His Vocation.

FINDS TIME FOR PLAY

Trap Shooting and Walking Keep Him in Physical Trim for Musical Work.

BOSTON.—"No man in the world I envy; I am satisfied with my calling—I would rather be a composer than anything else."

John Philip Sousa, the "march king," smiled as he spoke these words. It was withal an ingenuous, youthful smile for a man of 62, who has been half a century before the public.

Only the white that has crept into his pointed beard betrays the advance of his years. His person is as lithe as ever, his voice as musically clear, his eye as bright and sure.

"I beat them all at Philadelphia October 12 in a trapshooting match," he said, laughingly, when the matter of age came up. "I broke 95, which isn't so bad for 12 years past the half century mark."

Trapshooting and horseback riding are Mr. Sousa's recreations. When he is "on the road"—as he is at present—he gets little time for either.

"I get my exercise while here by walking in the Back Bay and the Fens," he said. "My shooting average will fall back to 80 or so this winter, I suppose. By the time I get back to 95 next summer I shall have to drop the gun and take up the baton again. I get three months in the year for play."

Mr. Sousa talked of his play and of his work with the enthusiasm of youth. To talk with the man two minutes is to get a hint of his great power for creative work. The thousands who think of him only as the leader of a band are dealing with but one side of a many-sided character.

He ranks among the first composers of his day. Besides his scores of marches that have won him a place shared by no rival he has produced not less than 10 operas, besides a variety of lesser works, and has also written a history of the world's national music, and a novel.

"I had a pleasant surprise the other day," said Mr. Sousa, "when a friend sent me this book as a birthday present."

The work is a recent history of music.

"The surprise was in the way I found myself mentioned in it," the composer explained. "The author gives the notable names in musical history for 600 years. There are but 700. I find my name among them, and also this statement: 'He has done one particular thing better than any other man'."

Des Moines Tribune 1/15/17

Sousa at Coliseum.

A frigid Coliseum prevented two large audiences from thoroughly enjoying the Sousa band concerts and vaudeville exhibitions there yesterday afternoon and night.

When the Russian dancers were here a month ago the Coliseum management laid the cause of the cold building to lateness of arrival of scenery keeping the rear doors open. Yesterday an automatic heating apparatus that refused to heat was given as the cause of the freezing temperature.

Billy Sunday's hymn, "Brighten the Corner," proved one of the most popular numbers on the evening program of Sousa's band. His "Stars and Stripes Forever" and "The Boy Scout March" also found favor.

Nat M. Wills, vaudevillian, with his usual batch of telegrams; and the Boganny troupe of acrobats added some fun to the night's entertainment.

Des Moines Capital 1/15/17

SOUSA AND BAND WIN HIGH FAVOR

The temperature in the Coliseum yesterday and last night was comparable with that of the igloo of the Eskimo. However, Sousa's band was worth the aches and chills. Many felt amply repaid for their polar expedition when they heard the march king's own masterpieces, "The Stars and Stripes Forever," and "El Capitan," played by his premier band as Sousa's baton marked off time. Sousa's character studies in his "Dwellers in a Western World" reached the artistic. For an encore the band indulged in "Ragging the Scale" and other popular hits with equal pleasure.

Sousa, as ever, was cordial and generous, and the big afternoon audience found him and his program especially delightful.

The Hippodrome attractions would have been better appreciated if they had had the scenic investiture and the lighting effects of the theater. One can overlook a wood scene, a pioneer in service, being used for a rough and ready tumbling act, but it is difficult to harmonize such a setting with the acrobatic ball room dancing of the Solti duo. Also it is hard to see Nat Wills out in the woods, trying to put over one or two new gags and a bunch of old ones that were built to be distributed in front of a street "drop." Miss Leonore Simonsen, Miss Leslie Leigh and Mr. Howard Marsh sang very well under the circumstances.

The Boganny acrobats put over a good acrobatic act, but the Amaranths, despite preliminary promises, did not appear at all.

The vigilance committee of the advertising clubs could afford to spend some time investigating the advertising of this attraction. While it does not exactly falsify, it is misleading in the extreme, creating the impression that one is to see a big New York show. As a matter of fact, the show is Sousa's band and a bunch of indifferent vaudeville acts.

Des Moines Register 1/14/17

HIPPODROME HERE ON SPECIAL TRAIN

Company Arrives With Sousa's Band at 9 o'clock This Morning.

In a special train of seven cars the New York Hippodrome company will arrive in Des Moines over the Chicago Great Western railroad at 9 o'clock this morning.

The show, which includes John Philip Sousa and his world famous band of sixty-five pieces, and five other big acts, will stop over in this city today for a matinee and night performance at the Coliesum en route to Minneapolis.

Harry Askin, for years the manager of the Grand opera house and La Salle opera house of Chicago, and producer of "The Time, the Place and the Girl," "Louisiana Lou," "The Sweetest Girl in Paris" and scores of other pieces, will be in charge of the play here.

This will be Sousa's first appearance in Des Moines since he played here two years ago in a benefit for the Associated Charities. Since that time, however, he has takn part in the Western trapshooting meeting held here. He is president of the Amateur Trapshooters' Association of America.

Among the most prominent numbers Sousa will play at the Coliseum today will be "The Boy Scout March," a march he wrote and dedicated to the Boy Scouts of America. The words to the march were written by Booth Tarkington.

Besides Sousa there will be Nat M. Wills, a "hobo comedian," who has played here several times on the Orpheum circuit, and who for years was a member of the Ziegfeld Follies.

Charles T. Aldrich, a musical comedy star, who was leading man with Edna May for years, and the Boganny Troupe and Amaranths, two troupes of dancers who have held places on the New York Hippodrome bill for years, will also appear.

St Paul News 1/16/17

Hip, Hip, Hooray!

Thanks to its fine municipal Auditorium, St. Paul is enjoying a visit from one of the most ambitious and successful stage presentations ever made in this or any other country.

Its name is "Hip, Hip, Hooray," and it is the selfsame production which drew crowds to the great New York Hippodrome last season.

John Philip Sousa and his band, splendid and famous as they are, constitute but one feature of the show, which is, perhaps, as good a standard whereby to measure its importance as could be found.

Furthermore, it is the sort of entertainment which holds charm for children as well as grown-ups, and interest for everybody who pays even passing attention to the world of amusement.

Phila Inquirer 1/26/17

SOUSA RE-ELECTED PRES.

Well-known Band Master and Gunner Continues as A. A. T. A. Head

The following officers were re-elected at the annual meeting of the Board of Trustees of the American Amateur Trapshooters' Association, held at the headquarters of the association in Baltimore, Md., recently: John Philip Sousa, of New York, president; Dr. Horace Betts, of Delaware, first vice president; Charles W. Billings, of New Jersey, second vice president; Professor James L. Kellogg, of Massachusetts, third vice president; Stanley F. Withe, of Maryland, secretary-treasurer.

State Vice Presidents—Alabama, R. H. Baugh, of Birmingham; Arizona, W. E. Mullen, of Ray; Arkansas, W. Gus Nash, of Jonesboro; California, G. H. Anderson, of San Jose; Connecticut, E. H. Morse, of Hartford; Illinois, Ray Loring, of Marseilles; Indiana, H. E. Stutz, of Indianapolis; Idaho, E. N. Sweeley, of Twin Falls; Iowa, E. O. Hinshaw, of Spirit Lake; Kentucky, T. H. Clay, Jr., of Austerlitz; Louisiana, R. W. Dodd, of Shreveport; Maryland, H. D. Billmeyer, of Cumberland; Michigan, A. R. Hensler, of Battle Creek; Missouri, J. O. Victor, of St. Louis; Mississippi Charles Green, of Laurel; Montana, Frank Conley, of Deer Lodge; Nebraska, Harry E. Palmer, of Bradshaw; New Hampshire, Peter M. Kling, of Laconia; New Jersey, J. W. Mason, of Newark; New York, H. W. Smith, of Syracuse; North Carolina, J. B. Pennington, of Tarboro; North Dakota, C. O. Heckle, of Lisbon; Oklahoma, S. H. Harris, of Oklahoma City; Oregon, H. S. Veatch, of Cottage Grove; Pennsylvania, J. S. Speer, of St. Mary's; Rhode Island, N. F. Reiner, of Providence; South Carolina, A. F. McKissick, of Greenwood; South Dakota, A. F. Scharnweber, of Mitchell; Tennessee, John H. Noel, of Nashville; Texas, W. H. Bertrand, of Dallas; Utah, John F. Cowan, of Salt Lake City; Virginia, C. S. Adams, of Lynchburg; Vermont, G. B. Walton, of Montpelier; West Virginia, John W. Graham, of Elkins; Wisconsin, E. F. Leidel, of Milwaukee; Wyoming, C. F. Nelson, of Rawlings.

The following were elected vice presidents of the association from States and Provinces previously unrepresented: United States—Colorado, J. H. Rohrer, of Colorado Springs; Florida, W. C. Thomas, of Tampa; Georgia, H. W. Quick, of Augusta; Kansas, B. F. Simonds, of Garden City; Maine, A. W. Reed, of Portland; Minnesota, J. E. Harker, of Minneapolis; New Mexico, C. A. Whited, of Raton; Ohio, C. E. Sheldon, of Akron; Washington, W. B. Taft, of Seattle; Nevada, E. M. Bosch, of Winnemucca; Massachusetts, L. H. Davis, of Boston; Alaska, R. E. Murphy, of Juneau, and Hawaii, G. K. Mills, of Honolulu.

Canada—Alberta, Alexander Martin, of Calgary; Altoula, George Berry, of Strathmore; British Columbia, J. E. Morrison, of Powell River; Manitoba, J. C. Wells, of Winnipeg; Nova Scotia, G. M. Allen, of Yarmouth, and Ontario, R. Whichello, of Toronto.

Neg Herald 1/22/17

ELECTION OF OFFICERS.

The following oficers were re-elected at the annual meeting of the Board of Trustees of the American Amateur Trapshooters' Association recently held at the headquarters of the association in Baltimore, Md., on Saturday:—President, John Philip Sousa, of New York; First Vice President, Dr. Horace Betts, of Delaware; Second Vice President, Charles W. Billings, of New Jersey; Third Vice President, Prof. James L. Kellogg, of Massachusetts; Secretary-Treasurer, Stanley F. Withe, of Maryland.

New Eve World 1/27/17

Raymond Hubbell, director of the Hippodrome orchestra, is going to Chicago to visit John Philip Sousa. Alexander Davis will wield the baton while he's away.

A performance of "The Green Boy" will be given Tuesday evening at the People's Theatre for the benefit of the Warshauer Sick Benevolent Society. Bessie Thomashefsky will be prominently cast.

High mass will be celebrated at St Malachy's Church, in West Forty-ninth Street, at 11 o'clock Monday morning for the repose of the soul of Frank Martineau.

Indianapolis News 2/3/17

Mr. Sousa, it is said, will do the next Hippodrome spectacle with a cast consisting of the embodied fifty-two cards of the deck.

Chicago Examiner 1/21/17

Big "Hip" Show for Auditorium

THE New York Hippodrome show, "Hip, Hip, Hooray," complete in all the details of its year's run in New York, will be the attraction at the Auditorium, opening its engagement Tuesday night, after all the echoes of grand opera have died away.

The "Hip, Hip, Hooray" organization numbers more than 600, of which nearly 200 constitute the mechanical staff. The stage of the Auditorium will be largely rebuilt to make place for a lake of real ice forty by seventy-five feet and to accommodate the ballets and marches of 400 players at a time.

Among the leading features of the spectacle are John Philip Sousa, the "March King," and his band of sixty-five men; Charlotte, prima donna skater; two dozen other stars of the ice from the Admiral's Palace, Berlin; Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallia and Bart, George Gifford, the Solti duo, Marseilles and Larrabee, the Benn brothers, Chin Chin, the baby elephant of note, and Toto, the chimpanzee.

All the announcements lay stress on the skating features. Nothing of the kind has ever been shown before on the American stage. But "Flirting at St. Moritz" is only one of the ballets in which hundreds of performers appear. They include "The March of the Toys," the "Ladder of Roses" and the "Ballet of the States," danced to music especially composed by Mr. Sousa. It is an entertainment as much for the children as for adults.

Matinees will be given every day, including Sunday, during the brief engagement.

Chicago Record Herald 1/21/17

Hip-Hip-Hooray (Auditorium)—For the first time in several years we are to have another New York Hippodrome show. We get the show that was presented all last year in the Hippodrome without a single feature missing; Charlotte and her real lake of ice, John Philip Sousa and his band, Nat Wills, the ice ballet, the trained elephants, the army of beautiful choristers—we get 'em all. Opening **Tuesday night.**

Chicago Examiner 1/21/17

Auditorium—"Hip, Hip, Hooray," the big New York Hippodrome show, begins an engagement Tuesday night. The company, numbered by hundreds, includes John Philip Sousa and his band of sixty-five. More than 200 appear in the skating scene on a real frozen lake, 75x40, for which special refrigerating apparatus is carried. Among the stars are: Charlotte, skating marvel from Berlin; Nat M. Wills, Charles T. Aldrich, George Gifford and a dozen others, not to mention Chin-Chin, the baby elephant, and Toto, the chimpanzee. Ballets, ensembles, marches and the like give opportunity for brilliant scenic and costuming effect. A great play for the children, so there will be daily matinees.

Adrian, Mich. Telegram 1/20/17

"HIP" SHOW PAID BIG

KANSAS CITY.—"Hip, Hip, Hooray," the New York Hippodrome show which recently closed an engagement at Convention hall, did the biggest week's business in the history of theatrical enterprises in Kansas City. That information is from Louis Shouse manager of Convention hall. When the last dollar was counted it turned out that the gross receipts for the week were $47,200, more than $6,000 ahead of the week in St. Louis and the largest receipts of any week since the show started its road tour.

The show in Kansas City was practically the same as presented at the New York Hippodrome and included Sousa's band and a large ice ballet. Over 500 were in the company.

Chicago Tribune Journal 1/21/17

Big Spectacle Is Postponed at Auditorium

"Hip! Hip! Hooray!" Is Delayed on Way to Chicago; New Acts in Vaudeville; Choosing Shows for Next Summer; Gossip of the Stage

By O. L. HALL

This column was reserved today for some remarks concerning "Hip! Hip! Hooray!" but it appears that tomorrow will be about the right time for the drama critic, spectacle critic, or whatever he may be, to say his say. The only words spoken from the stage of the Auditorium to the eager and expectant multitude last evening were, "Charlotte shall not skate tonight," or something to that effect. Back of the curtain 225 stage hands were in their sixtieth hour of sleepless toil, doing whatever could be done to make the big show from the New York Hippodrome ready for disclosure. But it was a hopeless task, and at 8 o'clock they knew it would be nearly 10 before the curtain could be lifted. So the management, hiding its disappointment under a veneer of shining amiability, bade us go home and come another time. Another time is tonight when the show will be as ready for performance as if it had grown up in the Auditorium. It has long been pointed toward Chicago, but it made its approach via St. Paul and had to fight its way hither through the snow. Delay also was encountered in getting the equipment into the theater, and when John Philip Sousa and I ventured upon the stage last night at half an hour after 8 o'clock the army of stage hands were just beginning to kick chaos into some form. The bandmaster took one look, turned around and went out to cool his heels on the sidewalk. Everybody else went home. Tonight's the night.

Neg. Review 1/21/17

The New York Hippodrome show opened at the Auditorium Tuesday night, and scored heavily with its tremendous entertainment, "Hip, Hip, Hooray." It has been many years since Chicago saw a Hippodrome show, the last being the one sent by the Messrs. Shubert to the Auditorium. With two performances a day, the Dillingham wonder show promises to set some new records at the Auditorium. Sousa and his band, Charlotte and her ice skating, Nat M. Wills, Charles T. Aldrich, Chin Chin, Toto, and all the rest scored heavily.

Chicago Examiner 1/21/17

Hippodrome Show Premiere Delayed

AFTER 2,500 persons were seated last night in the Auditorium Theater announcement was made that the opening of the New York Hippodrome must be postponed until tonight. Delay in arrival of animals, scenery and stage properties was given as the cause.

Sousa's Band played in the pit, and it was hoped at 8 p. m. to give the performance, even with a late start, but at 8:40 Stage Manager Stewart appeared and announced the dilemma. A portion of the audience waited for refunds, but the majority decided to return later for the money.

Most of the equipment and the animals should have arrived Sunday, but storms in the East delayed the special train. It got here at 3 a. m. yesterday. A transfer company was to have wagons meet the train, but the wagons didn't appear until 8 a. m.

Stage directors, carpenters and miscellaneous workmen labored all day trying to get everything ready for the performance, but the time was too short.

Bridgeport, Conn. Post 1/21/17

SOLOIST WITH SOUSA'S ORCHESTRA WELCOMED

Miss Mary Gailey, Violinist, Gives Exceptional Program—Pupil of Theodore Speiring.

Miss Mary Gailey, the solo violinist appearing with the Navassar Girls at Poli's, is a young artist of superior attainments. Last summer she played as soloist with the Civic Orchestra, New York, filling an engagement of twenty-four concerts with Sousa's Orchestra with such success that she was immediately re-engaged for the coming season. It was owing to the fact that Sousa's season at the Hippodrome was extended that Miss Gailey decided to accept a vaudeville offer until she returns to the Sousa organization in the spring.

This is Miss Gailey's first experience on the vaudeville stage and offers her audiences an opportunity that is scarcely likely to be repeated, for the concert stage is her legitimate field. She has made several tours under the Lyceum and Chautauqua managements that have won her admirers in every state in the Union except Utah. She jokingly refers to this exception as a state she is saving to visit when she has occasion to join the Reno colony.

Miss Gailey is a pupil of Theodore Spiering, the celebrated violinist and conductor, who has been located in New York since the war drove him from Berlin. Her playing of Vieuxtemp's "St. Patrick's Day," a group of brilliant variations on the familiar air, gives her opportunity to display her unusual technical facility and sympathetic tone to advantage and has been invariably received with enthusiasm by her audiences in this

Chicago Ill. Post 1/24/17

Hippodrome Show Postpones Its Premiere Until This Evening.

"HIP HIP" did not hooray last night—in other words, the premiere of the entertainment from the New York Hippodrome was not held at the Auditorium according to schedule.

The audience was assembled at the conventional hour, but the scenery was not. Snowstorms in the Northwest had delayed transportation between this city and St. Paul, from which "Hip Hip Hooray" came to visit this city, and the many carloads of stage settings used in this production did not reach the stage door of the Auditorium until it was too late for them to be handled properly. Therefore, Manager Harry Askin decided that a postponed premiere was better than a bungled performance, and issued a stop order.

The audience was dismissed, with graceful advice as to how to exchange its tickets or get its money back. The opening will take place this evening.

Minneapolis Tribune 1/21/17

Sousa's Band Will Give Concerts at St. Paul

John Philip Sousa and his band will be heard in two popular concerts at the St. Paul Auditorium tomorrow afternoon and evening. The "March King" will be assisted by several members of the Hip Hip Hooray company, who will remain over while the transportation crew is arranging for the opening of this big organization in Chicago next Tuesday. Immediately after the Monday night concert they will leave on a special train, arriving in time for the opening performance in Chicago Tuesday night. Popular prices will prevail at both concerts.

Pittsfield, Mass. Eagle 12/19/16

Sousa pleases them all. Applause is music to his ears. He gives variety in all his programs, pleases every one and is generous to a fault. He seems to pick a little bit of something for this one, a little bit of something for that one, and so on down through. Popularity is his middle name.

* * * *

We can think of no better tonic than the music of Sousa.

* * * *

St. Paul News 1/20/17

SOUSA'S BAND WILL GIVE TWO CONCERTS

Sequels to "Hip, Hip, Hooray" Are Arranged for Next Monday.

Two concerts to be given at the Auditorium Monday by John Philip Sousa and his band are sequels to "Hip, Hip, Hooray," which closes its St. Paul engagement Sunday night.

The organization goes directly to Chicago, opening Tuesday night for an eight weeks' run.

L. N. Scott, St. Paul manager for "Hip, Hip, Hooray," decided to make use of the intervening time to arrange the concerts.

Assisting on the program will be several other members of the big troupe, including Howard Marsh, Leonore Simonson, Nat Wills and others.

Monday's concerts are slated for 2:15 p. m. and 8:15 p. m.

St. Paul News 1/23/17

Music

SOUSA'S band, that most delightful and most American of institutions, made two audiences very happy at the Auditorium Monday.

This organization gave the first half of the matinee and evening programs, which were otherwise contributed by entertainers, who, like Mr. Sousa and his men, were "holdovers" from "Hip, Hip, Hooray," which played at the Auditorium all of last week and Sunday.

The band has never been of finer quality than it is now, and it gave, as always, an example of practically perfect balance and ensemble as well as purity of tone and irresistible rhythm.

While everything played was enjoyable, the audience rose to its greatest pitch of enthusiasm at the numerous encores, which included such perennial and worth-while gavorites as "The Stars and Stripes Forever," "King Cotton," "The Washington Post," "Manhattan Beach," etc.

The new "Boy Scouts of America" march, recently composed by Mr. Sousa, and used in "Hip, Hip, Hooray," was also on the program, and it bids fair to rival its famous predecessors in fame and popularity.

As always, the program was carried through with military precision and lack of "fuss." There was no teasing for encores, there were no forced bows.

In fact, the conductor himself said, after the evening concert: "When people come out in such weather as this, they ought to get everything they come for, and more, too."

St. Paul News 1/21/17

* * *

THE past week in St. Paul has been an exceedingly interesting and profitable one, musically speaking.

Most conspicuous of its assets were John Philip Sousa and his band, an organization which the United States has been proud to send around the world as a fine, clean, representative body.

The outward aspect of this group is typical of what they stand for artistically, in a sense. Every man is well groomed, well pressed as to uniform, and military as to bearing. Every one looks as though he entertained a genuine respect for himself, his leader and his calling.

As for their music, and the genius of the conductor—breathes there the man, woman or child with soul so dead he fails to thrill at that irresistible rhythm, that beautiful "punch?"

Heaven help the pathetic highbrows (St. Paul has a few of them, unfortunately) who feel that they have "advanced beyond" that sort of thing.

Such "advancement" means that music is dead in their souls.

* * *

Minneapolis Tribune 1/16/17

Entertainments

ST. PAUL AUDITORIUM

Verve, splendor, sumptuousness, and dash characterize the titanic entertainment fitly called "Hip, Hip, Hooray," which gave its opening performance last night at the St. Paul Auditorium. It is not an entertainment to be described in critical phrases. It is rather to be described in whoops and hurrahs. A dramatic reviewer is as much out of his element at such a performance as at a football game or a circus. A kaleidoscopic succession of glittering acts revolves before the gaze of the spectator almost without respite; dancers flit in and off the stage; gymnasts appear for a brief moment and disappear again; comedians rush before the footlights with fatuous remarks and vanish straightway; girls in tidal waves surge back and forth dressed in glowing and swiftly-changing colors until the dazed and beaten eye is ready to cry (if only an eye could cry) that it has had enough.

"Hip, Hip, Hooray."

The present Hippodrome spectacle assembles every known element that has ever appealed to a public. It has no scruples about what it will accept. A performing elephant or a trained monkey is equally welcome with Sousa's band or the incomparable Charlotte. It is frankly and shamelessly a "show," and nothing but a show, yet a show of unparalleled proportions.

"Hip, Hip, Hooray" itself is an extravaganza that almost defies description. It is innocent of plot and guiltless of intelligence, but it employs a series of "effects" that show extraordinary mechanical ingenuity. It has its dazzling moments and its moments of good roistering fun and its tiresome moments as well. I must admit that Nat Wills' comedy was extremely distressing to me. A specimen of his wit is to be found in the following classic: "Henry Ford is a greater evangelist than Billy Sunday. Why? Because he's knocked more hell out of people than Billy Sunday ever thought of doing." This for subtletly and delicacy is perhaps surpassed by one of its successors: "Vesuvius needs some Cuticura. Why? Because it's in a state of eruption again." A calloused wretch who has frequented vaudeville houses sufficiently may listen to a few such insensate remarks with an unruffled soul, but when a relentless comedian continues with dozens and scores more of the same lofty intellectual species, when he rains them and pours them, so to speak, then the auditor is moved to protest. Even the necessity of arranging scenic effects back stage does not seem adequate to explain the point of keeping Wills so much before the proscenium arch.

R. H. Burnside must be commended most heartily for the spirit and immense energy which he has infused into his company. Each act gallops out upon the stage as though it were driven by a lash. There is no hesitation or leisureliness anywhere. The huge battallions are excellently drilled and move unfalteringly in concert. The orchestral accompaniment of the piece, furnished by Sousa's band, is as fine as the severest critic could demand, and is a source of unobtrusive but unending delight throughout the performance. Leonore Simonsen and Harry Westford do one very pleasant song together, "Chin-Chin, I Love You;" The Boganny Troupe do some exceptionally clever gymnastic work in the Chinatown act; and the other people in the cast of the extravaganza itself are not notably conspicuous for talent. The settings, choruses, and pictorial effects, however, are superb.

The culminating event of the evening, and the true artistic event, was to be found in the ballet called "Flirting at St. Moritz." This act was a dream of loveliness and revealed a skater of phenomenal powers. Charlotte danced, darted, pirouetted, whirled, coiled, and twisted, with such lightning-like agility as one would have believed impossible in a mere mortal. The backgrounds were imaginatively bold and chosen in admirable taste.

That familiar organization, Sousa's band, appeared during one scene under the direction of John Philip Sousa, and played a new march specially composed for the entertainment. The march, while bearing the unmistakable Sousa imprint upon it, has not the swinging vitality of some of his earlier pieces. Why he selected "A Perfect Day" as an encore is not exactly clear and ought, perhaps, not be examined too closely. People who contemplate attending the performance ought to remember that the present engagement is somewhat unusual in that it continues throughout the week and winds up on a Sunday.

WILLIAM J. McNALLY

Minneapolis Journal 1/21/17

SOUSA AND BAND TO GIVE CONCERTS IN ST. PAUL MONDAY

John Philip Sousa and his band will be heard in two popular concerts at the Auditorium, St. Paul, Monday afternoon and evening. Sousa will be assisted by several members of the "Hip Hip Hooray" company, who will remain over while the transportation crew is arranging for the opening of this big organization in Chicago, Tuesday. Immediately after the Monday night concert they will leave on a special train for Chicago. Popular prices will prevail at both concerts. The program for both matinee and evening concerts follows:

MONDAY, JAN. 22, 1917—MATINEE.

John Philip Sousa, conductor.
Frank L. Simon, cornetist.
Joseph L. Marthage, harpist.
Assisted by the following stars from the New York Hippodrome organization: Leonore Simonsen, soprano; Leslie Leigh, soprano; Howard Marsh, tenor; Nat M. Wills, monologist; the Solti duo, acrobatic dancers; the Boganny troupe, acrobats; Paul Schindler, conductor.

PART I.

Overture, "Mignon" ..... Thomas
Cornet solo, "The American Boy" .... Bellstedt
Frank L. Simon.
Suite, "Impressions at the Movies" ..... Sousa
(a) Sousa's band at the Panama-Pacific exposition.
(b) The Timid Maid and the Crafty Villain.
(c) Pavlowa at the New York Hippodrome.
Harp solo, "Annie Laurie" ..... Tollman
Joseph Marthage.
(a) "Molly on the Shore" ..... Percy Granger
(b) March N. Y. Hippodrome (new) .... Sousa
Soprano solo, "Samson and Delilah" .. St. Saens
Leonora Simonsen.
Introduction, third act "Lohengrin" .... Wagner
Intermission.

PART 2.

The Boganny troupe.
Song, "Chin Chin, I Love You" ..... Brown
Miss Leigh and Mr. Marsh.
A Few Remarks by Nat M. Wills.
The Solti duo.

MONDAY EVENING, JAN. 22, 1917.

PART 1.

Rhapsody, "The Southern" (new) ..... Hosmer
Cornet solo, "Showers of Gold" ..... Clarke
Herbert L. Clarke.
Character studies, "Dwellers in the Western World" (description) ..... Sousa
Flute solo, "Scotch Fantasia" ..... Boehm
Louis P. Fritze.
(a) Legend, "Willow Blossoms" (new) .. Sousa
(b) March, "The Boy Scouts of America (new) ..... Sousa
Soprano solo, "The Queen of Sheba" .... Gounod
Leonora Simonsen.
Soldiers' chorus from "Faust" ..... Gounod
Trombone section.
Messrs. Corey, Schmidt, Gontile, Lyon, Williams, Garing and Porfetto.
Intermission.

