

SOUSA AND HIS BAND.

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A veritable spirit of harmony and happiness pervaded the entire institution, when on Saturday morning, November 15th, at 10.45 o'clock, in the prison chapel, Sousa and his band in a complimentary concert, caught and held in bonds of music and of love eight hundred unhappy men confined here. From the moment that the first notes of that inspiring march "El Capitan" swept over the building, and the inmates marched—not filed—into the auditorium, until the final strains of the "Washington Post" march was lost in the cell-house we were freed from our surroundings and exempt from even thoughts of our existence here. Our burdened hearts were touched, and we yielded to the sweet and animating music, which exhilarated and cheered our downcast souls; but at intervals we would forget the music, and often the applause, which filled every nook and corner of the hall, was a tribute to the nobility, kindness and straight forward humanity of that Master Director of the greatest band in the world. Prisoners are an appreciative lot of men and for the time they worshipped at a shrine of delight and esteem, and Sousa was the generous patron saint.

To lift us up and out of ourselves is a task—a task that challenges the ability of the greatest. Sousa succeeded. One looked in wonder and amazement at the change in the expression of the inmates as they leaned forward under the spell of the music of this master and his men. From the depths of despondency he raised us to heights of joy, and not a prisoner left that chapel hall, but that he was a better man; with nobler, truer feelings and thoughts coursing through his being and his brain.

It was Sousa's greatest concert before his most appreciative audience.

On behalf of every prisoner in the institution GOOD WORDS tenders sincere and hearty thanks to Mr. Sousa, his band, the Atlanta Automobile and Accessory Association, which so kindly permitted the concert, and last but not least, to Mr. Clarke, Miss Root and Miss Gluck for their special selections. We are prisoners, but before we were prisoners we were men; you made it possible for us to feel like men again, and with a man's appreciation for a kindness we thank you one and all.

The following is the incomparable program. Every number received unstinted applause—expressions of appreciation and thanks never before given so forcibly in this prison. Hand-claps—that was all, but you have to see and hear us to understand how expressive hand-claps are.

PROGRAM

- | | | |
|---|---|------------|
| 1 | Tone Pictures of the North and South | Bendix |
| | Encore "Girls Who Have Loved" | Sousa |
| 2 | Cornet Solo, "From the Shores of the Mighty Pacific" | Clarke |
| | Encore "Moonlight Bay" | |
| | MR HERBERT L CLARKE | |
| 3 | Songs of Grace and Songs of Glory | Sousa |
| 4 | Soprano Solo, "Will you Love when the Lilies are Dead?" | Sousa |
| | Encore "The Goose Girl" | Sousa |
| | MISS VIRGINIA ROOT | |
| 5 | (a) Tango, "The Gliding Girl" | Sousa |
| | (b) Dance Hilarious, "With Pleasure" | Sousa |
| 6 | Violin Solo, "Souvenir de Moscow" | Wieniawski |
| | Encore "Humoresque" | Dvorak |
| | MISS MARGEL GLUCK | |
| 7 | March, "The Stars and Stripes Forever" | Sousa |
| | Encore March, "Manhattan Beach" | Sousa |

This article would be incomplete if we did not express the appreciation of the men to the Chaplain and other officials of the institution, for their interest in securing this attraction, and allowing us one of the most enjoyable occasions of our life here.

One of the prisoners contributes the following lines which expresses the sentiments of all here:

Just a few weeks ago to-day, we got quite a surprise,
It was no pardon or "payrole," as you might surmise,
But a little bit of concert. My! I'll tell you it was grand;
When we marched into the chapel to a tune of Sousa's Band.

Yes Sir! pardner, "sure as shootin," he was there with all his men.
"Gee!" the harmony I heard, I ne'er expect to hear again;
And the two girls that was with him—one could sing and one could play;
Ah! the music that they gave us, was the best in many a day.

"Songs of Grace and Glory," "Songs of the North and South,"
Made a fellow feel like singing or "a-puckerin'" up his mouth—
Just to whistle, "Down in Dixie" or "Yankee Doodle Doo,"
But a "feller" can't act, "Methody," and be a prisoner too.

Well, I've heard a lot of music, since I've been in this old "Pen"
The chances are I'll hear some more, "fore" I get out again;
I've heard fiddlers, "pianer" playing and the best singers in the land,
But the finest that I ever heard, was—John Philip Sousa's Band.

Atlanta - Federal Prison

Sousa Star of Shoot

John Philip Sousa was the star in the trap shooting contest at the Whitemarsh Valley Country Club yesterday afternoon. Competing in the cup shoot for the club championship, the duck, goose and turkey shoots, he captured all except the turkey, which went to Charles H. Newcombe, national champion. In the club shoot at 50 birds, Sousa brought down 44, and with his handicap of six, he had a total of 50. Newcombe shot in fine form and missed only two birds out of 50. Summary:

	1st 25.	2d 25.	Hdcp.	T.L.
Sousa	22	22	6	50
Newcombe	24	24	0	48
Sonpalme	21	22	3	46
Muller	21	20	4	45
Winnfield	21	13	10	44
David	18	21	3	44
Ferry	18	21	3	44
Freeman	21	18	3	42
Edson	20	18	3	41
Unsted	18	17	6	41
Bowers	17	20	4	41
Diaston	17	14	10	41
Stockton	10	18	3	40
Carrigan	17	13	10	40
Gennmi	11	14	10	35
Ames	11	10	10	31
Winnemacher	10	10	10	30
*Guests.				

GUNNERS AT PINEHURST.

Ranney Ties with Vanstone for Second Honors in Preliminary.

Special to The New York Times.

PINEHURST, N. C., Jan. 23.—A. E. Ranney of New York tied with C. W. Vanstone for second honors in to-day's preliminary to the seventh annual mid-winter trap shooting handicap, both shooting from a 19-yard mark. Ranney also tied for the special class B trophy, but lost the shoot off to Vanstone. Five were bunched at 91, but the Metropolitan District was not represented in this quintet. At 90, however, F. D. Kelsey of East Aurora and Allen Hell of Allentown, Penn., were in the running, while 89 was recorded by H. D. Kirkover of Fredonia, N. Y., and C. H. Newcomb of Philadelphia.

H. B. Shoop of Harrisburg and D. F. McMahon of the New York A. C. were in the 88 class, F. S. Wright of South Wales, W. H. Paterson of Buffalo, Dr. D. L. Culver of Jersey City, J. G. Martin of Harrisburg, S. M. Crothers of Pittsburgh, and A. D. Richardson of Dover, Del., made 87 each, Vincent Oliver and S. M. Freeman of Philadelphia, W. M. Hammond of Wilmington, B. V. Covert of Lookport, John Philip Sousa of New York, and David T. Leahy of Brookline made 86 each, with F. A. Hodgman of Yonkers and S. M. Van Allen of Jamaica at the 85 per cent mark.

In the morning sweepstakes McMahon and Paterson were two of the three to record 95, which was one below a tie which marked the leaders.

Storr, Fisher and LeCompte lead the field among the professionals in the 200 targets with scores of 190, 183 and 182.

RICHARDSON BEST IN GALE.

Makes Creditable Score of 188 With High Wind Blowing Targets.

PINEHURST, N. C., Jan. 21.—A representative field lined up for to-day's opening event in the seventh annual mid-winter handicap trap shooting tournament. The targets were blown by a young gale. High scores seemed out of the question and in view of conditions the total of 188 which placed A. D. Richardson of Dover, Ill., in the lead was considered creditable.

Charles Nuchols of Charlotte finished second in 185 and Sam Leever of Goshen, Ohio, third in 184, with Charles H. Newcomb of Philadelphia and J. B. Pennington of Tarboro, N. C., tied for fourth place at 183. A. W. Church of Port Chester, F. S. Wright of South Wales and Dr. D. L. Culver of Jersey City were others well up in front, but the majority of the big field went below the 85 per cent average.

Elmer E. Shaner of the Interstate Association dignifies the occasion with his presence and John Philip Sousa is prominent in the list of contestants, but his gun was sadly out of tune to-day. "Never shot so badly in my life," he commented with a smile. C. W. Billings of Glen Ridge, one time winner of the handicap and captain of the Swedish Olympic team, was satisfied with 166 and many an expert would have been glad to divide honors with him. E. H. Storr led the professionals with 189. C. O. Le Compte was second in 183, H. D. Freeman third in 182 and Walter Huff of Macon fourth in 181.

Wilmington Del. Every Evening 1/27/14

John Philip Sousa was the winner of the first of the weekly 100-target trap-shooting handicap at Pinehurst, N. C., held yesterday, recording 88, shooting with an allowance of six targets. F. A. Hodgman, of Yonkers, the scratch contestant, scored 82 and James Craig of Waynesboro, whose allowance was five, was third in 81.

N.Y. Mirror 1/4/14

SOUSA SHOOT WELL.

Takes Many Prizes at the Whitemarsh Valley Country Club Traps.

Word comes from Whitemarsh Valley that John Philip Sousa was the bright particular star at the Country Club shoot there on New Year's Day. The bandmaster captured both the duck and goose shoots and just missed the turkey prize.

In the club shoot at 50 birds Sousa made 44, with a handicap of 6, bringing his total up to 50.

Phila Bulletin 1/27/14

Sousa Leads Band of Shooters

Pinehurst, N. C., Jan. 27.—John Philip Sousa was the winner of the first of the weekly hundred target trap shooting handicaps held yesterday, recording 88, and shooting with an allowance of six targets. F. A. Hodgman, of Yonkers, the scratch contestant, scored 82, and James Craig, of Waynesboro, whose allowance was 5, was third, in 81.

Baltimore Sun 1/27/14

TAKING THE "TROT"

(From the Baltimore Sun.)

John Philip Sousa's idea that the "turkey trot" is good exercise and especially adapted to older people, will chill the enthusiasm of the young bloods who imagined they were "very devils" in trotting through a short life and a merry one. One way to kill the "turkey trot" and "tango" would be for doctors to prescribe them as a tonic for the aged and infirm.

A SMILE OR TWO.

Rising to the Occasion.

One morning after the street organs got hold of his "Washington Post March" John Philip Sousa ran across an Irishman playing the march at a dirge-like pace which set his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed, angrily:

"My heavens, man! Why don't you play it with a little energy? There's nobody dead in this terrace!"

The Irishman stood by, open eyed with wonder, as Sousa dashed through the measure of the march at a rattling pace.

"And who are you, anyhow?" he exclaimed.

"I am Mr. Sousa," exclaimed the bandmaster. "I composed that march. Don't mind my giving you a friendly hint?"

The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink and ran as follows: "A pupil of Sousa."—Atlanta Journal

N.Y. Mirror 1/27/14

The trap-shooting events attracted several high-class gunners, among them being John Philip Sousa, M. R. Guggenheim, and Mrs. L. G. Vogel of Detroit. Mrs. Vogel is the woman champion live-bird shot of the world. Yesterday she broke 24 targets out of a possible 25, tying the best performance of A. Bettl. Mrs. Vogel made her score on her first visit to the traps, while Bettl's score of 24 was made on his fourth trial. Mrs. Vogel was easily the best performer of the first day's trials. Yesterday's shooting was preliminary to the championship events, which will begin to-day.

Sousa Wins Target Shoot

PINEHURST, Jan. 26 (Special).—John Philip Sousa was the winner of the first of the weekly hundred target trap shooting handicaps held today recording 88 shooting with an allowance of six targets. F. A. Hodgman, of Yonkers, the scratch contestant, scored 82, and James Craig, of Waynesboro, whose allowance was five, was third in 81.

N.Y. Mirror 1/27/14

WINNERS AT THE TRAPS.

C. W. Berner Takes First Honors at Travers Island.

Prizes were well distributed in the weekly shoot of the New York Athletic Club at Travers Island yesterday. C. W. Berner won three of the trophies. Practically every event required a shoot-off before it was won. Mr. Berner first took the club trophy and followed the win by annexing the Accumulation Cup. He also was the high handicap gunner of the afternoon.

"Danny" McMahon also did good work. He won the Travers Island trophy with a straight string of 25 targets. It was the only perfect score returned during the day. He also took the high scratch prize with a card of 92 out of 100 targets. The Monthly Cup went to Arthur J. McManus, only, however, after a shoot-off against two other gunners.

G. J. Corbett did exceptional work in the distance handicap and won a leg on the cup with 24 out of 25 targets, shooting from the 17-yard mark. It was one of the best scores of the season. A new Variety Cup also was on the programme. The conditions were the same as those that covered the old prize. The first leg fell to Dr. D. L. Culver. Among the gunners on the firing line was John Philip Sousa, the bandmaster. It was his first appearance in metropolitan shooting this Winter. There will be no shooting at Travers Island on Washington's Birthday.

SOUSA AND HIS BAND

Recently the AMERICAN MUSICIAN gave an account of Sousa's Band playing for the prisoners in the Atlanta, Ga., penitentiary. But since then there appeared a reading notice published in Good Words, a paper published at the United States Penitentiary, Atlanta. The article was as follows:

A veritable spirit of harmony and happiness pervaded the entire institution, when on Saturday morning, November 15, at 10.45 o'clock, in the prison chapel, Sousa and his band in a complimentary concert, caught and held in bonds of music and of love eight hundred unhappy men confined here. From the moment that the first notes of that inspiring march "El Capitan" swept over the building, and the inmates marched—not filed—into the auditorium, until the final strains of the "Washington Post" march was lost in the cell-house we were freed from our surroundings and exempt from even thoughts of our existence here. Our burdened hearts were touched, and we yielded to the sweet and animating music, which exhilarated and cheered our downcast souls; but at intervals we would forget the music, and often the applause, which filled every nook and corner of the hall, was a tribute to the nobility, kindness and straightforward humanity of that master director of the greatest band in the world. Prisoners are an appreciative lot of men and for the time they worshipped at a shrine of delight and esteem, and Sousa was the generous patron saint.

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Tone Pictures of the North and South.....Bendix
Encore, Girls Who Have Loved.....Sousa
Cornet solo, From the Shores of the Mighty Pacific.....Clarke
Encore, Moonlight Bay.....

Herbert L. Clarke.

Songs of Grace and Songs of Glory.....Sousa
Soprano solo, Will You Love when the Lilies Are Dead?.....Sousa
Encore, The Goose Girl.....Sousa
Virginia Root.

Tango, The Gliding Girl.....Sousa
Dance Hilarious, With Pleasure.....Sousa
Violin solo, Souvenir de Moscow.....Wieniawski
Encore, Humoresque.....Dvorák
Margel Gluck.

March, The Stars and Stripes Forever.....Sousa
Encore, March, Manhattan Beach.....Sousa

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"Gee!" the harmony I heard, I ne'er expect to hear again;

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"Songs of Grace and Glory," "Songs of the North and South,"
Made a fellow feel like singing or "a-puckerin'" up his mouth—
Just to whistle, "Down in Dixie" or "Yankee Doodle Doo,"
But a "feller" can't act, "Methody," and be a prisoner too.

Well, I've heard a lot of music since I've been in this old "Pen."
The chances are I'll hear some more "'fore" I get out again;
I've heard fiddlers, "pianer" playing and the best singers in the land,
But the finest that I ever heard, was—John Philip Sousa's Band.

Clarence Lucas overheard Constance, aged five and a half, describing to Elsa, aged four, the way the band played at Willow Grove last summer. "Mr. Sousa hit the band with a stick and made it go, and it made a nice noise."

SOUSA TOPS GUNNERS

AT WHITEMARSH CLUB

John Philip Sousa was the bright particular star in the trap shooting contest at the Whitemarsh Valley Country Club recently. Shooting in the cup shoot for the club championship, the duck, goose and turkey shots, he captured all except the turkey, which went to the national champion, Charles H. Newcombe. In the club shoot at fifty birds Sousa brought down forty-four, and with his handicap of six he had a total of fifty. Newcombe shot in fine form and missed only two birds out of fifty.

John Philip Sousa received a check from the John Church Co. for \$8,000 in payment of royalties for three months on the sales of his march compositions and immediately thereafter the country was flooded with march publications.

Calgary Alberta Herald Phila Post Ledger
2/18/14

Musical Courier 2/18/14 3

THOMAS QUINLAN THE YOUNGEST IMPRESSARIO

Has Launched Some Very Successful Enterprises in Different Places

Thomas Quinlan, whose bold operatic enterprise has elicited expressions of good will from music-lovers in all parts of the empire, is the youngest and most enthusiastic of our impressarios. A Dublin man, of purely Celtic ancestry, he has in abundance, the imagination, the ardor and the courage of his race, admirable qualities in an entrepreneur of public entertainment, especially when balanced as in his case by a sound commercial training and a wide knowledge of the musical and dramatic arts.

Even in the days of his managerial novitiate, Mr. Quinlan so accurately gauged the taste of the people that he was able to present to the public of London and the great provincial cities, under circumstances of unequalled success, such attractions as the peerless Melba, the incomparable Caruso, the world famed Sousa band, the Beecham orchestra, Kreisler and Kathleen Parlow. A later chapter found Mr. Quinlan initiating, and controlling the Beecham Opera company in its extended and highly successful tour of the provinces—a sort of glorified experiment, preliminary to the latest, and by far the greatest of his ventures, "The Quinlan Opera company" which has been organized on lines of unprecedented completeness.

2nd Journal of Commerce 2/21/14

The feature at the Century Opera House concert last night was the orchestra's rendition of "The Evolution of the Dance from the Minuet to the Tango." The suite included a minuet by Lully, a musette by Gluck, a gavotte, a can-can by Offenbach, a polka by Smetana, a waltz by Johann Strauss, a two-step by Sousa and a tango by Roberto. Emil Rosset played the "Humoresque" as a violin solo, and the singers were Misses Le Palme, Carson and Coughlan, and Messrs. Harrold, Kingston, Kreidler, Kaufman, Chalmers, Wheatley and Davis.

7-4. Eve Mail 2/22/14

At the Century a new feature was introduced yesterday, when Albertina Rasch illustrated the dance suite given at the Century heretofore as "Evolution of the Dance." Miss Rasch was assisted by Edmund Makaliff. There was also much applause for Sousa's "Stars and Stripes," played in celebration of Washington's birthday. There were vocal numbers by Lois Ewell, Morton Adkins, Mary Carson, Walter Wheatley, Ivy Scott, Earl W. Marshall and Morgan Kingston.

PINEHURST, N. C., Feb. 7.

No affair in many seasons has proved more delightful than Tuesday evening's musicale, given at the Carolina in aid of the County School Domestic Science Department, with Mme. E. Plumon, of Paris, France, famous in the operatic world as Miss Maggie Teyte, the star attraction. The advance sale of seats exceeded the capacity of the music hall at noon on the day of the performance, and additional seats sold at auction just previous to the opening of the doors, brought "fabulous sums." Society graced the occasion with its presence, occupying private boxes at the front of the hall, and in the audience of fully 300 all sections of the village were represented, nearly half as many who came at the eleventh hour being turned away.

Dancing rounded out the evening, and following the performance the participants in the program were entertained at supper, each place card bearing a verse dedicated to "Sweet Maggie Teyte," by John Philip Sousa.

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

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

—John Philip Sousa.

Socially many other affairs have comprised the activities of the busiest of mid-season weeks. Many of the cottagers have entertained, the usual dances have claimed the attention of the entire colony and several afternoon fox hunts have proved popular innovations. The baseball season is also well under way, with interest in sports centred in the tenth annual St. Valentine golf tournament for men during the week to come, which immediately precedes a similar event for women. For the week following there are women's tennis singles to conclude the month. Late arrivals, who remain some time, include F. S. Morse, H. C. Morse, George Motley, W. J. Nonan, of Philadelphia; George F. Brown of Germantown; William G. Cooper, William F. Cochran and son, of Baltimore; Grantland Rice, of New York; Wade E. Wilson, Robert Lewis and Henry I. Brown, of Philadelphia.

2nd Time 2/23/14

SOLOIST FROM AUDIENCE.

Marshall Makes Century Debut Unexpectedly—Two Artists Ill.

Earl W. Marshall, an American baritone, made his first appearance with the Century Opera Company last night at the Sunday concert unexpectedly. Owing to the sudden illness of Alfred Kaufman and Louis D'Angelo, both scheduled to sing, it was necessary to find a substitute quickly. Mr. Marshall, who has not yet sung with the company, was in the audience and, after apologies had been made for his not being in evening dress, came on the stage and sang "Yi Tu" from "The Masked Ball" and several encores which were demanded. A feature that made a great impression on the audience was the repetition of the "Evolution of the Dance," given for the third time last night with the added feature of being illustrated by Albertina Rasch and Edmund Makaliff in dances. Those who sang were Lois Ewell, Morton Adkins, Mary Carson, Walter Wheatley, Ivy Scott, and Morgan Kingston. The orchestral numbers were Sousa's "Stars and Stripes Forever," Beethoven's Fackeltanz, No. 1, Vivace and Gigue from Bach's Suite in D and Weber's "Jubel Overture."

An idea often advocated and urged by the MUSICAL COURIER, the establishment of an American protective society for authors and composers similar to the one which has been so successful in France, now seems in a fair way to be realized, for a number of authors, composers and publishers met here last week and formed an organization for protection against unauthorized performances of works controlled by them. Hereafter, every public performance of any composition under the wing of the new society will have to pay it a royalty which is to be turned over to the author and composer of such a work, or to the publisher if he owns the piece outright. The board of directors of the American Society of Authors, Composers and Publishers is made up of representatives of those three classes and includes Frederick J. Witmark, George Maxwell, Walter Watterson, H. Dreyfuss, Victor Herbert, Gustave Kerker, Raymond Hubbell, Irving Berlin, Silvio Hein, R. Carrol, Gus Edwards, Harry B. Smith, Glen McDonough, John L. Golden, George Hobart and William Jerome. It is to be hoped, however, that the new society will not

confine itself only to exploiting music of the "popular" order. The list of names just given leads supposition in that direction. We miss the names of publishers like Schirmer, Ditson, White-Smith, etc., and composers like Foote, Kelley, Sousa, De Koven, Converse, Cadman, Spross, Mrs. Beach, Huss, Bartlett, etc. Their cooperation would lend tone and significance to the intended campaign and inspire confidence in the integrity of its purpose to help the serious American composers of good music.

Milwaukee Free Press 2/22/14

Auditorium Symphony Orchestra.

The special Washington's birthday program, arranged for the fourteenth Auditorium symphony concert Sunday afternoon, will begin with Sousa's "Stars and Stripes Forever," and will conclude with Herbert's "American Fantasia." These features are a departure from regular symphony music and are given solely in honor of the day. The soloist of the

afternoon will be Frank Olin Thompson of the Wisconsin Conservatory of Music, who will be present Grieg's concert for the pianoforte in A minor, while the male chorus of the Milwaukee Musical society will give selections from Renard and from Veit. The program follows:

March—"The Stars and Stripes Forever".....Sousa
Overture—"Il Guarany".....Gomez
Symphony No. 7, E Major.....Beethoven
Allegretto.
Concerto for Pianoforte, A Minor.....Grieg
(a) Allegro moderato.
(b) Adagio.
(c) Allegro marcato.

Frank Olin Thompson.
INTERMISSION.
Overture—"If I Were King".....Adam
(a) Frohe ReiseRenard
(b) Schoen-RohtrautVeit
Male chorus of the Milwaukee Musical society.
SouvenirGerman
Norwegian Artists' Carnival.....Svensen
American FantasiaHerbert

Middleton, N. Y. Sunday Call
2/1/14

John Philip Sousa as a Story Teller.

John Philip Sousa, the famous bandmaster, author, composer and conductor, is one of the most genial of men and always has a story ready to illustrate a point. Several years ago while touring with the Sousa organization I recollect one of the cornetists of the band found to his chagrin he had left his instrument in the cars while coming from the matinee town to the place where the evening concert was to be given. He did not discover his loss until a moment before the concert was to begin. Just what to do he did not know and asked advice of the writer. He told him to see Mr. Sousa and explain matters, at the same time assuring him we felt certain he would be exonerated. This he disliked to do, but finally decided to follow the advice given him. He went to Mr. Sousa's dressing room and timidly knocked at the door, not feeling exactly certain as to just how he would be received. Being bidden to enter he said: "Mr. Sousa, I am not only very sorry but ashamed to say I left my cornet in the car this afternoon and have no instrument to use for the concert this evening." Instead of reprimanding him for what might seem carelessness, Mr. Sousa replied:

"That reminds me of a similar predicament I once found myself in. It was down in North Carolina and I had made arrangements to visit a distant locality from where I was staying where game was reported to be abundant, to do some shooting. I started off at 3 o'clock in the morning, mounted on a near-sighted old horse, and rode many miles over almost impassable roads to the place. Imagine my feelings when the goal was reached to find I had left all my shells at home."

This was all Mr. Sousa said, but the man who left his cornet on the train felt he was fully excused for his seeming carelessness.

Another story from Mr. Sousa, and one which he always enjoys telling. It is known as the "ham story." Here it is.

"At a little place down in Arkansas lived Dr. Jones and one Sandy Smith. The inhabitants gave Dr. Jones the credit of being able to cope with any disease mortal man is heir to, while Sandy Smith enjoyed the distinction of being the greatest ham eater in the State. One night a banquet was given, and both Dr. Jones and Sandy were among the guests. There was a bounteous spread and large, well-filled plates of cold boiled ham graced the table. Sandy had helped himself liberally to the ham several times, but in trying to swallow an unusually large chunk of the meat which he had not properly masticated, it stuck in his throat. Sandy tried to get it up and then down, but it would not go and he began to choke. He was pounded on the back and thumped generally, but still the ham refused to move. Sandy began to breathe hard and grew very pale, in fact he was certainly choking to death. At this juncture Dr. Jones jumped up from the table and said: 'Here, Sandy, take this glass of water in your mouth and get down on all fours.' Sandy did as directed even if he was growing weak-

er each moment. 'Now Sandy,' said the doctor, 'keep the water in your mouth and when I say swallow, why you swallow.' Just then the doctor cried 'swallow,' and at the same time giving Sandy's nether part a hard whack with a piece of board. Down went the ham and Sandy was soon on his feet, and resuming his place at the table his first request was, 'Please pass the ham.'"

Musical Instruments as Souvenirs of the Civil War.

Another time while touring with the Sousa band a concert was given one evening at Staunton, Va. It will be remembered this was the home or headquarters of Stonewall Jackson, the famous Confederate general. A band known as the "Stonewall Jackson Brigade Band," with headquarters at Staunton, followed Gen. Jackson all through the war. After the concert referred to the members of the Sousa band were invited to visit the room of this old Confederate musical organization and much of interest was found there. About the room hung all the instruments used by the band during the war, and they were a sorry looking lot—bruised, dented, torn by shot and shell, and beneath each instrument was a photograph of the man who had played it. They were all draped in crepe, indicating that the player had gone to his eternal rest.

The first newspaper writing that the editor of the Sunday Call did was in the form of gratuitous New York letters for practice in the Goshen Democrat when Mr. Mead was the editor. When he learned of the project to publish this paper, he said:

"I've prepared some reminiscences about Gilmore and others which I was going to send to the New York Herald, but you're welcome to them with my compliments."

The New York Herald would have published Mr. Mead's interesting recollections on "the drop of the hat," and the size of the check they would have sent him makes the writer shudder.

Only another instance of bread being cast upon the waters returning after many days.

Musical Repartee

"Why don't you play golf?" queried 'Maggie Teyte' of Bandmaster Sousa, who is devoted to trap-shooting.

"Simply because I can lead the targets and I don't like to follow through," was the quick reply.

"But, only think, you might make the ball sing!" was the retort.

Pinehurst N.C. 3/21/14

Mrs. Cornish 2/15/14

ALL FOR AN ALLIGATOR.

John Philip Sousa has been made an honorary member of the French Authors and Composers' Association. Mr. Sousa is at present in New York, resting after a very strenuous vacation at Pinehurst, N. C., where he won the first prize in the annual shooting tournament of the State.

Mrs. Sousa accompanied her husband South, and while there became the owner of a young alligator, which now disports itself in the Sousa apartment at the Hotel Touraine. In order to make the beast feel thoroughly at home, Mrs. Sousa keeps the temperature of her rooms at 100° Fahrenheit or thereabouts. Mr. Sousa is a fresh air and cold weather fiend. Result, he takes his meals out on the snow in front of the hotel, and has begged the management to let him put up his bed in the refrigerator of the establishment.

Mrs. Cornish 3/4/14

Sousa Salmagundied.

John Philip Sousa was tendered a dinner last Sunday evening by the Salmagundi Club, which for the first time departed from its usual custom by having for its guest of honor a man concerned with the musical rather than the artistic world, and having women present. After the speeches, which eulogized the distinguished composer-conductor fittingly, a musicale was given, participated in by Virginia Root, William Morse Rummel, J. Lowrie Dale, Felix Lamond and Charles Naegle, Jr. Besides the foregoing the guests at Mr. Sousa's table included President Charles Vezin, Vice-President Ballard Williams, Mrs. Barnes and her nephew, Samuel T. Shaw, Mrs. Sousa, Miss Sousa, Mrs. E. A. Root and H. T. Waltman, chairman of the entertainment committee.

Mrs. America 3/7/14

SOUSA SALMAGUNDI GUEST

Noted Bandmaster First Musician
Honored by Club

The Salmagundi Club in a dinner given on March 1 departed from one of its steadfast customs by having for its guest of honor a man concerned with the musical rather than the painting world, John Philip Sousa. The weather did its best to keep people away, but a large crowd shook hands with the famous bandmaster and composer, and listened to a concert under his direction.

Mr. Sousa made a few remarks after being welcomed by President Charles Vezin. Virginia Root, a soprano who has made three American tours and one trip around the world with the Sousa organization, sang. There were also vocal and instrumental offerings by William Morse Rummel, violinist, Mrs. Rummel, Charles Frederick Naegle, Jr., pianist, J. Lowrie Dale, tenor, and Felix Lamond, organist of Trinity Church. The guests at Mr. Sousa's table included the Salmagundi's vice-president, Ballard Williams, Mrs. Barnes and her nephew, Samuel T. Shaw; Mrs. Sousa, Miss Sousa, Mrs. E. A. Root and H. T. Waltman, chairman of the entertainment committee.

RAKE TREAT FOR MUSIC LOVERS AT BIG FESTIVAL

World-Famous Opera Singers
Aid in Carnival Plans of
"The Evening Sun."

PUBLIC SCHOOL HEADS
LEND THEIR SUPPORT

Choral Societies and 1,000
High School Girls to Take
Part in Garden Fete.

Plans are maturing rapidly for the gigantic carnival of music which THE EVENING SUN is arranging with the Wage Earners' Theatre League and the Theatre Centres for Schools to be held from March 3 to March 8, inclusive, in Madison Square Garden.

For this wonderful festival, which, it is expected, will be seen and heard by at least 50,000 readers of THE EVENING SUN, feature programmes have been arranged. In addition to the choruses, which will include the Brooklyn Choral Society, under the direction of Dr. T. B. Glasson; the Arion Society, the Washington Irving High School chorus of 1,000 voices, under the direction of William Mattfeld; the German singers, who will be led by Carl Hein, and 1,000 children from the public schools under the direction of Frank R. Rix, supervisor of music, and, probably, the Schola Cantorum, there will be famous soloists and opera singers, and the Russian Symphony Orchestra. Modest Altschuler, conductor, will play at every concert.

Mr. Altschuler will give the widest possible variety to the different programmes which the Russian Symphony Orchestra will render. Tuesday, March 3, will be international night, and music of all nations will be heard. Wednesday, March 4, will be French-Italian night, and compositions by such composers as Saint Saens, Massenet and Verdi will be heard. Thursday, March 5, will be Russian-Oriental night, and the audience will have a great treat in store for them quite aside from the chorus and the soloists who will sing.

A Grand Opera Night.

It is to be hoped that besides the Russian folk songs and music of a similar character Mr. Altschuler will have his famous orchestra play Tschalkowsky's stirring "1812 Overture." Friday, March 6, will be grand opera night. Selections from "Carmen" and from at least one of Wagner's and from one of Verdi's operas seem pretty sure to be selected.

Perhaps a majority of THE EVENING SUN's readers who are music lovers prefer "Louise" or "Thais," or Gounod's "Faust," or some other French operas to the German or to the Italian variety. It is to be hoped that all readers who have a decided choice as regards operatic or some other form of orchestral music will send in their suggestions. So far as possible the selections made by the majority of THE EVENING SUN's readers will be followed. It might happen that a letter from a reader might remind Mr. Altschuler of some piece which might have slipped his memory which would be most suitable for a certain evening.

Saturday matinee, March 7, there will be a children's programme, which will be enjoyed equally with children by thousands of grown-ups. Saturday night will be a miscellaneous night. No doubt Mr. Altschuler will lend a favorable ear to any urgent requests to play any one's favorite orchestral pieces. Sunday night, March 8, will be German and American night. Considerable Wagner will be heard probably, and the music of our unceasingly popular composers, such as Sousa and Victor Herbert.

It should be borne in mind that besides the concerts themselves there will be an interesting exhibition of musical instruments of all nations and ages in the annex to the Garden.

SOUSA IS SALMAGUNDI GUEST.

Bandmaster Conducts at Concert at Club Dinner.

When a girl hears that all in one night, and simultaneously, she may attend a dinner and concert of excellence, see the inside of the Salmagundi Club and shake hands with John Philip Sousa the weather will have to whiz even stronger than it did last night to keep her at home. The club's dinner to Mr. Sousa last night was the only one attended by women anybody could recall.

President Charles Vezin welcomed Mr. Sousa, whereupon the band leader took charge of the concert which followed Mr. Sousa's few remarks. Miss Virginia Root, a soprano, who has made three American tours and one trip around the world with the Sousa organization, sang. There were also vocal and instrumental selections by William Morse Rummel, Mrs. Rummel, Charles Frederick Naegle, Jr., J. Lowrie Dale and Felix Lamond.

Beside these the guests at Mr. Sousa's table included the Salmagundi's vice-president, Ballard Williams; Mrs. Barnes and her nephew, Samuel T. Shaw; Mrs. Sousa, Miss Sousa, Mrs. E. A. Root and H. T. Waltman, chairman of the entertainment committee.

The reception and luncheon of the American Criterion Club took place on Friday at the Hotel Plaza. The guests were received by the officers, Mrs. Leonard L. Hill, president; Mrs. John Fowler Trow, first vice-president; Miss Jeannette Fergus Baird, second vice-president; Mrs. Bedell Parker, third vice-president; Mrs. Floyd S. Corbin, treasurer; Mrs. William G. Demarest, recording secretary, and Mrs. Austin N. Palmer, corresponding secretary.

The guests of honor were Mrs. John K. Tener, wife of the Governor of Pennsylvania; Miss Dorothy Donnelly, Miss Frances Starr, Mrs. John Philip Sousa and Mrs. William R. Chapman. The artists were Miss Minnie Dick, soprano; Rudolph Hopf, barytone; Alexander Bloch, violinist, Miss Analea Hopf, pianist, and Miss Dorothy Donnelly.

The club will give a dance on March 10 at the Plaza.

DINES JOHN PHILIP SOUSA.

Salmagundi Club Plays Host to the March King.

The Salmagundi Club gave a dinner last evening to John Philip Sousa. It was a unique occasion at the Salmagundi, for the first time in the club's history the members were permitted to ask women as dinner guests. About 100 weathered the storm. Charles Vezin, the President, introduced Mr. Sousa, who acted as master of ceremonies.

The artists were Miss Virginia Root, who has been the soprano soloist with the Sousa Band in its last three annual tours of the United States, and also in its tour around the world; William Morse Rummel, violinist, who was accompanied by his wife; Charles Frederick Naegle, Jr., pianist, and J. Lowrie Dale, tenor. Felix Lamond accompanied the two singers.

Every seat in the large ballroom of the Waldorf was filled on Tuesday evening, when the Rubinstein Club gave the second of its concerts. The programme was well chosen and was given by Nina Morgana, Millo Ricco and Beatrice Harrison. The choral earned applause for its rendition of "Du Bist Wie Eine Blume" and "I Know a Place." John Philip Sousa and Mrs. Sousa were guests of the President and received with her during the intermission, as did Mr. and Mrs. Krumbhaar. After the programme, supper was served in the Rose and Empire rooms with an overflow in the grill room. There were twenty seated at the honor table, Mr. and Mrs. Chapman, Mr. and Mrs. Sousa, Mr. and Mrs. Krumbhaar, Mr. and Mrs. Bedell Parker, Mr. and Mrs. Leonard Hill, Mr. and Mrs. George Walter Newton, Mr. and Mrs. Kramer, Mr. and Mrs. J. S. Gaines, Miss Noyes of Portland, Me., Miss Mary Baker and Charles Giffing. During supper the orchestra, as a compliment to Sousa, played several of his compositions and one or two of these he conducted from his place at table. He was afterward prevailed upon to address the merry-makers. The next large Rubinstein affair will be President's Day on March 21. Another in the series of card parties given with Mrs. Porter as hostess will take place to-morrow.

At the second evening concert of the Rubinstein Club, held on Tuesday at the Waldorf, John Philip Sousa and Mrs. Sousa were the guests of honor, and received with Mr. and Mrs. Chapman during the intermission.

After the programme supper was served in the Rose and Empire Rooms, where an orchestra played several of Mr. Sousa's compositions. Once or twice the composer arose at his place at table and conducted the selections and afterward made a short address. The club's next event will be President's Day, March 21.

Am Musician 7/4/14

HOW TO IMPROVE THE BAND

It is hard to believe that the band season is so near. Down here in New York city we have not yet cut our winter ice—in fact, have not had any winter so far. Yet we see by the calendar that it is already February 14 and that the first day of the first month of spring is only two weeks away. Of course when we say that the band season is near, we do not exactly mean that the concert in the park is very near. It is practice time which is at hand. We take it for granted that bandsmen mean to put in a good long time of careful practice before they venture to play in public. If they do not mean to practise they ought not to be allowed to join bands. It would be a good thing for music in the long run if band organizers had some means of discovering the real workers and could tell the idle ones who only go into the band in order to be seen in public wearing a smart uniform. The man who is of real benefit to the band is the man who practises at home and who does all in his power to make himself of value to the others. The man who goes into the band in order to get all he can from the band is not altogether the right kind of man for a band. It may be asked what a man is to get from belonging to a band. Well, if the band is good enough, there is a little money to be made by playing in a band that gets engagements. There is not much money to be made by the ordinary village band, however. If a young man is intent on making money he had better devote his time to some other kind of work. Let him raise chickens or sell butter, if he values money more than music. Of course, we do not pretend to despise money. But we insist on the fact that the first and most serious aim of the amateur bandsman must be to improve his musical skill. If he gets no pleasure out of his band work he ought to give it up. A man who will not work at home to improve his playing ought not to be allowed to injure the performance of a lot of players who are always studying to improve themselves. A careless player is apt to forget that his poor playing does not merely affect himself. If it was a question of power, for instance, and the player with a weak tone did no more harm than to make the general volume of tone a little less than it ought to be, there would be scarcely any harm done by a poor player. But the unfortunate part of the business is, that one

players. It is like pulling teeth to get him to work by himself for an hour or even less every day. If he does not like to hear himself play how does he suppose other people want to hear him play? And don't let him make any mistake in thinking that his bad playing is not heard. He may not hear it very plainly himself because he can hear the other fellow near him better than he can hear himself. But he forgets that he is the other fellow himself to a third party who is listening to the performance at a little distance. If the bad player wants to know why Sousa's Band, for instance, has such a reputation, let him linger near the door of the band room when the players are off the stage. He will then hear a number of solo performances by clarinet players, or cornet, or trombone, or oboe players that will make him open his mouth in amazement. He will find that those men, for their own amusement, play passages that are ever so much more difficult and brilliant than any music they ever have to play in concerts. When they sit down to the simple music printed in their parts they can give their attention entirely to the conductor. The average amateur bandsman, however, very often dislikes working alone at passages that are simpler than what he tries to play in the band. Needless to say, ten or twenty or a thousand bad players, who cannot hear themselves, and only hear the other fellow, cannot produce a musical result that will give satisfaction to the listener. It is funny to think of how many players there are who believe their bad playing will pass when they play in a band with others.

Let us suppose, however, that we are dealing with a good band composed of amateurs, but of amateurs who have worked to acquire a creditable skill. Now, it very frequently happens that the members of a good amateur band have pretty decided ideas about how the numbers on the program ought to be played, but at the same time have not got to that stage where they recognize the necessity of accepting the authority of the conductor. No two conductors will lead the composition in exactly the same way, unless that particular composition happened to be a work of no character or consequence. No two actors will interpret the part of Hamlet or Othello in the same way. Still, there are many good players, even professional players, who seem to think that there is only one way to play a piece, and that way is their

sic. The public does not go to a band concert to be educated, but to be pleased and amused. The most musically cultured audience in the world goes to a symphony concert for precisely the same reason and no other. Do not imagine that an audience of any description listens to music for the sake of being educated. The New Yorkers who listen attentively to the Philharmonic Orchestra play a symphony of Brahms listen because they enjoy the music. The difference between a Philharmonic audience listening to a symphony and a pier crowd listening to a popular song or ragtime twostep is that the Philharmonic audience has by some means or other acquired a taste for a better class of music. An audience with a liking for such music would never go to Philharmonic concerts if the orchestra played the same music so many persons in the park enjoy. The problem which confronts the bandmaster is to make his programs attractive to the majority of his probable audience. He may have had a good musical training and acquired a taste for the masterpieces of the great composers. It is generally taken for granted that the bandmaster is a better musician than the ordinary man in the audience, but that is no reason why he should expect the public to come to hear music that fails to please the public taste. No school teacher finds his pleasure in reading the books he has to teach his children with. He would have a job trying to educate the youngsters in Milton and Shakespeare and Emerson and Carlyle, wouldn't he? Well, musicianly considered, the general public have the uncultured minds and tastes of children. To get their interest they must be amused first and educated a long way afterward. Of course it is possible to go to the other extreme and pander too much to the tastes of the vulgar. We see programs now and then that seem to us to be a little too crude and commonplace, though we do not know the conditions for which those particular programs were compiled. In most cases, however, the better bands are more inclined to fly too high with their programs than too low. Please note that we do not say the compositions are too well played. That would be impossible. In fact, many a fine work is condemned by the public not because the work was too deep, or complicated, or heavy for the public, but simply because it was not well enough played to make it attractive.

man who plays out of tune ruins the effect of nineteen men who play perfectly in tune—supposing the band has twenty pieces. Does the careless or lazy man ever stop to think of that? It is time he did think of it, or it is time that the other nineteen men had the power to expel him from the band. Why should the work of the good players be spoiled by one man who will not or can not improve himself? It is almost as bad in passage playing—arpeggios, scales, trills, fanfares—to have a bad player adding his rough and uneven work to the smooth and finished playing of a lot of good players. We particularly want to impress the fact on bandsmen that one player who plays badly spoils the good work of a great many fine players who have practised carefully and long to get as near perfection as they can. If a bad player will look at his poor work from this point of view it may help him to realize how much harm he is doing to the other players.

Let us suppose, however, that every member of the band is equally good, or equally bad, as the case may be. The question is: How is the band to be improved? Well, first of all, the players must learn that no band can be better than the worst player, any more than no chain can be stronger than its weakest link. If the band is to be improved every member must improve. There is no use in the trombones becoming Arthur Pryors if the cornets and altos cannot play a scale. A bandmaster of a country band of amateur players has a totally different job on his hands than the conductor of a symphony orchestra has. Sousa, for instance, when he calls a rehearsal for his band, knows that every man can play any of the music at sight. He does not have to explain the time value of the notes, or tell the players how to get the notes, or mark the fingering. He is concerned only with the style of the interpretation. He wants an accent here and a pause there, a ritard in one place and an accelerando in another, and so on. And he also indicates the speed and general character of the performance.

But the country band instructor has to explain and expound and demonstrate. The least part of his work is the time beating. He has to finger passages, show how to blow, how to attack a note, how long to hold it, when to stop it, and try to get the untrained player to know what a musical tone is, and how it is to be produced.

The hardest job the teacher has is to induce those players to practise at home. The poorer a player a man is the more he wants to rehearse with other

way. If every member of the band had his way the piece would not get played properly at all, because there would be no ensemble, rhythm or concord. If the conductor, by unanimous consent, is not what he ought to be, then he should resign, or the players might resign in a body. But if the conductor is kept, why, then, it is absolutely necessary for the men to keep all together with his beat and manner of interpreting.

The best players in the world and the greatest conductor could not give a respectable performance of the "Poet and Peasant" overture if every man played according to his own idea. Much of the different playing we hear is caused entirely by the inattention of the players to the conductor's beat and indications. The higher up one goes in the orchestra world the more like clockwork become the great orchestras under the direction of famous conductors. And it is not only the conductors who are greater musicians than the country bandmasters the amateur players object to. In the great orchestras which follow the conductor like machines, each player is a solo artist, not an amateur bandsman who likes to set up his opinion against that of the conductor. The splendid players in the great bands and orchestras are like the experienced troops on the battlefield. They know that victory can be won only by carrying out perfectly the wishes of the general.

It is also well to remember that the public in general is occupied with business and may never hear of your band unless you find some means of advertising it.

Nothing is more disheartening than to work hard at a fine program and then not have anybody present at the concert. Those of us who have had orchestral and band experience know how dead and flat a fine performance falls in a hall or theater that is more than half empty. The same pieces which get an encore in a crowded house one night will drop as flat as a pancake in an empty house the next night. We have been through the theatrical mill and know all about that applause business. We are not going to tell you how the advertising is to be done, because each town has its own local problems to solve.

But though the band may play well and the performance is well advertised, the concert may not be as successful as it ought to be because the works on the program are not well chosen. Too many young conductors take the public too seriously and give the masses too much heavy and high class mu-

It will be well for bandmasters and players to bear that in mind whenever a work by a great composer is not well received by the public. Was it well played not merely with regard to the notes, but with regard to the national style? We cannot give a sample program. We don't want to interfere with bandmasters or bandsmen. If we can suggest an improvement now and then we shall be satisfied.

SALMAGUNDI HONORS SOUSA

Club Breaks Custom and Also Entertains Women at Dinner.

The Salmagundi Club in a dinner given last night departed from two of its steadfast customs by having for its guest of honor a man concerned with the musical rather than the artistic world, John Philip Sousa, and by having women present.

Instead of the usual after-dinner speeches a musical was given, in which Virginia Root, soprano; William Morse-Rummel, violinist; J. Lowrie Dale, tenor; Felix Larmond, organist of Trinity Church, and Charles Naegele, jr., took part. Mr. Naegele is a sixteen-year-old pianist Mr. Sousa discovered several years ago.

Among others present were Mrs. E. A. Root, Samuel T. Shaw, Miss C. L. Fetter, Ballard William and H. F. Waltman.

The Rubinstein concert Tuesday evening was one of the most brilliant in the history of the club. Every seat in the ballroom of the Waldorf was taken, as well as the boxes. Mlle. Ricco, Nina Morgana and Beatrice Harrison were the artists, assisted by the Rubinstein Choral. "Du Bist Wel Eine Blume," sung by the choral, was one of the most enthusiastically received of the evening's selections. After the programme there was supper in the Rose, Empire and grill rooms. Mr. and Mrs. John Philip Sousa and Mr. and Mrs. Krumbhaar, the special guests of Mr. and Mrs. Chapman, were seated at the president's table, with Mr. and Mrs. Bedell Parker, Mr. and Mrs. L. L. Hill, Mr. and Mrs. G. W. Newton, Mr. and Mrs. Kramer, Miss Noyes of Portland, Me., and Dr. and Mrs. J. S. Gaines. The orchestra played a number of Sousa's compositions during supper, among them "The King of France Suite," with Sousa conducting. The next affair of the club will be presidents' day, Saturday, March 21.

At the second event, concert of the Rubinstein Club on Tuesday, at the Waldorf-Astoria, Mr. and Mrs. John Philip Sousa were the guests of honor. After the completion of the programme, a most elaborate one, the guests adjourned to the Rose and Empire rooms, where supper was served. During this meal of Mr. Sousa's compositions were played, and twice the composer arose at his place at the table and conducted the selections.

Afterward he made a speech. The club will celebrate president's day on Saturday, March 21.

Mrs. John K. Tener, wife of the Governor of Pennsylvania; Miss Dorothy Donnelly, Miss Frances Starr, Mrs. John Philip Sousa and Mrs. William Rogers Chapman were the guests of honor at the reception and luncheon of the American Criterion Society on Friday at the Plaza. The luncheon was followed by a most enjoyable programme rendered by Miss Minnie Dick, soprano; Rudolph Hopf, baritone; Alexander Bloch, violinist; Miss Analea Hopf, pianist, and Miss Dorothy Donnelly. The guests were received by the officers of the club, Mrs. Leonard L. Hill, president; Mrs. John Fowler Trow, first vice-president; Miss Jeannette Fergus Baird, second vice-president; Mrs. Bedell Parker, third vice-president; Mrs. Floyd S. Corbin, treasurer; Mrs. William G. Demarest, recording secretary, and Mrs. Austin Finnegan, corresponding secretary.

The club is arranging to give a dance at the Plaza on March 20.

JOHN PHILIP SOUSA COMING TO ROANOKE

Great Band Leader to Be Here In May, In Role of Trap Shooter, When the Southern Handicap Is Held — Dupont Powder Magnate Also Coming — Will Be Great Event.

John Philip Sousa, America's greatest band master, will be in Roanoke May 12, 13 and 14, but he will not be accompanied by his band this time, however he will bring with him a party of friends. He comes here to participate in the annual Southern Trap Shooters' handicap which will be shot at the Roanoke Gun Club on the dates announced above.

This handicap is the biggest event in the year so far as the trap shooters are concerned and never but once has it been held in Virginia and then it was in Richmond in 1905.

Secretary Schaner of the Inter-State Association who has charge of the shoot, says that the attendance will be the largest in the history of the Southern handicap. It is expected that 250 marksmen will be in attendance.

Another prominent personage who will come to Roanoke to attend the shoot is T. E. Doremus, an officer of the DuPont Powder Company, a millionaire.

The local club realizing that the shoot is to be a big affair and the biggest thing ever held here, has already commenced preparations. The accommodations have been enlarged, five additional traps having been added, together with other improvements.

The shoot will bring together the largest number of expert shots ever in Virginia at one time.

Margaret, North Chronicle 4/14

MUSICAL TREAT.

Early in 1910 John P. Sousa had completed the booking arrangements for his world's tour. His roster of players was about complete, but he stood in need of a violin soloist. He had many in mind, not a few were interviewed, and some of them tried out. At this juncture Miss Zedeler's former teacher, Mr. Theodore Spiring, not located in Berlin, having implicit confidence in Miss Zedeler's ability, recommended her to Mr. Sousa. Mr. Spiring knew that Miss Zedeler had the talent, the technic, and the enthusiasm necessary to make a success of so large an undertaking. Mr. Sousa consented to see her. That this event meant much to the ambitious young violinist, can readily be seen. That it would neither add or detract from her ability is true, but should she be successful in this severe test it would give her a standing that many a musician might have reason to envy, and it would guarantee future success before the public and carry with it the strongest recommendation she could wish. Well, to make a long story short, she appeared before Sousa, gained his approval, and signed papers to embark on a tour of the world. Practically every country was visited, even to the Antipodes. Leaving New York for London, then touring the Continent, and then South Africa, returning by way of Australia and New Zealand to Honolulu and San Francisco, and then playing all the larger cities in the United States the tour totalled close to fifty thousand miles.

Miss Zedeler is at present touring this country under the management of an eastern musical bureau. At the present time she is booked many months in advance. Her success elsewhere assures us of something more than usual when she appears in this city on the tenth of March. The seats in the large Swedish Lutheran church will no doubt be sold out long before the date of the concert. Miss Zedeler will be assisted by the noted Chicago pianist, Miss Notovena Steck.

JOHN PHILIP SOUSA AT ARCOLA COUNTRY CLUB

A distinguished visitor at the Arcola Country Club on Saturday was John Philip Sousa, the bandmaster, who was the guest of Garret A. Hobart, son of the former vice-president. Prof. Sousa took part in the trap shooting which has been an active club feature every Saturday during the winter.

Birmingham Ala. Age-Herald 4/14

Our National Anthem

It is not generally known that the United States department of state has issued a collection of the national songs and anthems of the world. The undertaking was initiated at the instance of John Philip Sousa, the celebrated band master and composer, who has contributed to a collection of national anthems issued under the auspices of the English government, which were used for the first time at the jubilee celebration of the fiftieth anniversary of the reign of the late Queen Victoria.

Sousa's selection of the national air of America was "Hail Columbia," and it would seem that in his choice he is eminently correct "Hail Columbia" was played for President George Washington when he was first inaugurated in New York, which demonstrates that it must at that time have been considered our national anthem.

While most of us regard "My Country 'Tis of Thee" as our national air, it is a great error, for it is the same tune as "God Save the King" and can thus by no means be considered as

exclusively ours. Nor may the "Star Spangled Banner" be considered as our special property, for the tune is an old English air of "Anacreon in Heaven." Moreover it has too wide a range of notes to ever become thoroughly a popular folk-song. There are millions of American patriots who could not sing more than two lines of the "Star Spangled Banner" even if their lives depended upon their so doing.

The French government has issued a collection of national anthems containing but 25 selections, and Germany has published a national anthology of 61 tunes, but the collection of the United States includes 116.

Among its airs are the national songs of Bengal, which is sung as an accompaniment to the Nautch dance; Brazil, Siam and Hawaii, Malay, Japan, China, Vancouver's Land, Celebes Islands, Java, Zanzibar, Polynesia, Cashmere, Samoa, Abyssinia, Fiji Islands and North American Indians.

As each crow thinks its own the whitest, and as a matter of fact young crows are white, so every nation deems its national anthem or air the sweetest, but Sousa has declared that he considers the "Malay Pirates" the most seductive music ever written; a perfect dream-melody he calls it.

A Compliment Deserved

Maggie Teyte Inspires Sousa's Muse as a Versifier

Though he has written novels as well as composed operas, it is not often that John Philip Sousa drops into verse. Maggie Teyte, the English prima donna, inspired the bandmaster, however:

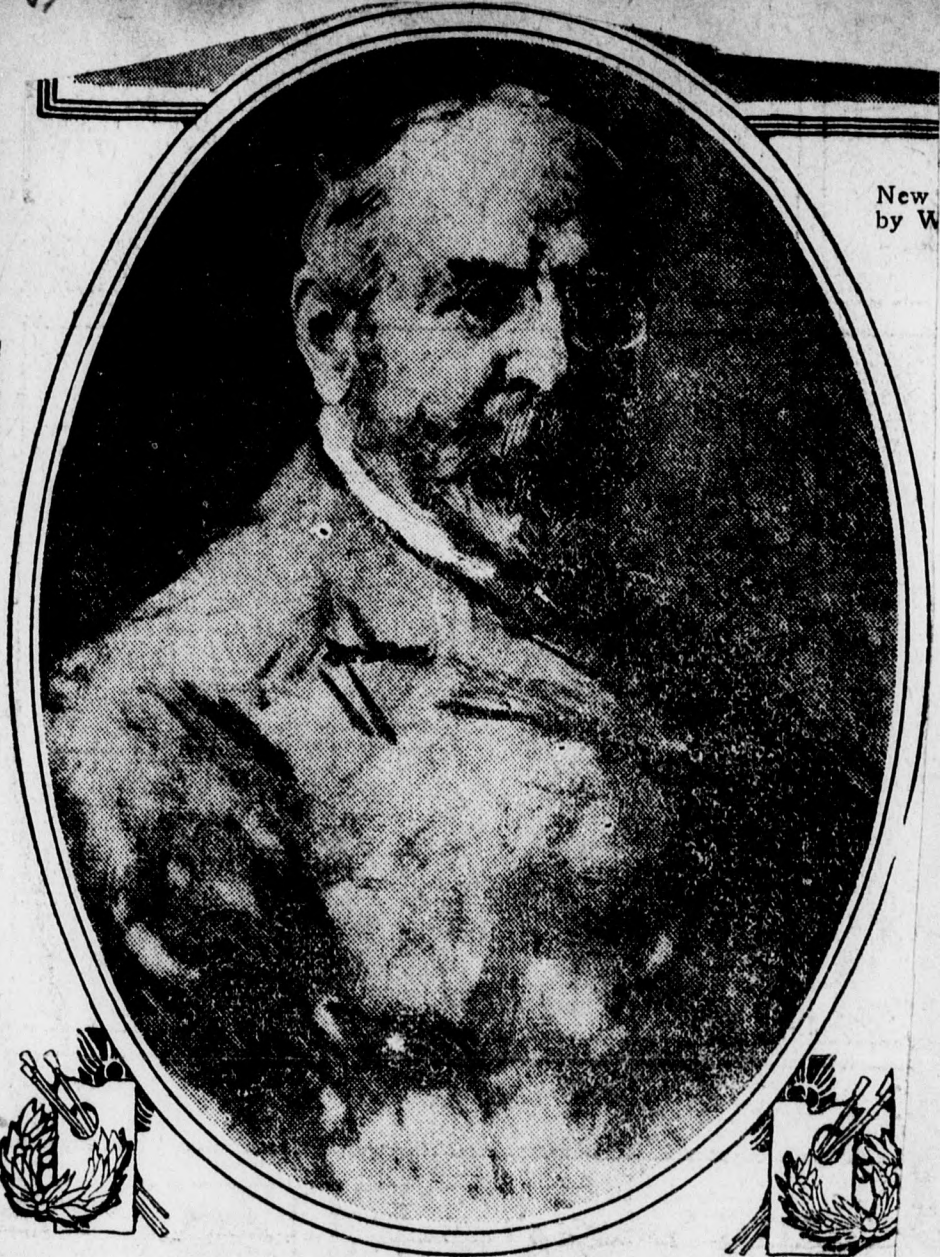
There's a singer who sits in the Seats of the Mighty
She's often addressed as Miss Maggie Teyte,
There are those who assert that the name
rhymes with Katie,
And ever blab forth "There goes Maggie Teyte."

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

Backus and Reed 4/30/14

Phila. Ledger 3/8/14

N.Y. Times 3/11/14



JOHN PHILIP SOUSA

Portrait sketch, by Harry Franklin Waltman, at the Art Club.



JOHN PHILIP SOUSA, NOTED BANDMASTER, AS A TRAP SHOOTER

(Photo (C) by the American Press Assn.)

N.Y. Man. Ledger 4/3/14

Indianapolis News 4/11/14

Sousa's Band on Gambol.

When the Lambs start on their all-star Gambol, April 22, John Philip Sousa, recently elected a member of the club, will head the parade with his own band. Mr. Sousa and his band will be one of the biggest features of the tour, as they will take part in Philadelphia, Pittsburg, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester and Boston.