PART 2.

The Boganny troupe.
Song, "Chin Chin, I Love You" ..... Brown
Miss Leigh and Mr. Marsh.
A Few Remarks by Nat M. Wills.
The Solti duo.

St. Paul 1/18/17

'HIP, HIP, HOORAY' YIELDS TO CARNIVAL

Sousa, Prima Donna and Manager Adopt Outdoor Sports Attire.

The "Hip, Hip, Hooray" company came, saw and has been conquered by the St. Paul Outdoor Sports carnival.

John Philip Sousa, the famous bandmaster; Miss Leonore Simonson, the prima donna, and Manager William D. Stewart, arrayed in carnival attire, expressed their enthusiasm over the festival at a reception at the Athletic club last night.

Combines Several Suits.

Mr. Sousa wore a uniform of parts of three or four different marching clubs of the city and a cape presented to him by the Northern Pacific marching club. Miss Simonson also wore a cape given to her by the same club.

Manager Stewart announced his intention of having the Minnesota girls wear carnival costumes during the remainder of their stay in St. Paul this week and Chicago next week, as properly representing the spirit of the Northwest. Miss Simonson will be presented with a Glacier Park costume, while Mr. Sousa is having a special costume of red, white and blue design made.

Queens Attend Reception.

In addition to the "Hip, Hip, Hooray" guests, King Boreas, Louis W. Hill, president of the carnival association, and 100 queens attended the reception. The queens were received by the king and members of the Athletic club.

What threatened to be a serious interruption occurred when Big Chief William Hurley, Princess Marguerite Hurley, Scout Garry D. M. Sherman and more than 100 braves and squaws of the Cherokee Heights club invaded the building and staged a war dance.

About 400 carnival enthusiasts were present.

Chicago Post 1/24/17

STRIKE UP THE BAND

John Philip Sousa, the veteran bandmaster and composer of marches, who is a feature of "Hip Hip Hooray," the extravaganza from the New York Hippodrome, now at the Auditorium.

Springfield, Ill. Journal 1/23/17

THE DEMAND FOR "OLD-TIME" RELIGION.

Rev. "Billy" Sunday left Boston yesterday with a certified check for $50,828, the proceeds of the great revival he conducted in that city. This was over and above the amount collected for expenses, estimated at more than $90,000.

Sunday's is but one of numerous revival organizations holding meetings throughout the United States. It is by far the most conspicuous and the most successful, but others are doing as well in proportion to the ability of their conductors and the thoroughness and skill with which their campaigns are conducted. That there exists a demand for "old-time" religion no one can doubt in the face of the success attending the work of revivalists.

John Philip Sousa says the real test of a people's love for music is willingness to pay for it. He declares America is foremost in this respect, because its great musical organizations thrive without government subsidies. Voluntary contributions of those who appreciate and enjoy music, paid through the box offices of American theatres, are in excess of what the art receives from all sources in Europe.

Applying this rule to religion, America bids fair to occupy first place as a religious country. A people willing to support so liberally with their pocketbooks the evangelists of a religious faith cannot be accused of indifference.

By the way, there may be some connection between American love of music and success of the great revivals. In all of them, the popular form of religious expression is the hymn, in the singing of which the vast audiences can participate.

St. Louis Times 1/2/17

119

"HIP HIP HOORAY," GREATEST SHOW, ON AT COLISEUM

MOST WONDERFUL SPECTACLE

It's here. And almost all St. Louis seemed to turn out to see it New Year's afternoon. The big Dillingham production, "Hip, Hip, Hooray," with more persons than St. Louis ever saw on a stage before, arrived on schedule time and proceeded to put on the "big show" in about three hours and 10 minutes. From the "Kat Kabaret" with which the show starts down to the ice ballet scene, in which Charlotte performs marvelous feats on skates, it is one big kaleidoscopic panorama almost unimaginable.

It was impossible even to estimate the number of persons on the huge stage, but they crowd it, and the stage runs almost entirely across the north end of the arena of the Coliseum, and it is deeper than it is wide. "Hip, Hip, Hooray" is a glorified circus, a musical comedy with scenes like the "Ladder of Roses," the like of which for beauty never has been seen before. "Hip, Hip, Hooray" is not a play; it's a spectacle, a production in the fullest sense of the word, and it's a spectacle in which grown-ups will be as interested and amazed as the children.

CONSISTS OF EPISODES.

The episodes are divided into two acts and a great ice ballet. Act I, "In and About New York," showing on roofs and back fences a large bunch of pretty kittens who are as kittenish as they are pretty. This is followed by "Grand Central Station," in which "Some Detective," Charles T. Aldrich, stars. He is the master performer when it comes to changing his disguises. He just turns around and he's another person. Even when he is about to be arrested, with the policeman right in front of him, he just pulls a string or two, tucked somewhere about his clothing, and walks out in female disguise on the arm of "his" husband. This episode also features a pair of baggage smashers and a collapsible horse. The song "Fox Trot Wedding Day" introduces Nat Wills, funniest of hobo comedians, to the audiences with a tremendous ballet. Next at the "Askmore Hotel," as the Messenger Boy, Wills reads many telegrams and kids everybody from Carranza to Billy Sunday. Then comes the scene of "The Cascades at the Biltmore Hotel," which later is changed into "The Ladder of Roses," a spectacle alone worth the price of admission.

Act II. is where the children come in. It is "Toyland in the Zone" at the Panama Exposition, wherein Jack and Jill are married. Every figure known to the books of children, such as Little Red Riding Hood, Cinderella, Dick Whittington and his monster cat, and even Old Mother Goose herself, come to attend the ceremony. Also, during this act a number of specialties from "Chin-Chin" are introduced.

Next in Chinatown the Boganny troupe of acrobats cavort, tumble, hop, fall, twist and turn about the stage for some 15 or 20 minutes. Then, after a few minutes on "Moving Picture" street with Wills and Charles Aldrich, Sousa and his band of 65 men march out on the stage and play marches—and such marches! Then comes the March of the States, girls costumed to represent each State in the Union.

And last is the skating rink. The rink is large enough to permit at least 200 skaters to glide around at a time. The act is called "Flirting at St. Moritz," a bit of conceit in which several young men try for the hand of the daughter of the rich American widow. And at last Charlotte, the greatest skater of them all. One wonders how it is possible for her to pull the unimaginable stunts she does on the ice, yet she does them and with the utmost grace.

All in all, the big show is the biggest show St. Louis has ever seen.

Chicago Eve Journal 9/20/17

Charlotte Is Billtopper in Big Spectacle

Danish Skater Converts Pastime on Ice Into High Art; Hippodrome Show Is Mammoth and Fleet Entertainment; Stage Gossip

By O. L. HALL

Charlotte skated at the Auditorium last night. If you knew Charlotte and how she skates it would not be necessary for the impresario of "Hip! Hip! Hooray!" to beat the tom-tom in front of the Auditorium. You would arrive early without being subpoenaed, dragged or driven, and that is just what you will do, I am sure, when you have heard about her. For Charlotte on skates gives the theater-going soul a new adventure. Those of us who saw her last night for the first time experienced the rare thrill of discovery, a thrill one feels only at rare intervals. When Charlotte's countrywoman, Adeline Genee, first danced for us, when Pavlowa and Mordkin first came to town, when we first looked upon Leon Bakst's scenery and upon that of Joseph Urban, when Amelita Galli-Curci first lifted her voice in our temple of song—those were occasions when one felt the thrill of finding something new. It was something like that last night, and the expectation of discovery took none of the delight out of it.

The directors of the New York Hippodrome know the value of Charlotte to their show and they postpone her introduction until it is almost time to go home. It was she who brought down the final curtain last night in the opening performance, which the difficulties of transportation had caused to be postponed from Tuesday night. The show, the first of the Hippodrome spectacles to explore this hinterland since "A Yankee Circus on Mars" came here eleven years ago, went with swing, dash and sweep, the curtain rising at the advertised time and descending likewise at the very instant marked on the clock. Of course, what you wish to know is whether these curtains inclose a good show. They do, indeed. It is a combination of circus and extravaganza, a crowded, whirling, many-hued, comic and exciting exhibition of wide appeal, having much in it for the chronic playgoer as well as for the person who has seen nothing but "Ben Hur" and the movies. Personalities tower above the crowd here and there, Charlotte for one, of course, and John Phillip Sousa, of long-established renown, and Nat M. Wills, a popular and wholly audible jester. Other identifiable performers are often on view to sing, dance, tumble or turn a trick. Around these circulate a chorus of 200 or more, maneuvering with the precision of a band of zouaves or falling into pictorial groups. The steady speed and the sustained balance of this show are tributes to the skill of its producing director, R. H. Burnside.

The show begins in a "Kat Kabaret," a thing packed with specialties, and traverses many scenes before reaching the closing ice ballet, "Flirting at St. Moritz." One of these scenes is "The Ladder of Roses," a rose-covered trellis as wide and as high as the stage, lighting up when line after line of coryphees, climbing to an enticing tune, have festooned themselves upon it. In another scene Sousa stands his band in a plaza at the Panama exposition and leads it through a lively programme of music new and old. These musicians, under other leadership, at all other times during the performance occupy the orchestra pit and play as industriously as a circus band and many times better.

It is in "Flirting at St. Moritz" that we see Charlotte. Other handsome, graceful and expert persons on skates prelude for her, performing many evolutions on an ice surface that almost fills the stage. Then comes the shining light, all in white and with her golden hair hanging down her back, like the girl in the song. And she skates! A strong-limbed, graceful and radiant young person, she is something to look at even when she is not skating. She has made an art of this sport, for in addition to glorifying it with her own natural grace and good looks, she has endowed and refined it with the elaborate technique of the art of dancing. Charlotte was a dancer before she took to the ice and is a dancer still. Though her feet are weighted with runners she retains the feathery lightness and the technical glitter of a fairy leader of the ballet. Her leaps, glissades, pirouettes and attitudes in rest are signs and symbols of the art of the dance, but she is no practitioner of a rigid technique; rather has she transformed the fixed technique of the ballet into the elastic technique of a new art. There is a line of cleavage between her art and that of the dancer who must cover the stage through the employment of technical expedients; she is carried about the stage by her skates and may call into play all the expository devices of the technique of the ballet without confusing them with the propulsive expedients. Here is, perhaps the beginning of a new art, and here, perhaps, in Charlotte, is its prophetess. Her dancing on skates, or her skating in the dance, gives "Hip! Hip! Hooray!" its supreme moment.

St Paul Pioneer Press 1/20/18

MUSIC

THE AUDITORIUM.

At the Auditorium: Sousa and his band in two concerts. Assisted by members of the New York Hippodrome organization.

While Sousa and his band undoubtedly contributed much to the interest and enjoyment of the Hippodrome show of last week, this deservedly famous organization was able to do itself complete justice only at the two concerts of yesterday. For, while the second part of the programs consisted of some very able and amusing vaudeville furnished by the Hippodrome company, the band itself was the real attraction, and as usual Mr. Sousa was generosity personified. His programs, always varied to suit as many tastes and moods as possible, included selections as different as the overture to "Mignon," his own suite "Impressions at the Movies," the introduction to the third act of "Lohengrin," and a peasant dance by Percy Grainger. Having every reason to realize the perennial pleasure the public derives from hearing Sousa's marches played by Sousa's band, the encores for the most part were those stiring, clean-cut, unforgettable rhythms—"El Capitan," "Stars and Stripes Forever," "Manhattan Beach," and many others—that have long been played, whistled, danced to and marched to in every country of the world.

In Frank L. Simon, the band has a cornetist of unusual ability. His solos, as well as the Scotch airs performed on the harp and flute, respectively, by Joseph Marthage and Louis P. Fritze, were greatly enjoyed. But after all, the band itself is the thing. Long may it continue, and often may it return!

C. M. FLANDRAU.

St Paul Pioneer Press 1/20/18

BIG GOTHAM SHOW IS SEEN BY 36,000 DURING STAY HERE

'Hip, Hip, Hooray' Ends St. Paul Engagement After Scoring Financial Success.

SOUSA'S BAND REMAINS FOR CONCERTS TODAY

City Assured of Date if Hippodrome Sends Out Another Big Production.

If another production as huge as the "Hip, Hip, Hooray" organization is sent on a tour of the country from the New York Hippodrome, St. Paul theatergoers will see it.

This assurance was given by L. N. Scott, owner and manager of the Metropolitan theater, who procured the "Hip, Hip, Hooray" company for St. Paul and who says the thirteen performances at the Auditorium, ending last night, were a financial success.

According to the week's receipts, 36,000 persons from the Twin Cities saw the production. These figures would have been swelled had it not been for the snowstorm yesterday, reducing the attendance at matinee and night performances.

SOUSA HERE TODAY.

The big show ended with last night's performance, but two special concerts will be given by Sousa and his band at the Auditorium this afternoon and evening. Nat Wills and several other stars also will be seen. The matinee will begin at 3 P. M. and the evening program at 8:15.

The scenery, properties and chorus of the organization will leave early today for Chicago, where the company opens an indefinite engagement at the Auditorium tomorrow night.

STORM CUTS ATTENDANCE.

"If the weather had been good this afternoon and evening our attendance for the week would have been about 39,000," Mr. Scott said.

"The people of St. Paul and Minneapolis responded in a splendid manner," he added, "to such an extent that if ever the New York Hippodrome company tours a production the size of the "Hip, Hip, Hooray" company, St. Paul surely will be one of the stopping places.

COMPARE WITH OTHER CITIES.

"The attendance here compares favorably with that in St. Louis and Cincinnati, and the thirteen performances were a financial success.

"The receipts must be large to make the tour of the company a success, when it is taken into consideration the amount of money the Hippodrome concern has invested in it."

St Paul News 1/20/17

SOUSA'S BAND WILL GIVE TWO CONCERTS

Sequels to "Hip, Hip, Hooray" Are Arranged for Next Monday.

Two concerts to be given at the Auditorium Monday by John Philip Sousa and his band are sequels to "Hip, Hip, Hooray," which closes its St. Paul engagement Sunday night.

The organization goes directly to Chicago, opening Tuesday night for an eight weeks' run.

L. N. Scott, St. Paul manager for "Hip, Hip, Hooray," decided to make use of the intervening time to arrange the concerts.

Assisting on the program will be several other members of the big troupe, including Howard Marsh, Leonore Simonson, Nat Wills and others.

Monday's concerts are slated for 2:15 p. m. and 8:15 p. m.

Des Moines Register 1/10/17

SOUSA'S MARCHES POPULAR

Band Proves Big Feature of Coliseum Entertainment.

Operatic Singer Another Pleasing Number on Program.

Sousa's band, with the old favorite marches and some new compositions by the famous march king, proved to be by far the biggest feature of the New York Hippodrome performance at the Coliseum yesterday afternoon.

Sousa led with his old grace, and his musicians received repeated encores. The familiar "El Capitan" and "Liberty Bell" still seemed to be the favorites and drew the largest applause.

So far as the hippodrome attractions were concerned, they proved considerable of a disappointment to many who had expected a more elaborate entertainment in conjunction with the band concert.

The hippodrome acts included several fairly interesting vaudeville presentations, with Nat M. Wills, he of the many wives, delivering himself of a new line of patter.

One number which should not be overlooked is that of Miss Leonore Simonson, operatic singer, whose voice was pleasing in volume and timbre, and whose rendition of the Queen of Sheba aria from Cavatina" was finely sung.

St. Paul Pioneer Press 1/16/17

121

A BIG SHOW AT THE AUDITORIUM

BY PERCY HAMMOND.

THE Hippodrome outfit, having finally reached port, a large and estimable vaudeville known as "Hip, Hip, Hooray!" was performed at the Auditorium Wednesday. The event appeared to be successful, for the show was big, many-hued, populous, sometimes comic, and it included in Charlotte, the ice dancer, one of the loveliest episodes of extravaganza. Mr. Sousa was there and had a fine welcome in which his brother bandmaster, Mr. Campanini, participated with gusto; there were clowns, acrobats, animals, marches, ballets, and, it seemed, all the scenery in the world. Barring one pale blue wheeze by Mr. Nat M. Wills, who gave many monologues during the performance, the exhibition was cleanly and wholesome and it will be a fine place to take the family.

It started away with the usual canvas representation of New York, except that this time there was a sort of feline ballet called the Kat Cabaret, with a lady walking a slack wire over the roofs of Broadway. Thence it followed an itinerary covering the Grand Central station, Fifth avenue, the Biltmore hotel, and other points of hayseed interest; and it ended with a sparkling picture of St. Moritz, with Charlotte and her ice coryphees engaged in poetic feats upon their skates.

The première of this ballet is a tall and shapely young goddess who flies about the little pond in the Auditorium almost as impalpably as a Pavlowa, blending the pirouettes, poses, and postures of the dancer with the long, graceful, sweeping flights of the skater. There are a score or more of her associates, and they, too, are most expert upon the ice.

Against the bright, snowy background of the Engadine they made a pretty sight; the prettiest, perhaps, that spectacle affords, outside of Mr. Ziegfeld's ensembles. If you arrive at the Auditorium by 10 o'clock you will be in time to see the best part of "Hip, Hip, Hooray!"

After some remarkably funny gymnastics by a troupe of athletes impersonating baggage smashers Mr. Wills appeared in his familiar regalia as a hobo. His initial remark was, "So this is Englewood?" and you knew at once that he was going to be very funny. Now and then Mr. Charles Aldrich came upon the scene, his function being to change his clothing with such incredible clerity that you did not see him do it. The Bogannys turned hundreds of somersaults, and then Mr. Sousa, with modest dignity, walked to the footlights and took his place in front of his band.

More reticent of gesture than of old, he guided the players through a new march, dedicated to the Boy Scouts, and then chaperoned his chief cornetist in a solo performance of "The End of a Perfect Day." The chief number of the Sousa section, however, was a travesty of the "Good-by, Girls" song from "Chin Chin," which, the music critic informs me, was witty, clever, and a delightful bit of musical fooling. Yearning, as I did, for a big, loud Sousa march, one of the old ones with thrills in it, the subtle humor of the piece was over my head and I was disappointed. But it was what the audience liked evidently, for the applause was generous.

Somewhere in the show the patriotic ardor of those present was fired by a ballet with American flags in it. There was a Mother Goose ballet and a ballet of the states, too, with each of the commonwealths represented by four coryphees. I suspect that there were never before so many people on the Auditorium stage at one time as in this prodigious dance; and at the end Uncle Sam drove on in a sort of illuminated sulky, waving the stars and stripes with great effect.

The members of the chorus were personable enough, so far as they could be seen from the rear of the theater, and the volume of their song, while not deafening, was also not discordant. Some of the soloists sang pretty well, others did not, and still others were pleasantly inaudible. It was altogether an elegant sort of circus, and the Auditorium, during its tenancy there, is a place to be visited.

St. Paul Pioneer Press 1/21/17

Sousa Finds Himself Listed Among Notables of History

"I HAD a pleasant surprise the other day," says John Philip Sousa, "when a friend sent me this book as a birthday present."

The work is a recent history of music. "The surprise was in the way I found myself mentioned in it," said the composer. "The author gives the notable names in musical history for 600 years. There are but 700. I find my name among them, and also this statement: 'He has done one particular thing better than any other man.' That is the kind of recognition that is worth while," said Mr. Sousa.

Turning over the pages of the book, with an apology for talking about himself, Mr. Sousa read a definition of his place in musical history, as the creation of a new school of band music and of "a new and stroking type of march."

His work was described as "peculiarly American," and the historian doubted if it could have been produced in any other country.

"I was born in Washington," and the march king reminiscently. "My father was in the Civil War, and my early recollections are of the city as an armed camp, with marching regiments and playing bands. As a child I was brought up on band music. As I grew I noticed something about the marches of that day—they did not climax. Speaking gastronomically, when they got through with the ice cream they went back to the roast beef; and the beef had no new sauce on it, no new flavor.

"I conceived the idea of making the march a thing of cumulative force and interest. It should have the strongest rhythm of any form of music. The old method ended the march in the tonality of the original key. I discarded this. My method of securing my effects I need not describe to you. I don't go back to the roast beef after reaching the ice cream."

Asked under what conditions he did his best work, Mr. Sousa had this to say: "I believe in inspiration. It is to me what religious dissertation is to Billy Sunday. It gives me power."

Asked what he considered his best march, the composer answered quickly, "'The Stars and Stripes Forever.'"

Berkeley Star Union 2/7/17

Word comes from Chicago that John Philip Sousa has been among the first to volunteer his distinguished services to the Government. The popular "March King" was formerly bandmaster of the United States Marine Band, and he has offered his services to the War Office in the capacity of organizer or bandmaster if desired.

THE AUDITORIUM.

The Auditorium: Charles Dillingham presents the New York Hippodrome organization in "Hip, Hip, Hooray." Daily, matinee and evening.

The New York Hippodrome aims, as its organizers express it, "to be a national institution," and even before it began to visit the six or seven cities with stages large enough to welcome its productions, it had practically achieved its aim, and most deservedly.

For in its immediate and fascinating appeal to young, middle-aged, old and any other previous condition of dramatic servitude, it is quite without peers or even rivals. Spectacle, ballet, vaudeville, circus, all on an enormous scale and all, in the present instance, accompanied and held together, so to speak, by one of the best bands in the world . . . It is scarcely necessary at this late date for me to do much more than marvel that "Hip, Hip, Hooray" could be so bodily and successfully transplanted, and presented as it was last evening, without a hitch.

Big Audience Pleased.

That all of its many and varied features were thoroughly appreciated by an audience that filled the Auditorium to the last seat in the gallery, there could be no possibility of doubting. Waves of spontaneous applause swept over it all evening long—although in this connection "long" should scarcely be used. The big show moves with such smoothness and rapidity—dances, marches, choruses, acrobatic stunts and vaudeville offerings follow so upon one another's heels—that the snowstorm of the skating scene, and the final curtain come all too soon.

Scenes Elaborate.

Scenically the production is elaborate and brilliant. A view of New York at night, showing the skyscrapers and the Brooklyn bridge; the "Cascades" at the Biltmore hotel; a scene composed of gigantic toys; the Tower of Jewels at the Panama exposition and the beautiful view of snow-clad St. Moritz are some of the more ingenious and striking effects.

With this last as a background, a company of skaters, of which the beautiful and marvelous Charlotte is the most famous, performs on a rink of real ice. They are all of remarkable ability and grace, but there is in both Charlotte's personality and art a daring, a magic and a thrill that seem to belong to her alone.

Ice Not in Good Shape.

The ice last evening was not in as perfect a condition as it might have been and doubtless will be, which prevented this great skater from doing herself complete justice.

Among the vaudeville features, Mallia, Bart and Mallia, "The Baggage Smashers," extraordinarily gifted both as humorists and acrobats, kept the audience in roars of laughter.

The Boganny Troupe, which includes three agile and athletic dwarfs, were amazing in their whirlwind gymnastics.

Nat M. Wills, "The Happy Hobo," performed the difficult feat of constantly amusing the audience with the sort of conversational nonsense that as a rule can be "put over" only in a theater many times smaller than the Auditorium.

It was misguided on the part of Mr. Wills, however, to look for laughs in labored references to Mendota, Stillwater and other more or less local matters. We stopped laughing at that sort of thing some time during the eighteen eighties, and his antique sallies, it was gratifying to note, fell perfectly flat. Otherwise he was very funny.

If the Hippodrome recently has become a national institution, John Philip Sousa has long been one. He and his band were given a genuine "ovation," and they contributed greatly to a gorgeous and successful show.

C. M. FLANDRAU.

Boston Transcript 1/20/17

It is reported that Mr. Sousa, the bandmaster, who tried his hand several years ago at operettas, is to write the scenario and the music for the spectacle at the Hippodrome next autumn. The personages will be the fifty-two cards in a pack—hearts, diamonds, spades, clubs, from aces up to kings.

Late in [illegible]

Minneapolis Journal 1/16/17

"HIP, HIP, HOORAY" FULFILS PROMISE

Huge Production Delights Audience, With Charlotte as Big Feature.

By CARLTON W. MILES.

Almost a decade ago the Hippodrome was the most popular theater in New York. Its drawing power was enormous; its spectacles were believed to be the last word in marvels. Then, year by year, popularity steadily declined until the Shuberts were only too glad to dispose of their holdings. Charles Dillingham took over the Hippodrome, opening it last season with "Hip, Hip, Hooray." Everybody believed the venture hopeless; everybody was correspondingly surprised when the public manifested such an interest in the performance that the theater had the most profitable season of its history. This autumn the company was sent on tour in an endeavor to duplicate its metropolitan success. That it is likely to do so in the twin cities was evidenced last night by the audience that filled the St. Paud Auditorium to capacity.

The reason for the enthusiasm is not difficult to discover. "Hip, Hip Hooray" has a dash and spirit that were lacking in many of its predecessors. It is an enormous thing, filled with the old tricks of transformation and costume change, but glorified out of all resemblance to their originals. Scene follows scene with rapidity; circus stunt doubles on circus stunt; song, ballet and comedy shift along with the ice skating as the climax. There is no plot; only a few principals stand out at all; the huge chorus goes through its maneuvers with the seriousness of veteran campaigners. Everything is quantity. Where others may have 16 chorus girls, the Hippodrome has 60. Where others may fill the stage with 40 persons, the Hippodrome has 150. There is no denying that these stage pictures, with their bands of men and women, produce an effect that is beyond anything to which we are accustomed. In sending "Hip, Hip Hooray" on tour as completely as he has done, Dillingham has shown himself again one of the best judges of "what the public wants."

Perhaps the most striking stage pictures are in the first and last scenes. There is genuine humor in the "Kat Kabaret," with which the spectacle opens. On the house tops cats frolic in an opening ballet while the familiar New York skyline is illuminated on the back drop, and there is a faithful reproduction of Brooklyn bridge with electric cars going across, a little jerkily but with great industry. To this succeeds one of the best vaudeville numbers in the piece, that of Mallia, Bart and Mallia, the "baggage smashers," with a trick horse and boxes to be thrown carelessly about the stage while they offer some unusually finished acrobatics.

The final act is the long-touted "Flirting at St. Moritz," with a really beautiful snow scene, the ice-covered pond, expert skating by Johanna Worm, Rosa Gebauer, Paul Wilson, Clare Cassel, Marseilles, Larabbee and the Benn brothers. After this one glimpses a lithe, golden haired girl who spins around so many times on the toe of a skate that count is lost. No one like Charlotte ever has been seen before. In a costume of white, banded with fur, she skates in a manner that defies all the laws of balance. Charlotte has a youthful beauty that sets off the grace of her movements and it is to be regretted that the ice at the opening performance was not in the best of condition, preventing her from doing all of her skating feats.

Between these two scenes there are a half dozen others, including a "March of the States," with bizarre and effective costumes; a view of the "Cascades," of the Biltmore hotel with ballroom dancing; chorus ladies climbing up rose festooned ladders to smile placidly at the audience; Chinatown, with the Boganny troupe repeating its familiar acrobatics in a new setting; "Toyland at the Zone" with the Tin Soldier and the Scarecrow added to the list of Mother Goose characters, to remind one that Dillingham also is the manager for Montgomery and Stone; and "The Tower of Jewels," with Sousa's band to accompany the chorus marches. The band is welcomed for its past performances but it does not play with the same fire and thrill that marked its concerts in former seasons. It is one of the few disappointing features in the production.

Charles T. Aldrich is vastly amusing as the detective of many disguises and Nat Wills repeats all of his old jokes and none of his new ones, while the scenes are being shifted. Wills' humor is elementary and much of it could be edited. Wonder grows that he doesn't repeat the jests about his trip to London. None of the other wheezes of former days is thus slighted. The rest of the vaudeville acts are not superior to those that may be seen any day in a popular-priced theater, although they seem better because they are in more gorgeous settings. The music is tinkly and undistinguished and the orchestra, under the direction of Paul Schindler, does remarkable work in keeping the production going at full speed.

This Hippodrome production is a great circus. Several visits would not exhause the pleasure to be found in the stage pictures. Without doubt it is the biggest thing that has come this way in years. It more than equals its promises. There is quite as much "Hooray" as there is "Hip."

Chicago Herald 1/24/17

Hippodrome Delayed

By Richard Henry Little

HIP-HIP-HOORAY," the New York Hippodrome show, which was to open last at the Auditorium, ran into a snowstorm in Wisconsin and the opening did not open.

The management, optimistic to the last, in spite of distressing bulletins from the front, hoped against hope and admitted a big audience into the Auditorium, but was finally compelled to send a man out on the stage to say that fate had decreed that "Hip-Hip-Hooray" would not hooray at the Auditorium until tonight.

The audience was respectfully invited to go to the box office and get its money back. This the audience did, but it seemed somewhat peevish because it was not told the facts in the case somewhat earlier in the evening so that it would not have missed the first act of "Robinson Crusoe Jr." or "The Follies."

Snowstorms tied things up around St. Paul and it was sixteen hours before the special trains bearing the Hippodrome company and its elaborate scenery could leave the Minnesota metropolis. Even Charlotte, the famous skater, and all her ice ballet were held up by the cold snap, although Mr. Askin sent them explicit instructions to skate down the Mississippi River. Reports from northern Wisconsin say that Nat Wills and the elephants of the Hippodrome are doing well, but that John Philip Sousa had his magnificent whiskers frozen and that amputation may be necessary.

Mr. Askin declares that "Hip-Hip-Hooray" will open tonight.

Chicago Eve Journal 1/30/17

Raymond Hubbell, a composer with a midwestern past, but now conductor of the orchestra at the New York Hippodrome, is here on a vacation and for a visit with John Philip Sousa, the more-than-leader of the band in and in front of "Hip! Hip! Hooray!" You know the story of the cabman who, on his first day off in thirty years, spent it riding around with a brother Jehu. Sometimes they tell the story on a stage doorman. Why not tell it on a leader of a Hippodrome band?

Chicago Eve Journal 1/29/17

John Philip Sousa, currently important to "Hip! Hip! Hooray!" is prospectively named as both librettist and composer of the Hippodrome show planned for next autumn. One bit of tattle has it that the new work will be an elaboration of his comic opera, "The Queen of Hearts."

N.Y. Review 2/3/17

"Hip, Hip, Hooray," with Sousa and his band, and Charlotte featured, is doing tremendous business at the Auditorium. Chicago has taken a wonderful fancy to this New York Hippodrome attraction, and it will undoubtedly keep up the terrific records established by the Grand Opera Company.

Springfield Mass. Republican 2/4/17

Rumor is afloat that the spectacle at the Hippodrome in New York next fall will be the work of John Philip Sousa, both "book" and music.

Chicago Examiner 1/28/17

More Eyes Needed by "Hip" Patrons

IT was discovered with the opening of Charles Dillingham's "Hip, Hip, Hooray" spectacle from the New York Hippodrome now at the Auditorium that the only possible adverse criticism was that it could not all be seen by one pair of eyes.

With some hundreds of performers in sight at once, with many groups accomplishing widely varied things at the same time, and often nearly as many styles of costumes as performers, "Hip, Hip, Hooray" proved a struggle for the theater-goer who was anxious to get all he could for his money and miss nothing.

To classify this performance is difficult; it is spectacle and musical comedy on an enormous scale, a band concert by the most famous band in modern times—that of John Philip Sousa—and ballets of great size and beauty. The company includes more than 600 performers, the largest that has been seen in a regular performance in Chicago.

In addition to the "March King" and his band the program names Charlotte, the ice skating marvel, and her twenty-four assistant soloists from Germany, who are seen with 200 others in the "Flirting at St. Moritz" scene; Nat M. Wills, the "hobo comedian"; Charles T. Aldrich, as "Some Detective"; the Bogannys; the Solti Duo; George Gifford, Marseilles and Larrabee, Benn Brothers; Malia and Bart; Chin Chin, the diminutive trick elephant, Toto, the trained chimpanzee, and other features of foreign and American reputation. The chorus of 300 is also much in evidence for the many marches, ballets and big choruses of new songs. During the "Hip, Hip, Hooray" engagement matinees will be given daily.

Pittsburgh Leader 1/30/17

NOTED BANDMASTER AS HE LOOKS TODAY

John Philip Sousa.

This new photograph of the famous American bandmaster was taken a few days ago as he reviewed a monster parade of St. Paul Outdoor Sports Carnival enthusiasts from the steps of the Minnesota capitol. The parade was held in honor of Mr. Sousa and Gov. J. A. A. Burnquist and was one of the big events preceding the carnival.

N.Y. Eve World 2/6/17

John Philip Sousa has offered his services as bandmaster to the Government in case there is war. If he is accepted the Germans may have to quit to beat, &c.

Berkshire Eagle, Pittsfield 12/19/16

SOUSA'S BAND IN WONDERFUL FORM

Widely-Variegated Program Gives Audience Plenty of Classical and Popular Music.

When one hears the name of John Phillip Sousa, one thinks of his band, and when one has heard his band satisfaction reigns supreme in the inner man. Sousa was in his best mood last night, the mood wherein he is the affable and smiling gentleman, anxious to please his audience and at the same time capable of getting from his musicians their very best. When Sousa smiles as he did last night, one can be assured of a varied and popular program, one that, in some of its parts, will fit the desires and tastes of all of his audience. Last night's program was exceedingly popular and embraced many of his own catchy marches, that keep the audience alert and almost swaying in rythm with the time.

Presenting a band of 58 pieces and a program that ranged from the overture "Mignon," by Ambrose Thomas to "Ragging the Scale," the shoulder-swaying "rag" by E. Claypoole, the famous band master, who is said to be able to bring out variations by the simple method of wriggling his fingers, had plenty of chance to show the possibilities of his famous organization. Following the graceful "Mignon" overture, he presented Clarence J. Russell of this city as cornet soloist for the evening. Mr. Russell first played "The Rat Charmer of Hamelin," a difficult piece by Thomas, and as an encore, gave "Love's Old Sweet Song," always popular. When he had finished, he was complimented by the other cornetists and presented with a big bouquet of roses, the gift of cornetists of the band who had it sent from Hartford, Conn. The audience roundly applauded his work.

Sousa, had he written no other composition but "The Dwellers in the Western World," would have made a name for himself. This piece is one of character studies, dealing with the red man, the white man and the black man, in turn. The opening is built upon a theme of Indian music, distinctive for the play it gives to the kettle drums and reed instruments. The shrill tones of the oboes and the "tum tum" of the drums made it almost possible to see the Indians about their council fires and in their war garb and paint dancing about their fires before starting on the warpath. The depiction of the white man, is woven about the theme of a ship upon a stormy sea, and Sousa's storm depiction is wonderful. As the storm is at its height, the notes of hope are heard—the light of dawn breaking in the East. Then follows a more tranquil theme leading to the successful resumption of the voyage. The black man is dealt with in characteristically impressionable manner.

As encores to his piece, Sousa had given his famous swinging march "El capitan" and a novelette by Hager "White Bird," a dainty thematic piece in which the warbling notes of the bird are heard throughout. As an encore to his character study piece, Sousa gave first, "King Cotton," another of his famous marches, and second, "The Gliding Girl" his own composition, in which a swinging air is predominant.

Miss Leonore Simonsen, soprano soloist, made a change in her number. Instead of the "Mad Scene from 'Lucia'" she chose to give the "Aria" from "Samson and Delilah" by St. Saens, and as an encore, Tosti's farewell song, "Good-Bye." Miss Simonsen has an excellent soprano voice of natural tone and wide register.

The final number before intermission was Sousa's "Songs of Grace and Songs of Glory," a medley of religious hymns, well-known to every one. They are gracefully woven together and give play for the various instruments in the imitation of the church organ a many tones. This medley is the only one of its kind Sousa ever wrote and is therefore distinctive in Sousa's music. It was well-liked by the audience.

Following a short intermission there was presented another rhapsody, "The Southern," a new medley study by Hosner, comprising a number of familiar airs of the Southland woven together in striking manner and admirably depicting the subject. This number was so well received that Mr. Sousa was induced to present another encore and, this time, he led his versatile band into the lilting and popular strains of "Good Bye Girls, I'm Through" and with a succession of variations that tickled the audience immensely. Sousa, with his baton, directed the changes from one part of the band to the other, the oboe piping out the comically sad phrase and then the tuba, and so on all around the circle. It was another illustration of the possibilities that lie in a popular song, when handled by such as organization as Sousa's. The climax in popular music was reached when a second encore was given, Claypoole's "Ragging the Scale," and this piece received the greatest applause of any during the program. Sousa led his band up and down the titillating raggedy-fugue in a manner that set feet shuffling and bodies swaying in the seats and played the changes of the tune from part to part of his responsive human instrument in a manner that suggested super-ragtime melody.

A sudden contrast was furnished here in a harp solo, "Annie Laurie" by Tollman, played in original variations by Joseph Marthage, the accomplished harpist of the band. He followed it with an encore, "Men of Harlech," another rousing Scotch tune, both of these pieces being enthusiastically received.

Sousa's brand new march, "The Boy Scouts of America," for which the 75 Scouts in the orchestra seats had been waiting, brought them to their feet at the end with a cheer for Sousa. Sousa responded with his most famous march "The Stars and Stripes Forever" in which a fan-fare of six cornets, four fifes and seven trombones featured a grand out-burst of march melody. This was followed by the well known "Manhattan Beach" march, also by Sousa, a second encore.

Louis P. Fritze, the young flutist of the band, next gave "Scotch Fantasia" by Bohm, rendering this difficult piece in rare form on his mellow-toned silver flute. His encore was "Entre Acte" by Quensel, also full of difficult variations, runs and trills. He had harp accompaniment to his solo and the duet was very effective. The program closed with the gaviest classic on the bill, March from "The Damnation of Faust" by Berlioz in which the full orchestra effect, without strings, of course, was ably represented by the band.

Pittsfield, Mass Berkshire Eagle 12/19/16

In 23 years Sousa has traveled 700,000 miles, has visited 25 countries and has given 17,000 concerts, a record without a parallel for bands. Sousa is not only a great conductor—he is a great composer and it is as a great composer that he wishes to be remembered. His knowledge of the technique of music is perfect and he has a wonderfully sensitive ear. Unlike some composers he gathers about himself musicians of the highest type. There have been leaders who pressed into their service players of mediocre ability virtually hyponotized them by their gyrations and extraordinary personality and produced marvelous tonal effects. Sousa's men are all artists and the combination of gifted leader and gifted men is perfectly irresistible.

Kansas City Times 1/10/17

123

SOUSA PRAISES BOY SCOUTS.

The Bandmaster Says Organization Will Eliminate "Hyphen."

"An organization that will spread true Americanism and by education and precept eliminate the hyphen from our citizenship," was the characterization John Philip Sousa gave the Boy Scouts at a dinner by the Scoutmasters' Association at the Kupper Hotel last night.

The bandmaster was the honor guest at the annual dinner the scoutmasters give their wives and friends. He has been active in behalf of the Boy Scout movement and one of his late marches, "The Boy Scouts," is dedicated to the organization. In his talk Mr. Sousa said there was too much grouping by foreign nationalities in American cities and towns, and the Boy Scout creed, he thought, was the greatest educational movement in America to break the barriers.

J. Fred Green, president of the council, was toastmaster. Each of the five Boy Scout districts in Kansas City gave a "stunt." Sixty-five attended.

St. Paul News 1/17/17

SOUSA TO MEET QUEENS.

The carnival queens will be guests at a reception at the St. Paul Athletic club tonight. Members of the royal family and carnival directors will also be present.

John Philip Sousa and Charlotte of the Hippodrome show will be guests of honor.

Mr. Sousa, who is having a special carnival suit made in the national colors, has agreed to direct the amalgamated drum corps, numbering 1,500, from all the marching clubs at the pageant at the Town and Country club Sunday.

Chicago Eve Journal 1/22/17

Musical Shows Holding Over

"Hip! Hip! Hooray!" a mammoth spectacle from the New York Hippodrome, running to many scenes and populated by hundreds of players, will stay at the Auditorium, having two performances a day. Charlotte, the skating dancer, and John Philip Sousa are among those present.

Chicago Musical Leader 1/25/17

Minneapolis Symphony Orchestra Delights St. Paul Audience

Many Interesting Events Given by Visiting and Local Artists—Much Musical Activity in the Northern State—Sousa and His Band.

St. Paul, Jan. 22.

Drum corps innumerable, brass bands, and vari-colored blanket costumes proclaim in unmistakable language that St. Paul's annual winter carnival is at hand. Outdoor sports claim the general attention, and to them everything else must, perforce, yield precedence. Nevertheless, St. Paul has loomed somewhat largely on the musical map during the last fortnight. Programs by local artists have been numerous, two concerts have been given by the Minneapolis Symphony Orchestra, Ernest Schelling has been heard here in a notable recital, and Sousa and his band have been drawing thousands to the "Hip, Hip, Hooray!" show at the Auditorium all the week.

That the New York Hippodrome attraction, with its famous skaters and ice scenes, should be staged here at the height of the carnival enthusiasm was probably a coincidence. Its timely arrival has been accepted as an official part of the general pageant, and King Boreas II and his court have been sharing honors with the March King and his inspiring musicians. "Hip, Hip, Hooray!" furnished considerable music worthy of mention, and St. Paul is to be congratulated on possessing one of the few auditoriums in the country large enough to stage its production.

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N.Y. Dramatic Mirror 1/27/17

SOUSA SPECTACLE FOR "HIP"

Reliable Report That Dillingham Has Secured Work of Famous Conductor for Next Season

The new spectacle to be produced at the Hippodrome next Fall is to be contributed by none other than John Philip Sousa, according to reliable reports which the MIRROR has just received. Charles Dillingham has arranged with the famous bandmaster, who is now on tour with last season's Hippodrome production, "Hip Hip Hooray," to furnish a story, which will be the basic idea of the spectacle, together with the music which will accompany it.

The basic idea of the story, as the MIRROR has learned, will be made up from a deck of cards, each card to represent a character. Sousa wrote a light opera upon this idea several years ago. It was produced under the title of "The Queen of Hearts," but failed to win any substantial success, owing, it is said, to the composer's inability to develop the story as he wished. During late years, however, he has found time to work out his theme, according to his plans, hoping for just such an opportunity as a Hippodrome presentation offers.

With fifty-two basic characters, the scenic investiture will appropriately be as elaborate as it is varied.

Chicago Post 1/27/17

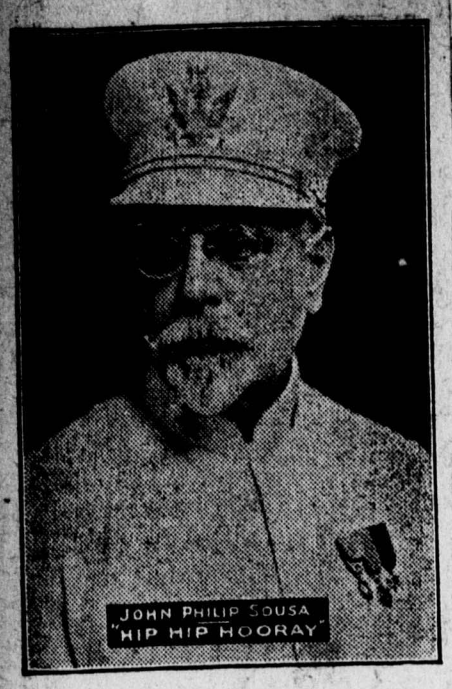
Musical Shows.

"HIP HIP HOORAY"—A vast entertainment from the New York Hippodrome. It contains Charlotte, the Pavlowa of ice-skaters; John Philip Sousa, the Campanini of band masters; numerous vaudeville acts; songs, dances and scenic novelties. Second week at the Auditorium.

Butte American 1/28/17

The new spectacle to be presented at the Hippodrome next season will be by John Philip Sousa who will also write the music.

St. Joseph Gazette 2/2/17



The famous bandmaster will be at the Auditorium this afternoon and tonight with his band and several New York Hippodrome acts.

With John Philip Sousa and his famous band which appears this afternoon and tonight at the Auditorium under the direction of Mrs. Francis Henry Hill, will be several features from the New York Hippodrome production, "Hip Hip Hooray." Sousa has with him in the band Frank L. Simon, cornetist, and Joseph Marthage, harpist. The Hippodrome stars assiting will be:

Miss Lenore Simonsen, soprano.
Mr. Howard Marsh, tenor.
Mr. Nat M. Wills, monologist.
The Solti Duo, acrobatic dancers.
The Boganny Troupe, acrobats.
Mr. Paul Schindler, conductor.

* * *

John Philip Sousa is rounding out a crowded career that has no parallel among musicians for the variety and extent of its operations. Last season, at the New York Hippodrome, Sousa enjoyed the first extended New York engagement that had been his lot for fifteen years. In that decade and a half he made five great European tours and 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 Col. 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 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 theater orchestra 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 of the world, John Philip Sousa has given some 17,000 concerts in all parts of the world, traveling at least 700,000 miles without serious accident.

Sousa has written and had 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 Chalatan," "The Bride Elect," "Chris and the Wonderful Lamp," and "The Military Maid."

Notwithstanding the demands of composition and concertizing, Sousa found time to write most of the lyrics of "El Capitan" and all the verses of "The Charlatan." He was the author of the complete libretto of "The Bride Elect," as well as the score. In fiction he first put forth a short novel called "The Fifth String," which flirted around on the outskirts of the best sellers. This was followed by a long story, "Pipetown Sandy" by name, and Sousa has since contributed a volume of essays and a "Sousa Year Book," made up of more or less timely extracts from his writings. In earlier years he wrote a textbook 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 in considerable revenue in his pot-boiling days.

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 Officer d'Academie Francaise and Officer 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. More than a thousand theatrical performers have imitated Sousa's marked mannerisms as conductor, and his portrait is so familiar in every part of the world that he is recognized on sight wherever he may appear.

Despite the necessity of using glasses, Sousa is one of the best trap and wing shots in the country, and he has taken prominent honors in a number of the big tournaments. Shooting and horseback riding are his chief relaxations. He is also responsible for the introduction of ragtime in Europe.

Sousa is the richest bandmaster in the world, the worst pianist amongst composers, and the most execrable penman that ever vexed a correspondent with faulty chirography.

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Chicago Post 1/30/17

Sousa Changes Program in Hippodrome Show.

THE SOUSA musical program given in the second act of "Hip, Hip, Hooray" at the Auditorium, has been changed and now includes two of the older and probably best known of all the Sousa marches—the "Washington Post" and the "King Cotton" march and one of his latest compositions, "Willow Blossoms." It is intended that the "March King" shall make a weekly change of program during the stay of the New York Hippodrome show at the Auditorium and that all the marches and numbers generally associated with the Sousa name shall be played before the end of the engagement.

News Telegraph 1/8/17

Golden to Conduct.

If he can pause long enough between checking up royalties, John L. Golden, who collaborated with Raymond Hubbell in writing the Hippodrome's songs, will conduct the orchestra at that big playhouse Sunday night at a performance to be given for the benefit of the Sisterhood of Temple Emanuel of Yonkers.

Hubbell, by the way, has just returned from a visit with John Philip Sousa in Chicago. He reports that Mr. Sousa is feverishly excited over the prospect of re-entering the service of the Government.

News Telegraph 2/6/17

Sousa Offers Services to Nation.

Word comes from Chicago that John Philip Sousa has been among the first to volunteer his distinguished services to the Government. The popular "March King" was formerly bandmaster of the United States Marine Band, and he has offered his services to the War Office in the capacity of organizer, or bandmaster, if desired.

St. Joseph Gazette 1/8/17

SOUSA'S BAND AND OTHERS ENTERTAIN

Pleasing Program of "Hip, Hip, Hooray" Numbers Given at Auditorium

WILLS GETS BIG LAUGH

Two Singers, Miss Simonsen and Miss Lay, Delight With Splendid Voices

Sousa and his band aided by Nat M. Wills, monologist, two singers and two acts from the famous "Hip, Hip, Hooray" show provided an entertainment that was more than worth the money yesterday afternoon and night at the Auditorium, under the direction of Mrs. Francis Henry Hill. All the performers were stars of the New York Hippodrome organization, which is now on tour after a most surprisingly successful run in New York under the management of Charles Dillingham.

More than 2,500 people formed the audience yesterday afternoon, and there was a large crowd last night. Applause was frequent, but not boisterous, showing keen appreciation of the quality rather than the quantity of the numbers presented. And there was plenty of quantity, too, for the program which began at 2:30 oclock in the afternoon was not concluded until 5 oclock. In all that time there was not a boring minute.

Band Gets Place of Honor

Sousa and his band, of course, must take the place of honor on the program, providing the second part of it. Playing as an orchestra, conducted by Paul Schindler, the musicians won the hearts of their hearers from the opening, at the playing of "Hip, Hip, Hooray" (Hubbell).

This number was followed by the Boganny troupe of tumblers, providing mostly comedy with several feats of daring. Two dwarfs provided a great deal of slap-stick comedy that won laugh after laugh. Joseph Marthage followed with a harp solo, "Annie Laurie," and was called back for an encore. Miss Leonore Simonsen, soprano, won a long steady applase for her rendition of "The Queen of Sheba," responding to an encore with "Goodby."

"Chin Chin I Love You" was sung by Miss Lay, and repeated for the encore. The Solti duo of acrobatic dancers whirled each other about the stage to the tune of music, but the woman was even less graceful than the man. The ease with which they hurled each other through the air won them applause, however.

Wills' Jokes Funny

And then came "a few remarks by Nat M. Willis." It was a signal for aplause when Wills slouched out to the footlights, his large gold shoes twinkling. He brought with him the line of jokes that has made him famous. One joke after another won a laugh, a testimonial to their newness to the audience. Wills' monologue closed the first part of the program.

When the curtain arose a few minutes later, Sousa's band was revealed, and immediately John Philip Souso took his place. The applause that greeted him was repeated generously at each number. Among the encore numbers, the band played Sousa's own famous "Stars and Stripes Forever." Other numbers of his were: A Suite, "Impressions at the Movies" and a march, "The Pathfinder of Panama."

One of the most pleasing numbers was the cornet solo by Frank L. Simon. The sextet from "Lucia," played by Clarke, Perfetto, Corey, Williams, Simon, and Russell, was another number that more than deserved the commendation it received.

Brooklyn Citizen 2/7/17

John Philip Sousa has been among the first to volunteer his services to the Government. The popular march king was formerly bandmaster of the United States Military Band, and he has offered his services to the War Office in the capacity of organizer or bandmaster, if desired.

W. Grain Republican 2/4/17

175

Girls, Nat Wills, Sousa, Animals Put Over a Big League Circus in 'Hip, Hip, Hooray' at the Coliseum

SOME OF THE NOTABLE FIGURES IN THE SHOW.

ABOUT four acres of pretty girls, a bunch of—save the mark—shapely "chorus men" and a brace of passable comedians.

Then a half-grown elephant, a chimpanzee with educated feet, John Philip Sousa and his merry musicians and a star "skateuse." Put all these on a tremendous stage and turn on the colored lights and you have the main ingredients of "Hip-Hip-Hooray," the New York Hippodrome show that hip-hipped and hoorayed out at the Coliseum New Year's afternoon.

It is circus stuff, big-league circus stuff, with a golden alloy of musical comedy blended by the magic of Charles Dillingham. The "Ladder of Roses" is worth going across a couple of States to see, and children, the grown-up sort as well as the kiddies, go into ecstasies over "Toyland in the Zone."

The episodes pictured, danced and sung are divided into two acts and a ballet extraordinary. Act I is "In and About New York," showing a "kat kabaret," of which the most pleasing part is the "kittens"; "Grand Central Station," featuring a couple of baggage smashers and a collapsible horse that folds up like a "Dutch pullout"; the "Lobby of the Askmore Hotel," giving Nat M. Wills a chance to say a number of things, funny and otherwise, and the "Cascades of the Biltmore Hotel," a reproduction of that hostelry's most advertised feature.

Nat Wills "Kids" Everybody.

Act II deals with the Panama Exposition, showing "Toyland" and the educated dumb brutes"; "Chinatown," with the Boganny troupe of acrobats and the singing of "Chin-Chin, I Love You," by Howard W. Marsh and Leonore Simonsen; "Moving-Picture Street," with some more of Nat Wills and Charles Aldrich, while the last two scenes of Act II are given over almost entirely to Sousa's Band, playing under the "Tower of Jewels."

The episodes are loosely strung together. However, this matters not, as the show lives up to its name and a cascade of color pours and swirls across the big stage in every scene. Nat M. Wills interferes with the plot at various times, "kids" most everybody in the Coliseum, works off an accumulated grouch against Billy Sunday and tells Bandmaster Sousa that his "marches average about 12 drinks to the mile." He is particularly hard on the Rev. Sunday. Says Nat:

"You know Billy says 'Drop the kind of money I can't hear in that old contribution box,'" and again, "Henry Ford has jarred more r xrry hades (Nat didn't use that word) out of people than Billy Sunday."

Nat seemed to have a little trouble getting the quick 'Ha-ha!" from the New Year crowd.

Charlotte Makes Big Hit.

"Take your time, take your time!" he snorted when the "fuse" burned slowly. "It seems to take sound a long time to travel here."

Imagine, if you can, a snowstorm of red roses moving down the back drop, a hundred pretty girls in flower costumes massed below on the stage, and then half a hundred prettier ones climbing a ladder of roses to the very roof of the Coliseum, and you have the "Ladder of Roses," one of the "big moments" in "Hip-Hip-Hooray." There is another in the singing of "My Land, My Flag," where a stage full of cute little "girl scouts" in nifty olive-drab breeches are massed out in front with the army and navy well represented in the background and the hundreds of flags are reversed, and in a twinkling transformed into a gigantic "Old Glory" that fills the whole stage.

John Philip Sousa and his bandsmen come into their own in the last scenes. "The Boy Scouts of America," with a "Perfect Day" and "Good-by, Girls," and Sousa's "March of the States," was the bandmaster's offering yesterday. The entire Hippodrome chorus is used in the "March of the States."

"Flirting at St. Moritz" closes the production. A band of imported skaters, led by "Charlotte," skateuse extraordinary, and aided by a part of the Hippodrome chorus, make a really impressive picture. They call Charlotte the "Paviowa of the Skates," and it is a happy characterization. She does amazing and graceful things with the pair of steel blades. There are seconds when she is a blonde and white furred meteor and others when she is wintry poetry in the flesh.

The show is full of specialties. It would take a catalog to name them all.

Boston Post 2/4/17

Mammoth Band Concert

John Philip Sousa will conduct the mammoth band concert at Mechanics' building on Sunday evening, April 29, under the auspices of the Musicians' Mutual Relief Society. These musical fetes have been successfully presented annually for 12 years by big bands of 400 selected performers, and have established a widespread reputation as one of the greatest musical achievements of the age. Elaborate preparations are being made for this event, and with a characteristic Sousaesque programme, fairly sparkling with striking novelties of effects, this concert bids fair to eclipse any of the previous efforts. The instrumental soloist will be Herbert L. Clarke, "king of the cornet," whose artistry has individualized him. In former years these concerts have been presented earlier in the season, but as Mr. Sousa and his band are being featured in the West, in conjunction with the New York Hippodrome show, it was impossible for the bandmaster to come to Boston until his date, Sunday evening, April 29.

Boston Globe 2/4/17

MONSTER BAND CONCERT

Sousa Will Conduct Orchestra of 400 in Mechanic's Building

The annual monster band concert by the Musicians' Relief Society will be held in Mechanic's Building on Sunday evening, April 29. As in former years there will be a band of 400 or more musicians, this time under the leadership of John Philip Sousa. The program will be of exceptional interest and will include cornet solos by Herbert L. Clarke and other artists of note.