The Lambs have definitely decided to give but two performances in New York—both at the Metropolitan Opera House. On the night of Friday, May 22, and the afternoon of the Saturday following, they will appear at the Metropolitan. Saturday night's performance will be given in the Forrest Theatre, Philadelphia.

N.Y. Eve Mail 4/3/14

It has been decided by William Courtleigh, shepherd of the Lambs and general director of the all-star gambol, to play only two performances at the Met.

ropolitan Opera House in New York—Friday night, May 22, and Saturday matinee, May 23, and to play Saturday night's performance at the Forrest Theatre, Philadelphia.

John Philip Sousa, recently elected a member of the Lambs, will head the minstrel parade of stars with his own band when the Lambs start on tour. The cities to be visited are Philadelphia, Pittsburg, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester and Boston.

Belasco and Sousa to Aid Gambol of Lambs

PLANS for the Lambs' all-star gambol have now been completed. Only ten cities, among them Indianapolis, will enlist the services of the foremost theatrical stars of this country. David Belasco will travel with the organization, and assume responsibility for the staging of the production.

John Philip Sousa, recently elected a member of the Lambs Club, will personally lead the minstrel parade of the stars with his own band. This parade is one of the interesting incidents of the tour. In each city visited, the entertainers, in minstrel regalia, march through the streets to the theater from their private cars, and the public has the opportunity of viewing the greatest stage celebrities at close range, without their grease paint makeups, and as their intimate friends know them.

It has been estimated that were the artists, producing managers, dramatists and composers to receive their customary salaries and percentages for the single week devoted to the gambol, the sum total would aggregate something like \$500,000. But this is one time when every member of the Lambs Club, if he is called on, gives absolutely gratis, all his time, talent and energy to the success of the enterprise.

Musical Leader (Choir) 4/9/14

Love band music.

The Lambs' Annual Gambol

The Lambs Club, which contains among its members the best known names in America, will have an extensive celebration this season. The annual gambol will take on a much greater importance, as it has been decided to give two performances in New York at the Metropolitan Opera House, May 22-23 (the latter a Saturday matinee) and in the evening to appear at the Forrest Theater in Philadelphia. Then the Lambs will start on a tour which will take them to Pittsburg, Chicago, Cincinnati, Indianapolis, St. Louis, Buffalo, Rochester and Boston. John Philip Sousa, who has just been elected a member of this noted thespian club, will head the minstrel parade with his own band

* * *

BOOKS AND AUTHORS

KREHBIEL ON FOLK-SONGS.

Afro-American Folk-songs. A Study in Racial and National Music. By Henry Edward Krehbiel. New York and London. G. Schirmer.

This is one of the most important musical books that we have seen in a very long time. Not only because the subject of folk-song is very ably treated, but because it practically opens a virgin field. It is high time that the plantation music of the United States should be collected and its characteristics explained. It is an absurd error to think that the songs of the American negro deal only with ragtime. There is a very wide range of emotion in the Afro-American music, tragic, pathetic and playful, and to all of these veins Mr. Krehbiel does justice. His friends, George W. Cable and Lafcadio Hearn, gave him the impetus toward Creole and West Indian music years ago, and his acquaintance with Dvorak impelled him to go more deeply into the field of the Plantation music, and all of these are here represented.

We have always maintained that the fuss made by American musicians about our Indian music was not justified by the material unearthed; that no distinctive school of composition can ever be founded on the vague and deviating fragments or the characterless songs which form the majority of Indian selections. Let any one compare the musical material and the comments offered in this volume with all that the best Indian collections, such as those of Burton, or Miss Curtis, or Miss Fletcher, or Fillmore, afford, and further argument will be quite unnecessary. There is too much of research in the Indian musical domain, and there has been too little in the Afro-American field; therefore we welcome such an auspicious beginning.

Mr. Krehbiel not only presents many interesting numbers in this volume, but he gives an analysis of the scale formations which are employed; the flat seventh, the Scotch snap, the pentatonic form, the sharp sixth, etc., etc., are carefully traced home and classified.

But because of the odd formation of many of these melodies we are sorry to have them harmonized at all, even though such excellent musicians as Henry H. Huss, Arthur Mees, John A. Van Broeckhoven, and Henry T. Burleigh have been engaged upon the task. In Sousa's great collection of the National Music of the World a similar mistake was made. Melodies which are sung unharmonized had best remain unharmonized for the sake of the scientific investigator.

The strange variants of the minor scale will at once strike the careful reader of this volume. The investigator will find that there are about as many scales as languages in the world, and that Nature no more gives man a scale than she gives him a language.

In one slight point we may correct the author. He speaks of Dvorak's American symphony leading to the subsequent employment of the plantation music in the large works of Chadwick, Schoenberg (probably Schoenfeld is meant), Kroeger, and others. This may be true of all of these except the first-named. If any musician will examine the Scherzo of Chadwick's second symphony he will see that this composer employed the Southern music long before Dvorak composed his "New World" symphony.

These, however, are but spots on the sun.

There is so much that is new, valuable and interesting in this book, that we at once place it among the most important contributions to American musical literature, a work that is in a certain sense, epochmaking.

Louis C. Elson.

N. L. HERRICK LEADS IN TRAP SHOOTING

New York Expert Gains Class A Honors in Lakewood Amateur Individual Tourney.

[SPECIAL DESPATCH TO THE HERALD.]

LAKEWOOD, N. J., Wednesday.—Under conditions of wind and rain that made shooting trying and difficult, more than seventy-five crack shots of the East lined up to-day behind the traps of the Laurel House Gun Club in the first annual amateur individual championship event.

A stiff, fluky wind with the heavy rain driving full in the face taxed the accuracy of the shooters to the limit. Contestants wearing spectacles experienced the greater trouble. John Philip Sousa, of the New York Athletic Club, found this added difficulty most trying, and although he took first prize in class B, he was forced to be satisfied with an 80.

N. L. Herrick, of New York and of the Westchester Club, was the leading shooter of the day. He lowered the record for the local grounds with a score of 93. He missed his first three clay birds, but killed the rest with an accurate aim. Dr. C. L. Culver, of the New York Athletic Club, made the highest score for consecutive hits. He broke fifty-five without a miss, but took fifth place in class A by faulty work in his early frames.

C. W. Billings, of the New York Athletic Club, captain of the Olympic team in 1912, found the conditions difficult and scored only 89. In class A, N. L. Herrick took first prize with 93; R. L. Spotts, New York Athletic Club, was second, with 90; William Ford, Wilmington Club, third, with 90; A. B. Richardson, Wilmington, fourth, with 89, and Dr. D. L. Culver, New York Athletic Club, fifth, with 89. Other scores in this class were:—C. Billings, New York, 89; F. B. Stevenson, Field and Marine Club, 89; Carl Van Brockman, Jersey City Club, 88; J. F. James, Field and Marine, 88; J. Held, New York, 86; A. E. Ranney, 86; A. Ivins Rumson, 84; D. F. McMahon, 84; A. J. McClure, Lakewood, 83, and Garret A. Hobart, Jr., Paterson, 82.

In class B, John Philip Sousa won first honors, with 80; G. Church, New York, was second, also with 80; E. E. Du Pont, Du Pont Club, third, with 80; J. Medlar, Queens, fourth, with 80, and F. A. Potts, Lakewood, fifth, with 80. Other scores were:—E. G. Ford, 78; Delahanty Hine Link, 78; H. F. Eyre, 77; Dr. Sauer, 77; L. A. Taylor, 77; William Stern, 75; W. Briggs, 75; A. Hutchinson, 75; B. Requa, 75, and H. Newman, 74.

Louise M. Butz's Interesting Work.

Louise M. Butz is a charming woman who does some interesting work in very delightful fashion. She is the director and manager of a novel opera, "The Toy Shop," which pleases children and grownups as well. In the strict sense of the word it is an amateur performance, yet it is not like the usual amateur productions. The local society furnishes the necessary children and other performers, a rehearsal hall, accompanist and theatre (orchestra, if desired), and also enough working committees to chaperone the children, attend to the costumes, tickets, advertising, etc. The director is responsible for all the work of drilling the children both musically and dramatically and for putting on the operetta. This is no small task, and to obtain the results which have crowned Miss Butz's efforts presupposes her ability in both directions.

Miss Butz has the distinction of being the only woman who ever conducted Sousa's Band. On one occasion she conducted a chorus of 500 singers whom she had trained to sing with the great band. The ensemble of band and singers produced an effect at once stirring and artistic, and proved a triumphant event for Miss Butz. Following this performance John Philip Sousa wrote the following letter to Miss Butz:

March 2, 1914.

Dear Miss Butz:

Allow me to congratulate you on your success in conducting at my concert. It seems to me that you have every reason to be happy in the position of conductor, and I certainly trust you will keep at the good work and make a great success as a drillmaster and director.

Very sincerely,

(Signed) JOHN PHILIP SOUSA.

The following is a recent newspaper opinion received by

Miss Butz. Did space permit, many others of a similar nature could be given.

Too much cannot be said of Miss Butz's wonderful ability as a leader; she has the devoted attention of every member of her cast, and brings about results that are marvelous. She seizes every opportunity for bringing out the talent of the young people and develops both the work of the principals as well as every member of the choruses and various groups, until she has a performance that is brilliant and effective. "The Toy Shop" has brought joy to us all.—Elizabethville (Pa.) News. (Advertisement.)

JEAN MOEREMANS

Jean Moeremans is known throughout the world as one of our foremost saxophone soloists who studied and perfected himself in the Royal Conservatory of Music, of Brussels, Belgium. His first public appearance was also in Brussels, where for years he was identified with the band of the Royal Guides. His international reputation was probably won by his visit to Montreal, Canada, where he was featured at the great Canadian Musical Festival. Here it was that the late P. S. Gilmore, immediately after hearing Mr. Moeremans engaged him as soloist. After that engagement Mr. Moeremans returned to Europe to participate in the international contest held in Paris, France, winning medal and diploma, the highest honors obtainable.

After this triumph Mr. Sousa engaged Mr. Moeremans as soloist, with whom he toured America, Canada, England, Ireland, Scotland, Wales, France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark, Holland, and all points visited by Sousa and his band on their successful transcontinental tour. As to his personal ability Mr. Moeremans received the highest endorsements from the press and public everywhere. Mr. Moeremans is a very successful musical director and is now connected with the Warren Military Band School, Warren, Ohio.

Sousa to Try Skill.

(Special Dispatch to the Morning Telegraph.)

ROANOKE, Va., March 28.—The Southern Handicap Gun Club shoot will be held in this city May 12-14. This shoot is an international affair, and such celebrities as John Philip Sousa and others will participate.

VETERANS OF SOUSA'S BAND

Reading from John Philip Sousa's picture back the names are E. A. Williams, Joseph Norrito, A. Kunze, M. C. Lyon and Samuel Schaich. They played at the first



concert given by Sousa's Band, in Plainfield, N. J., on September 26, 1892, and at the last concert, in Washington, D. C., November 23, 1913. All but one will be with the band for the coming season.

The 25th annual benefit in aid of the Relief Fund of the Theatrical Treasurer's Club of New York will be held at Wallack's on Sunday. The list of volunteers reads almost like a volume of "Who's Who On The Stage." Practically every performer of note will be on hand to aid this worthy cause. Novelties without number are promised in the way of new offerings.

Cyril Maude and his company will appear in "French As He Is Spoken," and Laurette Taylor in a sketch called "One Word."

Thomas Gray and Raymond Walker, who have to their credit the authorship of over 600 vaudeville sketches and 1,000 songs, and who have never appeared in public, will be on hand. So will Lew Dockstader, Julian Eltinge, Barney Bernard from "Potash and Perlmutter," George Beban; Stella Mayhew and Tom Lewis from "High Jinks," Mae Murray and Clifton Webb; Carlos Sebastian and Dorothy Bentley; and Lyons and Yosco from the Palace; Felix Adler from "The Queen of the Movies;" George W. Monroe, Jack Wilson, Harry Carroll, the composer, Lillian Lorraine and Roszika Dolly, from the Winter Garden; Howard and Howard, Bernard Granville, Harry Cooper, Maurice Abrahams, James J. Morton, Fred Duprez, Kate Elinore, Sam Williams, Edna Luby, Manhattan Quartet, Virginia Root, soprano of Sousa's Band, Al Wohlman and many others.

John Philip Sousa can be seen daily walking from Thirty-ninth street down Fifth avenue to his office, in Thirty-fourth street.

WILLOW GROVE PARK WILL OPEN MAY 23

Musical Organizations That Have Made Concerts There Famous Again Engaged

The nineteenth season of Willow Grove park will open on Saturday, May 23. The management desires to announce the engagement of the finest musical organizations this country produces, and the music-loving people of Philadelphia and eastern states should be elated over the coming musical treat of sixteen weeks' duration.

The opening musical attraction, from May 23 to June 6, will be Arthur Pryor's American Band. This popular leader made a success with his organization during the season of 1913, and was re-engaged for 1914.

From June 7 to June 20 the Chicago Symphony Orchestra, with Frederick Stock conductor, will play a return engagement. With this organization the lovers of orchestral concerts will be more than pleased with this re-engagement.

From June 21 to July 4, the musical entertainment will be furnished by Giuseppe Creatore and His Band, which has not played at the park since 1911.

July 5 to July 25, Victor Herbert and his orchestra will play. The return of Mr. Herbert and his organization will be looked forward to by a large number of patrons, and the management heeding the public demand of last season has extended Mr. Herbert's engagement to three weeks instead of two weeks.

The next attraction will be Patrick Conway and his Ithaca Band, from July 26 to August 8. Mr. Conway will have 50 well trained musicians; Miss Josephine Dunfee, soprano, and other soloists, who pleased a great many patrons the past season.

From August 9 to August 22, Wassili Leps and his symphony orchestra will entertain the patrons of the park. Mr. Leps has secured a majority of the

members of the Philadelphia Orchestra, which has made itself famous throughout the east, and also will have a number of noted vocal soloists.

The fitting climax of the season at Willow Grove Park will be completed by Sousa and his band, John Philip Sousa, conductor, from August 23 to September 13.

The above musical organizations show the high standard for which Willow Grove Park is noted, and no expense has been spared to maintain the reputation for which it is known throughout the world.

These Marching to Get

Visit of the Lambs.

John Philip Sousa, recently elected a member of the Lambs' Club, will head the minstrel parade of stars with his own band when the Lambs start on their all-star gambol on May 22. Sousa will appear with his entire band in all the cities to be visited—Philadelphia, Pittsburgh, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester and Boston. It has been decided by William Courtleigh, Shepherd of the Lambs and general director of the all-star gambol, to play only two performances at the Metropolitan Opera House in New York, Friday night, May 22, and Saturday matinee, May 23, and to play Saturday night's performance at the Forrest Theatre, this city.

Lamb's Gambol Coming to Star. Sousa's Band Leading Parade.

John Philip Sousa, recently elected a member of the Lambs' Club, will head the minstrel parade of stars with his own band when the Lambs start on their All-Star Gambol on May 22d, appearing here at the Star theater on the Afternoon of May 29th. Mr. Sousa and his entire band will be one of the features of the big affair in all the cities to be visited, Philadelphia, Pittsburgh, Indianapolis, Cincinnati, Saint Louis, Chicago, Buffalo, Rochester and Boston.

It has been definitely decided by William Courtleigh, Shepherd of the Lambs and general director of the All-Star Gambol, to play only two performances at the Metropolitan Opera-house in New York, on Friday evening, May 22d, and on Saturday afternoon, May 23d, and to play Saturday evening's performance at the Forrest theater, Philadelphia.

SOUSA A LAMB "STAR."

John Philip Sousa, recently elected a

member of the Lambs' Club, will head the minstrel parade of stars with his own band when the Lambs start on their All-Star Gambol on May 22. Mr. Sousa will be one of the features of the affair, as he will appear with his entire band in all the cities to be visited—Philadelphia, Pittsburgh, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester and Boston. It has been definitely decided by William Courtleigh, shepherd of the Lambs and general director of the All-Star Gambol, to play only two performances at the Metropolitan Opera House in New York—Friday night, May 22, and Saturday matinee, May 23, and to play Saturday night's performance at the Forrest Theatre, Philadelphia.

SOUSA'S BAND AT LAMBS' GAMBOL

John Philip Sousa, recently elected a member of the Lambs' club, will head the minstrel parade of stars with his own band when the Lambs start on their all-star gambol on May 22. Mr. Sousa must be one of the greatest features of the big affair, as he will appear with his entire band in all the cities to be visited—Philadelphia, Pittsburgh, Indianapolis, Cincinnati, St. Louis, Chicago, Buffalo, Rochester and Boston.

It has been definitely decided by William Courtleigh, shepherd of the Lambs and general director of the all-star gambol, to play only two performances at the Metropolitan opera house in New York—Friday night, May 22, and Saturday matinee, May 23, and to play Saturday night's performance at the Forrest theater, Philadelphia.

When the Lambs leave New York on their "all star" gambol on May 22 Mr. John Philip Sousa will be with them. In the principal cities he and his band will head the street parades. Mr. William Courtleigh, shepherd of the Lambs, yesterday announced that two performances would be given in the Metropolitan Opera House here, one on Friday night, May 22, and one on Saturday afternoon, May 23.

M. & M. GOING AFTER THE CONVENTIONS

Sousa, Noted Band Master, Coming in June to Attend Annual Shoot Georgia Trapshooters' Association.

COTTON EXCHANGE HAS ISSUED INVITATIONS

Convention of Cotton Exchanges Will Be Event of World-Wide Importance—M. & M. Wants Launderers' Annual Convention of 1915, and Is Also Bidding for 1915 Convention of the Eagles.

John Philip Sousa, the noted bandmaster, will attend the annual shoot of the Georgia Trapshooters' Association, which will be held in Augusta on June 15th, 16th and 17th, and will be on the firing line the three days of the shoot, as was announced yesterday by an official of the Augusta Gun Club.

Sousa is considered one of the best shots in the country and will certainly be a large drawing card during the shoot. Other prominent marksmen from every section of the country, who are representing the several different powder and cartridge companies, will also be on the firing line.

The annual shoot of the Georgia state trapshooters will be given under the auspices of the Augusta Gun Club, and amateur shooters from all over South Carolina, Georgia and Alabama will be in attendance at the shoot. Arrangements have already been made with the Georgia-Carolina Fair Association to have the exhibition staged at the fair grounds in full view of the grandstand, and at present it is understood that the general public will be cordially invited to attend.

The Augusta Gun Club has received full endorsement from the Merchants and Manufacturers' Association, who will aid them in preparing their program and arranging for entertaining the visitors.

EASTER AT LAKEWOOD

Hotels and Cottages Filling for Lively Season.

Eighty gunners were on hand for the first annual championship tourney of the Laurel House Gun Club, Wednesday, but only 49 turned in scores. The day was anything but propitious for shooting. There was a drizzle that developed into a downpour and the wind was high and variable. With a score of 93 W. L. Herrick, of the New York Athletic Club, won the Class A trophy. John Philip Sousa, the bandmaster, captured the Class B event with a score of 80. First honors in Class C went to R. L. Matthews, of the Lakewood Club, with a card of 73.

JOHN PHILIP SOUSA, "G. B."

One is likely to think of "the march king" as a man to whom discordant sounds would prove distasteful. Certainly, the average lover of music would hardly think of finding harmony in the crack of a shotgun report, but Sousa does, and it is with regret that the great composer and conductor lays aside his gun to take up the baton. And it is this that entitles the "music master" to use the degree "G. B."—gun bug—after his name, and brands him as an inveterate trapshooter.

In the summer of 1912, when Mr. Sousa packed away his \$1,000 gun and shooting togs to take up the

leading of his band at a New Jersey resort, he held the amateur record for the number of targets shot at in registered tournaments. His season's score showed that he had broken 4,307 clay pigeons out of 5,145, a percentage of .8371 which, by the way, is some shooting.

During 1913 Mr. Sousa shot an even 4000 clay birds of which he broke 3428; an average of .8570, which goes to show that the band leader is shooting better than ever before.

In a recent match in Philadelphia, Pa., Mr. Sousa won a duck and goose, a fact that ought to prove suggestive to other musicians, artists and authors—also poets.

Rubinstein Club Active.

Saturday afternoon, April 18, the last of the matinee musicales for the season will be given by the Rubinstein Club. Mrs. N. R. Chapman, president, at the Waldorf. The artists will be Florence Anderson Otis, soprano; Jean Vincent Cooper, contralto; George Harris, Jr.,

tenor; Neida Humphreys, soprano, and Jaime Overton, violinist.

The programme will be varied and will include Saint-Saens's "Rondo Capriccioso" for the violin, Harriet Ware's "Fay Song," the always well received "Songs My Mother Taught Me," by Dvorak, and Brahms's "Der Schmied." Hostesses for the day will be Mrs. J. W. Hedden, chairman; Mrs. Harold Avery, Mrs. A. C. Bridges, Mrs. Henry C. Carter, Mrs. E. B. Fuller, Mrs. Henry C. Parker, Mrs. William Barnett Perry, Mrs. W. H. Van Tassell and Mrs. W. H. Webster.

Preparations are nearly completed for the tenth annual White Breakfast of Rubinstein. John Philip Sousa and Mrs. Sousa will be guests of honor and thirty-five of Sousa's Band in their white uniforms will play during the breakfast and will contribute to the programme which will follow.

In order that members and guests may see the suffrage parade on that day, Saturday, May 2, the reception will begin earlier than usual. Breakfast will be served at 12.30. Only 1,000 tickets will be sold, as this is the seating capacity of the ballroom of the Waldorf when every one is comfortably placed.

The last assembly of this season will take place on Friday evening, April 24, and will be a bal poudre. Fancy costumes will not be required, but only those wearing them will participate in the grand march. Those who intend to appear in fancy dress will please notify Miss Helen Barrett, No. 410 Riverside drive.

SOUSA SIGNS NEW CORNETIST

John Philip Sousa always has his eye open for new talent for his band. The kind that he feels confident will make good. The latest addition to his band is a young rising cornetist, Richard McCann, who signed to go with Sousa's Band on its coming tour in August. Mr. McCann is a New York boy and has made quite a reputation for himself as a cornetist with organizations in and out of New York, and it is safe to predict that he will make good with the Sousa organization.

ON Saturday afternoon, April eighteenth, the last of the matinee musicales for the season will be given by the Rubinstein Club, Mrs. W. R. Chapman, president, at the Waldorf. The artists will be Florence Anderson Otis, soprano; Jean Vincent Cooper, contralto; Neida Humphreys, soprano; George Harris, Jr., tenor and Jaime Overton, violinist. The program will be varied and will include Saint-Saens's Rondo Capriccioso for the violin, Harriet Ware's "Fay Song," the always well-received "Songs My Mother Taught Me" by Dvorak, and Brahms's "Der Schmied." Hostesses for the day will be Mrs. J. W. Hedden, chairman; Mrs. Harold Avery, Mrs. A. C. Bridges, Mrs. Henry C. Carter, Mrs. B. B. Fuller, Mrs. Henry G. Parker, Mrs. William Barnett Perry, Mrs. W. H. Van Tassell and Mrs. W. H. Webster. Preparations are nearly completed for the tenth annual white breakfast of Rubinstein. John Philip Sousa and Mrs. Sousa will be guests of honor and thirty-five of Sousa's band in their white uniforms will play during the breakfast and will contribute to the program which will follow. In order that members and guests may see the suffrage parade on that day, Saturday, May second, the reception will begin earlier than usual. Breakfast will be served at twelve-thirty o'clock. The last assembly of this season will take place on Friday evening, April twenty-fourth, and will be a Bal Poudre.

N.Y. American 4/12/14

The final musical of the season of Rubinstein Club on Saturday at the Waldorf-Astoria promises to be the most brilliant affair given by the club this season. The programme will be rendered by Florence Anderson Otis, soprano; Jean Vincent Cooper, contralto; Neida Humphreys, soprano; George Harris, Jr., tenor; and Jaime Overton, violinist. Among those who will entertain parties on that day are Mrs. Harold Avery, Mrs. E. B. Fuller, Mrs. Henry G. Parker, Mrs. Henry C. Carter, Mrs. William Barnett Perry, Mrs. W. H. Van Tassell, Mrs. W. H. Webster, Mrs. J. W. Hedden, and Mrs. A. C. Bridges.

Preparations are under way for the tenth annual white breakfast of the club. It will be held at the Waldorf-Astoria on Saturday, May 2, and Mr. and Mrs. John Philip Sousa will be the guests of honor. Mr. Sousa's band will play during the breakfast, which will be served promptly at half-past twelve o'clock in order that the members and guests may also view the suffrage parade.

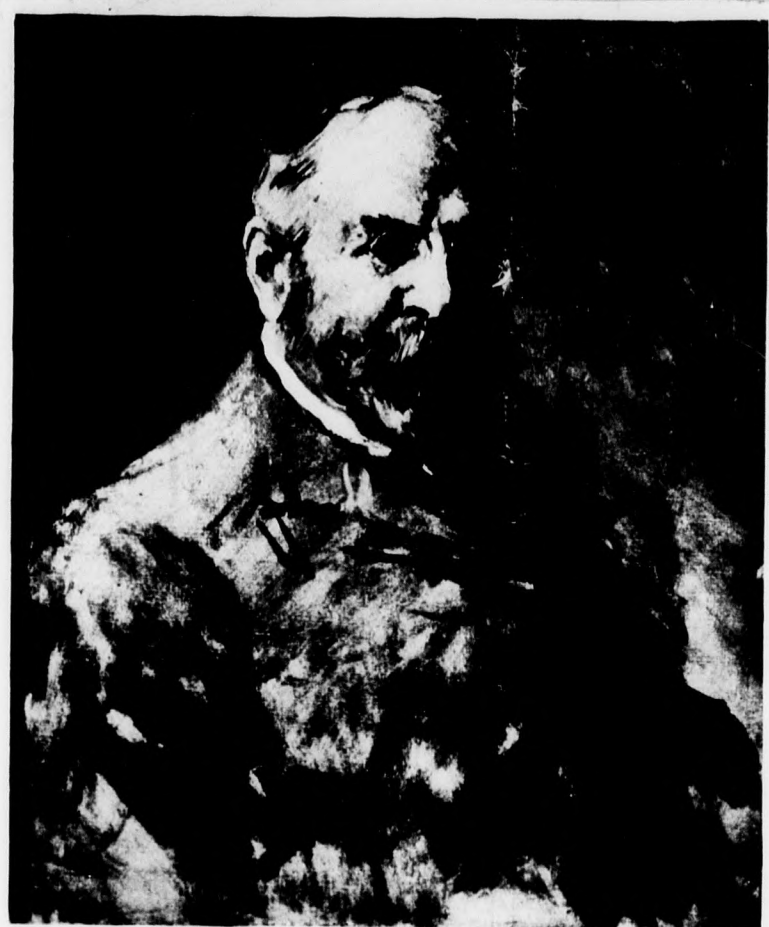
N.Y. Herald 4/26/14

Rubinstein Club members will hold their annual white breakfast on the same day with a similar assemblage, in the ballroom of the Waldorf-Astoria, with Mrs. Charles Tollner as chairman. The decorations will be of dogwood, apple blossoms and lilacs, with centrepieces of white carnations for the tables. There will be special tables for charter members, Southern women and the young women ushers.

The officers of the club will be installed at the reception, and music by members of Sousa's Band and an address by Mr. John C. Freund will follow. Exhibition dances will be given during the breakfast.

Among those invited are Mrs. Elmer Black, Mr. and Mrs. John Philip Sousa, Miss Katherine B. Davis, Miss Florence Guernsey, Mrs. William Cumming Story, Mrs. May Riley Smith, Mrs. James Henry Parker, Mrs. Howard MacNutt, Miss Helen V. Boswell, Mrs. Austin N. Palmer, Mrs. Harriet Ware Krumbaar, Mr. and Mrs. H. C. Minck and Misses Virginia Root and Emma Thursby.

International Studio, N.Y. April 14



Loaned by John Philip Sousa

JOHN PHILIP SOUSA

BY HARRY FRANKLIN WALTMAN

Mrs. Courier 4/15/14

Preparations are nearly completed for the tenth annual White Breakfast of the Rubinstein Club. John Philip Sousa and Mrs. Sousa will be guests of honor and thirty-five of Sousa's Band in their white uniforms will play during the breakfast and will contribute to the program which will follow. In order that members and guests may see the suffrage parade on that day, Saturday, May 2, the reception will begin earlier than usual. Breakfast will be served at 12:30. Only 1,000 tickets will be sold, as this is the seating capacity of the ballroom of the Waldorf, when every one is comfortably placed.

N.Y. Telegraph 4/15/14

Lambs Give Minstrel Show.

As a sort of preparation for the coming all-star tour the Lambs gave a gambol at their clubhouse Sunday night, of which a minstrel first part was the feature. The same first part, with nearly the same personnel, will constitute the opening number on the bill throughout the tour.

At Sunday night's performance De Wolf Hopper was the interlocutor. The end men were Raymond Hitchcock, Frank McIntyre, Frank Lalor, Andrew Mack and Herbert Corthell. Further along on the bill Mr. Hitchcock sang "All Dressed Up and No Place to Go," from "The Beauty Shop."

A musical skit was contributed by George V. Hobart and Victor Herbert. It was entitled "What Twenty Years Will Do."

Perhaps the ovation of the night went to John Philip Sousa, who is more popular than ever at the club since he promised to send his band on tour with the Lambs.