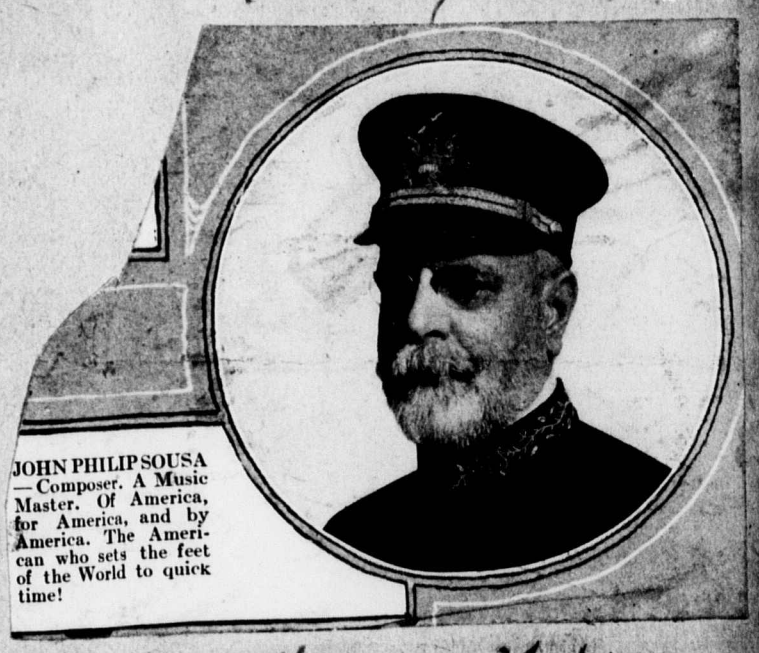
Ft. Wayne Ind. Gazette 2/5/17

The February issue of The Etude has a brief but interesting article on "Courtesy in Music," and says among other things that "musicians are often guilty of discourtesy," and having once been guilty thereof they are forever branded by the remembrance of it. John Philip Sousa is cited as an instance of the courteous conductor, who never commands, always requests, and "is everlastingly courteous every minute of the time. His bandsmen respect him as a gentleman because he always behaves like a gentleman. That is one of the reasons why he finds some of the best players deserting big symphony and operatic orchestras to go to the ends of the earth with him." Good for John Phillipso, U. S. A.!—if you will recall the incident of the misreading of the name on his steamer trunk, and his adoption of the pseudonym.

Denver Times 2/3/17

John Philip Sousa, it is said, will furnish the New York Hippodrome's spectacle next year. He will scheme the big show out with an underlying story involving fifty-two characters, each representing one of the playing cards. He will write a score to accompany the vast production. Sousa wrote a light opera with this underlying idea several years ago, but at that time his story was not sufficiently worked out to bring success.

The Era, Feb. 1917



JOHN PHILIP SOUSA—Composer. A Music Master. Of America, for America, and by America. The American who sets the feet of the World to quick time!

Boston Transcript 2/2/17

John Philip Sousa has offered his services to the Government, thus giving blessed assurance that our boys may march to war to a tune more inspiring and American than a cabaret fox-trot.

Chicago News 9/22/17

HIPPODROME SHOW IS AT THE AUDITORIUM

Combination Vaudeville and Spectacle Beautified by Charlotte.

BY AMY LESLIE.

Charlotte is a winged thing of prettiness and grace and Charlotte at the tag end comes on the Auditorium stage and puts a reason into "Hip, Hip, Hooray" and the reason condones the rest of the show.

Not that there is anything left out either of the old things or the new in this bolstered vaudeville and economical spectacle. Possibly Mr. Dillingham's mammoth operatic circus string show cost as much as his partner's "Follies," but Flo knows how to spend other people's money better than Dillingham does.

Some instants of the big, noisy theatrical process are pathetic. One of these comes when at the end of the entertainment a dismal vender shrilly exploits the music for sale! That is rather rubbing it in. But there is a wonderful speed and go and whirl and riots of color and flag waving and marches and John Philip Sousa.

It was good to hear the big brass band raise its familiar uproar and join the rest of the show in going back for its material in both music and joke. Indeed, they do not care how far they go back to fill in with music and cheerfully revive everything from "The Sleighride Polka" to "Promised Land."

Modest in Both Word and Deed.

Quite disconnected and denuded of extraneous dialogue the affair is modest in both word and deed, depending upon rather obvious tableaux for applause and smothering the enshrouded talent such as it boasts aside from the stellar lady who skates as a nightingale sings. Twice the ablebodied maidens of the ballet break into frisky divertissement without coming anywhere near the artistic or spectacular perfection reached by David Henderson at our old Chicago opera house extravaganzas. A mild elephant lifts its sad legs, hoists its trunk and lets a chimpanzee of considerable distinction skate around, gripping the elephant tail lugubriously. There is a horse in a harness of incandescent light, which pranced on silently, and a stereotype endless ballet, introducing the several states of our union. Ray Hubbell has this sentimental episode on the brain and he puts it in everything he ever writes in one form or the other. Mr. Hubbell is credited with the music.

Girls Look Pretty.

The girls look very pretty in their motley garb and there are armies of them continually dancing, climbing, romping, marching, skating and even singing. The scenes, cumbersome as they are, ran on velvet and worked as if keen to please. Some acrobatic woman dancers did some remarkable figures and athletic tricks with grace and terrific force and others danced prettily now and then. Nat M. Wills talked and talked and talked when nobody else was on the stage and a sample of his excruciating fund of humor may be cited in that thrilling one about not buying any bread for supper because father would come home with a bun. Leonore Simonson sung well and so did Howard Marsh, who has a fine voice. At least these are the names as near as could be figured out by the puzzle offered as an explanatory bill of fare.

Boghanny Troupe Splendid.

The Boghanny troupe of vaudeville popularity were splendid as usual, and, after a little comic trickery by Charlie Aldrich and Nat Wills, the event of the evening, the only redeeming novelty and excitment of the whole big show, came to exhilarate, soothe and satisfy beyond expression; for the ice skating began. It is neat and good in the ensemble, though not more artistic than that afforded Chicago these last five years by Pope, Romaine, Bonnie Moore, Dorothy Klewer, Bobby McLane, Ben Kaney and the Markuses, those young skaters who have grown up and polished their skates on Lake Michigan. But it was graceful and airy work well done, and then Charlotte comes on with wings spread and captivates the delicate sense of beauty, of grace and rhythm. She is a wistful and choice little lady with golden brown hair and serious eyes. She is first of all a delicious dancer and, furthermore, an athlete of extraordinary poise and force. She moves along the ice in her flaky white as if on the breath of a winter morning. She leaps in fawnlike springs and reaches, she bounds and skims and flies and poses in superb revels of grace. There has never been a skater, in this country at least, and I never saw one elsewhere, not even in Russia, who could at all compare with this diaphanous creature with her heels fluttering as if wings nestled there like Mercury's. It is the highest exploitation of eloquent poetic classical skating, and Goethe at Weimar would have written sonnets to the twentieth century Charlotte, For this one treat the west should be grateful that the Hippodrome show came across the states and brought us Charlotte.

Chicago Examiner 2/4/17

SOUSA AND STONE TO HAVE 'DAY'

March King and Chin Chin Comedian Will Divide Honors at Evanston Club March 10.

By Tom Marshall.

W. R. Carman, president of the Evanston Gun Club, has arranged a combination day, featuring John Philip Sousa, the march king, and Fred Stone of Chin-Chin fame, to be held on the grounds of the club March 10. The shoot will be from 10 a. m. to 12, due to matinee engagements in the afternoon. Carman must have been especially busy to perfect a day, with these headliners present.

Cups will be offered and an attractive program introduced. The public is invited.

Sousa and Stone will return West and participate in the Indian shoot at Muscoge in June.

Sousa, who is with his band at the Auditorium Theater, recently was reelected president of the American Amateur Trapshooters' Association. He owns a game preserve of 9,000 acres in South Carolina, fourteen miles from Georgetown. This he has named "Kinlock." When it was first established the "jar heels" seriously objected to being barred from the marshes. Kinlock was an abandoned rice plantation, and is recognized as the best shooting preserve in the state.

PARTY SEEKS POACHERS.

Sousa Senior, John Philip Sousa Jr. and Ed Rogers of Cleveland were hunting at Kinlock one day when it was reported that an aggregation of poachers were coming up to shine and hunt the birds on a like set apart as a refuge. This lake is adjasent to the Santee River. Properly equipped and occupying different launches, the bandmaster, his son and Rogers started for the refuge lake to intercept the poachers. An unusual storm arose, and the boats became separated. The scow occupied by Sousa senior was slowly ascending a creek. It was so dark a man's hand held slightly in advance could not be seen. The boatman had his eyes adjusted a la cat for night work.

Suddenly a voice was heard: "Call out who you are or I will shoot."

Sousa immediately recognized Rogers' voice and called back: "My hands are in the air. If you must shoot, Ed, let it be in some other direction, for I am headed your way."

The boats were then brought together. Ed came forward and confided that he had been toying with the trigger for ten minutes, waiting for the poacher to be outlined who had been flashing his lantern regularly every sixty seconds, and who had refused to answer his challenge.

Sousa took him by the arm and in a soothing manner said: "Ed, be not afraid. I am with you. The poacher who has been 'shining' you every sixty seconds is the revolving light from the lighthouse four miles off shore on the coast side."

MARSHALL TELLS STORY.

The statute of limitations has run against the promise of secrecy on this story. Hence it is recited for the first time. Remember the date, place and time, you target crushers, Saturday, March 10, 10 to 12, at the Evanston Gun Club grounds, the combination Sousa-Stone target day.

Minneapolis Journal 1/28/17

Music for the Battle Hymn.

A SUBSCRIBER recently asked us to print *The Battle Hymn of the Republic*. We did print it and venture to say that no one with a sense of the majesty of words and the exaltation of ideas, read it without emotion. What it needs, to match the tenor and the beauty of it, the grandeur and the tenderness, is music, such music as is fitted to the verse of the *Marseillaise*.

Have we no composer to provide the music? He would win fame to endure as long as this Republic holds together. EDWARD MACDOWELL, who composed the lovely *To a Wild Rose*, might well have set himself the task. But he is gone. We want no SOUSA band or ragtime stuff or highly lugubrious music. What is required is something stately and inspiring, powerful but easy to sing.

The armies march and charge to music, even in this most dreadful and prosaic of wars. The Puritans sang psalms; the German Protestants sang LUTHER'S mighty hymn. The Germans today sing *Die Wacht am Rhein*. And what the *Marseillaise* has been to the French people for a century, the whole world knows.

May the time not come when the glorious *Battle Hymn*, in idea the equal of the most inspiring, the music worthy of the words, will lift our whole people through a period of trial and strain that may near break us, but will be the test of us? Men, women, children can rally to that song, expressive as it is of the very soul of the Republic.

We have our anthems and an audience anywhere will rise to *The Star-Spangled Banner*. But it isn't sung easily, the many only make a try at it. Whereas, the *Battle Hymn of the Republic*, set to great music, would raise the rafters, would rouse the land from sea to sea, would hearten soldiers in crises of battle, and alleviate the awful sacrifices which a nation in war must offer solemnly.

Sportsmen's Review 2/10/17

Sousa-Stone Day, Evanston, Ill.

W. R. Carman, president of the Evanston Gun Club, has arranged a combination day, featuring John Philip Sousa, the march king, and Fred. Stone of Chin-Chin fame, to be held on the grounds of the club, March 10th. The shoot will be from 10 A. M. to 12, due to matinee engagements in the afternoon. Carman must have been especially busy to perfect a day, with these headliners present.

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Remember the date, place and time, you target crushers, Saturday, March 10th, 10 to 12, at the Evanston Gun Club grounds, the combination Sousa-Stone target day.—Tom Marshall in Chicago Examiner.

Minneapolis Press 1/28/17

HIP, HIP, HOORAY AT ST. PAUL AUDITORIUM

A three-ring circus, the old type of extravaganza, so far as scenic building is concerned, and an encounter between English suffragets and former Premier Asquith could have afforded no greater amount of sound and diversion than "Hip Hip Hooray" at the St. Paul Auditorium last night.

From Sousa's band to the two dwarfs, everybody was doing it. Music emanated from the band, real Sousa music given in his best style and with the broadest strokes of phrasing; down through the comedians and the chorus and the regular orchestra and the two dwarfs, there was noise, noise and more noise.

"Hip Hip Hooray" is successful for that reason and for another one, which is somewhat lost in the maze of things happening—the wonderful settings and the daring combinations in colors and costumes. It is essentially New York, is "Hip Hip Hooray," and the furious pace which people of that metropolis have come to demand in their entertainment is maintained from one curtain to another.

Of Charlottee there were but two fleeting glimpses. These, however, were up to the expectations created through her pictures. Whether she really hurt herself in two tumbles she got, or whether from a sense of temperament which demanded expression, she failed to appear after leaving the stage abruptly following the second one. Not only is Charlotte an immensely attractive young person, but her skating is fully as wonderful as her energetic press agent says it is. Wherefore the capacity audience last night was the more disappointed in not seeing more of her work.

Others there were, however, dozens of them, performing the most difficult feats on the ice, particularly Clare Cassel, Johanna Worm, Rosa Gebauer, James Marseilles, Dora Wischer, Martha Kollett, Elsa Morner and Margarete Derksen.

One of the prettiest things ever seen on a Twin City stage was the ladder of roses reaching high into the flies, up which girls climbed with as much assurance as the average person walking along a walk—which is not covered with ice.

And one of the most unique things ever seen in these parts was the Kat Kabaret, which opened the performance. Beginning with one cat on a fence somewhere in the vicinity of the suspension bridge, New York—because the bridge is seen all lighted up in the foreground—the stage is soon transformed into a breathless whirl of cats, leaping from fences, rolling across the grass plot which a vivid imagination should paint in place of the dusty floor, and dancing on their hind legs with an adroitness amazing even to the most enthusiastic lover of cats.

Some exceedingly good dancing is done in this scene, by different groups of cat-garbed men and women. There is a distinct note of indviduality in having the different groups presenting different dances. It is here that the three-ring circus idea prevails to the biggest extent. The center group, four girls in brown, are particularly graceful and they possess no small ability as contortionists.

The baggage smashers, Mallia, Bart and Mallia, are clever in their line of endeavor, and as an aid to their absurdities an animal—whether horse or donkey in its original state of being would be a serious question to decide—gives them valuable assistance. The thing, whatever it be, has an elaborate system of insides, which permit of surprising results of posture when the springs are manipulated.

There are girls and girls and girls—apparently there are a million of them, and each one is accompanied by a man, so the stage of the Auditorium is filled, and the singing is loud and the dancing is likely, all the time.

Nat Wills does his best to entertain the people in front while the people in back try to drown out his voice by resetting the scene. It can't be done, however, and he springs his regularly funny telegrams in his regular Wills manner. Here is one of them: "President Wilson wants the kaiser to keep off the streets; if peace comes it will have to be through the alleys."

The Hippodrome aggregation of people and scenery and spotlights will continue through a Sunday performance in St. Paul. Among the audience last night were many people from Minneapolis.

Chicago Eve Journal 2/2/17

127

John Philip Sousa stands well up in the list of entertainers of renown who can make equally good as "copy" in this column or in that across the page having to do with the makers of melody. A glance back at the record of the First Bandmaster proves the case. That record, to save me from the labors of reference and compilation, comes in clear outline from Harry Askin, now back in Chicago as manager for Charles Bancroft Dillingham of the big New York Hippodrome entertainment called "Hip! Hip! Hooray!"—called that, I take it, because nobody interested happened to think of anything else to call it when it became necessary to write the first advertisement for the New York newspapers. Askin and Sousa were for some years fellow-townsmen. The former was one of the aids in Philadelphia of the famous Colonel McCaull, who gave comic opera in great style in the '80s, and often brought his company to Chicago. Sousa was occupied for a time in that city as a concert-master, his employer being the famed mother of John Drew, and, later, as director of orchestra for that great chance-taker among the showmen of America, the late Henry E. Abbey, believed to have been the originator of the all-star cast as a means of inducing people to pay $5 a seat for grand opera.

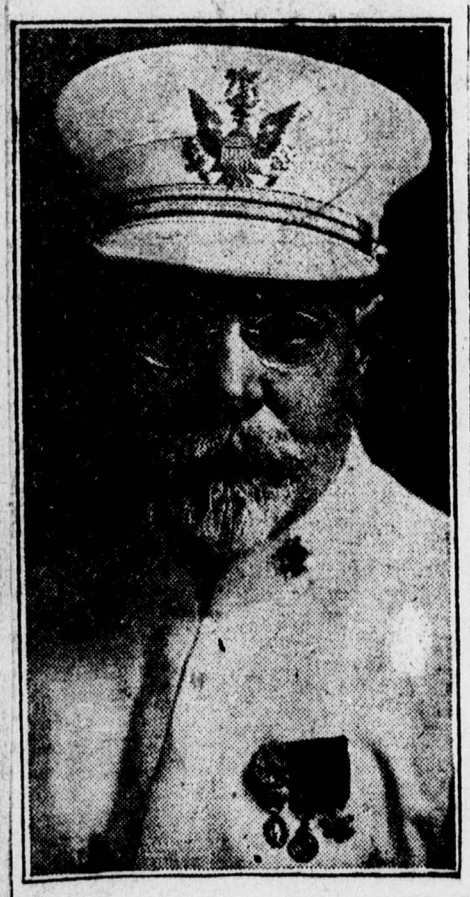
Askin was McCaull's lieutenant when Sousa's first light opera, "Desiree," was produced by McCaull, in 1884, it appears. "It had a brilliant book," says Sousa to Askin to me, "the work of Harry Tabor, who died before he wrote a second. Ask De Wolf Hopper, who made his comic-opera debut in 'Desiree'—he'll tell you that, of all the men who have tried their hand at writing libretti in this country, Tabor was the one best fitted to be known as the "Gilbert of the U. S. A." Sousa did not write another light opera until 1896, when he furnished Hopper with "El Capitan." Hopper needed that work badly—he had been unable to get a piece to follow up the vogue of "Wang," which was wearing out through too much continuous use. "El Capitan" served the big comedian for three years, and gave way to another by Sousa, "The Charlatan." Hoppers admirers were not then ready to take him as more than a singing clown, so that the acting he was called upon to do in the chief part—and did it well, according to Sousa and Askin and others with a memory for it—was not regarded as the right thing by a comedian with girls back of him. In London, however, Hopper made a greater hit in "The Charlatan"—the name was changed there to "The Mystical Miss"—than in either "El Capitan" or "Wang;" and they still remember the big fellow over there for his cleverness in a part which called him to do a few minutes of what is known in the lingo of the stage as "serious stuff."

Other song-plays by Sousa were "The Bride-Elect," in which Nella Bergen, one of the ladies known for a time as Mrs. Hopper, sang; "Chris and the Wonderful Lamp," in which Edna Wallace Hopper, another, was co-star with the late Jerome Sykes; "The Free-Lance," which the critics who heard it say was killed by the management's effort to twist it into a vehicle for Joe Cawthorn's German dialect; and "The Glassblowers," which reached production after the popular taste for real light opera had gone into eclipse. Sousa wrote his own lyrics for "The Bride-Elect" and "The Charlatan"; he laid out the stories of all his operettas; he is the author of two novels, "The Fifth String" and "Pipetown Sandy." The late Charles Klein was the playwright of both "El Capitan" and "The Charlatan"; he wrote both before he won fame with "The Lion and the Mouse." George Broadhurst wrote the libretto of "Chris."

An interesting and many-sided citizen of the world is John Philip Sousa, even if Harry Askin does say it!

Chicago News 2/3/17

JOHN PHILIP SOUSA.



"MARCH KING" AND DIRECTOR OF BAND NOW A FEATURE OF "HIP HIP, HOORAY" AT THE AUDITORIUM THEATER.

The Sousa musical program given in the second act of "Hip, Hip, Hooray," at the Auditorium, has been changed and includes two of the older and probably best known of all the Sousa marches, the "Washington Post" and the "King Cotton" march, and one of his latest compositions, "Willow Blossoms."

Waco, Texas, News 1/28/17

NOTED BANDMASTER AS HE LOOKS TODAY

John Philip Sousa.

This new photograph of the famous American bandmaster was taken a few days ago as he reviewed a monster parade of St. Paul Outdoor Sports Carnival enthusiasts from the steps of the Minnesota capitol. The parade was held in honor of Mr. Sousa and Gov. J. A. A. Burnquist and was one of the big events preceding the carnival.

Aromatic News 2/3/17

Hip! Hip! Hooray! has scored a tremendous hit at the Auditorium in Chicago, where it will remain for some time, and Sausa's band will give some extra concerts.

Chicago News 2/3/17

"Hip, Hip, Hooray," the big and varied show from the New York Hippodrome, will continue at the Auditorium, with Sousa and his band, Charlotte, the skater, and other features.

Chicago Eve Journal 2/3/17

Musical Shows Holding Over

"Hip! Hip! Hooray!" a mammoth spectacle, rich in scene and populous with players, is given twice daily at the Auditorium. Charlotte, queen of the skaters, and John Philip Sousa, are among those present.

Kansas City Post 1/9/17

SCENIC SPECTACLES CHIEF MEMORY OF HIPPODROME SHOW

Four Thousand Saw 'Hip Hip Hooray' Unfold Itself and Were Pleased.

BIGNESS IS IMPOSING

Sousa's Band, Charlotte and Ladder of Roses Most Prominent.

Four thousand persons saw "Hip Hip Hooray" unfold itself at Convention hall last night. That is to say, 4,000 persons answered the magic lure of the word "Hippodrome," and, when the last scene had dissolved itself into the final curtain, went to their homes with a memory of Sousa and his band, Charlotte, the skater, and the Ladder of Roses.

For that is what the Hippodrome in New York has sent to Kansas City. There is something of youth, translated into the poetry of motion and set in a glittering panorama of scenic spectacles, and the stage is peopled always with imposing numbers.

No Standards of Comparison.

Still, there are no standards in the West by which to judge "Hip Hip Hooray." There have been no musical comedies, light operas, ballets or other stage divertissements which can be summoned from memory for comparison. All of them combined would scarcely total, in mere bigness, this production.

An orchestra of 60 players prepares the audience with its overture for something imposing; the projected stage apron seems to imply the unusual and the fame of the Hippodrome is accepted in advance. The curtain lifts and falls again three hours later.

A Hazy Recollection.

Then all that one remembers, until the program is carefully thought over, are kaleidoscopic colors and girls, and Sousa's band, and electric lighted perspectives of dim cities in the back ground and more girls who are young and walk about in time with music, and dance suddenly and often but not very long at a time, and the flashing of costumes from first this corner of the stage and then that one.

Or again, a little elephant and an Alpine village with skaters frolicking about, and the ladder of roses, and a man who comes in with green clothes on and all at once becomes a woman in a ball gown and then as quickly transforms himself back into a man again with a policeman's uniform.

And always there are so many girls walking, singing and dancing through the hazy memory of the spectacle that there ought to be confusion but there isn't because, somehow, the mass of femininity seems always to dissolve into straight rows that march in and out in rhythmic alignment.

Movements Swift and Sure.

The audience was determined, before the curtain went up, to count the persons on the stage—to verify that promise that there would be four, or five, or six hundred in the cast. But the audience counted up as far as a hundred in the first episode and couldn't count any more because that episode was over and an other hundred girls and boys and comedians and dancers filled the stage.

In place of musical numbers as the musical comedies that have been seen before present them "Hop Hip Hooray" brings in two soloists whose voices reach over and across the orchestra and presently the stage fills with the ranks of a varicostumed chorus—each rank moving, always moving—with the precision of a drill, to some new ensemble climax.

Then Something New Again.

There is a blending of the soloists' voices into a swelling chorus, a flash of interpretative electric lights, a play the color wheel from the electrician's box, and then the stage goes dark to blaze out an instant later with a new setting and the actors in a new episode already busy.

The opening incident is the "Kat Kabaret," a dance of cats and kittens whose frolics cannot hide the suggested feminine lines under their costumery, and whose dances speak well for the chorus.

Scenes at Grand Central station, on Fifth avenue, in the lobby of a Broadway hotel, and the Hotel Biltmore Cascades follow in quick succession. Through the scenes Nat M. Wills, whose $800 a week salary is verified by the court records of his most recent alimony obligation, offers the kind of comedy New York may like but not Kansas City, and Charles T. Aldrich, as a Swedish detective, changes his costume every time he is spoken to so quickly as to be a striking illustration of "now you see me, now you don't" propensities.

Wills' Strongest Point.

Once Wills achieves the recognition he begs the audience for. That is when he says that, somewhere, Billy Sunday will tell a great audience to assemble Monday so he may tell them to come Tuesday to learn that Wednesday he will announce the subject of the sermon Thursday that will prepare the public by Friday for the collection to be taken up Saturday for Sunday.

The Ladder of Roses, a famous Hippodrome feature, closes the first part. Countless girls climb rope ladders hung in a rose bower and twinkling lights, keeping time with mounting of feet. It is an imposing musical spectacle.

Second Series of Episodes.

The second series of episodes are set at the Panama Exposition, with Toyland in the Zone as a background for the "Wedding of Jack and Jill" in which the characters of Mother Goose and fairyland appeared. A troupe of acrobats with Chinatown in the background, and another interruption by Nat Wills and Aldrich led to the climax of the production—Sousa.

The audience revealed what it wanted most when, with the curtain still down, the band was heard. At the appearance of Sousa himself he was given a reception which might well be described as an ovation. The band gave three numbers—a march which disclosed the old Sousa martial harmonies, a fantastical arrangement of a popular song, "Good Bye, Girls, I'm Through," and a medley of popular and patriotic melodies illustrated by a panoramic spectacle, "The March of the States," in which prettily costumed girls represented the different states.

Patriotic Finale.

An electrical chariot drawn by a thoroughbred high school horse and driven by Uncle Sam provided the thrill which evoked the proper applause at the finale to the patriotic march.

After Sousa, an intermission permitted stage hands to remove the stage floor and uncover the ice pond for the skating ballet. This scene, with the illumined village of St. Moritz in the Alpine distance, is a masterpiece of scenic effectiveness. Girls who have learned to skate busily, if not gracefully filled the miniature pond and blended in with the wintry setting, their costumes and the electrical effects perfecting the picture. Charlotte herself was Sousa's rival as one of the outstanding features of the great production.

Pirouetting, skipping, whirling and skimming across the little pond Charlotte, who is young and pretty as well as graceful, seemed a bit of snowy froth cavorting among snow elves.

Kansas City Times 2/14/17

From the Boston Transcript.

John Philip Sousa has offered his services to the government, thus giving blessed assurance that our boys may march to war to a tune more inspiring and American than a cabaret fox trot.

Los Angeles Times 2/18/17

The annual newspaper talk as to the real name of John Philip Sousa, the famous band leader, is on again in the eastern press. It has always been our idea that his name is Sousa, and that he is a son of Antonio Sousa, and born in Washington in 1854.

Nat'l Musician & Teacher, Jan. 1917

A HEART TO HEART TALK

It seems doubtful if there could be any other business in which the members are as clannish as they are in music. Around the union in every large city there are cliques and clans, of one nationality and another, which, without organiztion are yet as tight bound as though they were sworn under oath. While the United States is the melting pot of all nations, yet it is only leavened so far. It has not come to the point where one people look on another with the same friendliness as on their own. Whether this will ever be is a question hard to answer. The great struggle now in progress will retard this for years and probably for generations.

We were speaking with a member of Creatore's Band recently. They have just finished an engagement at Pittsburgh, playing a date which we understand Sousa was to have had, but which he could not fill owing to the previous engagement he had with the Hippodrome show for this season. It was a short season this year for Creatore, and his band had been disbanded and scattered when he secured the Pittsburgh date. Then, when he wished to bring his band together, he found it inconvenient to secure the same me he had had, and this is the way the gentleman with whom we were speaking stated the case.

"We did have a fine band this summer; about fifty Italian fellows, but now we have Germans and English and everything all mixed up."

While this was an off-hand statement, yet, for that reason, it represents the underlying thought which is that the band would be in his estimation a much better band if they were all Italians. Everyone knows there are fine musicians among the Italians, but also that there are fine musicians among every other nationality, and it is only an inborn, inbred feeling of illiberalness toward other races which brings about this thought.

If you will notice a band where the principal chairs are held down by Germans, you will see that the gradual tendency is to fill the remaining stands with Germans. The same holds good with Jewish. Sousa's band is the best exception to this. He has a sprinkling of all nationalities and they all seem to get along harmoniously. This is most likely due to Sousa's own personality.

Certainly there is a woeful lack of the American spirit in the conditions of which we speak. The open door in all countries and all business is what we are supposed to stand for. A chance for ability from whatever part of the world it comes. An amalgamation of brains, talent and skill is what we want and what the United States stands for in the best sense. A breaking away from the old ties and fetishes of race prejudice. When a musician is engaged because he belongs to some race, or speaks some particular language, it reflects radically on the principles of the engager if there are other better men whom he could engage. In no other business have such plans ever been successful, and why should we expect it in music? Take bankers as the most successful money makers; do you think anyone could work for them because of the fact that he belonged to their breed if he did not have ability? Try it some time. True enough, a German brewer will hire a German salesman if he can get one with satisfactory ability, but he will gladly employ a Jewish salesman if he can get better results.

"Mexico for Mexicans" as the watchword for Mexicans is all right. Nobody could find any fault with them for that. It means "Mexico to be owned, ruled and administered by Mexicans," and is, and should be perfectly satisfactory to all concerned. The same principle is applicable to every nationality, but *not* to art. Not "Music by Germans," "Music by Italians," "Music by Jews," but "Music by Musicians," whatever may be their creed, color, or former condition of servitude. This, and this only, is the right, the true American spirit, and wherever it is not employed you may be sure there is a lingering love for the hyphen which denotes only half love for the adopted country.

Chicago American 1/25/17

HIPPODROME SHOW IS A MERRY MIXTURE OF ROSES, SNOW AND ICE

Baggage-smashing, ice-skating and ladders of roses were merrily mingled last evening during the progress of the Hippodrome show at the Auditorium.

Nobody, not even the press agent, knows in what order things happened, except that last and loveliest was the ice ballet, with Charlotte spinning, gliding, twirling, balancing miraculously on that slippery stuff, looking like the goddess of electricity out to broaden her experience.

The scene, representing St. Moritz, was radiantly colored, with bright-paned palaces in the distance and the handsomest possible kind of stage snow, supplied by the spotlight department instead of the cotton-sifter in the loft.

Another skating feature distinguished rather for its agility than its beauty was that of Toto, the trained chimpanzee, who gravely roller skated around the stage as though much depended on perfect concentration. Finally he stole a ride by seizing the elephant's tail for the last circumnavigation.

Charlotte, like the goddess of electricity, glitters in the ice ballet at the Auditorium.

That elephant Chin-Chin is also a star, and approximates the juvenile ideal of "the elephant's child walking by the great, gray, green, greasy Limpopo River," with a "'satiable curiosity" for standing on one foot and playing ball.

Previous to the ice ballet, there was martial music by Sousa's Band, the leader erect and serious as ever. Among the things that happened during this act was a ballet of the integral parts in this union of states. There were mardi gras girls from Louisiana, girls in cotton-trimmed apparel to indicate Georgia, girls dangling bunches of cast-off men supposedly swept up at Reno, Quaker girls from Pennsylvania, golden girls from California, Indian maids from Wyoming and vague, red-white-and-blue young women from Illinois, very puzzling to the natives.

Last of all, Uncle Sam drove in, his cart, his docile steed, his costume and his white collie dog plentifully adorned with colored electric bulbs. The symbolism of the white collie was also over the heads of the many Chicagoans present.

BOY SCOUT CHORUS.

Another picturesque and patriotic moment was brought about in the Boy Scout chorus. The boy scouts, or, rather, scoutesses, marched and ta-ta-rah-rahed, then seized large flags for a pretty drill, and finally opened them over their heads, with the result that the chorus was covered by one huge flag.

Early in the evening there is a baggage station scene, and several truly clever acrobats handle trunks and egg cases and glassware as we have always believed such baggage is always handled.

There is another set of acrobats, Chinese, defying the laws of gravity. The group includes three dwarfs.

And there is much more, as hard to hold in the memory as a sprightly dream. It is all gay, with the style of good vaudeville. The chorus is good-looking and can even dance and sing well and has quantities of glad raiment. Speaking of attire, there is a "detective" in the cast whose lightning change performance brings haunting doubts of one's own sanity. Chicago's chief of detective ought to seize him for his own.

Chicago Examiner 2/4/17

Auditorium—"Hip, Hip, Hooray!" monster melange of extravaganza, spectacle, music, comedy, vaudeville and circus, is showing that the great capacity of this house is none too big for the show's drawing power, even with two performances daily. Sousa's Band; Charlotte, premier skater, and the ice ballet; the Kat Kabaret and the nursery rhymes ensemble afford continuous pleasure and merriment. Nat Wills, Charles T. Aldrich, the Boganny Troup, the Salti Duo, Chin-Chin, the baby elephant, and Toto, the chimpanzee, are among many features, any two or three of which would make a winning vaudeville program.

Chicago Post 2/6/17

JOHN PHILIP SOUSA'S especial program in "Hip, Hip, Hooray!" at the Auditorium will be again changed for this week and will include the "Invincible Eagle" march, the sextet from "Lucia" for which a great number of requests have been made from the music lovers of Chicago and vicinity, who can recall the effectiveness of Mr. Sousa's arrangement of the score for his soloists on the brasses and wood winds, and "The Pathfinder of Panama" march. The latter number was composed by Mr. Sousa to mark the gathering of the Pan-American Congress, but will have its first rendition in Chicago Monday night.

Musical Messenger, Feb. 1917

129

The editor of The Messenger was compelled to miss the visit of Sousa's Band to Cincinnati during the holidays. He had a previous engagement for the holidays with his son-in-law, daughter and grandchildren in Minneapolis.

A number of the members of the Fillmore firm, however, visited the band and show, and had the pleasure of meeting personally Mr. Sousa and about all of the band members. Mr. Herbert L. Clarke claimed first place in interest, of course. Mr. Simon, Clarke's side partner and a Cincinnatian, came second. The Fillmore people were given an opportunity to prove their fraternity through a misfortune which befell Mr. Marc Lyon, trombonist. Mr. Lyon has been with Mr. Sousa from the first rehearsal of the band, twenty-four years ago. He is one of the few charter members of the band who are still with it. Mr. Lyon was overtaken with a very severe cold. He was threatened with pneumonia. The doctor put him to bed and would not hear of his leaving with the band. John Klohr, Henry Fillmore and Herman Ritter promptly took him in hand. They visited him daily, spending much time in his company, taking the dictation of his letters and keeping him in good cheer. They were well repaid for their attentions after he began to recover, through the interesting stories he related to them connected with the band's world tours, as well as amusing personal incidents relating to himself and others of the band. While Mr. Lyon was very dejected upon learning he was too sick to go on with the band, in the end he seemed to feel that he had gained something worth while in remaining over. Our people certainly enjoyed his companionship, and feel the better for having secured the friendship of such a loyal bandman.

One of the pleasing episodes of the visit of the band was a Christmas dinner given to Mr. Herbert L. Clarke, Mrs. Clarke and their son, Herbert Jr., and a few other friends, by Mr. Henry Fillmore and wife. Mr. Clarke proved himself to be as charming personally and socially as he is with his writings. Mrs. Clarke and young Herbert are fully his equal and entertaining as guests. It was an occasion that will be long remembered by all who shared the delightful fellowship.

The Fillmore folks report that the Sousa Band is an organization of jolly fellows, who exemplify to an almost perfect degree genuine fraternity, from Mr. Sousa down. Indeed, Mr. Sousa is so kindly and gentlemanly in his attitude toward his band that it makes it seem impossible for them to be anything else but fraternal. They make the impression that each stands for the other, and all of them stand together for the glory of the band.

Mr. Sousa visited Utica, N. Y., just before Christmas. Francis A. Myers, with his band, engaged a block of seats to hear the Sousa Band. Mr. Sousa learned that Mr. Myers was a composer, and out of compliment to him desired to play one of his compositions. He was given his latest march, "The Mystic Potentate." Mr. Sousa announced before playing it that it was a composition by a resident of New Hartford, Mr. Francis A. Myers. The march went off well and was received with enthusiasm by the audience.

Musical Courier 2/15/17

As always, when his country calls, John Philip Sousa was among the first to volunteer his services to our Government. When the first intimation came recently that this country might be drawn into war, the distinguished composer and director at once tendered his services to the War Office in the capacity of organizer or bandmaster, if desired. It will be remembered that Sousa's great popularity began when he was the leader of the United States Marine Band, and lifted that organization from merely local activity to a position of national prominence; also, it was at the time of his directorship of the Marine Band that Sousa wrote the first of his internationally popular marches which swept over the world and still warm the cockles of the heart wherever and whenever those works are heard.

Chicago Tribune 1/28/17

Small Talk About 'Hip Hip Hooray!'

By Percy Hammond.

MR. SOUSA thinks he may change the program of his band in "Hip, Hip, Hooray!" before long and ask it to perform some of the old marches to which, a short generation ago, a continent kept step. You may recall the elderly Boston journalist, in one of Mr. Howells' stories, who spent his summers in Saratoga because he liked to hear the Troy band play "The Washington Post," and who, on the afternoons "The Washington Post" was omitted from the repertoire, returned to his hotel unsatisfied and disconsolate. Like Elia, he was sentimentally disposed to harmony, though organically incapable of a tune, and "The Washington Post" gave an exotic musical savor to his existence, because its searching melodies touched a remote and uninhabited spot.

Well, I felt something like that on Wednesday evening at the Auditorium. I longed for "The Washington Post" or "The High-School Cadets," hoping that those brisk and martial airs would dispel the cheap and lascivious miasma of the Irving Berlin and Harry von Tilzer swamps. But, instead of something that refreshed and invigorated, I got a pedantic piece of musical juggling with a frazzled composition from "Chin Chin," an erstwhile popular musical comedy—very clever, but not Sousa. Mr. Sousa's gift, I think, is to stir and vitalize the dormant spirit of harmony in unmusical souls; or legitimately to create it. Since his new "Boy Scouts" march is as senile as Wagner's "Parsifal," I trust he will play "King Cotton" some night, and show these flaccid and anemic piangelists what popular music used to be in the days when it was virile and robust.

MR. NAT M. WILLS of "Hip, Hip, Hooray!" has given me a new experience. In my account of the first performance of the extravaganza at the Auditorium I insinuated that one of his jokes was a bit azure, and that its utterance might cause discomfort to a fastidious parent accompanied by semi-innocent offspring. For twenty years I made propitiatory and hesitant suggestions to the players, counseling them to be less this, or more that, with the result that always they became more this or less that, after reading the expression of my opinion.

Once, I remember, I advised Miss Barrymore to muffle what I thought was a grotesque outburst of ironic hysteria in "Mid-Channel," proving to her indubitably, in printed and spoken words, that it was a flaw in an otherwise admirable delineation. When I attended the performance of "Mid-Channel" the following night I heard Miss Barrymore, who saw me standing in the rear, shriek the passage in an indignant crescendo, doubly wild and improbable, as if to say: "There, you ignorant inlander; what do you know about life in a seaport!" With that humiliating chastisement I resolved thereafter to confine my admonitions to their proper sphere, which is to intimate to those theater-goers whose tastes are similar to mine that I think that this is good and that the other is or may be bad.

But Mr. Wills, who, it seems, is one of my readers, having read that I regarded one of his jests as indelicate, telephoned me with all the naïveté of a musical comedian, to learn the identity of the offending passage. Said he: "Describe it for me, so that I will know it. I do not ask you to profane your lips with its repetition, but merely to hint what remark of mine incarnadines your prudent cheek. Once I know what it is, it will no longer be an item in the libretto of "Hip, Hip, Hooray!'" So I told him that it was the joke about standing at the Masonic temple corner on a windy afternoon. I said that, from my Presbyterian and Scotch-Irish viewpoint, it was an anecdote that might be related at dinner to a sympathetic lady acquaintance, but that it was not an episode for general consumption. "It is out," said Mr. Wills. "Already it has gone into the oubliette of the clean, sophisticated, and suspected wheeze. But it bereaves me of the loudest laugh that I ever got in Kansas City and New York." So, with that amendment, we can all go to see "Hip, Hip, Hooray!" without the least infringement of our decorum.

Rochester Herald. Post Express 2/3/17

Stars and Stripes to Be Feature of Annual Police Ball

Will Mark Decorations and Be Title of First Piece Played by Band of 75 Pieces.

Police departments in other cities are likely to accept an invitation to the eleventh annual reception and dance of the Rochester police department at the armory Wednesday night. Many inquiries have been received. Comparison with police dances in other large cities of the United States shows that this is the most largely attended reception of the kind in this country, and the Rochester police declare it is also the most cosmopolitan gathering.

Beginning Monday morning a small army of skilled workmen will be at the armory to install the decorations. Electricians, florists, carpenters and decorators will work together under the direction of an expert in an effort to surpass previous decorations in point of beauty. The drill hall and other rooms are planned to be a fairyland of flowers.

The scene will be a memorable one when the band of seventy-five pieces begins playing Sousa's "Stars and Stripes" and a great American flag is slowly lowered from the balcony. Patriotism will be considered in the decorations and the flag will have a prominent place. The concert will be continued until 9 o'clock, after which will come dancing. The dancers may be seen by all this year, for the raised seats at the sides of the drill hall will provide ample room for the spectators, it is believed.

The dance programme will include waltzes, two steps, one steps, fox trot, hesitation and special numbers. Sergeant Alfred J. Killip has been selected to head the floor committee, which will be composed of more than a hundred members this year, and they will try to see that all who attend the dance enjoy themselves. The entire Fifty-fourth Regiment band will play and a good musical programme is promised.

"If the people who go to the police dance this year do not enjoy themselves, then the police will not be to blame," said Chief Quigley, "for the entire committee has put forth its best effort to make the eleventh annual ball not only the best that we have ever had, but the best and biggest that has ever been held here."

Chicago Examiner 2/4/17

Illinois Girls Gay Garbed in "Hip"

IN SOUSA'S bollet of the states in "Hip, Hip, Hooray," all the states are represented by groups of four or six girls gowned in costumes typical or reminiscent of the respective commonwealths.

When Sousa's band strikes up "Dixie" six pretty girls march out carrying baskets of peaches and gowned to suggest the sunny South. Then there are the California girls with gowns be-spangled in gold nuggets; the Texas girls representing cowboys in white fur chaps, the New Jersey mosquitoes, Indian maids from Wyoming, and so on down the list.

When Robert McQuinn, who designed the costumes, came to the Illinois girls, he decided that there was no distinctive feature to differentiate them. He took the Chicago miss as an example and the result was a rather daring color scheme.

The Illinois girls are garbed in white broadcloth, full-skirted coats, trimmed with rose velvet, with large flap pockets and high "chin chin" collars. A very full skirt of blue satin ends in points all around the bottom, edged with white and rose. With this is worn white silk hose encased in rose suede slippers. The hat is a large flat sailor with a sash of black and white checked ribbon, ending in streamers down the back.

Davenport, Ia. Democrat 2/4/17

Mr. Sousa Hasn't Changed

The March King Seems Always to Wear His Uniform with Credit and Distinction to Himself and to Music.

It may be that John Philip Sousa sometimes appears in other garments than the familiar blue uniform and bandmaster's cap. He doesn't in his pictures on the front of the many marches he has written, nor on the posters which advertise his connection with the "Hip,Hip, Hooray" company from the New York Hippodrome. Nor did he when, dusty and travel-stained, he walked into the Hotel Muehlebach this afternoon, having just arrived from St. Joseph, where his band has been playing an independent engagement.

Perhaps Mr. Sousa realizes that he is a public figure and that people expect to see him just as they have for more than 40 years—erect and uniformed, with the little goatee, which is inseparable in the mind of the average person from the composer of "The Stars and Stripes Forever."

He was still wearing the uniform when he sat down at luncheon—and it is, of course, untrue, but, in recollection, he was still wearing the cap, too.

John Philip Sousa is 62 years old now but comes a long way from looking it. On close inspection he is a man of perhaps 50—keen and kindly of eye and more courteous in manner than nine celebrities out of ten.

Because it has been long since any march of his has attained the popularity of "The Stars and Stripes Forever," "Washington Post," "El Capitan," "High School Cadets" and others, many persons probably assume that he has quit composing.

Far from it.

"This year alone," Mr. Sousa assured a visitor, as he ate luncheon, "I have written three marches, three acts of an opera, a legend and a song. The song probably is the most popular."

Further inquiry revealed the marches to be "New York Hippodrome," "The Pathfinder of Panama" and "The Boy Scouts." The last has been adopted by the Boy Scouts of America as their official march.—Kansas City Times.

Chicago Post 1/25/17

131

"Hip, Hip, Hooray" Begins Engagement

News of Theaters and Musical Affairs

Hippodrome Show At Auditorium

By Charles Collins.

THE NEW YORK HIPPODROME has sent to us its "Hip, Hip, Hooray" production of last season, trailing clouds of its original glory, and the occasion, no doubt, calls for three rousing cheers. Hippodrome shows gratify the American passion for bigness; they are theatrical circuses, and as such are supposed to arouse the thrill of youth in the hardened arteries of the small-town tourist making his annual pilgrimage to Manhattan.

These productions are seldom taken on tour because of their bulk, and also because the American Hippo-hound is a more wise and wary animal on his native health than when his feet tread the pleasure pathways of New York. After a term of years, however, our Auditorium houses another of these huge entertainments, believed, because of its fiscal record, to be the best of the series. The engagement opened last night, after a postponement of twenty-four hours.

A Hippodrome show should be reported, and not reviewed, because what a dramatic critic thinks of it is a matter or no importance. The job should be done by a statistician or a surveyor, for the matter is one of numbers and of area. The present show, like all of its forerunners, is a blend of extravaganza, circus, vaudeville, musical comedy, athletic sports and ballet; and in submitting my report I find the vaudeville card-index method a convenient way of imparting information. So here goes:

New York is the scene of act 1, as follows:

The Kat Kabaret—A feline revel in ragtime on the roofs of New York, for an opening episode. The kats kaper kuriously. It is an unusual idea, staged ingeniously enough to deserve compliment as a "novelty." Vaudeville performers contribute specialties to the frolic.

The Grand Central Station—A scene in a railroad baggage-room, in which Charles T. Aldrich, a clever pantomimist and trickster, and the vaudeville team of Mallia, Bart and Mallia amuse themselves among the trunks. This is good knock-about clowning.

On Fifth Avenue—Here you get a few songs in the musical comedy manner, with hordes of choristers. The principal singers seem nearly voiceless.

Lobby of the Askmore Hotel—Nat Wills appears in his tramp costume to read comic telegrams on affairs of the day. His vaudeville method seems to lose part of its vigor in the ample spaces of the Auditorium.

The Cascades at the Biltmore—the merry, merry chorus goes to work again. "The Flower Garden Ball" is sung and danced. A dancing carnival by three teams follows. They whirl about earnestly, but win no terpsichorean medals. Then, for the grand finale of the act, comes "The Ladder of Roses," a scenic tour de force. Ladders of roses are let down from the mysterious loft above the stage. The girls climb up like sailors in the rigging, and then the ladders are illuminated with incandescent lamps, making a brilliant stage effect.

San Francisco is supposed to be the scene of the second act, which runs according to the following schedule:

Toyland in the Zone—A bizarre scene that might represent the playroom of a giant's child. The characters of nursery rhymes appear to participate in song and dance. Chin-chin, a baby elephant, and Toto, a chimpanzee, perform tricks.

Chinatown—Here the Boganny troupe of vaudeville tumblers and knock-about clowns perform in Chinese costumes. They have the same routine of pranks they used in vaudeville when they wore bakers' clothes. They are extremely amusing. The troupe ranges from giants to dwarfs, and the Lilliputians' ability to stand punishment is amazing.

Moving Picture Street—A travesty on the methods of stage "magicians" by Nat Wills, Charles Aldrich and Mallia and Bart. It is good fun. Mr. Aldrich's share in the entertainment, by the way, is worthy of special attention. His talent for quick changes of costumes, for instance, is almost magical.

Sousa and His Band—The veteran band-master and his cohorts of brass and percussion in a medley of popular songs. They nearly play "Good-by, Girl, Good-by" to death, but they also blare away at the old Sousa marches, which are a refreshing contrast to the rag-time monotony of the music with which the rest of the show is embellished. The score of "Hip Hip Hooray," in fact, is the least distinguished element in the production. It sounds like the work of syncopated blacksmiths.

The Tower of Jewels—An elaborately staged scene in which, for the second act finale, there is a pageant of girls in costumes that represent various states in the Union, while Sousa's men play marches in the background. At the finish Uncle Sam entered driving a high-school horse in a jaunting car embroidered with electric lights.

For the third act we get:

Flirting at St. Moritz—This is a skating carnival, staged as an Alpine picture, with a pond of real ice covering the floor of the stage. Charlotte, a premiere skaterina from the Ice Palace in Berlin, performs like a Pavlowa shod with steel, and she has many gifted associates. Here the grace and charm of a beautiful sport is delightfully illustrated. Charlotte herself is a personality as well as a performer. Thus "Hip, Hip, Hooray" ends with a happy impression.

Denver Times 1/27/17

HOPE FOR AMERICAN BALLET MARKS PAVLOWA'S ADIEUS

Anna Pavlowa is about to say farewell to North America. The pleasure the incomparable dancer has brought to over a million patrons will long remain a pleasant memory. Madame Pavlowa leaves this country for a period of at least two years, but she hopes the ballet in which she is so much interested will grow in popularity during her absence. Indeed, she is sure it will, for she says the longer she has remained in the United States the more convinced she has become that there are distinct possibilities in an entirely American ballet.

"It merely requires an awakening on the part of the musicians before this reality is accomplished," said the great dancer in talking to the writer last week. "Every country practically is glorified by a world-famous ballet. We have 'The Waltz of the Burghers,' from 'Faust;' we have the 'Carmen' ballets and the 'Aida' ballets, and 'The Dance of the Houris,' from 'Gioconda;' but the United States, and, in fact, America, is unrepresented.

"I have often dreamed of an American ballet, because I can see infinite possibilities in the action and vitality of the native dances. Moreover, one has always the charm and picturesqueness of the costumes, not a small point to be considered. Last season, in the arrangement made by Sousa for the Hippodrome's 'Ballet of the States,' there was an absolute thrill in 'Dixie,' 'Maryland,' 'Colorado,' 'California' and the other melodies which have become associated with the various sections of this great country. I can see it all—the grandeur of the West, the romance of the South, the pastoral beauty of the East and all. The complications are apparent, and one could weave the ballet dances of a fantastic as well as realistic nature.

"For a ballet to be really striking, the accompaniment must be striking. Feeble music is fatal and no matter how cleverly the dancers perform and the stage manager directs there is no effect without a vivid musical accompaniment. I've heard some of the American folk-songs. They are charming and mystical and they would make an excellent foundation for a great artistic ballet. But these melodies would have to be orchestrated by a complete musician and one who understood the traditions.

"The dancers of the various nations reflect the soul of these nations. The dances strike as deeply as do the poetry or the painting. In Spain we have the indolent dance, with its latest passion. In Italy there is the quick barbarous dance of the peasants, as well as the formal and precise steps of the North Italians. The waltzes of Austria are stately and dignified and contrast with the spirited Czardas of the Hungarians. France, like England, had never evolved a national dance, and the one can scarcely accept the faddish can-can of Paris as suggestive of France. Now we come to Russia, and, of course, I dare not compare my native dance to that of any other country. The classic ballet in Russia has been developed along scientific lines for more than a century, and in these years a variety of expression, a perfection of skill and a vast collection of national ballets have been developed. We are a race of dancers. In no other country, perhaps, has dancing been recognized as an art as lofty as literature and music. How the young Russians are prepared for dancing careers is an old story, and when one realizes that many of the great-grandparents of living ballerinas followed the same profession, it may be seen how deeply ingrained in the Russian nature is this art."

Musical Courier 1/25/17

Copyright Decision Against Hotel Men

The Supreme Court of the United States decided Monday that copyrighted songs and music can not be sung or played in hotels, cabarets or restaurants without the permission of composers or the payment of royalties. The contention made by the restaurateurs was that this could be done as their customers are charged no admission, but the court upheld the view announced in its decision. The particular case was that of the John Church Company, owner of the copyright of Sousa's "Glass Blowers" against the Hilliard Hotel Company, proprietors of the Vanderbilt Hotel, and Henri de Martini, conductor of its orchestra, and the march, "From Maine to Oregon," was the piece particularly mentioned.

Chicago American 2/16/17

Only Two More Weeks of 'Hip, Hip, Hooray'

Last two weeks of the swift-moving fun of "Hip, Hip, Hooray" at the Auditorium is announced. The huge New York Hippodrome show has been praised by nearly 150,000 people during its stay. The combination of the world's foremost military band with John Philip Sousa, the "March King," as its director; Charlotte, the wonderful skater and her ice ballet from the noted Admiralpalast, and among the many comedy features, Nat M. Wills with his snappy monologues; Charles T. Aldrich, "Some Detective"; the Boganny troupe of acrobats; Mallia and Bart, the funny baggage men; George Gifford, and the many dancing features; enormous ballets, which often employ 200 members, and striking scene pictures, has aroused widespread comment.

There have been changes made in the "Hip, Hip, Hooray" program since its opening; two new songs have met with appreciation. They are "Poor Butterfly" and the new march song, "In Honor of the Flag."

Chicago Herald 9/25/17

"Hip, Hip, Hooray" Replaces Opera

By Richard Henry Little

THE New York Hippodrome's road show, "Hip, Hip, Hooray," last night occupied the stage at the Auditorium, where only last week Mary Garden, Galli-Curci, the human flute, and the magnificent Muratore held royal sway.

The ghosts of "Les Huguenots," "Il Barbiere di Seviglia" and "Lohengrin," if they were still haunting the Auditorium, must have had a few bad hours, for in place of Mr. Campanini's gifted song birds Nat Wills, the tramp king; Chin-Chin, the king of elephants, John Philip Sousa, the march king; Charlotte, the ice queen; Toto, the chimpanzee king; Charles T. Aldrich, the lightning change king; Lonore Simonsen, the musical comedy queen, and a lot more kings and queens were simply all over the place.

* * * *

Where Campanini once stood John Philip Sousa beat time with his hands, feet, ears, whiskers and eyebrows, and his big brass band blared all the rag-time melodies ever heard of until the ghosts of "Lohengrin" and "Thais" hurled themselves madly from the tower of the Auditorium and ran bareheaded down Michigan boulevard. All grand opera ghosts still trying to maintain their home on the Auditorium stage probably gave up when Howard Marsh, the handsome hero of "Hip, Hip, Hooray," and Leonore Simonsen, the heroine, sang "Chin-Chin, I Love You."

The grand opera ghosts stood for "Love Is a Ladder of Roses" and "My Land, My Flag," but when it came to "Chin-Chin, I Love You," they all marched down to the box office and got their pay and quit. No respectable grand opera ghost is going to stand for a rag-time melody like "Chin-Chin, I Love You." Not that "Chin-Chin, I Love You" is anything but a very pleasing melody of its kind, and the big audience simply loved it, but it's something that a carefully brought up grand opera ghost simply cannot endure.

* * * *

Trying to describe "Hip, Hip, Hooray" is like describing a preparedness parade in Chicago or New York. It looks about the same whatever part of the parade you happen to see and it flows stolidly and unbrokenly on and on.

There were chorus girls by the thousand, scenery by the mile, enough electric lights to illuminate the North Shore from Evanston to Lake Forest and an ice pond that looked about the size of Lake Geneva. There were ladders of roses and red, white and blue electric lights up which several thousand chorus girls clambered and an American flag that covered the whole stage and that must make Georgie Cohan madder than anything.

Our villagers received everything with frantic applause, but the biggest demonstration was given to Charlotte, the Ice Queen. Charlotte is very beautiful and a wonderfully adept skater. She is just like her picture on the billboard, skating most of the time on one foot, with the other foot balanced neatly over her head. She skimmed around the ice like a one-legged swallow getting back to the nest before dark, and after her came a regiment of chorus girls, all skating with great skill and ease. In fact, the Hippodrome chorus girls did everything but turn inside out, and that may have been forgotten in the rush and excitement of a first night.

* * * *

There is a plot to "Hip, Hip, Hooray," for every once in a while Harry Griffith or Nellie Donor or Thomas Reynolds or some of the rest of the cast or all of them together would hurl themselves into the middle of the spotlight and shout "Why are you here instead of in London?" "Because the detective is following me." "Then hurry with me to Chinatown."

And more they would have said but a heavy flanking party of chorus girls would make a drive from back stage and two brigades more of chorus girls would swoop down from the right and a regiment of chorus boys would open fire on the left and the plot would turn around and escape down the footlight trough to the wings until it got brave enough to sneak out again.

Charles T. Aldrich, the lightning change man, would turn from a policeman into a debutante and then into a chocolate sundae while you were looking at him, and Nat Wills told jokes and sang while John Philip Sousa was preening his whiskers and letting his band get its breath. The elephant and the chimpanzee found a chance to seize the stage and perform while the chorus girl army was making a change, and Mallia, Bart and Mallia, the tumblers, tried every way they knew to break their necks, but couldn't quite do it.