Mrs. Courier 4/15/14

John Philip Sousa's band is preparing to exhibit spring activity, and the great composer-leader and his tuneful cohorts soon will make their welcome presence evident in this part of the land, where the Lambs' Gambol and tour is to see Sousa and his artistic aggregation heading the parades of that club and taking such other part in the festivities as shall aid in the enjoyment and swell the receipts. Sousa remains one of the prodigious box office magnets of this country, and his popularity, like the best known of his compositions, goes marching on forever.

Trapshooting

JOHN PHILIP SOUSA, 'G. B.'



John Philip Sousa

One is likely to think of "the march king" as a man to whom discordant sounds would prove distasteful. Certainly, the average lover of music would hardly think of finding harmony in the crack of a shotgun report, but Sousa does, and it is with regret that the great composer and conductor lays aside his gun to take up the baton. And it is this that entitles the "music master" to use the degree "G. B."—gun bug—after his name, and brands him as an inveterate trapshooter.

In the summer of 1912, when Mr. Sousa packed away his \$1,000 gun and shooting togs to take up the leading of his band at a New Jersey resort, he held the amateur record for the number of targets shot at in registered tournaments. His season's score showed that he had broken 4,307 clay pigeons out of 5,145, a percentage of .8371 which, by the way, is some shooting.

During 1913 Mr. Sousa shot at an even 4,000 clay birds, of which he broke 3,428; an average of .8570, which goes to show that the band leader is shooting better than ever before.

In a recent match in Philadelphia, Pa., Mr. Sousa won a duck and a goose, a fact that ought to prove suggestive to other musicians, artists and authors—also poets.

Lambs to Auction Seats.

A public auction sale of seats for the Lambs' all-star gambol will be held at the Hudson Theatre next Tuesday afternoon at 3.30, when seats and boxes will be offered for sale for the first of the two gambol performances, Friday evening, May 22. The auctioneers will include several of the most popular comedians on the stage—DeWolf Hopper, Raymond Hitchcock, Wilton Lackaye, William Collier, Augustus Thomas, William Courtleigh, Julian Eltinge, Digby Bell, Thomas A. Wise, Maclyn Arbuckle, Douglas Fairbanks, W. H. Crane, John Philip Sousa and other prominent Lambs.

Rubinstein and Other Clubs Have "Color" Breakfasts

FLORAL decorations of dogwood, apple blossoms and lilacs were used in profusion for the Rubinstein Club's annual white breakfast and musicale at the Waldorf-Astoria yesterday, which was attended by nearly one thousand members and their guests. Preceding the musicale Mrs. Alexander H. Candlish was installed as the new recording secretary and Mmes. John H. Storer, George Walter Newton, Charles F. Terhune, W. H. H. Ammer-

man and Miss Helen Barrett as directors. Corsage bouquets of white carnations were the table centrepieces and the souvenirs were white jewel boxes lined with rose satin. Candlesticks were given the hostesses and Mr. Earl Gullick, who has been an usher for the night concerts for three years, received a travelling clock with an illuminated face. There was a special table with souvenirs for the young women ushers and the fourteen

John Philip Sousa, who will head the big band in the minstrel parade that will be a feature of the Lambs' All-Star Gambol, has composed a new march for the occasion. It will be heard for the first time when the Lambs visit this city on their all-star tour. He also has composed a special new overture which will open the programme of each performance.

Sousa to Lead Lamb's Band

John Philip Sousa, who will head the big band in the Minstrel Parade that will be a feature of the Lambs' All-Star Gambol, has composed a new march for the occasion. It will be heard for the first time when the Lambs visit this city on their All-Star tour. He also has composed a special new overture which will open the programme of each performance.

Notes About the Player Folk

David Belasco, Augustus Thomas, George Broadhurst, Henry Blossom, George V. Hobart, Edwin Milton Royle, Charles Klein (returned to the United States after an absence of three years), and Eugene Presbrey are among the well known playwrights who will take part in the afternoon and evening "gambol" of the Lambs' club in the Auditorium on Thursday, May 23. Patrons of the last "gambol" given in Chicago, just five years ago, recall the afterpiece, "Tuesday Morning," which was a glimpse in travesty into some of the workings of behind scenes, with authors, managers and actors engaged in wrangling efforts to apply the newspaper criticisms of the new play to the work of revision. Another skit of the same kind has been prepared for the forthcoming gambol; and this will employ again the services of the band of playwrights. A familiar figure will be missing from the conductor's desk; for Victor Herbert, who led the "gambols" given in this city in 1898 and 1903 will not be among those present. His place will be taken by John Philip Sousa, the "march king."

In the various cities to be visited by the Lambs in the Gambol, David Belasco, De Wolf Hopper and William Courtleigh, who is the shepherd, will march in the street parades behind Sousa's Band at the head of the column.

charter members. An address on "American Musicians" was made by Mr. John C. Freund and exhibition dances were done by Miss Jewell Hilburn and Mr. Harry Lambert.

Members of Sousa's Band, led by Mr. Edwin G. Clarke, played some of Sousa's compositions and Miss Virginia Root, soprano, was soloist.

The programme was:—
Selection "La Boheme" (band).....Puccini
Soprano solo, Aria, from "Esclarmonde", Massenet
Miss Virginia Root.

INSTALLATION OF OFFICERS.
Suite, "Three Quotations".....Sousa
(a) "The King of France Went Up the Hill."
(b) "And I, Too, Was Born in Arcadia."
(c) "Nigger-in-the-Woodpile."

Band.
Suite, "The American Maid".....Sousa
(a) "You Do Not Need a Doctor."
(b) Dream Picture, "The Sleeping Soldiers."
(c) Dance Hilarious, "With Pleasure."

Band.
Two Characteristic Pieces.....Sousa
(a) Tango, "The Gliding Girl."
(b) Southern Dance, "The Black Man."

Band.
Guests of the club were Mr. and Mrs. John Philip Sousa, Misses Emma Thursby, Florence Guernsey, Dr. Katherine B. Davis, Mrs. Elmer Black and Miss V. Root.

RUBINSTEIN CLUB BREAKFAST

John Philip Sousa's Music a Feature of Excellent Program

The Rubinstein Club gave its tenth annual white breakfast at the Waldorf-Astoria, New York, on Saturday, May 2. The brilliant assemblage listened with manifest pleasure to an excellent musical program presented by Virginia Root, soprano, and members of Sousa's Band, conducted by Edwin G. Clarke. After a greeting from Mrs. William Rogers Chapman, the club's president, a selection from "Bohème" was given, and Miss Root sang an aria from Massenet's "Esclarmonde," winning numerous recalls. The remainder of the program was devoted to works by John Philip Sousa, who, with Mrs. Sousa and Mr. and Mrs. Henry T. Finck, were among the guests of honor.

The installation of officers took place after Miss Root had delivered her solo. Mrs. Alexander H. Candlish is the new recording secretary and the directors are Mmes. John H. Storer, George Walter Newton, Charles F. Terhune, W. H. H. Ammerman and Miss Helen Barrett.

New Sousa March for Lambs

John Philip Sousa, who will head the big band in the minstrel parade that will be a feature of the Lambs' all-star gambol, has composed a new march for the occasion. It will be heard for the first time when the Lambs visit this city on their all-star tour. He also has composed a special new overture which will open the program of each performance.

Musical America 4/1/14

TURN ABOUT IS FAIR PLAY—TURN THE LIGHT ON GERMANY

For years we Americans have stood, like a lot of silly sheep, accepting in matters of music, art and the drama, the criticisms of the Germans and the German press. We accepted it as something we deserved, even though this criticism was contemptuous and held us up to ridicule. We have been patient, have not retaliated, but have gone on our way in a more or less apologetic attitude, occasionally expressing the hope that the time might come when we would amount to something artistically.

It never seems to have suggested itself to anyone to turn the limelight on Germany and see where Germany stands musically to-day, whether Germany has the right to criticize others so drastically, and take the position of superiority in all matters musical, which it does, especially in Berlin.

Let us start in with the great orchestras. The finest symphonic orchestra among the German speaking peoples is not a Berlin orchestra, but the Vienna Philharmonic, an Austrian organization. And that orchestra is emphatically not up to the standard either of the New York Philharmonic, now under the capable direction of Josef Stransky, nor of the Boston Symphony, nor of the Thomas Orchestra, under Stock, in Chicago.

The greatest opera orchestra in Germany is not at the Berlin Opera House, but at the Royal Opera in Dresden, and that is, in the opinion of competent and unbiased experts, by no means near to the standard of the present orchestra at the Metropolitan, in the hands of Toscanini, Polacco and Hertz.

There are other well known orchestras in Germany which are about up to the standard of other symphonic orchestras in the various cities, outside of New York, Boston and Chicago.

One of the reasons that our symphonic orchestras excel is that they are better balanced.

To hear people talk one would suppose that all the great conductors came from Germany. As a matter of fact, Germany in a generation has produced only one great conductor—and he is dead. We refer to Hans von Bülow, who, during the later period of his life, through his antagonism to the Germans, signed himself "Hans de Bülow."

The great conductors, most of whom have come to this country and have been represented to be Germans, were in reality Austrians—Richter, Nikisch, Mottl, Seidl, Mahler, Stransky.

Now, let us take up the subject of opera. Italian opera in Germany is, as a rule, an awful thing. Anybody who has ever heard "Aïda" or "Carmen" with German singers would agree with us. With regard to German opera, however, of course the case is different. They all there know the style, though many of the singers are below the standard that prevails in this country. Only recently Dr. Richard Strauss suggested that, as a means of doing away with what he called "Germany's operatic misery," two or three or four of the cities of 25,000 inhabitants, or more, should get together and combine their resources so as to get something like a decent standard of operatic performance.

It is perfectly true that there are two hundred opera houses in Germany. That is where, as yet, the United States is behind. But in New York we get the best singers from Germany. So, if somebody wants to hear a fine Wagner performance, he need not go to Germany; he can hear it in New York or Chicago.

With regard to the necessity of going to Germany to study music, that has already been pretty well thrashed out. It may be said, with truth, that while there are many fine teachers in Germany, they are, none of them, superior to those that we have in this country to-day, whether for instrumental or vocal work.

There is not an operatic coach on the other side superior to Oscar Saenger, right here in New York, or to Victor Maurel, and that is why Rudolf Berger, the German baritone, came to New York to take lessons from Mr. Saenger. When a German singer, with his career already made, comes to America to learn why should not our own people stay here to learn?

Without mentioning a long line of capable singers who received their instruction in this country, let us allude to only one, the greatest coloratura singer in the last generation, who was educated in the United States—and her name is Adelina Patti.

It is true, prices for opera in Germany are cheap, but the average of performances, as we have said, except in a few of the larger cities, is mediocre, one of the reasons being the ridiculous prices paid to singers, which in many cases do not cover the cost of the costumes they have to provide.

While it may be necessary for a person to go to Germany, after they have become competent, to get practice in opera it is certainly not necessary to go to Germany to start a concert career, or a career as a vocal or instrumental teacher.

Berlin is conceded the piano center of the world. They have even passed laws there regulating hours of practice.

Every day about twenty concerts and recitals are given in Berlin, but few of high rank. One of the reasons is that so many young people, especially young Americans, are anxious to start concert careers. They spend much money to get criticisms from the German press, which are, to be frank, worth little or nothing. They might have been worth something ten years ago, but now, with the mass of concerts given daily—how can any ordinary person discriminate!

There are some fine military bands in Germany, but not one is even the equal of our Sousa's.

There is much fine chorus singing in Germany. The Berlin Philharmonic Chorus is probably the best in the world.

But there is one thing true of Berlin particularly—namely, that the people there are so oversaturated with music that they have become blasé. They are musically overeducated. You cannot tell them anything any more. You must be a marvel to get them up. They attend a performance, not to be entertained or enlightened, as Americans do, but in the sincere hope that something may go wrong.

The leading German conductors are far behind our conductors in enterprise. To hear Germans talk you would think the moment a celebrated composer brings out a new work it would be produced in Berlin. Before six months New York will have it, and it will be months, maybe a year, before it will be heard in Berlin.

In a general way the music teachers in Berlin and other German cities are honest, painstaking and capable, but unless a student is well advanced and is talented, he or she will be handed over to the "Vorbereiter," or assistant, usually a pupil who pays the master for his lessons in that way.

All over Germany there are many teachers who are fakers.

Some people have the idea that all the great composers were Germans. They were not. Haydn, Mozart and Schubert were Austrians. Beethoven, while born in Bonn, was practically an Austrian, for he lived and worked most of his life in Vienna, as also did Brahms, although born in Hamburg. Both are buried in Vienna.

To sum up, it can be said that in Germany, outside of the folk-songs, which of course comprise a great deal of the music of the people, music is in the brains of the people. In Austria it is in the blood. That is the difference.

And it can also be said that Germany is to-day in the work of its symphonic and operatic orchestras, in its production of opera, in the average ability of its teachers, behind the United States, and one good reason for that is that the ablest players, singers, conductors and teachers have come here from Germany, from Austria, Italy, France, Belgium, Holland and other countries for years and years.

John C. Freund

The 1915 Exposition

THERE will be found in the section devoted to Piano Quality in this issue of the MUSICAL COURIER EXTRA an interesting letter from Theodore Hardee, Chief of the Department of Liberal Arts of the Panama-Pacific Exposition. This letter goes into details regarding the ambitions and aims of this exposition, with all of which every one who is interested in the advancement of all that pertains to art, science and commerce will be heartily in accord.

No one who is working for the best in all things can do otherwise than admire the spirit that is exhibited in this letter of Mr. Hardee's, and all will wish to add their mites to the success of this great undertaking on the part of these enterprising people along the Pacific Coast. Those who can remember seeing the "prairie schooners" on their way toward the West in the early days of that section must feel a thrill of admiration at what has been accomplished since those pioneer days, and all who have known the loss of a relative who underwent the hardships necessary to lay the foundation for the development of a new country must experience a sense of pride in the consciousness that their flesh and blood has had something to do with that process which has brought about such a wonderful result, as is shown in this latest effort to advance the arts and sciences, and all that goes to support these evidences of an advanced civilization.

There is no project that can receive more hearty support and good wishes from those who have to do with the making of this paper than this of the Panama-Pacific Exposition, and all that Mr. Hardee says regarding this work must be accepted as clear evidence of what these men in the far West are doing. No one would for an instant endeavor to place any obstacle in the way of the success of this great undertaking.

What was said by the editor of this paper was not in the nature of an effort to place obstacles in the paths of these men who are working so hard, and evidently successfully, toward the end of making this latest world's exposition the most successful of the twelve that will have been held when this one is over, but it was with the purpose of giving assistance that the comments were made. What was said is but the result of a study of expositions for the past forty years, starting in with the old expositions in Cincinnati. These, in their day, were of some note, and did much to develop this exposition idea, which has resulted in this magnificent effort on the part of the good people on the Pacific Coast, with the aid and encouragement of this country.

To suggest something that may prevent a repetition of what has heretofore proved a failure is but to assist, and while these enterprising men may be able to overcome difficulties that have spelled failure heretofore, the remarks made may be of some advantage if they afford a means to prevent that which caused these failures. Mr. Hardee says, and says well, that this Exposition is of the present, not of the past, but it must be remembered that had it not been for the expositions of the past, these men would have a hard time to build what already has been accomplished.

The Problem of Serious Music at the Panama-Pacific Fair

When it is a question of the effort to promote serious music at affairs of this kind, there is presented the seemingly impossible task of persuading those who have had experiences in this direction to believe that large gatherings of this nature are the proper places for the presenting of music of the highest order. Some may maintain that the other arts are liberally presented, and successfully, but it must always be borne in mind that music is not a tangible exhibit. Paintings, sculpture, and the like remain a tangible, physical exhibit, and never change. A painting can always be seen by the individual as it is.

With music, all is different. One may love a composition, but he never will hear it twice the same way. It may be played by the same artist, but that artist will never give it exactly the same. And, it may be said, no one individual will ever hear it twice the same way. Several individuals will differ as to the manner in which it was played by the same artist, and generally after a concert by a great artist there is a riot of opinions. In fact, those who have much to do with music are inclined to differ as to the saying that "music hath charms to soothe the savage breast," when listening to one of those arguments after a concert or opera or orchestral presentation of the great compositions of the great makers of music. Such connoisseurs feel that music does exactly the opposite.

Serious Music Impossible at Great Expositions

It is this intangibility of music that makes it impossible to create any real interest in musical exhibitions at affairs of the nature of the 1915 exposition. Past experiences prove this. At the Chicago Exposition, where probably the most strenuous efforts were made to have music of the highest grade, there was little attention paid to it. The concerts of the Thomas orchestra were not attended. Those who remember this will concede that the auditorium built for this purpose presented a dreary waste of empty seats, and all that could be done would not arouse the interest of the visitors. Sousa's band created far more interest.

The atmosphere surrounding these great gatherings prevents any serious attention being paid to the music of the highest order as it is given by the great orchestras. The real truth about this condition as to the orchestral concerts was not told by the papers of Chicago, or even by the papers outside of Chicago, for the reason that the policy adopted was not to allow any criticism of what took place that indicated a failure. The Chicago papers have always maintained this attitude, and it is to the detriment of the best in all things that such a policy is allowed to exist. For a writer on the Chicago press to criticize anything that had to do with the World's Fair meant subjecting himself to immediate chastisement. Such criticism was regarded as "knocking." It is to be hoped that this spirit will not prevail in San Francisco, but that just criticism will be invited, so that the errors that may be made will not be allowed to continue, for criticism will prevent the false reports that mistakes carry in their wake.

Apr 18/14

Those who were familiar with the art exhibits at Chicago will remember the protest that was made when some one criticized an oil painting of a tiger which represented the animal drinking with its mouth half in the water, its lower jaw being submerged. The mere statement that the tiger was of the cat tribe and lapped water caused the painting to be taken down from the wall, but the Chicago papers were not allowed to comment upon it, if memory serves aright. Such things do not often occur, but when they do, it is well that those who are responsible be told of the error, and thus show the public that a broad mind is capable of accepting criticism in the right spirit. That the attempt to give music of a serious nature was a failure at Chicago is admitted, and there has never been an exposition as yet that has proved it can be given in a manner that will occupy the minds of music lovers seriously.

The Atlanta Exposition a Case in Point

During the Atlanta Exposition the editor of this paper had much to do with bringing the Damrosch German Opera Company there, the belief being that crowds would hail with delight the presentation of the great Wagner operas. Damrosch had Alvary, Klafsky and other great artists of that day. The sinking feeling that always comes to the man who loses by an empty house was the pay that was given those who attempted this project, for the people again were being entertained by Sousa and his great band.

Those who remember the Philadelphia exposition will recall that serious music did not receive its just due. All expositions carry this same tale of disappointment. As said, the exhibits of paintings and the like can hold their own, for that is a tangible thing, but music is not. To take music seriously one must be serious, and one certainly can not get his mind into the state in which he can listen to music seriously at affairs of this kind. There is a spirit of unrest, a throwing aside of all restraint, a seeking for that which will either interest by novelty, amuse, or help toward the making of profits. That atmosphere can not be subjected to control, nor can one get into the turmoil of these great gatherings, and at a moment's notice throw it aside and go out to listen to something that requires concentration such as is required to listen to and enjoy orchestral music, or any music that insists upon a complete subjection of mood.

Now, all this is not said to discourage these men who are striving to make this exposition of 1915 the greatest that ever has been held, and which bids fair to accomplish the ambitions of these men of bravery and spirit and enterprise. It is meant as a signal of warning as to what has been the fate of good music, of serious music, heretofore.

"A Consummation Devoutly to Be Wished"

If these men can bring about an accomplishment of the much-to-be-desired success, then will they deserve the plaudits of the musical world, for it will serve to bring to the masses an intelligent ap-

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preciation that will prove of vast benefit in the inculcation of a love for the best in music the world over. For what benefits music in this country benefits music in all parts of the world. This country undoubtedly pays more to support music of the best order than does any other country in the world. It should have the best, and there is no reason why, in the course of time, this country should not lead in all arts. But it will require a long time to reach that point. Such efforts as now are being made by these men on the Pacific Coast will assist wonderfully as regards the tangible arts, if one may use that expression, but it is a question if music of the serious order can receive any impetus among the masses through such efforts.

N.Y. Musical Advance May/14

L. M. RUBEN'S ARTISTS.

L. M. Ruben's plans for the season of 1914-15 include a variety of novel and attractive features. Chief among them are Maurice Farkoa, the well known chanteur, who appeared last year in *The Merry Countess*, in which he was the star attraction. He has just concluded a tour throughout Europe and will arrive in New York about the middle of November.

Valentine Crespi, the young violinist, a protégé of Queen Carmen Sylva, who has had a triumphant tour through Europe, will also be under Mr. Ruben's management. The young American soprano, Grace Hoffman, pupil of Oscar Saenger, has made a prolonged contract with Mr. Ruben. She is the possessor of a high soprano voice, is endowed with musical talent, and for five years has enjoyed a successful career in Germany and France, as a concert and opera singer. Miss Hoffman has been engaged for the Summer season with Mr. Sousa and will appear at the festivals in Ocean Grove, N. J., also in some of the western cities.

Burbank Life 5/9/14

IT is no easy matter to have a luncheon for one thousand women—or for that matter the same number of men—start on time, but so well managed were the details of the Rubinstein Club white breakfast at the Waldorf-Astoria last week Saturday that it took but a half an hour for the huge party to file into the ballroom where luncheon was served at the hour scheduled. One might also have supposed that it would have been difficult to persuade a thousand women to appear in white, but even that was accomplished with very few exceptions at Rubinstein's unique luncheon. During the luncheon Miss Jewell Hilburn and Mr. Harry Lambert gave exhibition dances on a platform beneath the guest table and many a course went untouched by women especially interested in the latest steps. One forgot food in watching pretty Miss Hilburn's fleet steps and when one turned one's attention tableward again the last course had disappeared and another taken its place. An especially delightful feature of the afternoon was the singing of Miss Virginia Root, an exceedingly pretty young girl, who has been touring with Sousa's Band. Miss Root, formerly a member of Rubinstein, has a voice of wide range and fine quality. Her unaffected charm adds greatly to the pleasure of hearing her. Sousa's Band was heard at intervals in some of the march king's familiar music, but it must be confessed his two-steps to which we danced so blithely years ago, seemed quite staid in comparison with modern dance music. Mrs. W. R. Chapman presided with the ease and grace for which she is noted and there were speeches by her husband as well as by Mr. John Philip Sousa, who, with his wife, was guest of honor, and Mr. Henry T. Finck.

RUBINSTEIN CLUB'S

"WHITE BREAKFAST."

Twenty-seventh Season of New York Organization Closed
Brilliantly—John Philip Sousa a Guest of Honor—
"The March King's" Band Provides
Enjoyable Entertainment.

The twenty-seventh season of the Rubinstein Club of New York closed with the annual "White Breakfast" at the Waldorf-Astoria Hotel, on Saturday, May 2, at which about one thousand members of the club and their friends were present. Addresses were made by Marcus F. Marks, borough president of Manhattan; Henry T. Finck, of the Evening Post, and John Philip Sousa. Earl Gulick, who has been for some years an usher of the Rubinstein Club concerts, was presented with a handsome watch with illuminated face. There was an installation of officers for the coming year, a musical program by Sousa's Band, with soprano solos by Virginia Root, and dances by the Dolly Varden Dancers.

The guests of honor were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Marcus F. Marks, Mr. and Mrs. Henry T. Finck, Dr. Katharine Bement Davis, Mrs. W. A. Prendergast, Harriet Ware Krumbhaar, Virginia Root, Mrs. James Henry Parker, Mrs. Howard MacNutt, Mrs. A. N. Palmer, Emma C. Thursby, Mrs. W. Tod Helmuth, Mrs. William Cumming Story, Florence Guernsey, May Riley Smith, Helen V. Boswell, Mary G. Hay, Mrs. Elmer E. Black, Mrs. C. H. Griffin, and the officers of the club.

The reception began at 10 o'clock and the breakfast lasted from twelve noon until 2 o'clock.

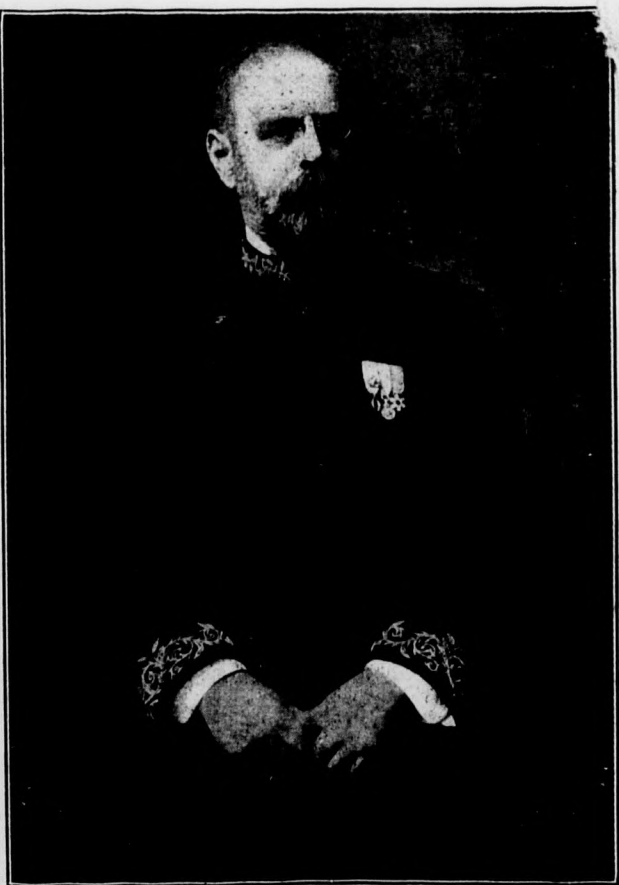
The following program was presented:

Greeting from the president.
Selection, La Boheme.....Puccini
Soprano solo, Aria from Esclarmonde.....Massenet
Virginia Root.

Installation of officers.
Suite, Three quotations.....Sousa
The King of France Went Up the Hill.
And I, Too, Was Born in Arcadia.
Nigger-in-the-Woodpile.

Introduction of guests of honor.
Suite, The American Maid.....Sousa
You Do Not Need a Doctor.
Dream picture, The Sleeping Soldiers.
Dance hilarious, With Pleasure.

Two characteristic pieces.....Sousa
Tango, The Gliding Girl.
Southern dance, The Black Man.
The Star Spangled Banner.



JOHN PHILIP SOUSA,
A guest of honor at the Rubinstein Club's "White Breakfast."

THE MORNING TELEGRAPH, SUNDAY, MAY 10, 1914.

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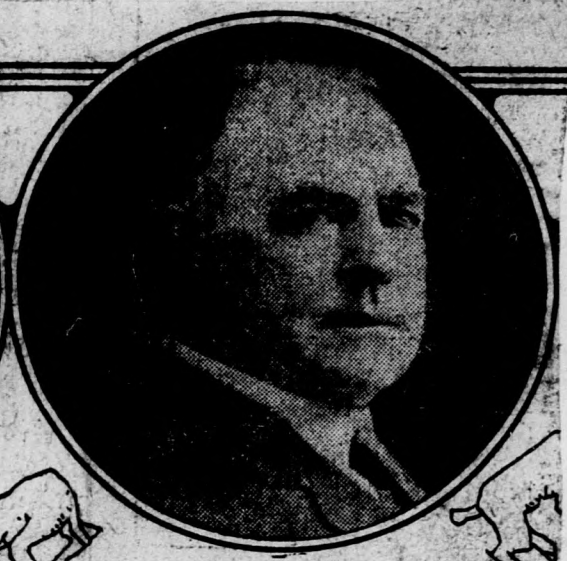
WILLIAM ELLIOTT



EDWARD ABELES



MACLYN ARBUCKLE



JAMES O'NEIL



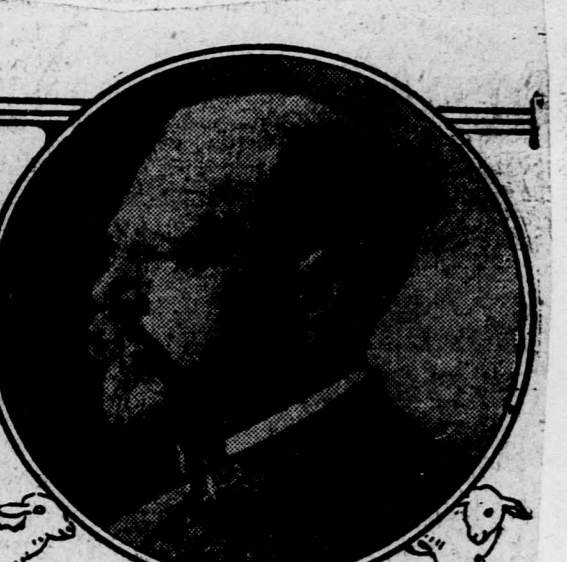
GEORGE V. HOBART



BRUCE McRAE



CHARLES E. EVANS



JOHN PHILIP SOUSA

THE GAMBOLLING LAMBS

JOHN PHILIP SOUSA ON FIRING LINE

The first gun of the ninth shoot of the Interstate Trap Shooters' Association was fired this morning at 9 o'clock and at that hour there were twenty-four squads on hand, five in each squad, making a total of 125 guns.

The weather for the opening of the shoot was ideal and the interest intense. Shooting up to noon indicated that the averages for the shoot would equal those of former years.

Notwithstanding the brisk west wind which was blowing throughout the morning, the shooters made some splendid scores. From 9 o'clock until 12:15 there was not a cessation of hostilities and the mute clay birds were "slaughtered," much to the gratification of the eager attacking party of trap artists.