At the hour of going to press Charlotte is still skating to thunderous applause, John Philip Sousa and his band is massing heavily on the left and Nat Wills at the head of 10,000 chorus girls is seen preparing for a rapid assault behind the lake of real ice. It must have been a great finish.

Cincinnati Times Star 2/15/17

JOHN PHILIP SOUSA HAS OFFERED HIS SERVICES AS BANDmaster to the Government in case of war. Here, at last, appears the possible chance to break through the German lines. Can you imagine members of a music-loving race resisting the approach of Capt. Sousa, at the head of eighty musicians, playing a march?

Charleston S.C. News 2/4/17

A SOUSA SPECTACLE.

It is reported that the New York Hippodrome has secured the full rights to production of a notable spectacle by John Philip Sousa, who with his great concert band was a particular feature of the Hippodrome show last season. The story is made up from a deck of cards, each card to represent a character. Mr. Sousa wrote a light opera upon this idea several years ago under the title of "The Queen of Hearts," but it failed to attract sufficient popularity. He has developed the theme, it now appears, and Charles Dillingham evidently considers it worth while for the building of a huge spectacle at the Hippodrome next season. There will be fifty-two principal roles, one for each card in the deck. It is expected that the scenic and costumic embellishments will be a matter for general astonishment, as the Hippodrome intends to play the piece to the limit. Just now the Hippodrome is not giving out news of the spectacle.

Chicago Post 2/17/17

"HIP, HIP, HOORAY"—A spectacle show from the New York Hippodrome containing miscellaneous diversions. It comes here in all its Manhattan glory. Charlotte ice skating and Sousa band playing are the most important features. Fifth week at the Auditorium Theater. Performances every afternoon and evening.

Wilmington Del. Journal 2/3/17

NEW COLUMBIA RECORDS.

While it may be true that "too many cooks spoil the broth," Messrs. Cox, Clark and Monaco have demonstrated that three composers do not spoil a song.

This trio of clever song writers collaborated in writing the song that has so strongly caught the public fancy—"Honolulu, America Loves You," just issued in record form by the Columbia Graphophone Company.

The popular Knickerbocker Quartet sing this stirring eulogy to Honolulu with hearty good will. And the tuneful melody well displays the strength and quality of their manly voices.

One of the compositions of the March King Sousa is included in the Columbia Graphophone Company's instrumental list, the "Directorate March."

Prince's Band plays this stirring American march as it always plays military music: with spirited bravura.

America is said to lead the world in band march compositions, and this stirring Sousa march is convincing evidence of the truth of this assertion.

Seattle Times 1/30/17

COMPOSER of many stirring military marches as he appeared at big review.

JOHN PHILIP SOUSA.

This new photograph of the famous American bandmaster was taken a few days ago as he reviewed a monster parade of St. Paul Outdoor Sports Carnival enthusiasts from the steps of the Minnesota capitol. The parade was held in honor of Mr. Sousa and Gov. J. A. A. Burnquist and was one of the big events preceding the carnival.

Musical Leader 2/15/17

Sousa on Progressive America.

When John Philip Sousa was in St. Paul recently, he ran over the roster of 65 names in his band and designated their nationalities.

There were more native born Americans among them than there were of any other one national extraction.

"This condition," said Mr. Sousa, "could not have existed even 10 years ago. I remember the time when it was all but impossible to get any good musicians who were not foreign born.

"But the whole attitude of the country toward music is changing; the composer and the interpreter alike are being recognized more and more on a basis with members of other professions, and they are being given many more opportunities for special education.

"I don't want you to think," continued the March King, "that I am one of these American music fiends. I don't think any score ought to be accepted merely on the ground of nationality.

"Inevitably, of course, a certain characteristic nationalism develops in the process of evolution.

"For instance, take the subject of ragtime. What is the ragtime of today but an imitation of the ragtime of yesterday and of day before yesterday. The imitations have multiplied so and become so close that it is almost impossible to distinguish one rag from another.

"But, as time goes on, and the cult gradually gives place to something else, a few of these rags will survive on account of real melodic value, and eventually they will stand, in musical history, as representative types."

Incidentally, Mr. Sousa was asked whether he had ever tried his hand at ragtime composition.

"No," he said, "because it wouldn't be spontaneous. I should merely be imitative. It isn't my medium. When it comes to marches, that's a different thing."

Mr. Sousa has made a new operetta, of Irish implication, to a libretto by Joseph Herbert: the basis is Lever's once-popular story of "Charles O'Malley." Mickey Fee, and not the dragoon, is the chief character in this version. Wilton Lackaye once acted as O'Malley in a bad play on the subject. Sousa is by at least three years the dean of American composers of operetta: his first, "Desirée," was mounted, with De Wolf Hopper, in 1884; whereas De Koven's first, "The Begum," was not made known until 1887. Hopper was in the latter, also, and, in 1896, in what has been, so far, Sousa's best success in the milieu, "El Capitan."

Musical America 2/10/17

SOUSA A GUEST OF HONOR AT ST. PAUL OUTDOOR CARNIVAL

John Philip Sousa in a New Uniform at the Outdoor Sports Carnival in St. Paul

John Philip Sousa was entertained in a unique manner during his recent engagement in St. Paul with the "Hip-Hip-Hooray" production. It happened that the Outdoor Sports Carnival was inaugurated there that week and Mr. Sousa was made a guest of honor by the officials in charge.

On the opening day three thousand of carnival folk passed in review before Governor Burnquist, the Minnesota State officials, "King Boreas," "Prince Paul" and Mr. Sousa, who were assembled on the steps of the State Capitol, surrounded by thirty Carnival Queens. Governor Burnquist had on the Minnesota Club carnival uniform, and Mr. Sousa wore a Carnival Association Director's cape over a heavy overcoat. Mr. Sousa was escorted to the Capitol by Carnival officials for the informal reception in Governor Burnquist's office, given in Mr. Sousa's honor and which preceded the review.

Milwaukee Journal 2/11/17

MADISON LIKES SOUSA.

John Philip Sousa, bandmaster, is to write a march to be dedicated to the University of Wisconsin. At the concerts given every third Sunday by the University of Wisconsin First Regiment band, one of Sousa's numbers is always played. Madison so likes Mr. Sousa that the director of the university band plans to have one of his compositions on every program.

Chicago American 2/16/17

C. T. P. U. to Dance Monday and Aid Sick

The Chicago Theatrical Protective Union, which consists of all of the stage hands and operators connected with the local theaters, will give its fourth annual ball at he Coliseum next Monday evening. The proceeds will be devoted to its sick fund, which has been depleted by many calls made upon it. Most all of Chicago's theatrical colony, as well as the leading stars and members of their companies now playing in Chicago, will be present. The music will be by Johnny Hand's Band, and John Philip Sousa will lead the grand March as well as conduct several numbers.

Chicago Music News 2/10/17

THE AUDITORIUM

If "Hip-hip-hooray" be a fair sample (as no doubt it is) of the productions made by The Hippodrome in New York it would certainly be a fine thing if one or more of these could be brought to Chicago each year to fill in that part of the Winter left open after the close of our Grand Opera Season.

"Hip-hip-hooray" is a really wonderful thing—. It is in the nature of glorified Vaudeville, with remarkable scenic, lighting and tonsorial effects—in combination with the most elaborate ballets that have ever been presented in Chicago unless we except the Diagheleff performances, which—of course, were in a class by themselves and had not the surroundings of "Hip-hip-hooray."

Such transformation scenes, such pictures and such masses of people have never—probably, been seen on The Auditorium stage as now and the work of Charlotte as well as that of several other solo skaters in the Ice Ballets is something to remember a long time not alone because of its skill but also because it is superlatively beautiful.

The "Kat Kabaret" is very clever—the various Scenes in New York are fine, especially that at the Biltmore Hotel which concludes with the "Ladder of Roses"—probably as fanciful and elaborate a spectacle as has ever been staged in Chicago.

The Boganny Troup in the Chinatown Scene is marvelous in acrobatic evolutions and no less can be said of Mallia, Bart and Mallia in the Grand Central Station Scene.

The music of the production is good without being really distinctive except in the case of The Sousa Band, under the leadership of the famous John Philip himself.

Howard W. Marsh, and Leonore Simonsen—a decorative young pair of lovers wander through the performance and, occasionally they break forth into solo endeavor which is at least, pleasant.

Nat M. Wills, a big Vaudeville favorite, but something of a nuisance to many people because of his deadly "sameness" is featured throughout also and—it must be confessed the audiences seem to like him very much indeed.

But—after all, the Sousa Band is the big attraction and never has it been heard to better advantage.

The complement of instruments seems perfect—the artistic equipment of each man up to the highest requirements and the conducting of John Philip at a brilliant point of effective elegance.

At each performance several of the famous Marches are played with vim as well as superb finish and the Sextette from "Lucia" is read as only the Sousa men know how to read it—fluently liquid as to tone, perfect in musicianship and style.

The Band scene ends with "The March of the States"—composed by Sousa especially for this production and providing a fine musical background for one of the most beautiful as well as the most elaborate stage spectacle ever remembered on The Auditorium or any other stage.

As a spectacle "Hip-hip" is worth an evening of anybody's time—but, all musicians will want to see it also because of the presence among its hundreds of performers of the Sousa Band. C. E. W.

From Mr. John Phillip Sousa,
World's Greatest Band Master,
New York City.

My dear Colonel Conn:

The power for good is vouchsafed you in the splendid work you are doing with your pen. The matured intellect, based on a healthy gift of observation, makes your book and verses valued by all who read them in the proper spirit.

It is my earnest prayer that you may be long spared to give the world the benefit of your thought and the brightness of your presence.

Always sincerely,

John Phillip Sousa.

Chicago Examiner

John Philip Sousa Will Have a 'Day'

On Saturday, March 10, the Evanston Gun Club will hold its "John Philip Sousa Day," at which will be present as the guest of honor John Philip Sousa. Elaborate preparations have been made for this event, in which Sousa will make his debut before Chicago traps. The club has placed in competition for that day the "John Philip Sousa Trophy," a silver cup about eighteen inches in height. This is for the high gun on 100 targets. The officials are anxious to have a representative gathering of professional shots at this tournament.

Chicago Post 2/24/17

JOHN PHILIP SOUSA, the "march king," has not been content to rest on the reputation of having provided more melodies for the world to march to than any other composer, to have added six successful comic operas and two widely-read novels, but in the last year he has written four new marches, including the "Boy Scouts of America," the "New York Hippodrome" march, besides his constant contributions to the magazine press. The announcement is now made that Mr. Sousa will have a new comic opera ready for rehearsals by July. It will be produced by Charles Dillingham with a combination of the stars now under the Dillingham banner in the leading parts.

Chicago Eve Post 2/19/17

News and Gossip Of the Musicians

JOHN PHILIP SOUSA, the "march king," now an important feature of the New York Hippodrome show at the Auditorium, is the only American who has been decorated with the Victoria cross. The decoration was pinned on Mr. Sousa by the present king at the direction of his father, following Mr. Sousa's appearance with his band at Sandringham Castle in a concert especially arranged for Queen Alexandra. During his stay in England on that visit Mr. Sousa was several times invited to shoot with King Edward over the royal preserves. "King Edward was one of the best shots and best sportsmen I have met either in England or America," says Mr. Sousa, who is recognized himself as being one of the best trap shooters in this country and an authority on the subject.

Baltimore American 2/25/17

SWELL A. A. T. A. ROSTER

Twenty-three Separate Organizations Added to List.

With the addition of 23 separate organizations during the last month, the club membership of the American Amateur Trapshooters' Association, the amateur trapshooters' national body, of which John Philip Sousa is president, is increased to 1,309 clubs, distributed among 48 states, Hawaii, Alaska and Canada.

Chicago Examiner 2/18/17

Stars Will Shine at Stage Hands' Ball

THE Chicago Theatrical Protective Union, including all of the stage hands and operators connected with local theaters, will give its fourth annual ball at the Coliseum Monday evening, February 19.

The proceeds will be devoted to its sick fund, which has been sadly depleted by the many calls made upon it.

Most all of Chicago's theatrical colony, including the leading stars, will be present.

The music will be by Johnny Hand's Band and John Philip Sousa will lead the grand march as well as conduct several numbers.

Chicago Examiner 1/20/17

HIPPODROME, CHARLOTTE, SOUSA

Bandmaster and Skater Share "Hip, Hip, Hooray" Honors at Premiere; Nat Wills and Charles T. Aldrich Also.

BY ASHTON STEVENS.

"HIP, HIP, HOORAY," was danced, sung, skated, shouted and brass-blown in the Auditorium last night as per schedule. The twenty-four hours' postponement had made the big Hippodrome production that many hours surer and steadier. Everything ran like a blade on ice; and if you weren't afraid of missing the regular skating at the College Inn you could take your time after 11 o'clock and behold the delicately gliding Charlotte leading the ice ballet.

She is the feminine personality of this monster show, a girl with a slant all her own, a person rather than a performer, and a beauty to melt the substance on which she wheels and whirls.

But there was another personality vivid in this most impersonal of circuses—John Philip Sousa. He was the other star. Mr. Dillingham has given him and his famous band a setting to match the sound. They play in the shadow—or is it the glare?—of San Francisco's Tower of Jewels; and when they strike up Mr. Sousa's "March of the States" there are girls and girls without end to illustrate the notation.

John P. has heretofore worn virtually every decoration in the world but that of the American Girl; and this one became him last night. His baton took on a new beat when the girls came forth; his shoulders braced; there was a rakish bristling of his now porcelain beard; there was pep in the old gentleman's smile. He liked the setting and it liked him. It was a great night for the bandmaster.

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ALDRICH COMICAL CLOWN.

WHAT Sousa did not wear in the way of personal hardware, Nat M. Wills did. Mr. Wills was doing his familiar tramp specialty, but not quite as familiarly as of yore. I'm glad to report. Distance made him at times almost enchanting. Only once during the evening was he mistaken for an intermission.

But the comical clown for me was Charles T. Aldrich, the only other man in the world but Mr. Hymack who can change his complete wear without the aid of a screen and get away with it to the satisfaction of the censors.

Some of his changes from red suits to blue suits to women's suits to moustaches to beards to smooth-face were so uncannily swift as to lead a lady from England to fancy that Mr. Aldrich wasn't changing at all but was having the things thrown on him by the light machine. But you couldn't fool me on [illegible] detail, for, thanks to Harry Askin, the friend of the press (all the deadheads sat in boxes last night just like subscribers at the opera), I was right next to the light machines, and can testify they didn't have a thing to do with the miracle.

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LADDER OF ROSES REAL.

THESE machines did have a lot to do with the preliminary upbuilding of that sumptuous scene known to the historiographer as The Ladder of Roses, but only with the start. The real ladder was eight girls broad and higher than the proscenium; and it was worth the pains and fortune expended.

The gentle art of tumbling was represented by our old friends the Bogannys Troupe. They were dressed as Chinese and exposed in the gorgeous "Chin-Chin" scene, and the crowd couldn't get too much of them. The boxing bout between the dwarfs went like the newest importation from the two-a-day; and by way of proving that Bert Melrose is not the only vaudevillain with a Melrose fall, one of the Bogannys mounted a tube some thirty feet tall, balanced it on a table, and fell without prolonging the agony till the audience hoped it was fatal.

* * *

BIGGEST SPECTACLE EVER HER

ALL the scenes will delight the children, but there is one especially designed for them, a toyland dream that is perhaps the loveliest kid's dream that ever came true. There are all varieties of scene, ranging from naturalistic New York in and outside hotels to a roofscape that exposes the Brooklyn bridge and has human cats for actors in the "Kat Kabaret." Another juvenile delight is Chin-Chin, the monkey-proof elephant, harassed by Toto, the skating chimpanzee.

"Hip-Hip-Hooray" is the biggest spectacle ever staged here, a colossal combination of musical comedy, pantomime, five-ring circus, Charlotte and J. P. Sousa, the man that wrote the American Marseillaise, which is almost any one of those brave marches of his that make soldiers of the most sedentary.

St. Louis Globe Democrat 2/12/17

SOUSA'S POLONAISE LEADS PROGRAM AT SYMPHONY CONCERT

Orchestra and Audience Stand as Star Spangled Banner Is Played.

BY RICHARD SPAMER.

John Philip Sousa's the "March King's Presidential Polonaise," writtten probably for dance functions on state occasions at the White House, began Dr. Max Zach's fourteenth popular program at the Odeon yesterday afternoon.

Sousa adheres to conventional forms in this work and frankly harks back to Frederic Chopin, who developed the pattern to its present perfection. So long as the March King had stately affairs at the presidential residence in mind, might it not have been bteter had he written something along novel lines, characteristically American—our themes are legion, don't you know—rather than recur again to effete Old World designs. But in his studied way Conductor Zach made instant amends when he followed the Sousa with "The Star-Spangled Banner," bidding the entire orchestra and the audience to stand while the national anthem was intoned. Heretofore we have heard the grand old hymn by brass bands only. It sounds even more inspiring when given by violins, flutes and mellowed metals.

Dr. Zach, who had cast his program in an operatic frame by the inclusion of Weber's Oberon Overture and liberal excerpts from Verdi's Aida, read the former masterpiece with utmost dignity. It was opera overture in concert form and pleased on that account. In the Aida we heard the tenor aria "Celeste Aida," on the slide trombone, and in that number numerous sentences usually cut during the performance of the work by traveling organizations were played also.

Thumser's Neat Numbers.

Among the star features of the program were two first-time melodies for string orchestra, composed by Oswald Thumser, St. Louis' viola expert and a leading member of the band, whose serenade, "In Amalfi" and Capriccio "La Belle Viennoise" were effectively given. Dr. Zach, it should be recalled, understands all about the viola, having played that difficult instrument while himself a member of the Boston Symphony Orchestra. So he knows good music for string orchestra when it's put before him. He led the two numbers in his best style and they sounded as though they were most gratefully arranged. Amalfi, a town on the lower Italian Peninsula, is a romantic spot and can be romantically written about. Thumser got his impressions during a sojourn in the region about which the American poet, Thomas Buchanan Read, sings:

My soul today is far away,
Sailing the Vesuvian Bay;
My winged boat, a bird afloat,
Sails 'round the purple peaks remote.

And then he likewise sings of Capri, Ischia, and the gray smoke that stands o'erlooking the volcanic lands. Much of this "atmosphere" has been gathered by Composer Thumser into his "In Amalfi," which is a neat contribution to romantic musical literature. In "La Belle Viennoise" we heard stanzas reminding strongly of Fritz Kreisler's "Wiener Geschichten." Kreisler, after the two Strausses (Johann and Edouard), has preempted Viennese rhythms. Others who attempt them must perforce be imitators.

Kiburz Plays His Best.

John F. Kiburz, flautist of our orchestra, essayed, in his most approved fashion, Mme. Chaminade's Concertino in D, as his solo contribution. The selection is somewhat overloaded with unclarified ornamentation and does not aid the interpreter in the just display of his virtuosity. Kiburz played it well, but did much better in his encore, the swift lilt, known as Genin's "Tarantella." Better still was his playing of the flute score in the Carmen "Entr'acte," which the conductor offered as one of his numerous encores. This flute number occurs before the act in which the hectic Carmen deals herself the fatal cards that run true to her undoing in the last scene of the opera. Kiburz presented this music perfectly.

Two short numbers, Elgar's "Carissima" and Durand's "Air a Danser" preceded the swirling "Fideles Wien" waltz with which the program ended. Dr. Zach is never so happy as when leading a Komzak waltz. Yesterday afternoon he fairly tried himself with his changes of tempo, and the men were with him every moment. The slow waltz movement was regal dignity itself, and the faster rhythm would have pleased the liveliest bunch of debutantes that ever shook their feet on a ballroom floor.

As an encore Drigo's popular Serenade from Le Million d'Arlequin found an appropriate niche on the afternoon's list.

Madison, Wis, Journal 2/20/17

TENDS SERVICES TO UNCLE SAM'S BANDS

John Philip Sousa

The noted band conductor and writer of famous marches has offered his services, free, to the U. S. government to organize military bands.

He will play "On Wisconsin" at the banquet following the Wisconsin-Chicago basketball game in Chicago next Saturday night. A large delegation of Wisconsin rooters is expected to go down with the Badgers, and make a gala day of it with a big alumni and student banquet.

Indianapolis Times 3/2/17

John Philip Sousa Day at Evanston Gun Club

On Saturday, March 10, Evanston Gun club of Evanston, Ill., will celebrate John Philip Sousa day with a big testimonial shoot, in honor of the famous bandmaster and composer, who also is the head of the amateur trapshooters' national body, the Amateur Trapshooters' association.

Arrangements have been completed by W. L. Carman, president of the Evanston Gun club, assisted by W. P. Northcott, for a record attendance. The many entries already made indicate that a large number of trapshots, including many of the most noted in the country, will gather to do honor to the popular march king. Mr. Sousa will be the guest of the club and will participate in the principal event, which will be a 100-bird handicap shoot for "The John Philip Sousa Trophy." There will be a sweepstake on each twenty-five targets for those who wish to enter.

The shoot will begin at 10:15 a. m. to allow Mr. Sousa to keep his afternoon engagement at the Chicago auditorium. Lunch will be served by the club, which extends a cordial invitation to every trapshooter to be on hand March 10 to join in welcoming its distinguished guest.

Chicago Examiner 7/25/17

Chicago Musical Courier, Feb

CHARLOTTE, SOUSA AND THE ICE BALLET

Group Photo by White.

HAVE YOU HEARD

That when Sousa was asked what he considered his best march, he replied without a moment's hesitation, "Stars and Stripes Forever," and related this history of its composition: "It was planned on board the Atlantic liner Teutonic. I had been in England and homesick. Like all returning Americans I found the fire of patriotism burning strong within me as the ship headed homeward. I thought out the title and form of the composition while pacing the steamer's deck, and in the course of the voyage the march played itself fully 500 times in my brain. Before I landed in New York it was perfected. No change was ever made in it.

A unique gift that also graced this occasion was a silver bust of the great bandmaster, the metal for which was contributed in the form of a dime from each member of the New York and Philadelphia Hippodrome companies.

Baltimore Star 7/27/17

Recruit Sousa on the Job.

John Philip Sousa has offered his services to the government, thus giving blessed assurance that our boys may march to war to a tune more inspiring and American than a cabaret fox trot.—Boston Transcript.

Chicago Tribune 7/26/17

* * *

Sousa to Be Press Club Guest.

John Philip Sousa will be guest of the Press club at a special luncheon on Thursday at 12:30 o'clock.

Los Angeles Express 7/13/17

We thrill at the sight of "Old Glory" flying from a flagstaff and at the sound of a Sousa march, but after all it is the patriotism of the Henry Fords that really counts.

Chicago Eve Post 7/7/17

JOHN PHILIP SOUSA, the "march king," has not been content to rest on the reputation of having provided more melodies for the world to march to than any other composer, to have added six successful comic operas and two widely-read novels, but in the last year he has written four new marches, including the "Boy Scouts of America," the "New York Hippodrome" march, besides his constant contributions to the magazine press. The announcement is now made that Mr. Sousa will have a new comic opera ready for rehearsals by July. It will be produced by Charles Dillingham with a combination of the stars now under the Dillingham banner in the leading parts.

Edmonton, Can. Journal 7/10/17

The next big spectacle to be provided for the New York Hippodrome will be provided by John Philip Sousa, the band leader. The basic idea of the story will be made up from a deck of cards, each card to represent a character. Sousa wrote a light opera upon this idea several years ago. It was produced under the title of "The Queen of Hearts," but failed to win any substantial success, owing, it is said, to the composer's inability to develop the story as he wished. During late years, however, he has found time to work out his theme, according to his plans, hoping for just such an opportunity as a Hippodrome offers.

Syracuse Herald 7/18/17

Word comes from Chicago that John Philip Sousa has been among the first to volunteer his distinguished services to the government. The popular "March King" was formerly bandmaster of the United States Marine band, and he has offered his services to the War office in the capacity of organizer or bandmaster, if desired.

Minneapolis Tribune 7/18/17

"Hip" Bandmaster Volunteers.

Word comes from Chicago that John Philip Sousa has been among the first to volnnteer his distinguished services to the Government. The popular march kinf was formerly band-master of the United States Marine band, and he has offered his services to the War Office in he capacity of organizer or bandmaster, if desired.

Chicago Examiner 1/28/17

ASHTON STEVENS ON OUR FOOTLIT PERSONALITIES

BY ASHTON STEVENS

IF you don't believe that personality (funny old word, isn't it?) still counts in the theater, go to the Auditorium and try to figure out what "Hip, Hip, Hooray," would amount to without Charlotte, the skater, and Sousa, the bandmaster. It would be as tame as the conventional circus, at which excitement in the thought that the lions may eat the lion-tamer is humanely tempered by the long odds that they wont.

In fact, all the scenic, acrobatic and mob glories of Mr. Dillingham's road hippodrome would wear one another to a standstill but for the purely personal high spots attained by Sousa and Charlotte. By lifting the show out of itself at fatal points of the program they are at once its celebrators and its stars.

* * *

OF course Sousa is more than a bandmaster, more than a gesture, more than a marchsmith. He is as much a national institution as was William F. Cody; he is a romantic and masculine hero. Any small boy will tell you that he composed "Dixie" and any old one that he composed "The High School Cadets."

He was the first of the popular composers to be seen to be heard—and the last, for who really cares what Irving Berlin looks like, or Giacomo Puccini, for that matter? About Sousa there is something big, heroic, historic. He is one of the few great Americans that have successfully survived the hour of their greatness.

* * *

BUT Charlotte was as new to Chicago as, in God's good time, Galli-Curci will be to Nek York. She had been rumored in the magazines and papers and by the travelers, who include the New York Hippodrome in their expense accounts. But only seeing was believing Charlotte.

She is no mere wonderful performer; she is a wonderful person performing. Her skating passes the empirical stages of art and is apparently a science. You accept its marvels as tranquilly as you accept those of Mr. Edison.

But what you do not accept tranquilly is the personal spell of this fair high girl with the falling hair. She is a new usage of beauty, a new figure for poetry, comparable neither to the bird that flies nor the beast that runs nor the fish that swims. Grieg got Charlotte in some of his Ibsen music, but Ibsen, who was something of a prophet himself, missed her altogether. But I think Barrie—in one of his very timid moods—could report her.

* * *

Etude, Feb. 1917

Courtesy in Music

COURTESY is not comparable. It has no superlative. One is either courteous or discourteous. Most discourtesy comes either from lack of breeding or from passions uncontrolled. The discourteous person manufactures his own punishment; for no one can be discourteous without losing the respect, good-will and the friendship of his fellow-men. Discourtesies are hard to forget. He who has been the victim of one is branded—branded with a mark that burns every time the discourtesy is recalled.

Yet few of us have escaped discourtesy—we may have been the unfortunate victims or we may have been the more unfortunate perpetrators. If you are conscious of having been discourteous, remember that brand, and do everything in your power to alleviate it, by controlling yourself so that in the future you will be distinguished by your courtesy.

Courtesy comes from the heart. Courtesy cannot be affected, precisely as discourtesy cannot be disguised. A look, a shrug, a scowl, a wink can be just as discourteous as the spoken word.

Musicians are often guilty of discourtesy. Their exacting, nervous, exciting lives make self-control difficult at times. It frequently happens that the musician lets discourtesy grow upon him like a habit. Tolstoi in his "What is Art?" refers to an operatic conductor who, during one hour of rehearsal, called his performers and singers "Swine, dogs, beasts" no less than forty times. The wonder is that such a man could achieve results at all! A striking contrast is the case of John Philip Sousa whose band is as well known in London, Cape Town, Berlin and Sidney as it is in New York, Philadelphia or Boston. It is a model of coöperation and respect for the leader. Why? Attend one of Mr. Sousa's rehearsals. He never commands—always requests. He never makes needless abusive remarks, but he never fails to correct patiently and to praise sincerely—he is everlastingly courteous every minute of the time. His bandsmen respect him as a gentleman because he always behaves like a gentleman. That is one of the reasons why he finds some of the best players deserting big symphony and operatic orchestras to go to the ends of the earth with John Philip Sousa.

The teacher who flies into a rage at the lesson just because some fool teacher in the past has been abusive and has confounded sarcasm and blunt comments with ability, is just ridiculous in these days when COURTESY is one of the richest assets in life.

Chicago Tribune 2/11/17

And Sousa

THERE is more about MacDowell, and what he did and sought to do; but it reduces to the lady's plea—that Time should be allowed to resolve the discussion: Mr. Forsyth and his co-author know that survival in music is a matter of sheer vitality and nothing else. That the vitality of the tune is the essential element in the life of any piece of music is a primary bit of reasoning which, if grasped, would put an end to ninety-nine percent of the absurd discussion which keeps the mass of people away from the concert-halls and opera-houses. John Philip Sousa, a good musician who is again topical, tossed off, a night or two ago, a score of ready, persuasive illustrations. I am not lonely in my regard for the part he has played in American music: I find him on the same page with MacDowell in the Stanford-Forsyth book. The authors were giving consideration, when they wrote about him, to that group which began with J. K. Paine and that which takes in the present generation of American composers:

"Sousa comes midway in age between the first group and the second. His affinities are rather with his juniors. An American of Spanish-German descent, he has created a new and striking type of march. In addition to that, he has practically taught his countrymen the proper organization and treatment of the military band. His work is peculiarly American, in that it could have been done nowhere else. In most European countries, the military band is supported by ancient tradition and present-day pride; in America, it has not these advantages. Sousa's musical gifts may be summed up by saying that he has done one particular thing better than any living man. And this is no small praise. He is certainly one of the most distinctive figures in the country."

And John Carpenter

MR. SOUSA happened to mention Mr. John Alden Carpenter as among the American composers likely to matter a long time hence "in spite of his present vogue." Then the First Bandmaster paid to the Chicagoan the compliment of expressing a desire to use the "Perambulator": the compliment consisting in the fact that the former is a shrewd, sagacious showman, with a famed discernment in his calling for knowing the dollar-value of everything he undertakes. And, thanks to the lady's petulance with respect to MacDowell, I found this about Mr. Carpenter in the book:

"J. A. Carpenter, of Chicago, is a musical enthusiast of a type that is rather commoner in Europe than in America. He is a well-to-do business-man, only a part of whose energy is devoted to composition—in fact, an amateur of music in the best etymological sense. He has been very successful with his compositions, both vocal and orchestral. Some of them show a highly-unprofessional daring in attack and freedom of treatment. In his songs, especially, he has ranged over a wide field: Weller, Verlaine, Herrick, Tagore, Blake, and Stevenson have all been illustrated by his facile, sympathetic pen."

Chicago Tribune 2/25/17

Mr. Sousa has made a new operetta, of Irish implication, to a libretto by Joseph Herbert: the basis is Lever's once-popular story of "Charles O'Malley." Mickey Fee, and not the dragoon, is the chief character in this version. Wilton Lackaye once acted as O'Malley in a bad play on the subject. Sousa is by at least three years the dean of American composers of operetta: his first, "Desirée," was mounted, with De Wolf Hopper, in 1884; whereas De Koven's first, "The Begum," was not made known until 1887. Hopper was in the latter, also, and, in 1896, in what has been, so far, Sousa's best success in the milieu, "El Capitan."

Musical Leader 2/22/17

Recent Notices of John Philip Sousa's "Boots."

John Philip Sousa's "Boots" carried the audience by storm.—Sylvester Rawling in New York "Evening World."

"Boots" was a first time number, written by Sousa, and its odd outlines were highly appreciated.—Brooklyn "Eagle."

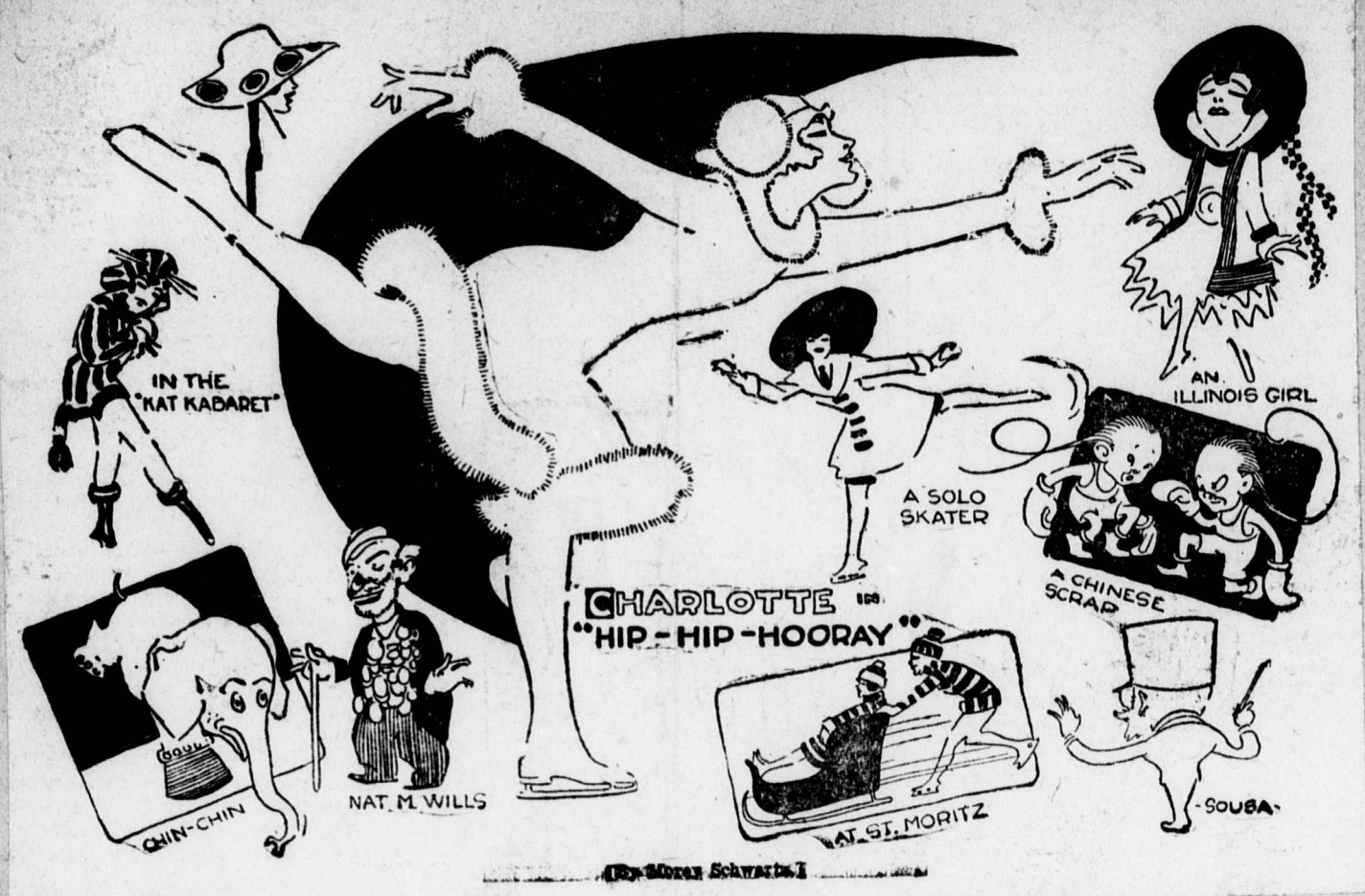
The weirdly gruesome "Boots," the Kipling poem to which John Philip Sousa has given such a gripping musical setting, evoked great enthusiasm.—Buffalo "Evening News."

The Sousa number, "Boots," fairly thrilled the audience—Allentown (Pa.) "Chronicle and News."

Chicago News 7/10/17

137

SPEEDING IN THE BIG SHOW AT THE AUDITORIUM.



Brooklyn Eagle 2/19/17

CONCERT FOR THE BLIND

At the Montauk, an Artistic Event.

The benefit concert for the Exchange and Training School for the Blind, which took place last night at the Montauk Theater, was fairly well attended; many of the vacant seats had been purchased by friends of the worthy object for which the entertainment was given, though they could not attend in person. An elaborate program had been prepared and, so far as possible, it was excellently carried out. The numbers were presented, however, in almost inverse order to the printed arrangement. There was disappointment expressed because Julia Culp, contralto, and George Dostal, tenor, who had been announced as participants, were not present. The artists who appeared, however, were all capable, and the entertainment was artistic and quite acceptable.

The Millionaire Band of Kismet Temple, under the baton of Chester W. Smith, opened and closed the concert. Chambers' "Religioso," the overture to "Semiramide" and Sullivan's "Lost Chord" were the numbers impressively played.

Nana Genovese sang two contralto solos; Hans Kronold, the well-known 'cellist, played excellently his own "Romanze," Popper's "Hungarian Rhapsody" and, delightfully, Schumann's "Traeumerei." Henry Weldon, with rich, full bass, sang an aria from Meyerbeer's "Robert le Diable" and Schumann's "Les Deux Grenadiers." He was enthusiastically encored. Samuel Gardner played a group of popular violin selections, concluding with a dainty performance of Dvorak's "Humoreske."

Percy Hemus was one of the favorites of the evening. The Haendel aria, "Where'er You Walk," suited his sympathetic baritone admirably, and then Mr. Hemus electrified the audience with a stirring descriptive war song, "Boots," by John Philip Sousa.

Robert Lortat, an artistic pianist; Gladys Axman, a dramatic soprano, and Lucy Gates, a sweet-voiced coloratura singer, rounded out the program. The theater was uncomfortably cold throughout the evening and many envied the members of the Shrine, who wore their red "fezzes" through the performance.

One notable feature of the concert was the excellent accompanying, Miss Pendleton, Emil Newman, Umberto Martnice, William A. Parson and Gladys Craven being the competent assistants.

The Exchange and Training School for the Blind is directed by the Brooklyn Association for Improving the Condition of the Poor.

Musical America 2/3/17

PHILOMELA LADIES' GLEE CLUB SCORES SUCCESS

Brooklyn Organization Receives Notable Assistance from Percy Hemus as Soloist

The Philomela Ladies' Glee Club made its appearance Jan. 18 in the music hall of the Brooklyn Academy of Music. The club had the assistance of Percy Hemus, baritone; Alice McNeil, organist, and Abraham Tolchinsky and Gordon Kahn, violinists. Under the leadership of Etta Hamilton Morris this club has become recognized as a musical force in Brooklyn.

The opening number, "Hail, Ye Tyme of Holie-dayes," by Gena Branscombe, made very effective use of the organ and chimes. The following selection, "Sleep Babe Divine," arranged from an old French Noël by Victor Harris and sung *a capella*, was beautifully done. Two brilliant numbers, "Norwegian Sleighing Song," by Delibes, and "Anitra's Dance," arranged from the Grieg suite, showed precision of attack and smoothness of phrasing. Elgar's "Snow," with its obbligato for two violins, was redemanded by the enthusiastic audience.

The climax of the choral work was "Blest Pair of Sirens," by Bruno Huhn, with organ and piano. The remarkable volume of unforced tone from such a small body of singers made a thrilling finale. Lulu Bodani-Alexander, the club accompanist, furnished excellent support to the singers.

It would be difficult to find an artist superior to Mr. Hemus in the field he has made his own. His voice is of beautiful quality and his singing in English faultless. His program ranged from Handel's "Where'er You Walk," sung with scholarly phrasing, to the gruesome "Boots" of John Philip Sousa, delivered with dramatic intensity. The encore to this group was Cadman's "The Land of the Sky Blue Water." In his second group Robert Terry's "Southern Lullaby" was sung with such lovely *pianissimo* and charming tenderness that the audience insisted upon its repetition. "Danny Deever" was exceptionally well done, and Mr. Hemus responded to the prolonged applause with "A Sailor's Life," an old English song, which brought another encore. Gladys Craven was his efficient accompanist.

G. C. T.

Musical America 2/3/17

CASALS A SYMPHONY SOLOIST IN ST. PAUL

Minneapolis Orchestra in Strong Program—Size of Audience Excites Comment

ST. PAUL, MINN., Jan. 24.—An extra concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, with Pablo Casals the assisting soloist, was played in the Metropolitan Opera House before an audience so small as to excite the commentators, one of them, at least, to caustic remarks. It would not require a profound survey, however, to trace the cause. An "extra" and briefly advertised event, important though it was, could not compete successfully with the more widely felt appeal of the "Hip, Hip, Hooray" of the New York Hippodrome which had been advertised by professional promoters for weeks. Moreover, carnival time had arrived, bringing with it a spirit of out-of-doors.

A review of the week would not be complete without reference to the visit of Sousa's Band. Two concerts followed the week of "Hip, Hip, Hooray" performances. The band was a prominent feature in this engagement which, for expert management, under the local control of L. N. Scott, and general satisfaction, has not been outdone in St. Paul.

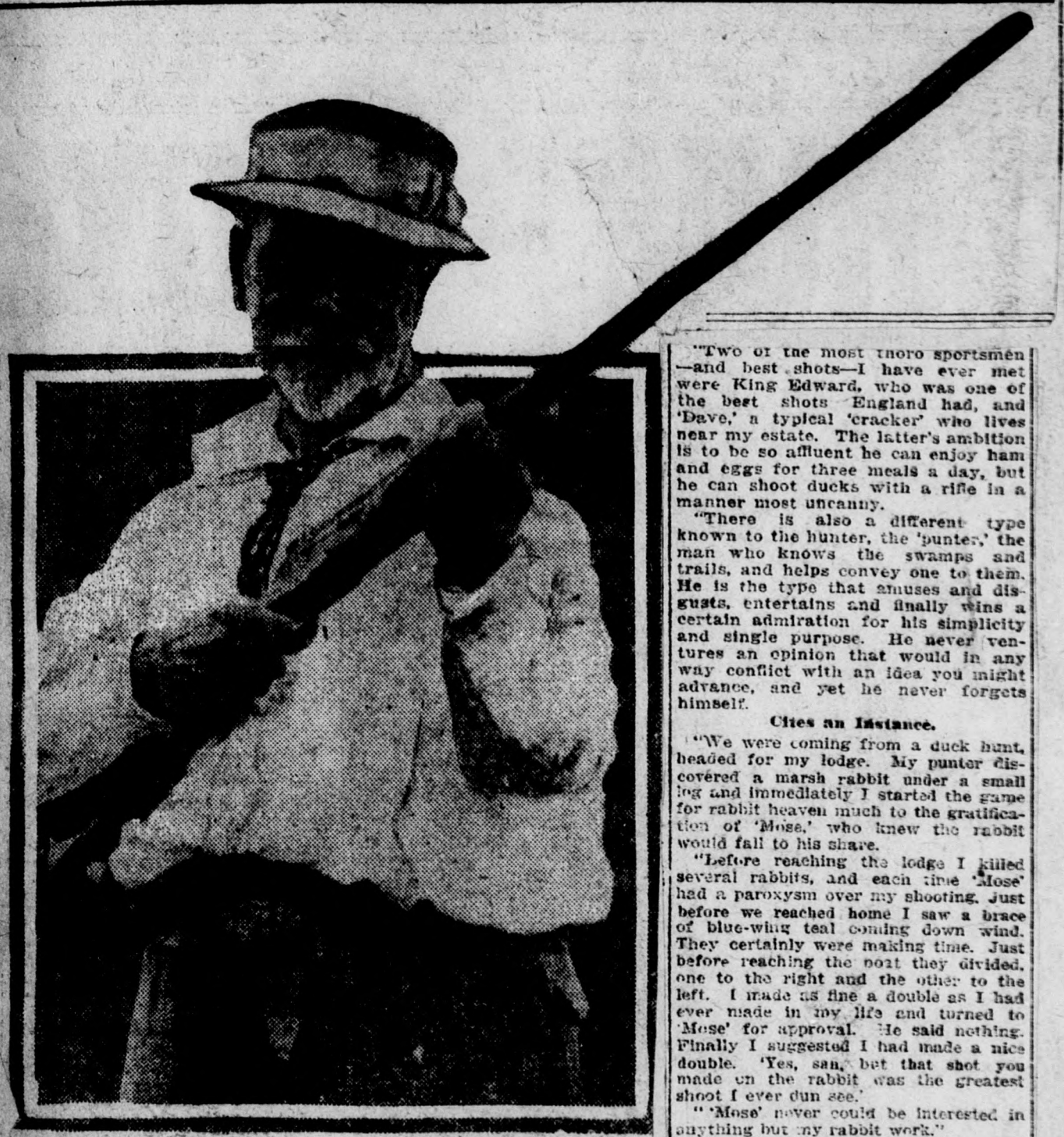
F. L. C. B.

Chicago Post 2/21/17

"THE STARS AND STRIPES FOREVER," considered by John Philip Sousa his best march, was conceived on shipboard. It was on the Atlantic liner Teutonic when the "march king" was returning home after an extended stay in England. The composition developed and crystallized and the title came to him as he paced the deck homeward bound, his being full of patriotism and music. According to Mr. Sousa, all during the voyage the march played constantly in his brain and was perfected before reaching the New York port, and no change was ever made in it.

Chicago Evening Post 2/28/17

SOUSA, BANDMASTER, IS TO SHOOT AT EVANSTON CLUB



"Two of the most thoro sportsmen —and best shots—I have ever met were King Edward, who was one of the best shots England had, and 'Dave,' a typical 'cracker' who lives near my estate. The latter's ambition is to be so affluent he can enjoy ham and eggs for three meals a day, but he can shoot ducks with a rifle in a manner most uncanny.

"There is also a different type known to the hunter, the 'punter,' the man who knows the swamps and trails, and helps convey one to them. He is the type that amuses and disgusts, entertains and finally wins a certain admiration for his simplicity and single purpose. He never ventures an opinion that would in any way conflict with an idea you might advance, and yet he never forgets himself.

Cites an Instance.

"We were coming from a duck hunt, headed for my lodge. My punter discovered a marsh rabbit under a small log and immediately I started the game for rabbit heaven much to the gratification of 'Mose,' who knew the rabbit would fall to his share.

"Before reaching the lodge I killed several rabbits, and each time 'Mose' had a paroxysm over my shooting. Just before we reached 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 made as fine a double as I had ever made in my life and turned to 'Mose' for approval. He said nothing. Finally I suggested I had made a nice double. 'Yes, sah,' bet that shot you made on the rabbit was the greatest shoot I ever dun see.'

"'Mose' never could be interested in anything but my rabbit work."

John Philip Sousa, the famous bandmaster, is to be a figure in the meet of the Evanston Gun Club early next month. He is one of the most enthusiastic trapshooters in the amateur ranks, and has some high scores to his credit. He has made the subject of destroying the flying disks in midair a study, until he is now a recognized authority in the game.

Trap shooting and horseback riding are Sousa's recreations. When he is "working"—as he is at present with the big Hippodrome show—he gets little time for either. But his longing for them creeps out in his conversation.

"It's a little cold for probable big scores," he says, "but you never can tell. Excitement keeps out the cold. As far as I am concerned personally, any score I might make in the next few weeks is not likely to keep me bragging, but I beat them all at Philadelphia on Oct. 12 at the eastern meet, which isn't so bad for twelve years past the half-century mark. I broke ninety-five at that time."

Gets Good Out of Game.

The "march king" smiled as he spoke. "Shooting is a wonderful thing for either the man or woman," he said. "I am the happy possessor of a 2,000-acre preserve in North Carolina, where I put in as much of my time as possible during the shooting season. I find the recreation I get afield the most enjoyable and conducive to good health of all lines of sport. When out with my gun I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with either trap or field shooting to cause anyone to forget all business cares and enjoy life.

Chicago Post 3/10/17

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Saturday, March 10, Evanston Gun Club of Evanston will celebrate John Philip Sousa day with a big testimonial shoot in honor of the famous bandmaster and composer, who is also the head of the amateur trapshooters' national body, the American Amateur Trapshooters' Association.

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N.Y. Eve Telegram 3/2/17

Brahms' beautiful Second Symphony was the principal work presented by the Philharmonic Orchestra in Carnegie Hall last night. Percy Grainger played the Saint-Saëns concerto boldly and brilliantly, following it with his new suite for orchestra, piano and many queer instruments—"in a nutshell," with emphasis on the nut. While this chromo-lithographic work was being played it seemed as if the spirit of Sousa, a touch of the jungle and echoes of Punch and Judy had inspired the composer.

Chicago Post 2/19/17

News and Gossip Of the Musicians

JOHN PHILIP SOUSA, the "march king," now an important feature of the New York Hippodrome show at the Auditorium, is the only American who has been decorated with the Victoria cross. The decoration was pinned on Mr. Sousa by the present king at the direction of his father, following Mr. Sousa's appearance with his band at Sandringham Castle in a concert especially arranged for Queen Alexandra. During his stay in England on that visit Mr. Sousa was several times invited to shoot with King Edward over the royal preserves. "King Edward was one of the best shots and best sportsmen I have met either in England or America," says Mr. Sousa, who is recognized himself as being one of the best trap shooters in this country and an authority on the subject.

Newark, O. Advocate 3/3/17

Sousa's Band.

As announced in these columns, yesterday, Sousa and his famous band will be heard at the Auditorium, Sunday afternoon, March 11th. This is one of the most notable attractions secured by Mgr. Fenberg, and it is hoped that the musically inclined public turns out to hear Sousa, with his world famous soloists. Sousa and his band, the musical delight of the generation, is now with Chas. Dillingham's Hip, Hip, Hooray, where he and his band are drawing a salary of $3,500 per week and he will come direct to Newark from Cleveland in a special train, playing at Columbus in the evening.

Washington Post 1/20/17

Thousands of Notables Telegraph Mrs. Dewey Their Condolences And Pay Tribute to the Admiral

Personal tributes to the valor and achievements of her husband have poured in upon Mrs. Dewey by the thousands. Telegrams and cablegrams from America's most noted distinguished men have brought to the widow messages of condolence and sympathy.

"Accept our deepest and most affectionate sympathy for you in your great sorrow," read a telegram signed "Theodore and Alice Roosevelt." "You know how we loved your husband, who was the greatest citizen of our country and the man who rendered a greater single service to it than any other man now alive."

"Friend" of Signal Boy.

In contrast with the former President's message was that from E. H. Stanton, of New Orleans. "I was signal boy on the Olympia May 1, '98," Stanton wired. "The admiral was always my friend. If it were possible I would like to attend the funeral."

Charles Evans Hughes telegraphed: "Mrs. Hughes and I are deeply grieved to learn of the death of Admiral Dewey. You have our most sincere sympathy in your bereavement."

Telegrams from men who fought with Dewey at Manila came in scores. Most characteristic was that of George C. Reiter, of New York, who wired: "I beg to assure you of my deepest sympathy in the passing of the admiral of the navy, my old shipmate, and a rattling good sailor."

Noted Men's Expressions.

Following are expressions taken from hundreds of messages from noted men of America and the world:

Former Vice President Fairbanks—Admiral Dewey's great service gives his name enduring place in our history.

Mayor Mitchel, of New York—By Dewey's victory at Manila Bay he established a new tradition for the American navy, and furnished an example of bravery and preparedness which will be a lasting inspiration for naval officers in future.

Speaker Champ Clark—Admiral Dewey deserves to rank with the greatest sea kings.

Thomas A. Edison—The loss to the nation is irreparable.

Charles M. Schwab—The admiral was a lifelong friend, and I share your grief.

Asiatic Fleet's Sympathy.

Admiral Winterhalter—The commander-in-chief, officers and men of the Asiatic fleet, in command of which Admiral Dewey won imperishable fame, tender affectionate sympathy and condolence in the great loss you and our country have suffered.

John Philip Sousa—Please accept in this hour of your great bereavement my heartfelt condolences.

Messages of Ex-Secretaries.

Former Secretary of the Navy Meyer—The people mourn with you the loss of a great naval officer who served his country with rare distinction.

Former Secretary of the Navy William H. Moody—Dewey's name will always be among the most famous in the history of warfare upon the seas.

Chester, Pa. 2/19/17

Back From the Border

George Sousa, nephew of John Philip Sousa, the noted band leader, has returned from the border and was being welcomed in Marcus Hook, Saturday, by his many friends.

Sousa was sergeant instructor with the Delaware troops, and was stationed at Deming, New Mexico. In speaking about New Mexico Sousa said:

"It was extremely hot during the days in Deming, but the nights were cool. One of the great annoyances to the troops was the severe sand storms which would sweep along, the sand cutting into the skin like so many little pieces of glass, and the effects of the sand were stifling. All would have their clothes, ears, mouths and eyes full of sand after one of these storms.

"Deming is about twenty miles from the Mexican border and thirty miles from Columbus that sprung into national importance because of the Mexican raid on March 9, 1916, at which time twenty-one Americans were killed. This uncalled-for and cruel slaughter of American citizens shocked the whole United States. All of the troops which were sent to New Mexico after the slaughter received a medal on which is inscribed: 'Cause of service, Columbus Raid, March 9, 1916.'

"When we arrived in New Mexico everything was comparatively quiet, but the citizens of the state felt keenly the sacking and burning of Columbus and the killing of the residents.

"Although I did not rejoin the troops until last year from the reserves, yet I was with the marine corps which entered Vera Cruz harbor April 22, 1914. At that time we captured the custom house. In all I have been in the country's service for nearly fourteen years, joining when but a boy to learn to become a musician, hoping to be able to follow in the footsteps of my uncle, John Philip Sousa, but I never reached the heights on which I set my ambition.

"One of the best innovations there has been made in the army is the formation of a machine gun company in each regiment. Another good move was the changing of the Second Pennsylvania Regiment from infantry into artillery.

"Of course if the country should need my services again I will be ready, but now, since I have been mustered out of service, I shall return to my old position at the Viscose Company."

Sousa has an emblem showing he has served in the Philippines, Cuba and China. He also has medals for being a revolver expert and a sharp shooter. He has returned from the border in the best of health, and is glad to be back with his friends again.

Briton's Apostrophe to Baseball.

Parodying Kipling's "Gunga Dhin."

By TONY SOUSA.

Talk of games they play out 'ere,
Games that strike one bally queer,
The queerest and the oddist of 'em all is—
Sort of glorified "old rounders"
So called by London "expouners," pouners,"
And that's just what the bloomin' game of ball is.
Doncher know it's 'arf way cricket
Played without a single wicket;
And the way they bat and field is quite a scandal;
They field the ball and sock it
But the bat they use to knock it
Is nauthing but a bally round broom 'andle,
For it's "Ball—Ball—Ball!"

The natives talk of nauthing else h'at all.
By remarkable misnomers
Boundaries are known as "'omers."
In this very—'strodinary game of ball.
They set up a merry 'owl
When the pitcher starts to bowl,
And the purpose is to make the batter fret.
They yell, "Put it o'er the pan
Make the bloody beggar fan;
But, more he's fanned the 'otter 'ee will get.
Then when running in the slips
With his muchly matressed 'ips,
The runner slides to base as if he's oiled;
And though he makes the base
As is frequently the case,
H'its h'awful 'ow 'e gets 'is flannels soiled,
For it's "Slide—Slide—Slide,
You know that you can make that cushion Clyde."
If he makes it he's amused,
If he fails he's much abused,
And 'is mouth is filled with dust—'is 'art with pride.

I shall not forget the day
When I saw the beggars play,
I really quite imbibed the spirit too;
There were men on the bases
Who kept fiddling 'round their places,
And the next man up, his base, they said, he drew.
Then the pitcher bowled a ball
That was not 'arf bad at all,
'Twould 'ave surely got most any fellow's wicket;
But the batter with rare sense
Shot the ball right o'er the fence—
And 'twas then that I forgot our dear old cricket.
For it was bawl—bawl—bawl
Like the natives I did nothing else but BAWL.
Though we've smacked you and we've flayed you
We're damn sorry we've not played you—
The very 'strodinary game of ball.

Chicago Tribune 2/25/17

139

News Notes

The loudest and most prolonged applause evoked by any item in "Hip Hip Hooray!" is, as checked up week in and week out, for the eight young women who, at the end of the pageant called The March of the States, appear attired as Miss Columbia while Sousa and his band go into the ringing strains of "The Stars and Stripes Forever." Seven of the eight, it appears, are Germans by birth, were brought over as skaters after the war had been raging a year, and speak just enough English to permit amiable relations on Tuesday with the pay-off officer of the big show.

Mr. Sousa is to go into next season's Hippodrome spectacle. He and his band represent what is believed to be the most costly single item of any like entertainment ever staged: they are paid $1,000 a day; and there are seven days in their week. When "Hip, Hip, Hooray!" is in no-Sunday show towns, or is making a railroad journey, Sousa and his men stop off and give a concert en route.

The amiable bandmaster sends word that, whatever the æsthetic value of the dislike for his new march, "The Boy Scouts," expressed in a paragraph about his music in this department of THE TRIBUNE, that composition is highly regarded by his publishers, who inform him that it is fated to outsell two to one any other tune in two-four time he has written. Also he adds, but not demantly, he is restoring it to "Hip, Hip, Hooray!" for the final week in Chicago.