The first event of the day was 150 targets, or ten rounds of 15 targets each. At noon 75 targets had been completed and at that hour adjournment was taken for lunch until 12:45. In the first seventy-five targets of the first events, Vassa Cate, of Brunswick, Ga., was high score, making 72 out of 75.

Three guns tied for second high, making 71 out of 75. They were Dr. B. L. Hillsman, of Richmond; R. L. Spotts and D. McMahon, of New York.

Among the high scores made was that of Dr. L. G. Richards, of Roanoke. He made 70 out of 75, tying with W. H. Cochran, of Bristol; A. W. Church, of Port Chester, N. Y.; D. L. Leahy, New York City, and John Chipley, of Greenwood, S. C. These men all tied for third high score.

The above scores were the high guns for the morning up to noon, among the amateurs. The professionals did some wonderful shooting. Lester German, of Aberdeen, Md., broke 75 out of 75 birds; H. D. Gibbs, of Union City, Tenn., followed with 73 out of 75; five professionals tied for third high score, each making 71 out of 75.

When luncheon had been concluded the shooters started in to complete the 150-bird event, which will be followed by the special event of 25 double targets.

"MARCH KING" AT THE TRAPS

John Philip Sousa, "The March King," was at the traps today participating in the events. He started out rather poorly, not shooting up to his standard, but before he completed his seventy-five targets he was going very strong.

Mr. Sousa, when seen by a representative of the World-News, was in a most pleasant frame of mind and discussed many questions of the day. The great band artist and composer was most affable and expressed wonder at the wonderful growth of Roanoke. He said he had not been here for some years and noticed that the city had made great strides.

He is not the John Philip Sousa of several years ago, so far as appearance goes. His black van dyke is now gray and this makes a considerable change in his general appearance. Mr. Sousa is not sensitive in the least as to his gray hair and beard. He said: "Yes I have changed considerably within the past few years. In 1910 just before I was to make my tour of the world I was stricken with malaria, following a shooting expedition to one of the shore counties of Maryland. I was ill in this country but after treatment in a hospital I partially recovered, but when I reached England I was again attacked by the disease and it was there that an English physician conquered the fever. During this illness my beard and hair turned."

Mr. Sousa has been an ardent trap shooter for the past five years. He said this morning that he was always fond of shooting and had engaged in the sport since boyhood, but took up the trap end of the sport five years ago. He has attended four of the Southern handicaps.

Mr. Sousa is now on vacation. He will resume his concerts with his band in July, when he opens the season at Willow Grove.

Coming Here to Gambol.

FOLLOWS a part list of the stars and celebrities of the American stage who will take part in the Lambs' Club "gambol" on Thursday afternoon and evening, May 28, in the Auditorium theater:

De Wolf Hopper, star of the recent Gilbert-Sullivan revivals and a member of the Lambs' Club since 1882.

William Courtleigh, last here as the star of Augustus Thomas' "When It Comes Home," and now the shepherd or president of the club.

William Collier, the star of Cohan & Harris' "Forward, March!" and last in Chicago a year ago in "Never Say Die!"

Julian Eltinge, who has not been in Chicago in three years and now the star of "The Crinoline Girl."

Frank Daniels, who has not been in Chicago since March, 1910, and has virtually retired from the stage.

Raymond Hitchcock, the star of "The Beauty Shop," in which he capered here last autumn.

Digby Bell, for many years Hopper's co-comedian with the famous McCaull Opera Company, last importantly cast here in Miss Fritz Scheff's company.

Henry E. Dixey, a star of the American stage ever since 1884, last here some weeks ago in a Majestic theater bill.

Frank McIntyre, the star of "Oh! Oh! Delphin!"

John Philip Sousa, the "march king," comic opera composer and novelist.

A. L. Erlanger, head of the so-called "theatrical syndicate" and junior member of the firm of Klaw & Erlanger.

David Belasco, Augustus Thomas, George Broadhurst, Charles Klein, George V. Hobart, Edwin Milton Royle and Henry Blossom, playwrights.

Every member of the company of about two hundred will be cast in the afterpiece, which has been written specially for the gamboling flight of the Lambs from Boston to Chicago.

SOUSA'S NEW MARCH

It is announced that during the march of the Lambs to their gambol at the Boston Opera House on May 30, John Philip Sousa, whose band will head the procession, will play a new march, composed specially for this occasion. A new overture by Mr. Sousa will be a feature of the program.

GASES IN TREE CAVITIES.

Prof. J. A. Ferguson, of the Pennsylvania State College, reports a curious phenomenon connected with the cutting of hardwood trees in the Ozark mountains, says the Scientific American. When the cavities are cut into, Prof. Ferguson says, a gas escapes with a whistling sound, showing it to be under pressure. The popular belief of the district is that these trees are connected through their roots with a subterranean supply of natural gas. The professor believes, however, that the gas is the product of the decomposition of the heartwood of the trees.

This is all interesting enough, and possibly true. Due credit should be given the professor for his research and his contribution to science. A man with more imagination and less regard for truth, however, might have made a vastly more entertaining yarn out of it. Think of the possibilities, if the professor had been endowed with Baron Munchausen's gift of narration and lack of scruples! He might have unfolded a tale paralleling the story of " * * * that enchanted grove In which with fiends Rinaldo strove; Where every silent tree possessed A spirit prisoned in its breast."

The good professor—it would have shocked science, of course, and probably endangered his seat in the Pennsylvania State College—might have recorded that when the woodman's ax penetrated the heart of the haw the tree emitted laughing gas—a sort of "he-haw" sound common to the Jack-ass when he is supposed to be indulging himself in a little mulish mirth. Of the beech tree the professor might have chronicled that the gas from its interior had all the properties of a gale blowing over Atlantic City's boardwalk. The poplar's gas, with a little

stretch of the imagination, and the addition of the letter "u" to the name of the tree, might have been a very fair repetition of a society girl's recital of her popularity at Palm Beach last winter.

And what an opportunity the professor overlooked in the case of the pine tree. Why didn't he say the gas therefrom came in the words of Mariana of the moated grange: "I am a-weary, a-weary, I would that I were dead!" Then he might have compared the dogwood's escaping gas to the bark of a fox terrier, and the cottonwood's to a strain from John Philip Sousa's "King Cotton," and the sycamore's to an invalid's groan, and the horse chestnut's to a whinny of delight.

He might have done so, but, he didn't. Scientists have very little imagination, and they stick to the truth because it isn't pleasant to be called down by a fellow-worker who insists upon recording Facts.

John Philip Sousa as the Lambs' Bandmaster.

WHEN, on May 28, the Lambs' club gives its afternoon and evening "gambols" in the Auditorium theater, the music will be provided not by Victor Herbert and his men, who served in the 1898 and 1909 visits of the club to Chicago, but by John Philip Sousa and his band. Herbert is in London, recovering from an operation for appendicitis; but he did not sail for the other side, despite pressing business having to do with the production there of two of his operettas, until he was assured that Sousa would cancel his own tour for three weeks in order to rehearse with and accompany the Lambs for their flight from New

York to Chicago and back to Boston.

While Sousa, as a composer, is regarded by the general public as chiefly a specialist in the march and two-step, the fact is that he was one of the very first of American composers of light opera, and that his first work in that field was produced a full decade before Victor Herbert's name was known in connection with light operatic composition. Sousa's "Desiree" was sung by the old McCaull company in 1884; it was 1894 when the Bostonians footlighted Herbert's "Prince Ananias." Herbert's first real success, "The Wizard of the Nile," was produced in 1896, the year marked by popular recognition of Sousa, as well, in light opera, his "El Capitan" being sung in one New York City

theater by De Wolf Hopper "against" the Sousa opera in another, with Frank Daniels as the star.

Both Hopper and Daniels will be among the stars of the gambol. Mention of Hopper again brings coincidence to mind. Hopper, after about six years of so-so endeavor as a light comedian, made his comic opera debut in "Desiree." When the Lambs are pled up on the Auditorium stage for the black face "first part" that is the traditional opening of their public gambols, Hopper will be the interlocutor, sitting in the middle of the semi-circle, and directly behind him, on a dais, will be Sousa, swinging his baton for Hopper's vocal guidance, just as he did thirty years ago.

Rubinstein Club Annual "White" Breakfast

The tenth of the annual White Breakfasts given by the Rubinstein Club occurred Saturday afternoon at the Waldorf-Astoria when the event proved one of the most brilliant affairs in the history of that club. Music was supplied by the Sousa Band, several of the numbers being conducted by John Philip Sousa who, with Mrs. Sousa, was among the guests of honor at the table of the president, Mrs. William Rogers Chapman. Other guests were Mr. and Mrs. Marcus F. Marks, Mr. and Mrs. Henry T. Finck, Dr. Katharine Bement Davis, Mrs. W. A. Prendergast, Mrs. Harriet Ware Krumbhaar, Miss Virginia Root, Mrs. James Henry Parker, Mrs. Howard MacNutt, Mrs. A. N. Palmer, Miss Emma C. Thursby, Mrs. W. Tod Helmuth, Mrs. Wm. Cumming Story, Miss Florence Guernsey, Mrs. May Riley Smith, Miss Helen V. Boswell, Miss Mary G. Hay, Mrs. Elmer E. Black, Mrs. C. H. Griffin.

Nothing could surpass the brilliancy of the scene, which will be commemorated by a series of moving pictures taken during the afternoon. There were special dances by Jewell Hilburn and Harry Lambert, and the musical program consisted largely of compositions by Sousa. There was also an aria from Massenet's "Esclarmonde," sung by Virginia Root, who has just made the tour with the Sousa Band.

A new march, dedicated to Mrs. William Rogers Chapman by James Wight, was performed for the first time. It was received with great applause and the president of the Rubinstein Club was the recipient of many tributes to her skill, tact and the personal charm with which she has distinguished a difficult position for many years. The steady growth in popularity, in membership and in musical standing are due to this very remarkable woman, who presides as graciously over one thousand guests as over ten at her own table.

THE LAMBS' GAMBOL

Great Preparations Being Made for the All-Star Tour

Word comes from New York that the Lambs' Club in West Forty-fourth street has turned into a veritable bee hive of activity with preparations for the coming all-star gambol which will begin its limited tour of the ten principal cities of this country at the Metropolitan Opera House on May 23. Twenty rehearsals of as many features for the great bill are in progress under the direction of as many capable stage managers, a state of affairs which is keeping David Belasco, the general director, constantly on the jump.

Another Lamb much in evidence is John Philip Sousa, recently elected a member of the club. The celebrated band master has composed a march which will be heard for the first time when the gambolera go on tour. Between 12 and 2 o'clock each day De Wolf Hopper has the club theatre to himself and his "end men" practicing new jokes for the minstrel first part of the entertainment. Scouts in the cities to be visited have been busily engaged for weeks sending in material, out of which many humorous references with local significance are being moulded by a selected band of the club's witty writers, such as Irvin S. Cobb, Booth Tarkington and others. The bill will include minstrelsy, comedy, tragedy, burlesque, musical numbers and individual impersonations and monologues.

The date in Philadelphia is Saturday night, May 23, and the place the Academy of Music.

FEW ARE THE COMEDIANS of the

American stage who have not enlisted in the cause of the cross-country gambol of the Lambs' Club, most famous of organizations of persons of the theater. The names of William Collier and Raymond Hitchcock were added to the list last Thursday. That De Wolf Hopper would again be an important participant in the gambol of May 28, as he was in the Chicago visits of the club in 1898 and 1909, was made certain when his managers abandoned their idea of reviving "The Yeomen of the Guard," in which the big funmaker was to have sung this spring in New York. Digby Bell, John Slavin, Frank McIntyre, Frank Lalor, Edwin Foy and Julian Eltinge have managed to arrange their affairs to make possible their taking the eight days' trip with the Lambs. Not counting John Philip Sousa and the Lambs' band and orchestra of sixty musicians, there will be, from present indications, not fewer than 170 players and playwrights in the so-called "troupe."

David Belasco, George V. Hobart, Booth Tarkington, George Broadhurst, Edwin Milton Royle, Augustus Thomas, Charles Klein and Henry Blossom are some of the playwrights who will take part in the entertainment. It is recalled that these writers proved themselves to be pretty good actors in the 1909 gambol, when they took part in the skit called "Tuesday Morning"—all, this is, save Augustus Thomas, who, altho he entered the theatrical business as an actor, confined himself at the 1909 gambol to the role of orator, and added about \$1,200 to the Chicago takings by his clever work as auctioneer of the autographed program of the gambol.

Sousa and his men will lead the street parade the morning of the 28th, at the historic hour of 11:45. The ranks of the paraders will be swelled by the 116 Chicago members of the Lambs, as well as by the actor-members of the club who will then be playing here. Cyril Scott will be the captain of the Chicago auxiliary.

Sousa a Ruralite.

John Philip Sousa and his family have taken up their residence at Port Washington, L. I.

Here to a certain extent is a synopsis of the attraction which the Lambs will offer at their public gambol at the Metropolitan Opera House a week from Friday night:

The individual numbers of the minstrel first part will be an introductory overture by John Philip Sousa, with incidental solos by De Wolf Hopper and Scott Welsh; humorous ditty, "Johnny Brown," by Charles E. Evans; ballad, "Sweet Marie," by Glenn Hall; comic songs by all the end men, especially "My Tango Girl," written and sung by Andrew Mack, and "Off to Mexico," written and sung by Irving Berlin.

This minstrel delight will be followed by what promises to be a very funny "contest" between four of America's greatest cartoonists, Windsor McKay, R. F. Outcault, H. Mayer and Ed Kemble, who will try to outsketch each other, all working at the same time.

The third number on the bill will be "The Rainbow Cocktail," a dazzling dance number by Hassard Short and Roy and Kenneth Webb, introducing such popular stars as Henry Woodruff and Edwin Stevens, together with several petticoated Lambs who, as terpsichorean queens, will seek to disguise the male personalities of Effingham Pinto, Glenn Hall, Will Deming, Richard Tabor, William Courtleigh, Jr., and Hassard Short. This will bring the first part to an end.

John Philip Sousa, the greatest of all bandmasters, will start the thrills after a brief intermission with his new military number, "The Lambs' March," played by his entire band.

This will be followed by the one serious note of the programme, a modern morality play, entitled "Experience" and written by George V. Hobart. This will present a notable cast, including William Elliott as Youth, Frederick Perry as Experience, Effingham Pinto as Passion, Digby Bell as Wealth, W. J. Kelly as Pleasure, Wilton Lackaye as Crime, William Farnum as Ambition and Stephen Maley, Richard Tabor, Glenn Hall, Will S. Deming, Charles Dow Clark, George Probert and George Barnum in other allegorical roles. This unusual drama takes its people through the following significant scenes: 1, "In the Land Where Dreams Begin"; 2, "In the Street of Vacillation"; 3, "In the Primrose Path"; 4, "In the Street of Remorse"; 5, "In the House of Lost Souls"; 6, "In the Street of Forgotten Days"; 7, "In the Land Where the Dreamer Wakens." The incidental

music, composed by Max Bendix, will be a feature of the presentation, with an orchestra of fifty.

Nat M. Willis will follow the serious play in his monologue, "The Happy Tramp," after which will be disclosed a dancing girl number by John L. Golden and R. H. Burnside, called "The Book of Life; or, The Dancing Ages." In this De Wolf Hopper will play a jester. Frank McIntyre will play a chubby boy of 8 years and Will Archie will be his six-year-old sweetheart. Character bits will be played by Bruce McRae, Maclyn Arbuckle, Charles Hopper, Charles E. Evans, Frank Doane, Stephen Maley, Morgan Coman, Will J. Deming, William Elliott, John Slavin, E. Ray Goetz and William Courtleigh, Jr. "The Great American Play" will be the title of the afterpiece.

HOPPER AND SOUSA.

When the curtain goes up on the black-face "first part" of the Lambs' gambol at the Auditorium on May 28, John Philip Sousa, directing his band, will be seen standing on a dais behind De Wolf Hopper, who again will serve as interlocutor.

SOUSA'S BAND MAY PLAY AT FAIR IN REGINA IN JULY

Effort Made by Directors of Exhibition Association to Bring Famous Conductor Here

An effort is being made by the directors of the Regina exhibition to secure the services of the world-famous Sousa's band, of New York City, for the summer exhibition of 1914. This announcement was made at a meeting of the directors of the summer exhibition held yesterday afternoon in Manager Elderkin's office. It is understood that an attempt is being made by the Calgary exhibition to secure this band, and it is thought that in that event no difficulty would be experienced in securing it for a number of appearances at the Regina fair. Among the local bands in attendance at the fair will be the 95th Regimental band and the Imperial band, and the Boy Scout band will also be invited to attend.

LUNA OPENS TODAY

Coney Amusement Park Is Ready for the Season.

After nine weeks of continual labor the workmen engaged in the reconstruction of Luna for the coming season have completed their task. This afternoon the gates of the park will be thrown open to the visitors for general inspection.

The voices the announcers, the bands of music, as well as the general operation of the attractions will be missing, but the buildings will give indications of the features that will greet the public when Luna is officially opened on Saturday afternoon, May 23.

During the winter it is claimed half a million dollars have been expended in improvements. Costly structures

have been razed to make way for new buildings; in fact, the whole interior has been changed.

Although the chief feature at Luna is the Castles' Summer House, where all the modern dances will be shown this summer by Castle instructors, more than three dozen thrillers are scheduled.

Lovers of music will be able to satisfy their desire, for Oscar C. Journey, president of Luna, has secured the country's noted band master, John Philip Sousa, and his band for a series of concerts. Another is the "Titanic Disaster," and electrical and mechanical production in four scenes.

WILLow GROVE PARK WILL OPEN WEEK FROM TODAY

Arthur Pryor and His American Band to Inaugurate Musical Season at Noted Resort.

Willow Grove Park, most noted of Eastern musical centres and the playground each summer of thousands of Philadelphians and residents of adjoining counties, will open for the nineteenth season next Saturday, May 23. All plans have been perfected for the opening of the park. The management has responded to the desire of its patrons for a longer park season by adding one week. The season extends from May 23 to September 13.

For weeks hundreds of workmen, electricians, painters and mechanics have been busy; landscape workers adding to the natural beauty of wide spaces of green sward; electricians putting in shape more than 34,000 lights; mechanics and painters working on the scores of amusement devices and beautifying the music pavilion, casino and other buildings. As in former years, the park is to be the "last word" in its high standard of attractiveness and natural and mechanical beauty. Numerous improvements have been made to a number of the amusements. The inauguration of the system last season of reserving seats in the music pavilion will be continued this year, because the innovation met with such marked approval from the music lovers.

As in last season, Arthur Pryor and his American Band will be the first musical organization to appear at Willow Grove. Conductor Pryor's engagement covers the period from May 23 to June 6. Other noted bands and orchestra which will follow Pryor are: Chicago Symphony Orchestra, June 7 to 20; Creatore and His Band, June 21 to July 4; Victor Herbert and His Orchestra, July 5 to 25; Conway and His Band, July 26 to August 8; Was-sili Leps and His Symphony Orchestra, August 9 to 22, and for the final engagement, John Philip Sousa, "March King," and His Band will be at the park from August 23 to September 13.

For Opera in English.

John Philip Sousa, the "March King," is an ardent advocate of grand opera in English, and, during an interval of rehearsing his band in New York last week for his forthcoming world tour, he told an interviewer how earnestly he believed that the plan would benefit the cause of music in America.

"English," said he, "is as singable and as musical as any of the languages one listens to at the Metropolitan. As musical, at all events, when it is rightly enunciated and when the librettos are properly worded.

"If it is possible to make sense and music of English patter songs in comic opera—and we know that it is possible—I see no reason why English airs and choruses in grand opera should be less musical.

"The language of Shakespeare, of Swinburne and of our own Lanier is full of music. And, if the Anglicization of foreign operas were entrusted to people who knew how to choose their words, there would be no difficulty in understanding the librettos.

"Those who contend that it does not matter what idiom is sung in opera or what sense attaches to the words one listens to seem to me to be flying in the face of Wagner's theories and belittling the public intelligence."

Miss American 5/16/14

Milwaukee Journal 7/7/14

St. Louis Times 5/19/14 24

The death of Mme. Nordica will not mean much to the younger generation. The older generation will remember her as one of the great *prime donne* who flourished with Eames, Calvé, Melba, Lehmann, Sembrich, the de Reszkes, Tamagno, Maurel, Plançon and others, in what might be called "the golden age of opera," not only here but abroad. And we can go further and say that she was

one of the first of the great American *prime donne* to inform Europeans of the fact that we can produce a singer of the highest type, not only in voice, but in histrionic ability. Her *Isolde* will remain in the memories of many. She was the most versatile, the most dramatic *prima donna* this country has produced.

Furthermore, she was a very public spirited woman, to which she added a most gracious and charming personality. Of later years she took a great interest in young singers, and many of them owe her a debt of gratitude.

She herself had been through the mill! She had worked up to world wide artistic prominence from a poor little girl in a small Maine village. Among her first appearances was at the revivalist meetings conducted by her grandfather, old "Camp-meeting John Allen." One of the first to recognize the beauty of her voice and the charm of her personality was that genial, inimitable Irishman, Patrick Sarsfield Gilmore, the band leader who took the Star Spangled Banner through Europe and paved the way for John Philip Sousa's triumphs.

At one time, you remember, Nordica wanted to found an American Institute of Music on the Hudson and came near accomplishing her desire.

She was also one of the first to sound the note of alarm with regard to the reckless manner in which so many of our talented young girls rush across to Europe to acquire, not only a musical education, but so-called "atmosphere."

Your
MEPHISTO.

SOUSA LIKES IT

GREAT AMERICAN BAND LEADER
TAKES ACTIVE PART IN
TRAPSHOOTING.

One is likely to think of John Philip Sousa, "the march king" as a man to whom discordant sounds would prove distasteful. Certainly, the average lover of music would hardly think of finding harmony in the crack of a shotgun report, but Sousa does, and it is with regret that the great composer and conductor lays aside his gun to take up the baton. And it is this that entitles the "music master" to use the degree "G. B."—gun bug—after his name, and brands him as an inveterate trapshooter.

In the summer of 1912, when Mr. Sousa packed away his \$1,000 gun and shooting togs to take up the leading of his band at a New Jersey resort, he held the amateur record for the number of targets shot at in registered tournaments. His season's score showed that he had broken 4,307 clay pigeons out of 5,145, a percentage of .8371 which, by the way, is some shooting.

During 1913 Mr. Sousa shot at an 4000 clay birds, of which he broke 3428; an average of .8570, which goes to show that the band leader is shooting better than ever before.

In a recent match in Philadelphia, Pa., Mr. Sousa won a duck and a goose, a fact that ought to prove suggestive to other musicians, artists and authors—also poets.

Pomona, Cal. Review 7/4/14

"Ragtime has had its funeral," said John Philip Sousa, the band-master, discussing popular music. "It had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came and then half a million imitators sprang up, and as a result the people were sickened with the stuff. I have not played a piece of ragtime this season, and it's simply because the people do not want it. I used to play it. I do not discriminate between ragtime and grand opera, or anything else that possesses merit. Some of the best of the old ragtime will bear as clever manipulation as Doviak bestowed on the old Slavonic dance tunes."

N.Y. News Telegraph 5/24/14

With John Philip Sousa at the head of its band the Lambs Club marched through the central district of Philadelphia, from Broad street station to the Academy of Music, to-night, where they gave their annual Gambol. Mr. Sousa also conducted the orchestra that accompanied the musical numbers of the programme.

All the features of the programme as announced were given, including a novel feature, the monologue by Burton Holmes, on the subject of a number of the theatrical stars, showing their life off stage; the old-time minstrel first part, with De Wolf Hopper as interlocutor, and William Collier, Andrew Mack, Frank McIntyre, Frank Lalor, William H. Crane, Thomas A. Wise, Nat. Wills, Douglas Fairbanks, Charles Evans, Irving S. Cobb and Maclyn Arbuckle the comedians.

LEADERS OF LAMBS

WILLIAM CORTLEIGH,
Shepherd of the Lambs.



JOHN PHILLIP SOUSA,
Musical Director of Lambs.

Both are prominent in the Lambs' Gambol, which will be seen here for the first time at the Olympic Theater, May 27.

Buffalo Eve News 5/23/14

SOUSA AND HIS BAND WITH LAMBS' CLUB

Famous Composer Will be at Star in
All-Star Gambol May 29.

When, on May 29, the Lambs' club gives its "All-Star Gambol" in the Star theater, the music will be provided not by Victor Herbert and his men, but by John Philip Sousa and band. Herbert is in London, recovering from an operation for appendicitis; but he did not sail for the other side until he was aured that Sousa would cancel his own tour for three weeks in order to rehearse with and accompany the Lambs for their flight from New York to Chicago and back to Boston.

While Sousa, as a composer, is regarded by the general public as chiefly a specialist in march and two-step, the fact is that he was one of the very first American composers of light opera, and that his first work in that field was produced a full decade before Victor Herbert's name was known in connection with light operatic composition.

The sale of seats for the "Lambs' Gambol" will be opened next Monday morning.

"Pupil of Sousa."

ONE morning after the street organs got hold of his "Washington Post March," John Philip Sousa ran across an Irishman playing the march at a dirgelike pace which set his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed angrily:

"My heavens, man! Why don't you play it with a little energy? There's nobody dead in this terrace."

"And who are you, anyhow?" he exclaimed.

"I am Mr. Sousa," exclaimed the bandmaster. "I composed this march. Don't mind my giving you a friendly hint?"

The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink and ran as follows: "A pupil of Sousa."—New Orleans States.

N.Y. Times 5/24/14

A moving picture film of the Rubinstein Club, taken at the White breakfast on May 2, showing Sousa and his band and a number of prominent club women, will be shown at the Waldorf on June 10. A series of orchestra dances will be given next season by the club in addition to the regular evening concerts and assemblies.

New York American 12/23/14

PROMINENT figures in the parade preceding the Lambs' Gambol. From left to right, Wilton Lakaye, De Wolf Hopper, John Philip Sousa and Andrew Mack.

By COUNT MOURIK DE BEAUFORT

THE sedate old walls of the Metropolitan Opera House hospitably bulged last night when the Lambs invaded the sacred precincts of the Temple of Music.

When Managing Director Charles Emerson Cook looked over the house and saw every nook and corner, every square foot of standing space occupied, a smile of satisfaction swept his face, and rubbing his hands he said: "Thirty-two thousand good American dollars. The biggest evening's receipts ever taken in."

It was the occasion of the Lambs' fourth "All Star Gambol." They started with a parade, forming at the Lamb Clubhouse and winding its way west to Broadway, across Forty-fifth street to Fifth avenue, down to Twenty-fifth street and up Broadway back to the clubhouse.

About fifty automobiles were in the party. A detachment of mounted police led the procession, followed by Sousa's Band. The actors who took part in the programme walked behind the band.

The programme of the evening was exhaustive. One of those old-time minstrel affairs opened the festivities.

De Wolf Hopper, seated on an improvised throne, surrounded by his faithful disciples and backed by a warship and American sailors, occupied the centre of the centre of the stage. On the programme he figured as the "interlocutor" and he fulfilled his task nobly. Incidentally, although this is running ahead of my story, Mr. Hopper was among the boxholders, but inquiries at his lower tier box as to the number of Mrs. De Wolf Hoppers present had a somewhat enigmatic result. "Ask Mr. Hopper" four charming ladies replied in chorus. Mr. Hopper, when interrogated, replied: "Ask the ladies."

But to return to the minstrel show. Andrew Mack said sadly: "I feel like a real young widow." "How's that?" inquired Mr. Hopper. "All in black, but not for long," was the reply.

Nat Wills came in for a good share of the roar of the evening. When asked why he did not get into Wilson's Cabinet, he replied. "It's all Bryan's fault. He is jealous of me because I'm making more money in vaudeville than he does." This greatly pleased the audience.

Among the other delicacies of the

programme were a Cartoon Carnival, being a four-ring riot by Winsor McKay, of the New York American; Hy Mayer, editor in chief of "Puck"; George McManus, creator of the "Newly Weds" and "Bringing Up Father, and R. F. Outcault, of "Buster Brown" fame.

There was also given "Experience, an Allegory in Seven Scenes," by George V. Hobart, and "The Dancing Ages, or the Book of Life," by R. H. Burnside and John L. Golden; Burton Holmes, who presented familiar faces of the flourishing flock, and, as a finale, "The Great American Play," also by George V. Hobart, was produced, with a cast long enough to fill a Chinese stage and play.

The general public, though, was deprived of the really funniest part of the show, which took place behind the scenes. In "The Rainbow Cocktail" Harry Woodruff, William Courtleigh, H. W. Williams, Glenn Hall and Effingham Pinto appeared under the seductive titles of "Curacao," "Creme de Menthe," "Pousse Cafe," etc., naturally represented by fairies. They had to change their elaborate Paquin, Worth, Drecoll and Lucile gowns several times, and the corner of the stage set aside for their general dressing room was the most popular spot in the whole house.

Among those present in the boxes were the Mayor and Mrs. Mitchel, Mr. and Mrs. Dudley Field Malone, Mr. and Mrs. William Randolph Hearst, Mr. and Mrs. Walter Lewison, Mrs. Belasco, W. H. Crane, Hartley Manners, Mr. and Mrs. Bernard Baruch, Mr. and Mrs. Louis Strauss, "Diamond Jim" Brady, George H. Broadhurst, James Elberfson, of Philadelphia (he paid the highest price for his box, \$450) and many others.



"OAH! SEE THE LAMBKINS PLAY."