Musical America 2/24/17

SLAVIC NOVELTY IN ST. LOUIS CONCERT

Hempel Conquers as the Symphony Soloist—Guarantors Face $35,847 Deficit

ST. LOUIS, Feb. 17.—One of the largest matinée audiences of the season attended the Symphony concert yesterday afternoon to hear a program of unusual beauty and a soloist who fulfilled the expectations of the most critical. Mr. Zach introduced a new work in the Symphony No. 1, in A Major, by the Russian, Basil Kalinnikoff, which received a warm reception. The other orchestral work was Bossi's "Intermezzi Goldoniani," entirely for strings. Carl Tholl, first viola player, gave the obbligato in a finished way. The soloist was Frieda Hempel, famous coloratura soprano of the Metropolitan Opera House. Again she proved her claim to superiority in her singing of "L'Amero Saro Constante" from Mozart's "Il Re Pastore." It was as fine a piece of coloratura work as has been heard in St. Louis in many a day. As an extra she gave the "Wiegenlied" by the same composer. Her other aria was the familiar "Qui la Voce" from Bellini's "I Puritani." Enthusiasm ran wild and she was forced to add another extra, this time the "Blue Danube" arrangement. Even with this the audience was loathe to let go, but she did not respond further.

At last Sunday's "pop" concert Mr. Zach chose to open the afternoon with Sousa's new "Presidential March," which was given such a demonstration that the orchestra rose and played "The Star-Spangled Banner."

Chicago Eve Journal 2/8/17

Sousa Is Guest of Press Club

John Philip Sousa, for a number of years director of the United States Marine band, was guest of the members of the Press club of Chicago at luncheon today.

Chicago Musical Leader, 9/27/17

SOUSA'S BAND ORIGINATED IN CHICAGO TWENTY-FIVE YEARS AGO

Noted Leader and Founder of Great Organization Bearing His Name Gives Short History of Life to Representative of "Musical Leader"—Tells How He Came to Write Most Famous of All Marches Which Now, as a National Air, Almost Shares Honors with the "Star Spangled Banner"—Interesting and Romantic Career Dating from Earliest Childhood—American Born Composer Who Has Created an Idiom All His Own—Can Claim Descent From Sousa, Explorer of the Sixteenth Century—Unique Experience in Music Making—From Violinist in Theater to World's Greatest Bandmaster.

Although interviewing many of the most famous artists known to the artistic world, until the other day it had never been this writer's good fortune to meet the one and only John Philip Sousa, acknowledged as interesting a personality as there can be found in all the world of music. To have the opportunity of asking the most original composer of American music a few things about his career is an experience of itself, for it was discovered that his life has been unique in its many varied aspects. Indeed Mr. Sousa's career reads like a fairy story, for as he candidly admits, he did not spring from a musical family, and as far as he knows, he is the sole member of his race to show any pronounced predilection for art.

The writer asked him many questions, all of which he answered as good naturedly as if he had nothing else in the world to do. The personality of the man is the thing that most impresses; one feels a certainty and faith in what he says; he carries conviction in every word and gesture, and he says very straightforwardly that he sometimes thinks his career has been more like a romance than an actuality.

He in turn asks questions, and one of the first was: "Where did some of the newspapers get the idea I was partly German and partly Spanish? I want the whole world to know, and let it be shouted from the housetops that I am an American, an American through and through, for as a matter of fact the first Sousa came to this country in 1531, as an explorer, and not as an emigrant. Now while I do not claim unbroken descent, yet it is a fact that the Sousas were important people in those days, and they were Portugese and not Spanish. My father came as a very young man to this country in 1840, he being an exile from Portugal. He settled in the borough of Brooklyn, and at the house of a friend he met my mother, who was a Bavarian. It was not long before an attachment sprung up between them, there was a short engagement and they were married."

"Were your parents gifted as musicians?" the interviewer asked, "No," replied Mr. Sousa, "my father was not what I would call gifted as a musician. However, he was a great linguist. He played the 'cello, and a few brass instruments, but to tell you the truth he could not have gotten a place in my band. He served in the Mexican and Civil wars, and as I often told him I do not know which was worse for the enemy, his playing of the trombone or his musket and rifle. No wonder they fled if they heard his trombone."

"When did you first discover your great gifts for music and as a composer. "That was accidental," said the bandmaster. "It so happened that as a young child for three years I was very delicate, and obliged to remain a great deal in the house. I began picking out tunes on an old violin and I became quite a chum of my father, reading with him on many subjects, music included. He was the best all-around informed man that I ever knew, and while he was not a musician, yet he was passionately fond of music, and I think he and a friend who was a violinist really discovered my talent. When about ten years old I was sent to an old friend named Esperuto, who was a most excellent musician, and I remained with him for a number of years. I am one of eleven children and the only one I may say here who found in music a career; in fact the others were distinctly not musical.

"After the Mexican war my father settled in Washington, and there I was born within the shadow of the capitol. I am American all right enough, and I resent keenly the suggestion that I am anything but a native born. My country is my life, and I am at its service in any manner that I can be of use. My father, as I have said before, was an ardent patriot and one of the first to volunteer in the Civil war. He was a wonderful man and I owe much to his splendid influence, for somehow I became his constant companion. I accompanied him on his hunting trips, and great was my delight when he gave me my first gun, for his favorite play was to take to the woods and roam through the forests.

But to return to the teaching. "I remained at the Academy studying the violin, theory and foundation of composition until I was 14 and much to everyone's surprise I was awarded all five medals. Then my father thought I should learn something about the piano, and so he sent me to Benkhert, who was really a great man. Much to my astonishment Benkhert refused to teach me the piano, for he realized that composition should be my aim, and I devoted my time to learning duets. After six weeks with him I said, 'When are you going to teach me something about the piano?' and he replied, 'You know as much as you will ever need to know, for I see the day when you will be something more than a piano player. You had better stick to the work that nature has cut out for you, and attend to your composition.' And," said Mr. Sousa, "he never did teach me the piano."

"But," said the interviewer, "you play the piano at your opera rehearsals."

"Yes, that is true," he remarked, "but I don't mind telling you that even a tenth rate piano teacher would be ashamed to claim me as a piano pupil."

It was while playing at Ford's theater in Washington that Mr. Sousa took the music of a famous comic opera to Benkhert and asked "Do you think that I can ever write an opera?" to which the old musician replied, "I hope you can write a better one than this."

"Tell me how you came to be the leader of your famous band."

Mr. Sousa reflected for a moment and then said: "The history of my life reads like a romance, and yet it has all come around in the most natural way, everything just happened opportunely. I began my career as a violinist in a theater orchestra, and went from one theater to another, always advancing in my work, now arranging something, now rewriting some piece that was needed to help out the show. One day the leader of the theater where I was playing became ill and I took his place. This led to something better until just after I was twenty I found myself conductor of a theater orchestra in Philadelphia. At twenty-one I was asked to go with a light opera company on the road at a very good salary, but salary was not an important consideration with me. I had other aims and I knew I was capable of writing music that would be really worth while. Then Sullivan's 'Pinafore' was produced and I was given the opera to conduct, which I did to the complete satisfaction of the people managing it. I also traveled with Offenbach during the time he was in America."

Mr. Sousa was conducting in Philadelphia when he came to the attention of the officers of the President's staff, who were in a box at the theater. Nothing was said at the time, but one day while on tour he received notice that Washington officials wished to see him in regard to taking the leadership of the Marine Band. He sent word, however, that as it was the beginning of the season he could not be in Washington until March. His surprise may be imagined when he received a wire from his father saying, "Have accepted in your name as conductor of Marine Band. Come at once." After securing a substitute conductor for the company which he was leading, Mr. Sousa arrived in Washington Oct. 1, 1880, and assumed his duties as leader of the Marine Band. He retained this position until 1892. It happened that year the Marine Band was playing in Chicago. David Blakely, a well known printer, became so interested that he said: "If you can create this enormous success for the Washington Marine Band, why not for a 'Sousa Band.' I will see that it is financed." The proposition appealed to Mr. Sousa and the band was created that season, and from its very beginning the success was magical. It was not many years, however, destined to be under the management of Mr. Blakely, for this enterprising enthusiast died. So great, however, had been the response from the public that Mr. Sousa was thereafter able to undertake its management himself. The Sousa Band was a distinct creation, something so unlike anything known, that no less a man than Anton Rubinstein said: "They have Thomas Orchestras in other countries, but America has the only Sousa. I never imagined such an orchestra of brass instruments. It could serve as a model for many famous orchestras."

But band conducting is, after all, only one of Mr. Sousa's many activities, for he has written ten operas and 100 marches. He is of the opinion that the "Stars and Stripes" is the most popular. He adds: "I think it is my best and strangely enough I wrote it on board the Teutonic. I must have walked 500 times around the deck with the March in my head, and it was not until a week following my arrival in New York that I put it down on paper, Christmas day, 1896. It had its first performance in Philadelphia in April, 1897."

Mr. Sousa is frequently his own librettist and the most successful lyrics are those he has written.

Mr. Sousa is also a successful writer of novels. His book, the "Fifth String," has had an enormous sale. It is a fascinating fantastic story of a violinist and his ill-fated love affair. Imaginative persons have supposed the hero of the book to be the famous bandmaster himself, but he is a long time happily married man, with two daughters and a son, none of whom, however, have made any attempt to wrest their father's laurels. One, however, Jane Priscilla, did write a charming song. It was sent to a music house by J. P. Sousa. The manager seeing the initials immediately attached it to John Philip and it was published, much to the astonishment and amusement of the Sousa family, which is an extremely "pally" corporation. However the laugh was Jane Priscilla's when the song proved a success.

Mr. Sousa is the only American with the Victorian order, King Edward having bestowed it. A highly flattering attention was the time when the King of England sent four pheasants of his own shooting to the

American leader. Sousa's band played at Windsor and Sandringham in 1900, 1901, 1903, 1905 and 1910.

Interesting Notes Gleaned at a Sousa Interview.

The San Francisco teachers introduced a resolution at their meeting in 1914 to make Sousa's "Stars and Stripes" the National Air. This is the march that a French woman said sounded "like the American Eagle shooting arrows into the Aurora Borealis."

* * *

Mr. Sousa is an ardent sportsman and shoots a gun whenever he can get a few days off. He is president of the Trap Shooters Club.

* * *

"Of all the arts," says John Philip Sousa, "music is the most creative. Everything else is imaginative."

* * *

He believes that there can be countless new musical phrases since the number of vibrations is endless.

* * *

Another Sousa belief is that ninety per cent of musical composition is the work of mechanics and not of composers, who permit the technical to override the emotional.

* * *

Anything that an orchestra can play, the Sousa Band can play. Overtures, symphonies and rhapsodies. Mr. Sousa was the first one to play Liszt's Rhapsodie with a brass band, and this wonderful supremacy he has maintained throughout the world, for Sousa's Band has been heard in the Antipodes and all over Europe. In England, Scotland, Ireland, France, Belgium, Holland, Germany, Austria, Africa, Tasmania, Australia, New Zealand and Hawaii. There was no dissenting voice as to its greatness. This is not merely a statement from interested sources, for trophies are in the possession of the band, and the press of the world is unanimous. It made American music and musicians known to the far ends of the earth as nothing else could have done. Sousa's Band is the musical organization that can be designated the National Musical Organization of America.

* * *

The most versatile of men, Mr. Sousa can talk on woman's dress or on the war. In both he is equally positive, and he declares that never were feminine clothes so attractive and charming. The short skirt, he says, is ideally suited to the American woman's pretty feet, and he hopes that there will never come a time when the slip-shod trains that go puddling in the mud, come into fashion again. Mr. Sousa's hope was heartily echoed by his interviewer.

* * *

Apropos of almost any subject, Mr. Sousa would introduce some anecdote related by his father, and it was done so unconsciously, just as if the bandmaster were still a boy. It is beautiful to see how, after all these years, he holds his father in constant veneration.

* * *

Mr. Sousa's views are characteristic of the man. He adores Beethoven and says no greater genius was ever produced. He does not believe in Musical Heredity and asks the interviewer to cite examples of great musical genius descending from father to the son. He quotes copiously from recent books, including Villiers Stanford's newest and proves his contention. None of the histories give important examples except Bach and Strauss.

* * *

Mr. Sousa has a new opera almost completed—"The Irish Dragoon." Joseph Herbert is writing the words. The scene in the first act is laid in Ireland, the second in Portugal, and the third in Brussels before Waterloo. The piano score is already completed.

* * *

He believes that Americans should stand shoulder to shoulder in the present crisis. His home is at Port Washington, Long Island, and his favorite pastime is riding. He is passionately fond of horses and he says whimsically: "I talk over my affairs with my horse. He won't give me away or discuss my affairs before I want them known. I used to say: My idea of Heaven is a Horse, a Dog, a Gun, and a Girl, with Music on the side." One is almost reminded of Tennyson's "He will love you a little better than his dog, a little dearer than his horse," but this perhaps is not exactly Mr. Sousa's idea.

* * *

The keynote of Sousa's personal success is courtesy without extraneous confidence. He seems to the present writer to have been all his life (and he is sixty-two years young) absolutely self reliant, independent of others and winning his way by sheer force of genius. He was not satisfied to be second to anyone. Hence his progression until he has arrived at a pinnacle of fame all his own.

F. F.

Lancaster, Pa Examiner 3/24/17

* * *

There is probably no composer in the world with the popularity equal to that of John Philip Sousa, who will make his next appearance in this city at Fulton Opera House, Monday, March 19. Though he sold his "Washington Post" March outright for thirty-five dollars, his "Liberty Bell" March is said to have brought him $35,000. His music has been sold to more than eighteen thousand bands in the United States alone and has appeared on the programmes throughout the civilized world.

141

John Philip Sousa and his Band, Panama-Pacific International Exposition, San Francisco, Cal., July 4, 1915.
(Photo by P. Cardinell Vincent Co.)

Chicago Examiner 3/2/17

Americans Only Count in U. S., Sousa Asserts

It isn't what the Germans, the Irish, or any other class of foreign extraction think that should count in this country, John Philip Sousa said at a luncheon given in his honor at the Press Club yesterday, but what Americans say. He advised drowning politicians who claim to control the so-called foreign vote.

SOCIETY WOMEN TAKE KEEN INTEREST IN DOG SHOW

In the circle above is Miss Constance M. Vauclain with Lola V. R. Friesburg. To the right is Miss Angela R. Nalle with Longhouse Tam o'Shanter. Below, to the left, is Udo Don De List, first prize police dog. Miss Priscilla Sousa, daughter of John Philip Sousa, is holding Brockolt Bridget and Western Wait and See.

Chicago American 2/28/17

Ft. Wayne Sun. Gazette 2/28/17

"HIP" BEGINS LAST WEEK

Sousa Changes His Program and Again Plays "Boy Scouts' March."

Chicago is in the final week of its first experience with a show from the New York Hippodrome representing something more than a mere label.

Despite the belief to the contrary the famous Hippodrome tank is not used for the ice ballet of Charlotte and her Berlin troupe. It was too large to be brought to Chicago. So an acreage of the regular Auditorium stage was frozen over, and employed for the skating act.

The last performance of "Hip, Hip, Hooray!" will be on Saturday night. Sousa is again changing his program this week, going back, for one number, to a hit of the first week, the "Boy Scouts' March."

MUSIC BY MASSES HAS STUPENDOUS EFFECT IN TEXAS

San Antonio's Celebration Attracts Thousands—Should Inspire Local Action.

Twenty-five thousand voices from the audience, thirteen army bands, a trained choir of twelve hundred voices and special orchestras combined their efforts in a stupendous musical event which echoed its melody throughout the nation. The occasion of this great event was the recent musical festival given under the auspices of the Rotary club in San Antonio, Texas. At the corner of the historic Travis park, backed against the wall of the grand band stand, the thirteen military bands en masse blared out a Sousa march for its opening that sounded as if Sousa himself must have heard it, wherever he was.

The throngs that filled the whole park—seated on the benches, grass, rails and standing in crowds all around, filling up the surrounding streets and the house tops and office buildings about the park that were all thrown open to the public, and even perched up in the trees—listened to probably the largest community musical enterprise ever attempted in this country. It seemed that every soul in San Antonio was there to pay tribute to the marvelous assemblage of music that was provided for them.

Opening Surprise of Concert.

The musical program started with an inspiring rendition of Sousa's march "Stars and Stripes Forever" by the massed bands. The surprise of the evening came in the middle part of the program in the presentation of the "Pilgrims' Chorus" from "Tannhauser."

MRS. BYRON (LEFT) HOLDING "FLANDOYLEY BROCKHOLT BRIDGET," A PRIZE WINNER, AND MISS PRISCILLA SOUSA, DAUGHTER OF THE GREAT BAND MASTER, WITH HER CAVIN TERRIER, "NORMAN NONPAREIL"

Cleveland Leader 2/25/17

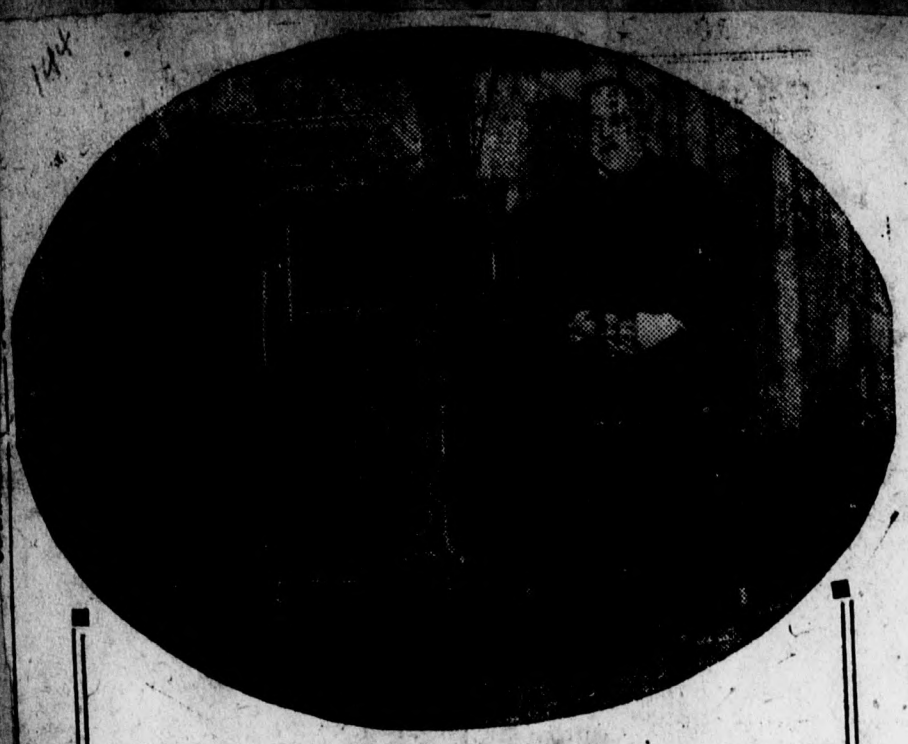
Ohio Girls, in Chin-Chin Collars, Big Hit

THE OHIO GIRLS

ONE of the most striking features of the New York Hippodrome show, "Hip, Hip, Hooray," which comes to the Hippodrome next week, and one of especially cumulative interest, is the "Ballet of the States," for which John Philip Sousa arranged the music.

All the states of the Union are represented by groups of girls, four or six to each state, gowned in costumes typical or reminiscent of the various commonwealths. All the available stage room is cleared with a stage setting showing the tower of jewels of the recent Panama-Pacific fair in the background. Before this the "March King" directs his band of sixty-five men and the representatives of each state march on in quick succession to his individual music theme, generally inspired by some musical Americanism.

When the New York Hippodrome artist, Robert McQuinn, who designed the costumes, came to Ohio, he found a color scheme that set that state apart from all the others. It is daring, but probably more chic than any other. It seems to meet with popular fancy, for as soon as the six Ohio girls appear on the stage there is always applause.



John Philip Sousa

The Father of the March, with the spirit of '76

AT

WURLITZER

John Philip Sousa, Conductor of the world's famous Sousa Band, listening to one of his very latest compositions, "The Gliding Girl," (Victor Record No. 17976), being played on the Victrola at Wurlitzer's. With a Victrola in your home you can always have at your command Sousa's Band or any of the great artists. You will never know how much entertainment and enjoyment can be obtained with a Victrola until you have one in your own home. Come in tomorrow and let us demonstrate the Victrola—let us play a few of your favorite selections. If you will fill in and mail the coupon we will tell you how Wurlitzer has made the purchase of a Victrola easy.

N.Y. Eve Post 3/3/17

Rubinstein Praised Sousa

Sousa's famous band originated in Chicago twenty-five years ago. In an article on his career, the *Musical Leader* says:

Mr. Sousa was conducting in Philadelphia when he came to the attention of the officers of the President's staff, who were in a box at the theatre. Nothing was said at the time, but one day while on tour he received notice that Washington officials wished to see him in regard to taking the leadership of the Marine Band. He sent word, however, that, as it was the beginning of the season, he could not be in Washington until March.

The surprise may be imagined when he received a wire from his father saying, "Have accepted in your name as conductor of Marine Band. Come at once." After securing a substitute conductor for the company which he was leading, Mr. Sousa arrived in Washington October 1, 1880, and assumed his duties as leader of the Marine Band. He retained this position until 1892. It happened that year the Marine Band was playing in Chicago. David Blakely, a well-known printer, became so interested that he said: "If you can create this enormous success for the Washington Marine Band, why not for a 'Sousa Band'? I will see that it is financed." The proposition appealed to Mr. Sousa and the band was created that season, and from its very beginning the success was magical. It was not many years, however, destined to be under the management of Mr. Blakely, for this enterprising enthusiast died. So great, however, had been the response from the public that Mr. Sousa was thereafter able to undertake its management himself. The Sousa Band was a distinct creation, something so unlike anything known, that no less a man than Anton Rubinstein said: "They have Thomas Orchestras in other countries, but America has the only Sousa. I never imagined such an orchestra of brass instruments. It could serve as a model for many famous orchestras."

But band conducting is, after all, only one of Mr. Sousa's many activities, for he has written ten operas and one hundred marches. He is of the opinion that the "Stars and Stripes" is the most popular. He adds: "I think it is my best and, strangely enough, I wrote it on board the Teutonic. I must have walked 500 times around the deck with the march in my head, and it was not until a week following my arrival in New York that I put it down on paper, Christmas Day, 1896. It had its first performance in Philadelphia in April, 1897."

Yokohoma, Nan Bee 7/22/17

MARCH KING OFFERS HIS SERVICES TO U. S.

John Philip Sousa

John Philip Sousa, the noted band conductor and writer of marches, has offered his services, free, to the United States government to organize military bands.

Bandmaster Sousa to be Guest of the Saturday Night

Arrangements have been made to have John Philip Sousa, who is coming to St. Paul in Hip, Hip, Hooray next week with his band, be the guest of Minneapolis trapshooters and The Saturday Night at a gun party during his stay. There are two things the great bandmaster excels in—wield a baton and point a rifle. He is an excellent shot.

A LINE O' TYPE OR TWO

Motto: Hew to the Line, Let the quips fall where they may.

COMMERCE AND ART.

(Reprinted on request of a friend of the Little Theater.)

AN ordinary playhouse, unendowed,
The seats all filled, and all the boxes taken;
A blaze of lights, a happy, careless crowd,
Material, irreverent, laughter-shaken;
A comedy by Shakespeare or by Shaw,
Something poetical or controversial,
A first-rate play performed without a flaw:
All right, of course, but oh, it's *so* commercial!

A temple dim, about a quarter filled,
A cloistral place to Culture dedicated,
A knot of worshipers, uplifted, thrilled,
By thoughts unutterable agitated;
A play by Strindberg or Euripides—
A joyous skit to solace or refresh us—
Something to edify if not to please:
It's not well done, but oh it *is* so precious!

Further Evidence That Jehovah Is a German.

(Speech by the president of the German Farmers' Union.)

Our dear old God has given us a hint. He has caused the harvest of the world to be so bad that Great Britain finds it difficult to feed herself. But if we give Great Britain the opportunity of vessels reaching her from Australia and India laden with wheat, and we do not prevent this, then it is doubtful whether God will again give us such an opportunity, because He demands that the hand shall be seized which He stretches out.

WE miss one item in the short and simple catalogue of Mr. Maurice Browne's assets—the stickpin that David Garrick wore. Every actor who goes bump lists this relic.

THREE famous overtures, says Sousa, are "Tannhäuser," "William Tell," and T. R.'s upper teeth.

SORROWS OF A SAVANT.

I lie supine upon my back
To see the starry skies,
While other happy people, prone
Do thus astronomize.

These lucky dubs are prone to lie,
While if I lie too prone
I either must geologize
Or fracture my backbone. PAN.

"HINSDALE Relief Society In Need."—Headline.

Bokoo relief society.

AS A TRIVET.

(From The Musical Courier.)

Is that Southern critic right who wrote of the local symphony orchestra, "Yesterday it was augmented by the addition of some brass, which helped the volume, for the public loves volume above almost everything else"?

SEVENTH Day Adventist bulletin: "Subject to-day, Lake of Fire. You are welcome."

One Wears a Fur Overcoat.

Sir: Would you mind telling me the difference between an impresario and entrepreneur? C. C.

STUNG!

[From the Fort Madison, Ia., Gem City.]

Notice to the Public: William Andrews got stung and won't pay no kind of bills made by his wife, Mrs. M. E. Andrews.

Signed, WM. ANDREWS.

WE can remember when cheese was only 18 cents a pound.

"FANCY New Laid Eggs."—Ad.

WE can't. B. L. T.

Milwaukee Free Press 7/25/17

When the first intimation came recently that our country might be drawn into war, John Philip Sousa at once tendered his services to the war office in the capacity of organizer or bandmaster, if desired. It will be remembered that Sousa's popularity began when he was leader of the United States Marine band, and lifted the organization from merely local activity to a position of national prominence; also, it was at the time of his directorship of the Marine band that Sousa wrote the first of his internationally popular marches which swept over the world.

St. Paul News 1/1/17

Skater Feature of "Hip, Hip Hooray"

CHARLOTTE OELSCHLAGER,
Who will appear in "Hip, Hip Hooray" at the Auditorium a week, beginning Jan. 15.

Part of the responsibility for the skating craze spread over the United States can certainly be traced to the activities of the girl variously known as "The Teuton Top" and "The Whirling Wonder"—otherwise, Charlotte Oelschlager.

She is the little German star with "Hip, Hip Horray," which was a sensation at the New York Hippodrome last season, and which will be seen, Charlotte and all, the week of Jan. 15 at the St. Paul Auditorium.

SHE STORMS NEW YORK

It was casually estimated that Charlotte cost New York about $3,000,000 last season. At least that much, it was stated, was spent there for skates, skating shoes, skating scarfs, etc., and in restaurants adjoining skating rinks since the advent of the little wonder from Berlin.

Perhaps it was the psychological moment for her appearance. The dance craze was beginning to wear itself out; the public was ready for something new. And the public took to the idea of skating through life with the utmost enthusiasm.

SOUSA AND WILLS, TOO.

There are not many Charlottes in this country, but there are thousands of just ordinary skaters, some of whom have skated for years and many others who never put skates on until this craze swept over the country, crowded rinks and lakes and put thousands of dollars into the hands of skate and accessory makers.

Charlotte isn't the only attraction with "Hip, Hip Hooray" by any means. It will bring with it, among other features, Sousa and his band and Nat Wills, famous tramp comedian.

L. N. Scott of the Metropolitan theater is managing the St. Paul engagement.

Minneapolis Journal 2/18/17

WINTER ART CONCERTS END

Nearly 1,000 Attend Institute for Final Program of Series.

The promenade concert at the Minneapolis Institute of Arts, the fourth and last in the winter series, was attended Sunday by nearly 1,000 persons. Patriotic and classical American music composed the program. The nature of the music and the fact that yesterday was the last Sunday of the Belgian-French art collection's local stay helped to increase the attendance.

Included in the program was Emil Oberhoffer's composition, "Slumber Song," also works by Nevin, Herbert McDowell, Sousa and others. F. H. Potter, Jr., violinist and Dr. C. S. Frink, 'cellist appeared in solo numbers.

The concerts have each been national in character, German, French and Scandinavian programs having been presented.