JOHN PHILIP SOUSA

De WOLF HOPPER

DAVID BELASCO

DIGBY BELL

JAMES O'NEIL

JEFFERSON DEANGELIS

WILLIAM ELLIOTT

WILLIAM FARNUM

WILLIAM COURTLEIGH

FRANK LALOR

BRUCE McRAE



LAMBS IN GAMBOL ON BIG BATTLESHIP

De Wolf Hopper, Seated Between 2 Guns, a Towering Interlocutor of Minstrel Show.

WHITE SAILOR BOYS SING

Sousa's Band Stirs Vast Throng at Metropolitan with "Star-Spangled Banner"—Stars in "Experience."

Obviously, it was going to be a big night at the Metropolitan Opera House. The early comers there last night knew that before they went in the doors, because the earliest-comer of all was Mr. Diamond Jim Brady, wearing all of the family jewels and a large part of the Brady family plate, which was some collection even for the broad personage of Mr. Diamond Jim, and he stood in the lobby and glittered upon each arrival, and finally, sparkling with every step, made his way down the aisle and took his pick of the first two rows of seats which he had purchased at public auction at \$30 per seat.

John Drew may claim the honor of opening the theatrical season each year, but no Broadway show, and least of all a Lambs public gambol, would think of opening until Mr. Brady was in his place, so the seating of that gentleman, diamonds and pearls, and other neat, but not gaudy ornaments, having been safely accomplished, the head bugler of Sousa's Band turned his head away from the glare, blew two blasts, John Philip Sousa himself waved his baton, and the curtains of the Metropolitan Opera House swung open, disclosing the great stage converted into a most realistic battleship, with every actor of prominence in America, who is out of work at the present time, and many of the stars who are fortunate enough to be employed, lined up as minstrel men and sailor boys.

It was a great spectacle. The battleship was big and realistic, with two immense guns pointing out from a big white turret, and seated between them was De Wolf Hopper, a black and towering interlocutor. Draped about Mr. Hopper, who later sang "El Capitan" just as he used to sing it in the old days, were Raymond Hitchcock, Charles E. Evans—one must go back to the old "Parlor Match" days to really remember him—Tom Wise, "Hap" Ward, Charles J. Ross, Scott Welch, Joe Herbert, Jack Hazzard, Andrew Mack, Nat Wills, Frank Lalor, Frank McIntyre, Clayton White, Frank Doane, John E. Henshaw, Charles Hopper, and Frank Croxton. They were all in dress suits and black faces.

Mr. Wills explained the situation by asking why they were all like young widows and then telling Mr. Hopper that it was because they were wearing black, but not for long. That was only one of the jokes. There were many of them, and they came so fast that the audience, which packed the Opera House from the very doors to the roof and brought some \$25,000 into the coffers of the Lambs Club, was in a roar most of the time. Just why so many of the theatres are becoming moving-picture houses was told by Mr. McIntyre, who pointed out that it was the only "reel" way to fillum.

In between the jokes, all of 'em new, the black-faced Lambs, backed up by several hundred other Lambs in middy suits, sang some new songs some of the old ones. Glenn Hall sang "Sweet Marie" even better than in the ages and ages ago. His first popular, and Irving Berlin's own song "Off to Mexico" was just the right swing and punch to make it the

There were other songs and other singers, too, but just before the curtain went down on the minstrel first part the band played "Dixie," and a diminutive lamb, carrying a tattered Confederate flag, danced across the stage. Mr. Diamond Jim Brady and other well-known Southerners in the audience cheered themselves hoarse, but even while they were cheering and trying to remember the words of "Dixie," Mr. Sousa and his band struck up "The Star-Spangled Banner," and all the Lambs and all the audience stood up and sang until the welkin, if they have such a thing at the Metropolitan Opera House, rang and rang and rang. Lillian Russell almost fell out of her box in her anxiety to lead the singing and George M. Cohan bowed repeatedly from his seat in the rear of the house.

It was a most inspiring finish to the first part of the performance. Certain it is, "The Star-Spangled Banner" had never been sung in the Metropolitan Opera House in just that way before, and Mr. Sousa was obliged to repeat it several times.

Following the minstrel performance Burton Holmes introduced a set of moving pictures of Lambs who were not present, except in spirit. These pictures showed John Drew and John Mason and other stars singing some of the favorite Lambs' songs, and while their lips moved on the screen Glenn Hall really sang the words. Mr. Drew and Mr. Mason, while very sedate, seemed to enter into the spirit of the affair thoroughly.

After that Hy. Mayer, George McManus, R. F. Outcault, and Winsor McCay took part in a cartoon carnival, drawing some of the pictures which made them famous, and then came "The Rainbow Cocktail," written by Hassard Short, with lyrics by Kenneth Webb and music by Roy Webb. It was a little musical phantasy in which Edwin Stevens appeared as a wizard and brought up to date some of the girls from the old-time shows. Henry Woodruff was a girl from the original "Florodora," looking very old fashioned and out of date in the clothes of that famous show-girl period.

Dick Taber, William Courtleigh, Jr., and Will Deming were the three little maids from school. Harry Williams was one of the original pony ballet girls, and Glenn Hall was the original Merry Widow. They were all transformed into a very modern and up-to-date cocktail by the wizard, and Effingham Pinto, who was unknown up to that time as a female impersonator, appeared as a pousse café. Mr. Pinto, who was to repeat his success a bit later in the evening, made the most striking and realistic "girl" that probably the stage has ever seen.

Then Nat Wills gave his tramp monologue, and he was followed by the event

of the night, "Experience," a new allegory by George V. Hobart in seven scenes. The scenes were: "In the Land Where Dreams Begin," "In the Streets of Vacillation," "In the Primrose Paths," "In the Street of Remorse," "In the House of Lost Souls," "In the Street of Forgotten Days," and "In the Land Where the Dreamer Wakens."

The characters were Hope, Love, Youth, Ambition, Experience, Pleasure, Opportunity, Wealth, Intoxication, Passion, Poverty, Delusion, Frailty, Degradation, and Crime, which furnishes a pretty good description in itself of the little play. Mr. Pinto, as Passion, William Elliott as Youth, and William Farnum as Ambition carried off the honors. It was here that Mr. Pinto, in another wonderful female make-up, scored his second success of the night.

After that came the intermission which was not really an intermission at all, for Sousa and his band played "The Lambs," Mr. Sousa's latest march, for the first time, and Shepherd William Courtleigh auctioned off an autographed programme which was sold to a moving-picture concern for \$500. The auction promised to be entertaining, but the bid of \$500 came suddenly and shut off further competition.

Julian Eltinge, who was not down on the programme ran over from the Knickerbocker Theatre at this stage of the performance and gave his impersonations as an added attraction, and he was followed by "The Dancing Ages," a musical play, by R. H. Burnside and John L. Golden, with the music by the latter. In this De Wolf Hopper appeared as a jester, and many other stars took part.

The evening, it was almost morning as a matter of fact, ended with another little skit by George V. Hobart, with apologies here and there to Richard Brinsley Sheridan, called "The Great American Play." Almost everybody who is anybody on the stage was in the cast.

Mr. Sousa obliged again while the audience filed out, and the best of the public Gambols given by the Lambs was over.

Earlier in the day Mr. Sousa and his band led the Lambs in a parade down Fifth Avenue and up Broadway. The parade will be repeated and the Gambol will be given again this afternoon, and the Lambs will start off on a nine day's whirlwind tour, which will carry them as far West as St. Louis. It is expected that the club will realize more than \$100,000 for their new clubhouse fund on the trip.

MUSIC AND DRAMA

The Lambs' Gambol.

An audience that tested the capacity of the Metropolitan Opera House was seen there last night at the opening of the annual week gambol of the Lambs' Club. Another performance will be given this afternoon, and then the company of about 200 well-known actors will start on their visit to half a dozen of the larger cities of the country. As has been customary in the past, the first part of the entertainment was devoted to a minstrel show, in which De Wolf Hopper was the interlocutor, and exchanged quips with Raymond Hitchcock, Tom Wise, Frank Lalor, Charles J. Ross, Charles Hopper, and many others; Glenn Hall sang "Sweet Marie," and Charles E. Evans, Frank Lalor, John E. Henshaw, Andrew Mack, and others were heard in ditties. The finale was a combination of "Dixie" and "The Star-Spangled Banner," arranged and led by John Philip Sousa, and the audience arose and joined in the singing of the national anthem. Then came a musical skit, "The Rainbow Cocktail," with Edwin Stevens as the "mixer," and six of the Lambs in Paris gowns made an effective picture, and were finally transformed into a pousse café. The serious part of the entertainment was George V. Hobart's "Experience," an allegory in which Youth leaves Hope and Love in the Land Where Dreams Begin to follow Ambition into the world. Experience joins him, and he meets Pleasure, Opportunity, Wealth, Intoxication, Passion, Poverty, Delusion, Frailty, Degradation, and Crime, but eventually returns to Love and Hope. There was merit in the earlier scenes, but later bathos took the place of pathos, and the ending was weak. Passion, played by Effingham Pinto, was a remarkable achievement in its way. Both his feminine impersonations evinced a subtlety rarely to be found in mimics of this kind. "The Dancing Age" was enjoyable, as was the burlesque, "The Great American Play." During the intermissions, Nat M. Wills, Julian Eltinge, and the cartoonists, Hy. Mayer, George McManus, R. F. Outcault, and Winsor McCay, entertained the audience. Taken all in all, the gambol was a great success, and the receipts will add materially to the clubhouse fund.

Sousa and his band will fill an engagement of ten weeks at the Panama-Pacific International Exposition, San Francisco, beginning in May, 1915.

N. Y. Eve Journal 5/22/14 33

STARS IN LAMBS' GAMBOL AT METROPOLITAN

To-night and To-morrow



WILLIAM COURTLEIGH.

WILTON LACKAYE.

DEWOLF HOPPER.

JOHN PHILIP SOUSA.

N. Y. News Telegram 5/22/14

SAWYER, INC., TO BE SOLE AGENT FOR LAMBS' FILM

Moving Pictures Will Be Taken of All Events on Their Whirlwind Tour.

The Lambs have appointed Sawyer, Inc., as sole distributor of the moving picture of the important happenings connected with their present tour, which includes the principal cities of the country, starting yesterday and ending next Saturday.

Before starting on their whirlwind trip, many interesting scenes were taken during rehearsals, and on Friday the parade down Broadway, New York, with all the principal stars of this country, headed by John Philip Sousa's Band, was filmed.

The busy, clicking camera will accompany the Lambs on their entire trip, faithfully recording all their antics in the parades to be held in each of the cities in the itinerary, and also catching many unique and interesting scenes in the performances.

When completed, the film will constitute a valuable acquisition to the archives of this famous club, and it can be truthfully said that never before has such an array of talent been assembled in any one picture.

N. Y. Tribune 5/23/14

LAMBS GAMBOL ON OPERA GREENSWARD

Metropolitan Crowded with an Audience Generous in Its Applause.

The Lambs gambolled last night, their greensward being the stage of the Metropolitan Opera House, and everybody in New York who could buy, beg or borrow a seat, from George W. Perkins to James Buchanan Brady, was there to bid the merry company godspeed on its tour. Indeed, not the least interesting portion of the evening was the audience, which during the intermission flowed into the corridors, where every one greeted every one else. It was an audience which would have made Caruso green with envy had he been present at his old happy hunting ground, and it applauded and applauded and applauded. Legion are the friends of the Lambs and countless legion are the friends of their friends.

The program opened with "An Old-time Minstrel Show," arranged by William Courtleigh, with Sousa's orchestra to assist. The scene was laid on the deck of an American battleship, with a crew of Lambkins. De Wolf Hopper was the interlocutor and the end men were Nat M.

Wills and Andrew Mack. There were a number of amusing specialties and a properly patriotic climax. Then a number of the Lambs presented their faces by means of the "movies," and each face sang a song to piano accompaniment. Especially lifelike were the countenances of Otto Goritz and Raymond Hitchcock. Taken all in all, this feature, with the tramp monologue of Nat M. Wills, was the hit of the gambol, though the cartoon contest participated in by Hy Mayer, George McManus, R. F. Outcault and Winsor McCay was of much interest.

The most pretentious feature of the gambol was an allegory in seven scenes entitled "Experience," by George B. Hobbart, with incidental music by Max Bendix. The music was better than the play, which was a morality allegory of rather obvious design. The various virtues and vices were well enacted, Effingham Pinto, in particular, giving a really remarkable impersonation of Passion. In fact, it was so powerfully impersonated that some in the audience must have wished that its impersonator had been a little less successful. Glenn Hall as Hope, Richard Taber as Love, William Elliott as Youth and Wilton Lackay as Crime all simulated their respective qualities most successfully. There were, in addition, three shorter sketches—"The Rainbow Cocktail," "The Dancing Ages" and "The Great American Play."

2nd Sam 9/20/14

LAMBS GAMBOL TO TUNE OF \$23,800

Successful Performance Is Given
at the Metropolitan
Opera House.

POPULAR ACTORS ON BILL

Minstrel First Part Shows De
Wolf Hopper in Middle
of Circle.

The gambolling Lambs reached the Metropolitan Opera House yesterday afternoon after their perilous parade down Fifth avenue and Broadway in time to face an audience which crowded the great auditorium and was as spectacular as any that gathers there when the theatre is devoted to its usual purposes.

There was never a more liberal gambol than this one, never, some of its admirers thought, one that was so amusing and so rich in the celebrities of the stage. The predatory purposes of these performances is to build a new clubhouse. It seems only a few years ago that the first of these public junkets took place for the purpose of building the present home of the club.

But there in the minstrel first part last night sat De Wolf Hopper, sonorous and impressive with all the polish and dignity of the usual interlocutor, with such well known actors as Raymond Hitchcock, Frank McIntyre, Jack Hazzard, Nat Wills, Frank Lalor, Maclyn Arbuckle, Clayton White, Charles Evans, Joseph Herbert, Hap Ward, Charles J. Ross, Frank Doane, Charles Hopper, Thomas Wise, Harry Williams and Irving Berlin as end men. But just that all the fame and talent might not be absorbed by the end men, there sat in the circle Effingham Pinto, Bruce McRae, William Farnum, Henry Woodruff, Digby Bell, William Elliott, George Nash, Frederick Perry, Brandon Tynan, Frank Croxton, Malcolm Williams and just as many actors just as well known. The woods were full of leading men and comedians were there in scores.

A Minstrel First Part.

There was from the beginning of the minstrel first part, which was arranged by William Courtleigh, and played in a scene representing the deck of a battleship, the best of the old fashioned minstrel humor. Glenn Hall delighted the audience with his sentimental "Sweet Marie" and the songs of the other comedians led up to a rousing patriotic finale which, with the singing of "The Star Spangled Banner," brought the audience to its feet. Most of the minstrel jokes seemed new and the more or less familiar ones were embellished with novel touches that gave them freshness. No single part of the long programme kept the audience more amused than the black faced introduction.

It was after this minstrel first part, lasting longer than anybody had supposed it could, that four cartoonists, Winsor McCay, R. F. Outcault, Hy Mayer and George McManus, gave an exhibition of their ability as quick workers. In "The Rainbow Cocktail" Roy and Kenneth Webb and Hassard Short had designed a dance number that made all its predecessors from the days of the "Florodora" sextette down to the latest variation of the tango seem drab and unconvincing. In this were Effingham Pinto, Glenn Hall, Henry Woodruff, Edwin Stevens, Will Deming, Richard Tabor and William Courtleigh, Jr.

The second part of the programme began with a morality play, "Experience," by George W. Hobart, with William Elliott as Youth, Frederick Perry as Experience, Effingham Pinto as Passion, Digby Bell as Wealth, W. J. Kelly as Pleasure and Wilton Lackaye as Crime. There were lots of other actors in allegorical roles of a similar nature to illustrate the play. Nat Wills had a dancing number called "The Book of Life," with De Wolf Hopper, Frank McIntyre and Will Archer in the leading roles. It was "The Great American Play," in which George W. Hobart paraphrased "The Critic" of Sheridan, that brought the long performance to an end.

In "The Rainbow Cocktail," Edwin Stevens as the Wizard was visited by some of the footlight favorites of the past. They were a member of the "Florodora" sextette, the "Merry Widow" and the three little maids out of "The Mikado" as well as a member of the original pony ballet. They were bemoaning their lost popularity and besought the wizard to make them young again. This he did through a clever mechanical device which showed them in a few minutes dressed in the most modish costumes of the day. They were incidentally made to symbolize cordials and were colored to suggest mint, kuemmel and the rest of them.

Lively Dancing Finish.

After a while Effingham Pinto, representing a pousse cafe, led the interlude to a lively dancing finish. This was all cleverly managed and the actors burlesqued most amusingly the former peculiarities of the old stage favorites they were recalling.

Burton Holmes showed some moving pictures of popular club members who could not be present, singing the club songs. Clifton Crawford and Joseph Coyne were some of those who are furthest away.

In "Experience," Mr. Hobart seems to have been very serious. Its seven scenes took place in such highly symbolic spots as the land where dreams begin, the streets of vacillation, the primrose path and equally allegorical places. After he has left home with Love and Hope behind him, the young man in charge of Ambition soon falls in with Experience, who leads him through the rest of the scenes. The vices and virtues struggle for possession of the youthful soul and he passes through all stages of dissipation, suffers poverty and meets Crime.

But in the street of forgotten ways he is saved by remembering the voice of his mother. So he comes back home again to learn that Ambition had not died but was only asleep. He awakens to come again to his assistance. So having experienced evil, but chosen the good, the young man is presumably to start on the journey of life again. Mr. Hobart's allegory was just the sort of a thing that an actor dearly loves. It might have been lightened by a little humor.

There was strength in the scenes of the sufferings from drugs and a brutal study of a criminal was furnished by Wilton Lackaye, who was warmly welcomed by the audience when he appeared in the guise of a guilty apache. Effingham Pinto played Passion in a vividly passionate red frock and all the actors made strongly marked character studies out of their roles. There seemed in spite of all these merits a great deal of "experience."

Wills Makes Audience Laugh.

Nat Wills made the audience laugh with ten minutes of his stories and explained that Brazil was called the country of the nuts because Theodore Roosevelt got \$3,000 there for delivering a speech.

William Courtleigh auctioned a programme for \$500 and that increased the receipts from the sale of the programmes, which were sold at 25 cents apiece to everybody in the theatre. The receipts apart from what the programmes brought amounted to \$23,800, which was another element in the great success of the gambol.

Late in the afternoon the Lambs who were to take part in the evening performance, and as many other members as could be herded, paraded in Fifth avenue and Broadway in the theatrical section. They marched from the clubhouse in West Forty-fourth street to Fifth avenue, down to Twenty-fifth street and over to Broadway, then up Broadway back to the clubhouse, where the marchers had dinner. Theatredom knew of the parade and turned out along the street curbs to shout its approval.

The parade wasn't so very long, but it made up in quality. First came the police, then a squad of buglers and then Sousa's Band, led by Sousa himself. Behind the band were a hundred members of the Lambs Club. They were headed by De Wolf Hopper, William Farnum, Wilton Lackaye and Andrew Mack. All wore brand new minstrel hats and coats. Behind the men on foot came fifty automobiles containing loyal members of the club who were not to take part in the performances. They were headed by Edwin Booth Jack, who drove his own car and was alone in his glory.

The Lambs will have another parade this morning preceding the matinee this afternoon at the Metropolitan Opera House. Then there will be parades in each city they visit until the tour ends on May 30 in Boston.

Washington Herald 9/20/14

BLOOMIN' BASEBALL.

By TONY SOUSA.

(Parodizing Kipling's "Gunga Din.")

Talk of games they play out 'ere,
Games that strike one bally queer;
The queerest and the oddest of 'em all is,
Sort of glorified old rounders,
So called by Lunnon expounders;
And that's just what this bloomin' game of ball is.
Don't you know it's 'arf way cricket,
Played without a bloody wicket?
And the way they field and bat is quite a scandal.
They bunt the ball and sock it,
But the bat they use to knock it
Is nawthing but a bally round broom 'andle.
For its ball! ball! ball!
The natives think nawthing else 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 their purpose is to make the batter fret;
They yell, "Put it o'er the pan,
Make the bloody beggar fan."
But the more he's fanned the 'otter he will get.
Then when running in the "slips,"
With his muchly matted 'ips,
The runner slides to base as if he's oiled,
And though he makes the base
As is many times the case,
H't's h'awful 'ow he gets his flannels soiled,
For it's "slide! slide, slide!"
You know that you can make the cushion, Clyde."
If he fails he's not excused;
If he makes it he's enthused.
His mouth is filled with dust, his 'eart with pride.
I shall not forget the day
When I saw the beggars play;
I really quite imbibed their spirit, too;
There were two men on the bases
Who kept fiddling 'round their places,
And the next man up, his base ('twas said) he drew,
Then the pitcher bowled a ball
That was not 'arf bad at all.
'Twould 'ave surely got most any batter's wicket;
But the batter with rare sense
Shot the ball right o'er the fence,
And 'twas then I failed to think of Dear Old Cricket.
For it's Ball! Ball! Ball!
Like the natives, I did nawthing else but bawl!
Though we criticise and flay it,
I'm damned sorry we don't play it,
This very 'strodinary game of ball!

All things must come to an end. The dinner ended for good when Announcer McCarthy introduced Edwin Callow, who entertained with his "Tony the Barber," recitations. He was followed by Tony Sousa, who was greeted with cheers.

Richard McCann, a clever cornetist, has been engaged to play with Sousa's Band on its coming tour in August.

An up-to-date organization is the Y. M. C. A. Band, of Omaha, Neb., which is increasing in popular favor right along.

Lewiston, Me. Journal 5/16/14

Astein Club at White Breakfast

JOURNAL.

4 O'Clock Edition.

PRICE TWO CENT

MAINE IS WINNER COLLEGIATE MEET

Rice and Bailey, U. of M.
Do Great Work in the
Trial Events.

Three Thousand People At
tend Big Athletic Meet.

Bands and Cheering Student
Make Lively and Animated
Scene at College Grounds.

With all the events completed except the pole vault, the stands at 3.40 P. M., Maine, 54; Colby, 35; Bowdoin, 14½; Bates, 13½.

Maine with its Charlie Rice of 21 2-5 seconds in the 220 and the long heave of more than 161 feet by Bailey in the hammer had sixteen men qualified for the afternoon event of the annual track and field games of the Pine Tree colleges on Garcelon field, Bates campus, Lewiston, Saturday. Colby with men who looked like sure winners, Royal in one of the hurdles and Waldron in the 440 were running strong for the favor.

Bates had but six men left after the weeding of the trial event to 11 of Bowdoin and as these were fighting to keep out of last place the odds seemed to favor the chances of the Bowdoin.

Nevers of Bates won his trial heat in the 220 in 22 flat, which was a reduction of the record by 1-5 of a second held by Bates of Bowdoin. This was cheered but the fleet man from Maine, Charles Rice, swept along in the remarkable time of 21 2-5. This was announced as a record but there was a breeze on the backs of the dash men that will enter into the decision regarding a record.

The team from Orono placed three

broad jump. This was distinctly surprise and coupled with the remarkable showing of Rice seems point that way to a Maine victory by a margin of ten or twelve points.

Maine, Bates and Colby each placed first place men in the 120 hurdles and the clash of French from Maine and Royal of Colby unless Tomblen of Bates gets in ahead will have a potent influence on the chances of Colby to edge in under the wire.

Four bands were placed at intervals along the bleachers, marking the cheering sections of Bates and Bowdoin on the north side of the grandstand and Maine and Colby on the other. This unintentional grouping of the students from the Androscoggin watching their men fight to keep out of the cellar and the Colby and Maine men urging the attempt for victory was singular.

Fair weather brought crowds from all over New England. At the state of the trials for the hundred yard dash in the afternoon it was estimated that 3,000 people were on the field.

[Continued on eighteenth page.]



GUEST OF HONOR AT HER LEFT, BREAKFAST IN WALDORF, ASTO-

Levinson, Me. Journal 9/16/14 36

Director and Mrs. W. R. Chapman, With Rubinstein Club at White Breakfast



MRS. CHAPMAN, CLUB PRESIDENT, AT CENTER OF BACK ROW, WITH DIRECTOR CHAPMAN AT HER RIGHT AND SOUSA, GUEST OF HONOR AT HER LEFT, BREAKFAST IN WALDORF, ASTORIA, NEW YORK.

Lambs Show Patriotic Spirit In Big Gambol

By Charles Darnton.

TRUST the Lambs to draw a crowd! If that prince of interlocutors, De Wolf Hopper, had been in a position to say "That peerless tenor, Enrico Caruso, will now render that beautiful ballad, 'Darling, I Am Growing Stout,'" last night's audience at the Metropolitan Opera House could not have been larger. The packed house was a great testimonial to the popularity of the jolly good fellows who gambol in full view of the public once a year.

This time the patriotic spirit of the Lambs was noteworthy. There were cheers from every part of the house when the minstrel first part, with the deck of a warship for its setting, ended in a blaze of Old Glory and William Farnum cut a heroic figure as a gunner stripped to the waist. If the song, "Off to Mexico," was not altogether inspiring, the finale arranged by John Philip Sousa certainly sent a thrill through the house. Later on Nat Wills touched lightly on war and politics, and while he maintained that the price paid Roosevelt for a lecture by a South American chamber of commerce proved Brazil to be the land of nuts, he put in a good word for the explorer who brought a river home with him.

The minstrel show jokes were in a good state of preservation, and the singing and dancing even better. Andrew Mack went in for both with "My Little Tango Girl," and again established himself as a favorite. But, speaking of "girls," there was none to compare with Effingham Pinto. First as Pousse Cafe in a musical mixed drink called "The Rainbow Girl" and again as a siren in "Experience" he was the surprise of the night. There was a great deal of "Experience," a somewhat ingenious allegory by George V. Hobart, in which Youth followed the primrose path till it led to the House of Lost Souls, where cocaine was taken with weird results. But a really remarkable impersonation of Hope was given by Glenn Hall.

A capital feature, introduced by Burton Holmes, was a series of moving pictures of noted Lambs singing their club songs. Only the faces were shown—and if you can imagine the features of John Drew, for example, distorted by song, you may be able to form a general idea of the effect. Although the performance will have to be cut—it ran until 12 o'clock—the Lambs would make a big mistake if they cut out those pictures on their tour.

"The Dancing Ages," with Mr. Hopper in his element as a Jester, kept the tango going from the cradle to just a step or two this side of the grave, and a skit showing a play in rehearsal had its amusing moments. R. F. Outcault, George McManus, Hy Mayer and Winsor McCay wore white kid gloves while dashing off cartoons, and the good shepherd of the flock, William Courtleigh, talked \$500 out of some one for an autographed programme. Then Julian Ellinger came over from the Knickerbocker Theatre as a tango girl—and so it went until midnight.

LAMBLETS CAPER DOWN BROADWAY

Begin Annual Gambol with
Lively Parade Behind
Sousa's Band.

STARS SHINE IN
MINSTREL SHOW

\$23,800 Already Is Netted, with
To-day's Receipts Yet to
Be Counted.

Max Hirsch, who is more at home in the Metropolitan Opera House than he is anywhere else, stood again in the box office of that institution last night with Earl Lewis and Willie Small and smilingly announced that the Lambs' fourth public gambol already had netted \$23,800, with to-day's sale still to come. There can be no doubt about the huge success of the undertaking, which was started with a caper down Broadway behind Sousa's Band in the afternoon.

The affair was like a fete of some sort, on the stage and off. Such important historians as Bruce McRae, William Courtleigh, Malcolm Williams, Edwin Stevens and Harry Woodruff sat about as common sailors in the minstrel first part, while in the orchestra were sprinkled many important actresses, who by the very nature of things couldn't be Lambs, but who evidently wanted to be Lambs very much.

Blanche Ring's feet often beat time to music she would have helped sing if she could. Hazel Dawn and Flora Zabelle smiled appreciatively from nearby boxes, and Julia Dean and Irene Fenwick applauded enthusiastically whenever there was an opportunity.

Minstrel First Part.

The minstrel first part was conducted by De Wolf Hopper, as interlocutor, and such well-known stage folk as Nat M. Wills, Andrew Mack, Frank Lalor, Frank McIntyre, Jack Hazzard and Frank Croxton sat around the black-face circle. The minstrels were seated on the deck of a battleship, and the chorus men behind them were dressed as sailors.

Glenn Hall revived the ballad "Sweet Marie," and Frank Croxton awoke much applause with the negro ditty "Exhortation," a favorite piece with the Clef Club. But the most effective of the numbers in this part undoubtedly was "My Little Tango Girl," sung by Andrew Mack, although Irving Berlin, singing his own "Off to Mexico," was a close second in public favor.

The minstrel first part ended with a finale of patriotic airs arranged by John Philip Sousa, in which William Farnum, stripped to the waist and blood-stained, posed as the "man behind the gun"; Will Archie impersonated a Dixie boy, and William Roselle appeared as Columbia.

Hitchcock for Moment.

One of the most unexpected pleasures was the sudden appearance of Raymond Hitchcock shortly after the rise of the curtain. He had scarcely finished a few lines before he was whisked off in a taxicab in an attempt to make his entrance on time in "The Beauty Shop" at the Astor.

He made another appearance in a novel display of moving pictures, introduced by Burton Holmes. In these, several Lambs, unable to gambol, sang Lamb songs, which were first intoned by Billee Taylor before the pictures

were exposed. The pictures were novel and amusing, and in most cases intensely characteristic of the subjects. Among those who appeared in the "movies" were Otto Goritz, Andrea de Seguro, Raymond Hitchcock, Jack Mason, John Barrymore, Joe Coyne, Clifton Crawford, Francis Wilson, Harry Warner, Victor Herbert, Percival Knight, Donald Brian and John Drew.

A great deal had been said in advance and a great deal had been expected of "Experience," an allegory in seven scenes, announced as a part of a drama in three acts by George V. Hobart. The piece was, of course, a morality play in the modern manner made familiar through "Everywoman." Its leading character, Youth, leaving Hope and Love, goes into the world with Experience, meeting Ambition, Pleasure, Passion, Wealth, Poverty, Crime and several other like-named gentlemen and ladies.

To the audience, perhaps, interest centred in the reappearance on the stage of William Elliott as Youth, and in a scene in a cocaine den which was perhaps not so realistic as it was disgusting. Digby Bell, as Wealth, was greeted on his first appearance with one of the evening's real ovations. And a mention of the piece is not complete without a word about Effingham Pinto's feat in the way of female impersonation, which was really notable.

"Rainbow Cocktail."

There are many "ladies" required by these Lamb playlets, and it is always amusing to see how adequately the demands are met. In a musical piece called "The Rainbow Cocktail," this same Pinto made another very decided impression as a Pousse Cafe. And Harry Woodruff "came back."

It is almost impossible to avoid cataloguing in writing of a gambol. There is so much to write about in so little space. There were two more playlets, "The Great American Play," by George V. Hobart, and "The Dancing Age," a musical piece.

Music played an important part in the proceedings, and John Philip Sousa had written a new march called "The Lambs," which was dedicated on this occasion. The composer conducted it himself. Max Bendix wrote some music for "Experience" which was any amount better than the piece itself. He turned a very neat musical trick in synopating the theme of Youth, when that lad turned into the Primrose Path.

Four cartoonists drew pictures simultaneously on the stage. These were Hy Mayer, R. F. Outcault, Winsor McCay and George McManus.

A programme, with autographs of all the players, was auctioned late in the evening, which added \$500 to the sum of the receipts. This amount was paid by the Twentieth Century Film Company. CARL VAN VECHTEN.

LAMBS' GAMBOL LAST NIGHT A RARE DELIGHT

Metropolitan Opera House Never
Knew a Bigger Show or
Greater Enthusiasm.

170 STARS ON STAGE.

Nearly Every Actor of Importance in
America Was on the
Fine Program.

Not all the stars of the Metropolitan and all its affiliated opera companies could have drawn a greater audience than that which gathered last night at the Metropolitan Opera House to witness the first performance of the fourth All-Star Gambol of the Lambs. It was an audience which was thoroughly representative of New York and just such a turnout as the 170 stars of the Lambs were entitled to. Never on its most brilliant nights of the opera season has the famous Diamond Horseshoe presented a more dazzling spectacle than it did last night, when it seemed that all the beauty and fashion of the metropolis had assembled to do honor to our favorite stage stars.

The All Star Gambol is such a prodigious entertainment it is almost impossible to speak of it in conventional terms. It is a combination of everything that has made the American stage what it is to-day. There are the particular bright stars of the legitimate drama, the greatest fun-makers of the day, the leading lights of the musical stage, vaudeville, the concert platform, and even the sawdust ring, all combined in a sort of glorified variety show.

Exhibit A is the Souvenir programme which is sold in the lobby by the handsomest actors in captivity and is illuminated with outbursts by Lamb poets, humorous pieces by Irvin Cobb and other funny men, and the imposing lists of committees in charge of the Gambol.

The curtain rang up last night, after an overture by John Philip Sousa's band, on an old time minstrel first part, arranged by William Courtleigh with dances by James Gorman and music by Mr. Sousa. The end men were: Raymond Hitchcock, Frank McIntyre, Jack Hazzard, Andrew Mack, Nat M. Wills, Frank Lalor, Maelyn Arbuckle, Irvin S. Cobb, Clayton White, Charles E. Evans, Joseph W. Herbert, Hap Ward, Charles J. Rose, Frank Doane, Charles Hopper, Frank Croxton, Thomas A. Wise, Harry Williams and Irving Berlin!

The chorus of the minstrel first part included some of the most famous stars of the musical stage. The scene was the deck of a battleship, which was used in Henry W. Savage's production of "Maids of Athens" at the

New Amsterdam Theatre, and with the exception of the minstrel circle all participants were costumed as American sailors. De Wolf Hopper made an ideal interlocutor. There were individual numbers by Mr. Hopper and Scott Welsh, a humorous ditty, "John Brown," by Charles E. Evans; a ballad, "Sweet Marie," by Glenn Hall; comic songs by all the end men, especially "My Tango Girl," written and sung by Andrew Mack; and "Off to Mexico," written and sung by Irving Berlin.

Among the Lambs who took part in the minstrel show were: Bruce McRae, William Farnum, Henry Woodruff, Digby Bell, William Elliott, George Nash, Frederick Perry, Brandon Tynan, Frank Croxton, John Hendricks, Denman Maley, Stephen Maley, W. J. Kelly, Glenn Hall, Malcolm Williams, Neal McCay, George Park, George Barnum, Scott Welsh, Effingham Pinto, Joseph Kilgour.

Then four celebrated cartoonists participated in a competition which proved to be one of the most exciting events of the evening. They were Winsor McCay, R. F. Outcault, Hy Mayer and Ed Kemble, and who tried to out-sketch each others.

The next number was "The Rainbow Cocktail," a wonderful dancing specialty by Hassard Short and Roy and Kenneth Webb, introducing Harry Woodruff and Edwin Stevens, together with several petticoated Lambs who, as terpsichorean queens, to disguise the male personalities of Effingham Pinto, Glenn Hall, Will Deming, Richard Tabor, William Courtleigh, Jr., and Mr. Short.

During the intermission Sousa's band played "The Lambs' March."

George V. Hobart's modern morality play, "Experience," opened the second part of the programme. It proved to be a magnificent dramatic spectacle. William Elliott appeared as Youth, Frederick Perry as Experience, Effingham Pinto as Passion, Digby Bell as Wealth, W. J. Kelly as Pleasure, Wilton Lackaye as Crime, William Farnum as Ambition and Stephen Maley, Richard Tabor, Glenn Hall, S. Deming, Charles Dow Clark, George Probert and George Barnum in other allegorical roles. The individual acting hit of the performance was scored by Mr. Probert as Frailty, his impersonation of the role being one of the most artistic bits of work ever seen on our stage.

On June 10 a moving picture film will be shown at the Waldorf-Astoria before the Rubenstein Club. It was taken during the white breakfast of the club on May 2. On the film will be seen the Sousa band and a number of the prominent club women of New York, as well as members of the Rubenstein.

LAMBS GAMBOL AT METROPOLITAN

Give Surpassing Show Before Great Audience.

LONG LIST OF POPULAR
ACTORS ADORNS BILL

Minstrel First Part Has De Wolf
Hopper in Middle of Circle—
Sousa's Band Stirs Throng with
"Star Spangled Banner."

Though the theatrical season of 1913-1914 is at its last gasp and theaters throughout the city are getting out their chair covers and putting up the signs of "closed for the summer," the first night of the annual gambol of the Lambs, at the Metropolitan Opera House easily outclassed any first night of the season.

At the "regulars" were present, "Diamond Jim" Brady, Jerry Seigel and all the others without whom a first night simply could not be.

The house, needless to say, was a capacity one and a good part of the audience were content to pay their money for the privilege of standing up and listening to four solid hours of play-acting and play-jesting.

There was everything on the bill from grand opera (in burlesque) to an old-time minstrel part and the programme even included a serious morality play. Every Lamb who was not occupied on the stage was out front, and actors who would not deign to affix their signatures to a contract which read any less than \$400 or \$500 a week, were yelling themselves hoarse selling programmes for 25 cents each.

The programme opened with "An Old-Time Minstrel Show," arranged by William Courtleigh, with Sousa's orchestra to assist. The scene was laid on the deck of an American battleship, with a crew of Lambskins. De Wolf Hopper was the interlocutor and the end men were Nat M. Wills and Andrew Mack. There were a number of amusing specialties and a properly patriotic climax.

Then a number of the Lambs presented their faces by means of the "movies," and each face sang a song to piano accompaniment. Especially life-like were the countenances of Otto Goritz and Raymond Hitchcock. Taken all in all, this feature, with the tramp monologue of Nat M. Wills, was the hit of the gambol, though the cartoon contest participated in by Hy Mayer, George McManus, R. F. Outcault and Winsor McCay was of much interest.

The most pretentious feature of the gambol was an allegory in seven scenes, entitled "Experience," by George V. Hobart, with incidental music by Max Bendix. The music was better than the play, which was a morality allegory of rather obvious design.

The various virtues and vices were well enacted, Effingham Pinto, in particular, giving a really remarkable impersonation of Passion. In fact, it was so powerfully impersonated that some in the audience must have wished that its impersonator had been a little less successful. Glenn Hall, as Hope; Richard Taber, as Love; William Elliott, as Youth, and Wilton Lackaye, as Crime, all simulated their respective qualities most successfully. There were, in addition, three shorter sketches—"The Rainbow Cocktail," "The Dancing Ages" and "The Great American Play."

ALL-LAMB BILL IN ALL-STAR GAMBOL

Huge Audience Witnesses Lambs' Annual Frisk at the Metropolitan Opera House.

FANCY PRICES FOR SEATS

Only Serious Note in a Notable Entertainment Was a Morality Play Entitled "Experience."

By RENNOLD WOLF.

At midnight the Lambs were still all-stargambolling on the green of the Metropolitan Opera House. The green on which they disported themselves in this instance was that of currency. Thousands of dollars had poured into their coffers for the single performance, either as the price of tickets or premiums for a selection of the same.

If one might descend for the mement from the highbrow school of intellectuality for which the Lambs stand, one might remark that last night's entertainment was some gambol. If that expression be barred, let one remark that it was considerable gambol.

All the celebrities that had been announced these many weeks actually appeared, including, of course, John Philip Sousa, who came in for the first outburst of applause when he mounted the conductor's platform and rapped for the overture introductory to the minstrel first-part.

Before the entertainment proper—and was all very, very proper—had been reached the sidewalk in front of the opera House and its lobby, foyers and promenades had been a seething mass of men and women one meets wherever an important event is in progress. The theatrical profession was out in abundance and its finest raiment. So far as personal adornment went, the crowd was quite the equal of that at any opera first night, even as to the jewels, because James Buchanan Brady, with an extra load of the gems abroad, brought the average of the gathering up to the degree of splendor attained by the horse-shoe contingent during the regular season.

New York's gayest life was represented by brave men and fair women, and a list of those present would actually contain a thousand or more names that appear with frequency—and favorably—in the public prints. Just what the assemblage represented in gross receipts the Lambs did not disclose, but the smile on the face of Max Hirsch, the auditor of the enterprise, indicated that the aggregate of proceeds from tickets, premiums and souvenir programmes—which were loudly hawked at substantial prices by Lamb vendors in the lobby—reached a highly satisfactory sum.

Bill a Long One.

The bill in its aggregate was staggering. If any fault is to be found with it, it is that of quantity. For reasons of convenience to players on the bill who had engagements at other theatres the programme was not carried out in the order indicated, but the performance was more smooth than many of its kind, and on the whole of a decidedly interesting and enlivening character. It slowed up at times, and a wise stage management will curtail certain features.

The minstrel first-part was a rip-roaring success. As the curtain arose, there stood out before the gaze of the multitude a relic of the "Maids of Athens," the operetta which lingered momentarily at the New Amsterdam Theatre earlier in the season, in the shape of the huge battleship which gave that production its scenic "punch."

In the familiar semi-circle, garbed in evening clothes, was a row of black-face comedians, fairly scintillating with dramatic and musical stars, and presided over by De Wolf Hopper. Grouped on the decks and around the big guns were Lambs in sailors and midshipman's costumes, and the members of Sousa's band, similarly disguised for the occasion.

Raymond Hitchcock, on one end, started the fun by a quip or two, and then in quick succession Nat M. Wills, Charles E. Evans, Thomas A. Wise, Hap Ward, Charles J. Ross, Scott Welch, Joseph Herbert, Andrew Mack, Frank Lalor, Frank McIntyre, Clayton White, Frank Doane, John E. Henshaw, Charles Hopper and Frank Croxton joined in the merriment with quip, conundrum, song or dance, as the case might be.

It proved to be an old-fashioned sort of minstrels in the character of its jokes and songs, many of which were received with the reverence due to old age. John E. Henshaw, both by his tambourine manipulation and in a song and dance, "Off to Georgia," was the first of the comedians to get really under way. "Sweet Marie," of ancient memory, came next, and was liked as sung by Glenn Hall. Charles E. Evans, with a song and dance of another generation, also caught the fancy of the audience, and then came Andrew Mack, scoring, as usual, with "My Little Tango Girl." Irving Berlin brought the individual numbers to an end with his own song, "On to Mexico," and then there came a big patriotic finale in which William Roselle portrayed Columbia, and William Farnum exhibited his muscles, bronzed for the occasion, to advantage as the Man Behind the Gun.

Hein Follows Sousa.

In the chorus behind the comedians were many actors and singers almost equally well known, and they performed their part nobly, guided either by the ever-delightful Mr. Hopper as interlocutor, or Silvio Hein, who had replaced Mr. Sousa in the conductor's chair.

Throughout the evening Effingham Pinto disported himself in feminine garb and seemed to enjoy it hugely. Beginning as a wench he later represented a feminine pousse cafe in fluffy things and tights, and subsequently acted a painted Passion with smirks and grimaces in one of the skits.

Henry Woodruff also was one of the handy men of the evening, appearing first in the minstrel show and subsequently in feminine garb, more notably as one of the original "Florodora" pretty maidens.

Following the minstrels came a brief moving picture exhibition which really was unique. It disclosed numerous celebrated Lambs engaged in singing snatches of Lambs songs. Burton Holmes presided over the movies and did not lecture.

Hy Mayer, George McManus, R. F. Outcault and Winsor McCay, all of them artists, and two, at least, vaudevillians, gave diversion by sketching cartoons with which the readers of the daily papers are familiar. The brief departure was called on the programme "A Four-Ring Riot." It wasn't, but it was diverting.

"The Rainbow Cocktail" proved to be a pretty number of its kind. It served to introduce heroines of old musical comedy days, thus permitting Henry Woodruff, Richard Taber, William Courtleigh, Jr., Will Deming, Harry Williams and Glenn Hall to disport themselves in

skirts. Edwin Stevens was the Mixer of the skit who gave them back their youth in exchange for their souls, or words to that effect. The skit was a trifle long, but showy, and, with a most effective climax wherein Mr. Pinto struck a daring pose, winning a wild outburst of applause.

During intermission Mr. Sousa entertained those who remained inside with a new march, dedicated to the Lambs. Then came Nat Wills in familiar tramp make-up to enliven the proceedings, and he succeeded admirably.

"Experience" a Morality Play.

There proved to be nothing the matter with George V. Hobart's widely heralded allegory, "Experience," except its length and somberness. The scene showing the cocaine fiends in their ravings was not exactly suited to the spirit of the occasion or the temperature. Nevertheless, although "Experience" is built along the familiar lines of the earlier Hobart morality play, it is ingeniously worked out, tells a worthy story, and presumably points a moral to Lambs—a most desirable achievement.

Glenn Hall, Richard Taber, William Farnum, William Elliott, William J. Kelly, Henry Woodruff, Digby Bell, Stephen Maley, Charles Dow Clark, George Probert, George Barnum and Wilton Lackaye participated. Those that stood out prominently were William Elliott, as Youth; Mr. Kelly, as Pleasure—in wonderful gowns—and Charles Dow Clark, as a dope fiend. Max Bendix's incidental music was a great help.

"The Dancing Ages," the lyrics of which were by R. H. Burnside and John L. Golden, and the score by Mr. Golden, came late. The piece enlisted the services of Mr. Hopper, Frank H. Deshon, Will Archie, Frank McIntyre, William Elliott, William Courtleigh, Jr., Morgan Coman, Bruce McRae, Paul Evans, Joseph Kilgour, Frank Doane, Charles E. Evans, Charles H. Hopper, Will Deming and Stephen Maley.

The final number, "The Great American Play," was another of Mr. Hobart's contribution. The characters were chiefly stage hands and familiar types of the drama, such as Sherlock W. Raffles, the Hero, the Adventuress and a Stage Manager.

Programme Brings \$500.

One or two of the later numbers would have aroused more enthusiasm had the programme not been so long as to be unwieldy. About 11 o'clock the regular programme was interrupted by Shepherd Courtleigh, who stepped forward to auction off a programme bearing the autographs of all the players. The first bid was \$25; the second and last was \$500. A voice announced that the successful bidder was the Twentieth Century Feature Film Company.

There isn't the shadow of a doubt that the Lambs will make a whirlwind campaign of their tour. The Gambol is far more nearly the all-star thing of the advertisements than the public usually gets under that classification.

NY. Eve Mail 5/25/14

\$10,000 WORTH OF LAMB GAMBOLS ON BROADWAY

THINK of it! Sold out at \$5 a seat and not a chicken in the show. Four hours of stage entertainment held a Broadway audience that filled the Metropolitan Opera House to the guards last night and swashed over into the lobby. Held 'em, mind you, so that at eight bells, midnight, it was still thirsting for more. And the only sex interest was a vicarious affair resting mainly on young Mr. Pinto's talcum shoulders and Julian Eltinge's dimpled knees. Also somebody paid \$500 for a copy of the official programme, autographed and bound in "ooze leather." It was, in fact, the annual Lambs' gambol, with attention directed especially to the "o" in gambol. The other kind of gamble was very much missing. It was a foregone conclusion.

There isn't room to tell of four hours' doings in a few hundred words of type. The affair is best described by the estimate of a talkative young woman who babbled appreciatively and ceaselessly in Row J during the four hours.

"Just to think," she thought (out loud), "there's now hardly an actor on the stage who gets less than \$1,000 a week salary, and that would be, now, \$125 a performance, and there's now nearly a hundred of them, and that would be, now, nearly \$10,000 a night this show would cost any manager and, now, that's a lot of money." It was—and talk also.

A Pernicious Pun.

As has been the custom in the past, the gambol opened with a minstrel first part, with the whole company on the stage, which was set as the deck of a modern battleship. De Wolf Hopper had his usual place as interlocutor and introduced Nat Wells, Honey Boy Evans, Raymond Hitchcock, Andrew Mack, Tom Wise, Hapward, Jo Herbert, the Franks, Lalor and McIntyre, John Henshaw, Charles Hopper, Frank Croxton and about a half dozen more. He allowed this, too:

"Mr. Hopper, why do so many

theatres become moving picture houses?"

"Well, Mr. Bones, why do many theatres become picture houses?"

"Because that's the reel way to fill-um."

Bang!—Music and gestures by John Philip Sousa and his orchestra of fifty pieces, a new march dedicated to the Lambs.

It was a great minstrel act, better than the famous one ten or more years ago when Stuart Robson was alive and sang his song and Henry E. Dixey imitated him immediately after. We thought that was some Gambol in those days. It was. But this was better.

Dance and Allegory.

Lambs Hy Meyer, George McManus, R. F. Outcault and Winsor McCay drew their cartoons, 4—count 'em—4.

Burton Holmes introduced some silent swinging pictures, clever idea. Edwin Stevens, Harry Woodruff, Richard Taber, William Courtleigh Jr., Will Deming, Harry Williams, Glenn Hall and Effingham Pinto gave a beautifully colored and tuneful sketch, "The Rainbow Cocktail."

George V. Hobart's "Experience," an allegory wherein William Elliott, Frederick Perry, Charles Dow Clark and Wilton Lackaye figured brilliantly, furnished the serious dramatic element for the evening.

"The Dancing Ages," with the seven ages of man depicted in terms of tango, drew applause that seemed to point in the direction of a vaudeville engagement, and the last on the bill was a rehearsal scene that travestied the draymer to every one's heart's content.

There's a matinee to-day, and then the \$10,000 worth of cast is off for a short tour with grand open air street parade each and every day, one hundred automobile-owning star actors hoofing it like regular folks in the middle of the street.

Mary never had any little Lambs like these. If she had, she'd have been doing the following herself.

JOHN PHILIP SOUSA

A Few Appreciative Words by an Old Admirer



JOHN PHILIP SOUSA

In speaking of names to conjure with amongst the huge army of music lovers throughout the world, few can compare with that of John Philip Sousa. With the exception of the late Patrick Gilmore, no bandmaster has ever succeeded in establishing such a reputation as he now boasts of and his varied achievements as a bandmaster, composer and musical literateur have given him a position of a very unusual kind.

The furore he aroused with his electrifying marches and two-steps such as the "Washington Post," "High School Cadets," "Sempere Fidelis," "Thunderer," "National Fencibles," "Beau Ideal," "Occidental," "Corcoran Cadets," "Gladiator," "Picadore," "Crusader," "Rifle Regiment" and others is still within memory of every interested music lover and it may justly be claimed that notwithstanding the great changes which have taken place in the taste of our musical public since then, either of the above mentioned marches when played in public will create as much enthusiasm to-day as it ever did.

Outside of music, Mr. Sousa is a devoted sportsman and is as handy with his rifle as he is with his music pen. He is a crack shot and is almost as proud of his little arsenal of five guns and his records of trap-shooting, as he is of his musical achievements.

Mr. Sousa has been wielding the baton since he was seventeen years of age. Among his earlier experiences may be mentioned that in 1877 he was engaged as a violinist in the orchestra assembled by Offenbach for his American tour, and later on became director of the Philadelphia church choir "Pinafore" company.

The year 1880 became a memorable one in his career, as it was then that he enlisted in the Marine Band, the organization of which he subsequently became the master, and which he brought to such a high degree of excellence. While in the employ of the government he compiled a book of "National Patriotic and Typical Airs of All Countries" which is acknowledged as one of the most complete and reliable works of its kind ever written.

In 1892 he resigned and organized the military band which has since then borne his name and become the best-known band in the world. From this time on he also devoted himself more to composition, and a number of very successful comic operas such as "El Capitain" (to his own book), "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," as well as three suites and a symphonic poem, "The Chariot Race" (Ben Hur) appeared in quick succession.

Mr. Sousa has proven himself a musician and artist of remarkable attainments. He possesses the double qualifications of rare ability and rare modesty. He is a splendid companion, a good fellow and a splendid bandmaster, and it is to be hoped that he and his band of expert players will continue their expositions of the highest accomplishments in band work for many, many years to come.

OCEAN GROVE

Musical Season at New Jersey Resort Being Prepared.

OCEAN GROVE, N. J., May 30.—With oratorios and concerts, lectures, and the gathering of religious organizations, Ocean Grove's summer season will continue under the old schedule. The summer folk are beginning to gather here, and in the tenting circles canvas is being spread daily. The Auditorium services will begin early next month. They will have their climax in the annual two weeks' camp-meeting which closes in September.

Visits by the United States Marine Band, Sousa's Band, the rendition of two oratorios and recitals by well-known singers and musicians make up the entertainment program. In addition, there will be the usual children's celebration. Tall Essen Morgan remains as the musical director.

Phil. Park Ledger 5/30/14

LAMBS GAMBOL IS AN ALL-STAR SHOW

Frolic, With Morality Play,
Too, the Best Ever Seen
Here

Sousa Leads Parade With Governor
Tener and Mayor Blankenburg
as Royal Escort

Shortly after seven o'clock last night there emerged from Broad Street Station a body of serious visaged men, in parade regalia. There were more than two hundred of them and each bore a look of determination which presaged that something out of the usual was about to happen.

And it did—but not until 9 o'clock, when the curtain was raised.

At the head of the line was John Philip Sousa and his band of solo musicians in their handsome uniforms. Outside the station the small army formed into line and at the sound of the bugle the start for the Academy of Music was made with Governor John K. Tener and Mayor Rudolph Blankenburg as the royal escort. A herd of frisky lambs—four-footed ones—added atmosphere to the parade.

It was the Lambs from their clubhouse in New York from whence they came in a special train to give Philadelphia an opportunity of enjoying one of their All-Star Gambols. And many took advantage of the opportunity, for the Academy of Music was well filled long before the first curtain rose.

Sousa Stirs Things Up

When Sousa and his men had performed an appropriate overture, which was hugely enjoyed and encored by the audience, the curtain was raised on the first number of the long program. This was a minstrel first part, unique in conception and beautiful to behold. The end-men, vocalists, Sousa and his band, scores of star actors and prominent theatrical folk were grouped in pyramids on the deck of a battleship. It was a setting that put to blush any minstrel troupe which has visited these shores in the memory of the oldest inhabitant.

The program was the last word in minstrelsy. With DeWolf Hopper as interlocutor and in black-face, and such a galaxy of funsters as Maelyn Arbuckle, Edwin S. Cobb, Frank McIntyre, Clayton White, Jack Hazzard, Andrew Mack, Charles E. Evans, Hap Ward, Frank Doane, Tom Wise and several others on the ends, rattling the bones or smiting the tambourines, what was to have been expected?

Why, of course, a constant flow of wit and merry jest, smart railery and unctuous drollery. And the best of it is that none of the jokes had been allowed to remain in camphor-balled chests until they had grown aged. On the contrary, they were as fresh as asparagus plucked from the garden in the morning and just as palatable. And the songs! Well, if there were any that had been heard here before surely they had not been rendered in so attractive a manner as by the group of vocalists who last night received the merited plaudits of a mighty multitude.

Sings "Off to Mexico"

DeWolf Hopper and Scott Welsh chirruped gayly; Charles E. Evans rendered the humorous ditty, "Johnny Brown;" Glen Hall sang sweetly the famous old ballad, "Sweet Marie," and all the end men had their turns at warbling, the most notable comic songs being "My Tango Girl," written and sung by Andrew Mack, and "Off to Mexico," written and sung by Irving Berlin.

The finale of this merry minstrel melange was a spirited allegorical tableau with William Roselle as Columbia; Will Archer as a Dixie Boy and William Farnum as the Man Behind the Gun.

In the herd of Lambs who participated in this minstrel frolic were many of the most notable stars of the dramatic and musical stage. True, their faces were hidden under a coat of burnt cork, but that only added interest to their appearance, and was in striking contrast to their familiar make-up of grease paint.

Immediately following this portion of the program Burton Holmes gave a motion picture in which familiar faces of absent Lambs figured in the various club songs. These were sung by Billee Taylor, and the stunt proved quite unique and interesting.

Then came a dancing number entitled "The Rainbow Cocktail," which introduced such popular players as Henry Woodruff and Edwin Stevens, Effingham Pinto, Glenn Hall, Will Deming, Richard Tabor, William Courtleigh, Jr., Hazzard Short and others, with several of them disguising their masculinity in the raiment of the fair sex, and with brilliant effect, it may be added. The dances were of the up-to-date variety, and were executed in a graceful manner. This brought the first part of the program to a finish.

Very little time elapsed before John Philip Sousa and his entire band started the ball of fun rolling again with the playing of "The Lambs' March," a spirited number which Mr. Sousa composed especially for this tour, but which will probably be heard for a long time after the frisky Lambs have returned to their fold in New York.

Morality Play "Experience"

Following this came the one serious feature of the entire performance, a modern morality play, entitled "Experience," written by George V. Hobart, with incidental music by Max Bendix, rendered by a symphony orchestra of fifty. It was in seven significant scenes, as follows:

"In the Land Where Dreams Begin," "In the Street of Vacillation," "In the Primrose Path," "In the Street of Remorse," in the "House of Lost Souls," "In the Street of Forgotten Days" and "In the Land Where the Dreamer Wakens."

The spirit and purpose of the work was told by a quaint character called Everybody, who appeared through the plush curtains before every act, like the chorus of the morality plays of older days. The piece relates in allegorical form, yet with strong dramatic appeal, the life story of Youth, its hero and takes him almost from his first step into the real world, through its changing phases of character until its lessons have been learned from the joys and trials of stormy experience.

The part of Youth was finely played by William Elliott; Frederick Perry was Experience; Digby Bell, Wealth; W. J. Kelly, Pleasure; Wilton Lackaye, Crime; William Farnum, Ambition, and Effingham Pinto, as Passion, in which he was made up as a woman with marvelous fidelity and appreciation of the part. Other characters were in the keeping of a group of well-known players.

The final speech of Everybody suggests the finish, and is as follows: "Patient Public:—This boy is on his way home now and whether he won his fight or not is something that Everybody can decide. Anyway, he made a good fight and Everybody is going to tell him so." And the audience was quick to add its emphatic approval.

A funny and quite unique "contest" followed between four famous cartoonists—Winsor McCay, R. E. Outcault, Hy Mayer and Ed Keimble—all working at the same time and eager to outsketch each other. It was an interesting and amazing affair and thoroughly appreciated.

Another brilliant dancing number was "The Dancing Ages; or the Book of Life," in which the characteristic movements of the past and present were effectively executed by DeWolf Hopper, who played a jester, and Frank McIntyre, as a chubby boy of eight, with Will Archer as his six-year-old sweetheart. Bits were contributed by Bruce McCae, Maelyn Arbuckle, Charles Hopper, Charles E. Evans, Frank Doane, Stephen Maley, with Morgan Comen, Will Deming, William Elliott, John Slavin, E. Ray Goets and William Courtleigh, Jr., as the "ravishing beauties in

their latest Parisian gowns and millinery."

"The Great American Play"

As the finale to this monster program an afterpiece, by George V. Hobart, entitled "The Great American Play," which the author describes as "a free and easy adaptation of that good old comedy, 'The Critic,' presented with apologies here and there to Richard Brinsley Sheridan." It was interpreted by probably two score prominent actors and formed a fitting climax to a program that has never been equaled and probably will not soon be excelled. Philadelphia will always be eager to welcome the Lambs on their All-Star Gambols, if one may accept the enthusiasm displayed last night as a criterion.

A jarring note to some of the numbers was the horrible spotlight manipulation, but this was accepted gracefully by the audience.

Famous Bandmaster in Lead of Lambs' Parade



JOHN PHILIP SOUSA.

The bandmaster at the head of his musicians was the first famous face recognized in the parade. Sousa set the pace for the crowd, and made long, lanky DeWolf Hopper take mighty small steps just behind him.

FINE PERFORMANCE AT LAMBS' GAMBOL

Visiting Actors, With a Show of
Much Merit, Please Large
Audience at Academy.

SOUSA CONDUCTS OWN MEN

De Wolf Hopper as Interlocutor.
New Songs on Bill and New
Sketches and Features.

That famous organization of actors, the Lambs, surpassed itself in the Gambol that was given last evening in the Academy of Music, following presentations of the pretentious entertainment Friday night and yesterday afternoon in New York. The entertainers arrived at Broad Street Station early last evening, and after a street parade, with Sousa and his band in the lead, went to the Academy. The expectant audience that assembled there was amply repaid for the expenditure of time and money necessary for attendance upon the Gambol, and there was the greatest enthusiasm for every detail of the performance.

Of course, the entertainment was a sort of sublimated minstrel show, with a first part in which De Wolf Hopper was interlocutor and in which such end men as Maclyn Arbuckle, Charles E. Evans, Andrew Mack and Frank Lalor were concerned. There were some mirth-provoking quips and even the "Joe Millers" were told so well as to be hugely entertaining.

The opening chorus, with its stirring music under direction of Sousa, and with the fine choral body of white-face sailor lads, was splendid and there was an excellent "exhortation" sung by Frank Croxton and his associates. Lalor had a very pleasing comic song about a versatile motor-picture actor and that famed song-writer gave one of his latest illustrations, a martial Mexican ballad with a lilting melody, with a spirit that was irresistible. Then Burton Holmes, as introducer, with Billie Taylor as singer, presented in a "movie" some such actors as Francis Wilson, Raymond Hitchcock, Clifton Crawford and John Drew, who could almost be heard singing Lambs Club songs.

"The Rainbow Cocktail" that followed was one of the artistic parts of the entertainment. Max Bendix conducted this "musical cocktail" in which Edwin Stevens, as a wizard, made young again a Florodora girl, Three Little Maids from School, a pony ballet lady and an original Merry Widow.

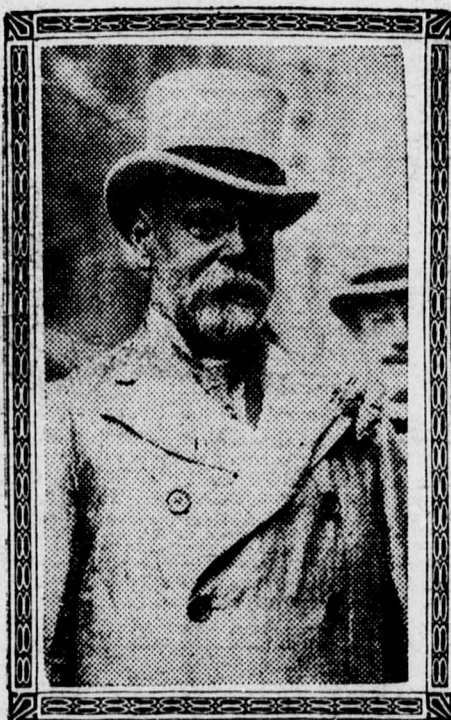
These old-timers became cordials in the transformation, handsomely garbed and with Effingham Pinto as a charming and graceful Pousse Cafe. It was an artistic presentation, seen in shifting and vari-colored lights. Henry Woodruff, Glenn Hall and others were in the cast.

An intermission gave Shepherd William Courtleigh opportunity to sell a souvenir program in which had been signed the names of all the participating Lambs. Richard F. Outcault, cartoonist, bidding against himself, got the book for \$200.

George V. Hobart was the author represented largely on the program. He had written an allegory in seven scenes, in which William Elliott, William Farnum, Frederick Perry, Digby Bell and Wilton Lackaye, as well as members of the club clever in female impersonation, were presented. It was an interesting sketch, with illustrative music by Max Bendix. The other Hobart sketch was "The Great American Play," with apologies to Richard Brinsley Sheridan, and with most of the troupe in the cast, including Jack Hazzard, William Sampson, Paul Dickey, Hay Ward, Clayton White, Scott Welsh, Malcolm Williams, John E. Henshaw, Frank Reicher, Brandon Tyson, Edward Abeles, Joseph Herbert and other noted players in the cast. Also in the latter part of the bill was the R. H. Burnside and John L. Golden musical piece, "The Dancing Ages," showing various ages of mankind in the dance. It was a novel and very interesting offering. Another interesting number was a Cartoon Carnival in which Outcault, Winsor McCay, George McManus and Hy Mayer demonstrated skill in a simultaneous drawing contest.

Altogether it was a notable entertainment, and it was very satisfying to the Lambs, for they had gross receipts, it is said, of \$6000. Following the performance the Lambs were entertained at the Racquet Club, and shortly after 3 o'clock this morning the assemblage went to Wheeling, W. Va., where the next performance of the tour will be given.

LEADS PARADE OF LAMBS.



John Philip Sousa.

The Lambs held a real old time minstrel parade through the streets of New York preceding their annual gambol. All of them wore the dusters and high hats of the wandering minstrels of another generation. John Philip Sousa, for the first time in many years, kicked up the dirt of the highway at the head of his tooters and thumpers just as he used to do when he headed the marine band in Washington. The parade was headed by Wm. Courtleigh, the shepherd of the Lambs; Bruce McRae, George Hobart and DeWolf Hopper. After two rousing performances at the Metropolitan opera house in New York the Lambs took to the road. Their parade will be repeated in the principal cities they visit.

WHEN all is said and done, the Lambs might have thought of something more original for their parade than to don linen dusters and gray top hats and march tamely through the streets. As it was only De Wolf Hopper, Frank McIntyre, Henry Woodruff and Wilton Lackaye were generally recognized, and the only real attraction was John Philip Sousa, heading a band and leading his own "El Capitan," "Stars and Stripes" and other perennially popular marches.

BELLSTEDT'S NEW INVENTION

From the fertile brain of Herman Bellstedt has emanated a new invention called the Tenor Tromba, which will be ready for the market in a few days. This new invention of Mr. Bellstedt's is a new departure altogether, in other words it will revolutionize the blowers' world. It is intended to play tenor parts with the closest imitation of the vocal tenor voice imaginable; in fact, this horn plays so easy that Mr. Bellstedt says he can play "Cujus Animam," "Ah, So Pure" from "Martha," or Walther's Prize Song from "Die Meistersinger" several times without resting. It is Mr. Bellstedt's intention after getting the Tenor Tromba in proper shape to visit Willow Grove, where Mr. Sousa will be with his band in August and with his permission demonstrate this new instrument.

Mr. Bellstedt has just finished a new humoresque entitled "Get Out and Get Under," which will have its first performance by Sousa and His Band at Willow Grove in August.

I would call the attention to Mr. Bellstedt's advertisement which appears in another part of this paper, headed "Something New For the Cornet." Twelve Technical Studies for the development of tone, execution and endurance.

\$115,728 FOR THE LAMBS.

4,200 Persons Attend the Final Gambol at the Hippodrome.

Forty-two hundred persons attended the final gambol of the Lambs last night at the Hippodrome, and brought the total receipts for the fifteen performances given by the club in eleven cities up to the remarkable figure of \$115,728. Of this amount, about \$75,000 will be clear profit, and will go to the building fund of the club.

Last night's performance was on an even larger scale than the first performance at the Metropolitan Opera House a week ago last Friday night. Being Sunday, a large number of actors who were taking part in their own plays at the time of the first performance, were able to join in the minstrel first part, and there were some 300 well-known actors on the Hippodrome stage last night.

John Philip Sousa again led his band, and the great audience stood and sang "The Star Spangled Banner" many times at the conclusion of the minstrel to be on the stage a few moments at the show.

Raymond Hitchcock, who was only able Metropolitan performance, remained all through last night's entertainment made up in "black face," but with his blonde hair uncovered by a wig. Douglas Fairbanks, looking very prim and strange in burnt cork, was another added attraction.

In their whirlwind tour, the Lambs, traveling in a special train, appeared in Philadelphia, Chicago, Boston, St. Louis, Cincinnati, Pittsburgh, Indianapolis, Wheeling, Rochester, and Buffalo. In each of the cities the Lambs, led by Sousa and his band, paraded from the train to the theatre.

Chicago Examiner 5/28/14

SOUSA LEADS THE LAMBS TO-DAY

Permits Granted for Parades of
Club, Here for Gambol, to
Music of 60-Piece Band.

Chief Gleason and the South Park Commissioners yesterday issued a joint permit to the Lambs' Club for a parade at 11 o'clock this morning over the following route:

La Salle station, north in La Salle street to Madison, east to Clark, north to Randolph, east to State, south to Jackson, east to Michigan, counter-march to the Chicago Athletic Association.

The permit, in the case of the South Park Board, was amplified to take in a march of the Lambs' Club at 5:30 o'clock p. m. from the Auditorium Theater to the Athletic Association.

An escort of police, on foot, will be followed by the entire trumpet corps of the Chicago Grand Opera Company, serving as heralds. Then will come John Philip Sousa and a band of sixty, playing the new Sousa march, "The Lambs."

An automobile escort of sixty vehicles

will carry the Chicago members of the Lambs' Club and the officers of the Chicago Athletic Association and then will follow the 198 actor-members of the Lambs, who are taking part in the gambol on tour, led by William Courtleigh, the shepherd of the organization, flanked by Wilton Lackaye, Augustus Thomas, De Wolf Hopper and Joseph R. Grismer, four of the ex-shepherds and Bruce McRae, the "collie," or jester, of the Lambs.

The visiting actors will lunch and dine at the Athletic Association and will leave after the evening performance of the gambol for Buffalo. The gambol is being photographed, city by city, for exhibition in the motion-picture theaters. Two reels—about 2,000 feet of film—will be given to Chicago.

W. H. Herald 6/1/14

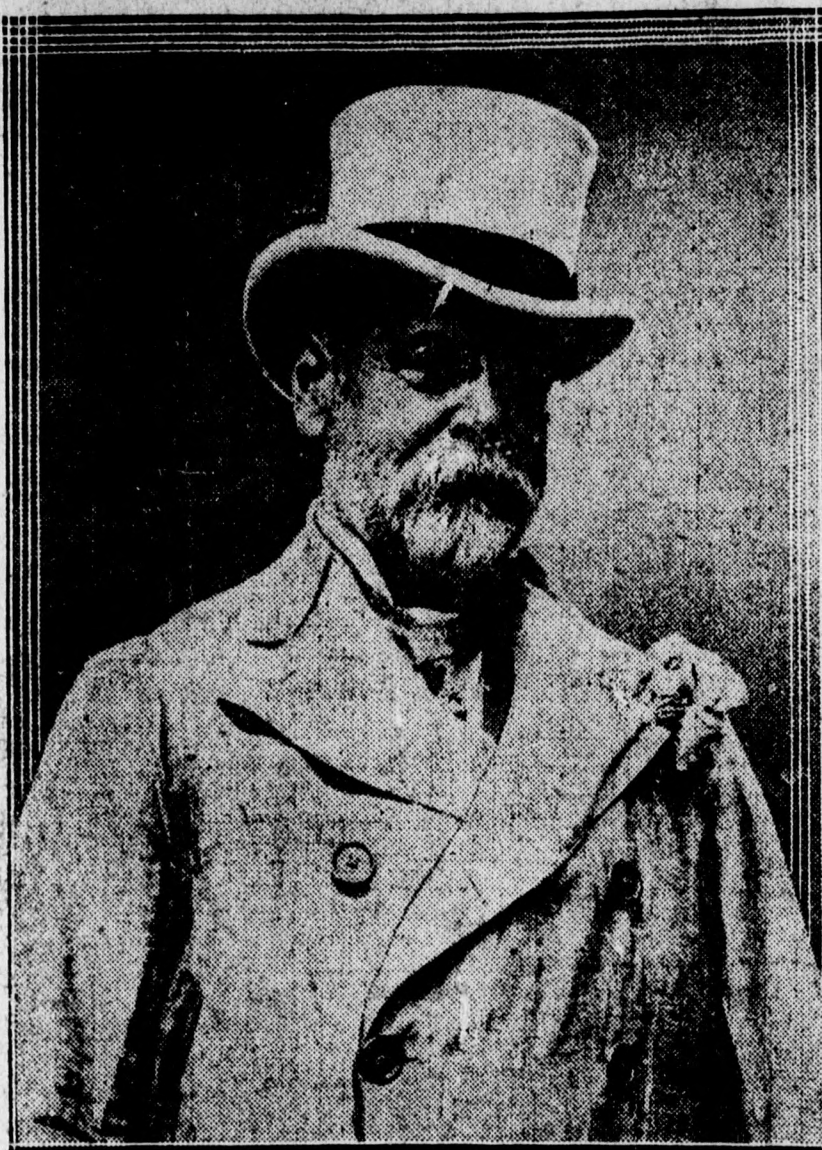
LAMBS END THEIR GAMBOL.

After a tour of ten days, which began in the Metropolitan Opera House on May 22, the Lambs ended their "all star gambol" in the Hippodrome last night with another performance. Their receipts for the tour were \$115,728, of which amount about \$75,000 will be profits and will be added to their building fund. The Lambs gave fifteen performances in eleven cities.

Mr. John Philip Sousa led his band again last night and conducted a huge chorus when the audience stood up and sang "The Star Spangled Banner."

Rochester Herald 5/28/14

March King Leading the Lambs



JOHN PHILIP SOUSA, known as the "March King," will be one of the notable figures on the stage of the Lyceum to-morrow evening, on the occasion of the Lambs Gambol. It is seldom that the great band master gets out and leads a street parade, but this picture shows him as the camera man caught him at the head of the Lambs' line in a recent parade.

W. H. Herald 5/28/14

LAMBS' GAMBOL NETS \$25,000 IN CHICAGO

Great Street Parade, Headed by
Governor Dunne, Precedes the
Afternoon Performance.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, May 28.

Amid great cheering and with dense crowds lining the route of march, the Lambs arrived here at 10 o'clock this morning and paraded from the La Salle street station to the Chicago Athletic Association. An escort of police headed the procession, followed by the full trumpet corps of the Chicago Opera company, John Phillip Sousa and his band the Lambs in autos and 197 additional actors, managers, playwrights, club members, Governor Dunne and his staff, Mayor Harrison and hundreds of official professional and business men. The visitors were guests of the association for luncheon and dinner.

Two performances were given in the Auditorium. The matinee played to an excellent house, the night performance to capacity, with receipts aggregating about \$25,000.

Tremendous applause was awarded the minstrel first part, but the big hit of the gambol was the morality play, "Experience." The strain of two a day is beginning to tell, but the Lambs departed to-night for Buffalo with courage high and banners flying.

St. Louis Post-Dispatch 5/28/14

LAMBS HAVE A LITTLE GAMBOL AT CITY CLUB

Famous Actors Then March to
Olympic Theater With
Sousa's Band.

Stars of the Lambs, here for an afternoon and a night gambol at the Olympic Theater Wednesday, took luncheon at the City Club, and De Wolf Hopper got the floor by shouting, "Liar!" when William Courtleigh, shepherd of the Lambs, declared that the present tour was made for the good of the public.

Hopper, introduced as "De Wolf in sheep's clothing," made a 15-minute speech, in which he explained why he had chided Courtleigh. "We are dragging ourselves in the dust for the dust's sake," Hopper declared loftily.

And he recited "Casey at the Bat." He is very obliging when it comes to this successful specialty of his. Irving Berlin and Harry McClusky also sang.

The Lambs arrived at Union Station at 11:10 a. m., and paraded downtown streets, with John Phillip Sousa (himself) and his band leading, before the City Club luncheon. They then paraded to the theater.

Mus Courier 5/22/14

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JOHN PHILIP SOUSA AND MEMBERS OF THE LAMBS' CLUB PASSING THE MUSICAL COURIER OFFICES,
ON FIFTH AVENUE, FRIDAY AFTERNOON, MAY 22.

The "March King" is seen walking at the head of "Lambs' Gambol" Band. This unique parade, held in connection with the annual Lambs' "Gambol" at the Metropolitan Opera House, was repeated over the same route on Saturday forenoon, May 23. Mr. Sousa was the recipient of hearty applause all along the line of march. Photographed especially for the Musical Courier.

LAMBS COME, GAMBOL AND SEEK NEXT GREEN

RECOGNIZED?—SURE, EVEN IN
OFF-THE-STAGE TOGS.

TRIBUTE TO JOHN T. BRUSH

Zounds, gadzooks, hurroo and lookee!

The Lambs, New York's gamboling array of actorfolk now easing the provinces of loose shekels, have come, have gambled and have gone. They exhibited their various artistic charms at English's, this afternoon, and then sped to Cincinnati for another gambol tonight.

The town displayed some excitement when the Lambs lit. Headed by John Philip Sousa and his right smart band the Lambs left their special train at the union station at 11 o'clock, and fell into the welcoming arms of Governor Ralston, Mayor Bell and other distinguished home talent. Oh yes, the big fellow who marched alongside John Philip was Emerson Cooke. Yep, he belongs.

John Philip and His Band.

Well, the parade headed up Illinois street with a police platoon a-hossback as principal guides. Then came John Philip and the band, playing "Hurrah For the Flag of the Free," or something like that. It was a John Philip piece. Behind the band the Lambs gambled. They were clad in gray dusters and skyscraper tiles. They also wore smiles and canes and considerable enthusiasm. Behind the Lambs were the townsmen in automobiles.

The procession moved north from the union station to Washington street, east in Washington street to Pennsylvania street, north in Pennsylvania street to Ohio street, west in Ohio street to Meridian street, north in Meridian street to the University Club, the place of beginning of noonday festivities. The Lambs were the noontide guests of the University Club, and they had a most jovial revel.

Sure, They're Recognized.

It was a joy to be along the line of march. While the Lambs marched and oozed perspiration humble citizens stood on the sidewalks and guessed who they were. It was not guessing.

"There's DeWolf Hopper!" uttered a wise guy from an Illinois street barber shop. "Last time I saw him was in 'Hanky Panky'."

And poor old DeWolf never was in that piece in his life.

"There's William Farnum! Last time I saw him was in 'The Littlest Rebel'."

Yep, he was in "The Littlest Rebel"—once. And all the while this talk was going on Ned Hastings, of Keith's, was thinking how he has Bill Farnum in a tin can over in his theater awaiting release next week. Bill came only for one performance today, but he goes to Ned's for a whole week, in "The Spoilers." William looked like he'd spoil today, so warm was his heroic figure.

Tribute to John T. Brush.

"Isn't that Wilton Lackaye?" chirped a miss in an electric.

"Sure it is," answered the elderly dame beside her. "His name's in the list."

And because his name was in the list both settled back to the happy satisfaction that they had seen Wilton in other than stage apparel.

Robust Frank McIntyre caught a lot of knowing eyes. Perspiration oozed from his brow like a statue of "Psyche at the Fountain." And there was James O'Neill, Eugene Cowles, Silvio Hain, Edward Abeles, Billee Taylor, Brandon Tynan, George V. Hobart, Irving Berlin, Digby Bell, Thomas A. Wise, little Will Archie, and a multiplicity of others.

The Lambs did a pretty thing as they passed the When store, in Pennsylvania street. This store formerly was owned by John T. Brush, who was a lamb at the time of his death. As the parade passed the When, each of the Lambs removed his hat in tribute to Mr. Brush.

LAMBS GAMBOL MAKES BIG HIT

COURT THEATRE PACKED YES-
TERDAY AFTERNOON BY REP-
RESENTATIVE AUDIENCE.

Performance Excellent and Unique in
Many Respects—Sousa and
His Band Add Much.

The Court Theatre was packed to its capacity on Monday afternoon when an enthusiastic and representative audience greeted the famous Lambs' Gambol. From the time the curtain was called on the first scene until it fell at the close of the performance, there was continuous applause.

The first part of the show was made up of an old-time minstrel, arranged by William Courtleigh, with dances by James Gorman. The marine amplifications and the accompaniment by John Philip Sousa's orchestra of fifty pieces certainly made a hit. The members of the orchestra were dressed as jackies. The interlocutor was DeWolf Hopper; bones, Nat M. Wills, Charles Evans, Thomas Wise, Hap Ward, Charles J. Ross, Scott Welch, Joseph Herbert and Jack Hazzard; tambos were Andrew Mack, Frank Lalor, Frank McIntyre, Clayton White, Frank Doane, John Henshaw, Charles Hopper, Frank Croxton. The end men were Charles Evans, Frank Lalor, Andrew Mack and Nat Wills. The ditty "Off to Georgia," by John Henshaw; ballad, "Sweet Marie," by Glenn Hale, were beautifully rendered. The singing of "San Francisco Bay," by the Lambs' Triple Octette, was great.

Irving Berlin sang his own composition "Off to Mexico" with fine support in the full Lambs' chorus. The song certainly made a hit. The finale by John Philip Sousa with "Columbia" by Wm. Roselle, "Dixie Boy" by Will Archer and "The Man Behind the Gun" by William Farnum was a typical piece of stage-craft and was most beautiful. The singing of the Star Spangled Banner brought the audience to its feet and the curtain went down on the flag salute amid the wildest enthusiasm.

The introduction of the absent lambs on their mute singing of the Lambs' chorus was a clever stunt. The Cartoon Carnival by Hy Mayer, editor of Puck; George McManus, creator of "Newly Weds" and "Bringing Up Father;" R. F. Outcault, creator of "Buster Brown;" Winsor McCay, the man who wont let Nemo sleep, was a feature of the performance and there was a scramble to see who could secure the drawings.

The Rainbow Cocktail.

The Rainbow Cocktail with Edwin Stevens as "The Mixer" or "The Wizard," was elaborately arranged. Six of the Lambs entered in garb to represent Floradora, etc, and were transformed into up-to-date soubrettes or to represent drinks. "The Cocktail" by Effingham Pinto as Pousse Cafe was beautiful. The new march "The Lambs" by John Philip Sousa was played by the full orchestra.

"Experience" was a hit of the afternoon. Youth by William Elliot leaves Love and Hope to follow Ambition and afterward Experience, Pleasure, Wealth, Intoxication, etc., and follows them into the world of galeity and delusion until he meets Degredation and Poverty and prefers Crime to all. In meeting the last named, Youth dreams of home and mother and drifts back to Love and Hope. The acting showed that only all-stars were included and a fine moral was well illustrated. "The

seven Dancing Ages" with DeWolf Hopper as the Jester, was fine. A large book opened and from it stepped the seven ages from the baby girl and boy to the great great grandparents. They each gave their little dancing stunt which was well appreciated. The scene closed with all the Lambs being introduced as they stepped from the library of books and marched into the audience while Sousa's orchestra rendered the most fascinating of marches, "The Lambs." The whole performance was a rare treat and Wheeling is fortunate for having been honored by a visit from The Lambs, and showed its appreciation by a good turn-out. The Lambs left for Pittsburgh after the performance.

Crescent Theater

"El Capitan," that frolicsome opera credited to the pen of John Philip Sousa, will open for a week's engagement at the Crescent Theater Sunday night.

The martial vim that permeates the lines of Sousa's production will help the New York company at the Crescent to blossom richly in a new sphere. The week will be known as "Patriotic Week," and the theater has been tastefully decorated for the occasion.

The excellence of the productions at the Crescent has stirred the theatrical vertebrae, and increased attendance daily proves that the slumber of spring fever in the field of dramatic endeavor is being slowly banished from New Orleans.

As the weeks pass by the talented group of singers included in the Crescent's summer opera company are thrown more together. Harmony falls upon and all around the company. Edward Beck is possessed of a thundering bass that has fairly rolled itself into the hearts of his hearers. Beck is declared one of the most spectacular basses that has ever sung in New Orleans.

Eccentric Sarah M. Edwards; that arch-enchantress, Gladys Caldwell, and the goodly crew of supporting singers are working better than they ever did. They have been taken from the most famous shows of the East. Miss Edwards is a tremendously interesting entertainer. Her funnyisms are rich and singular, her individuality attractive, and her hit has been complete.

Miss Caldwell is a vivacious young woman, another of the troupe who has scored a hit. She looks as pretty when she sings as when in repose, and her charms are captivating the patrons.

In "El Capitan" the troupe is offered a wonderful opportunity, and rehearsals indicate that the show will be sung better than its preceding operas.

Wednesday and Saturday matinees will be the policy at the Crescent hereafter, with a new change of show every Sunday night.

SOME OF THE LAMBS WHO GAMBOLED HERE.



DE WOLF HOPPER

And they gamboled all around the town, did these 170 all-star Lambs. The march of the famous stage folk yesterday from the Union Station, where they had arrived on a special train, to the University Club, where they were entertained at lunch, was witnessed by crowds larger than those which usually turn out for a circus parade. The fact that the sun is no respecter of persons caused the distinguished visitors to swelter under its unmerciful rays, and their feet sank deeply into the asphalt pavement as they kept step to lively airs played by the Sousa Band. Frank McIntyre, bulky and stout, was a special mark for the sun, and he must have mopped away several pounds in attempting to keep dry his perspiring brow as he gamboled over the soft pavements.

John Philip Sousa, marching at the head of his famous band, was greeted with applause all along the line of march. As the band led the way from the Union Station it played "El Capitan," composed by Sousa a score of years ago for DeWolf Hopper, the comedian. Hopper walked a few paces behind the band and he probably was recognized oftener than any other actor in the long line. Actors don't look exactly natural off the stage and those who stood along the curb found it difficult to pick out many of the celebrities.

In memory of the late John T. Brush, who was a Lamb at the time of his death, the Lambs removed their hats while passing The When store, which was owned by Mr. Brush.

The actors smiled and doffed their silk hats as they came face to face with a

LAMBS LEAVING UNION STATION.



CAPT WILLIAM E. ENGLISH, WILLIAM COURTLEIGH, GOVERNOR RALSTON, LIEUT E. B. ARMSTRONG (FACING GOVERNOR), BRUCE MCRAE, MEREDITH NICHOLSON

motion picture machine, which reeled off yards of film from the marquis of the Grand Hotel.

Governor Ralston, Meredith Nicholson, Capt. W. E. English and numerous other citizens were at the station to greet the Lambs upon their arrival. William Courtleigh, the shepherd, rode in an automobile with the Governor and Capt. English. Charles M. Raphun, who had assisted in making the local arrangements for the reception of the Lambs, led the way over the line of march.

One of the happiest men in Indianapolis yesterday was George W. June. From the time the Lambs' Club special train arrived until the last actor was gone he was busy with old friends. Mr. June long has been a close follower of the leading actors and knows personally many of those who came yesterday. It was while prowling around the second-hand stores and curio shops of New York several years ago that he found an ancient appearing silver humidor. He was interested in the cigar case as a curio, but when with a little polish he revealed the inscription on the top he hurried to purchase it. The humidor was given to J. Lester Wallace, first president of the Lambs' Club, by Maj. George H. McLean, commander of the Old Guard of New York.



JOHN PHILIP SOUSA

is surmounted by two bird dogs, one of which carries a bird in its mouth. Mr. June says he intends to present the humidor to the Lambs' Club.

Cincinnati Com. Tribune 7/29/14

N.Y. Review 7/30/14

N.Y. Interborough Bulletin May 1/14



JOHN PHILIP SOUSA

LAMBS ARE RECEIVED LIKE WARTIME HEROES

The Lambs arrived in style last night and the crowds along the street who watched them parade to Music Hall were as enthusiastic as if the heroes of war had come marching home. The ringing music of Sousa's Band was inspiring to marchers and watchers alike. The Cincinnati committee had Esberger's Band out to welcome the visitors.

In the parade were some of the most famous men of the American stage arrayed like minstrel men. Several of the visitors rode in automobiles at the head of the parade.

It was a most unusual affair and while some of those who tramped along in the ranks can recall their own minstrel days, most had never had the experience which they appeared to enjoy.

Gambol of Lambs Here Nets \$21,000

BY THE OPTIMIST.

IF you can conceive of Al Ringling, George M. Cohan and Bernard Shaw putting their heads together and saying "Let's get up a show," you have some idea of the Lambs' Gambol at the Auditorium.

Perhaps Messrs. George V. Hobart, Hassard Short, William Courtleigh, John Philip Sousa, and a score of other celebrities who did actually prepare this festival of frolic, satire and melody might take exception to the comparison, but for a composite and simple designation of the whole it is apt.

It was a grand entertainment, this 1914 gambol of the Lambs. At the evening performance the Auditorium was packed, but in point of hearty appreciation and acclaim the night audience did not surpass the scantier assemblage of the afternoon. Then every local Lamb and Lambkin, every friend and layman, every person aligned or in sympathy with the theatrical profession was there.

Broadway Under a Feminine Microscope

By MAY MacKENZIE.



The details of details like programmes mean such a lot in anything! The Lambs always have a special one, big, fat and glazed—a success and a quarter. W. Spencer Wright, with the courage of a true, if somewhat bourgeois pencil, contributed a splendid, live figure to this one. How the nature fakers in poster artists have lost out! Those delineators of rollicking soubrettes with anatomy that never could palpitate. The old notion of dash that meant merely the ends of everything sticking out at angles.

According to the glaze on the programme eighty-five persons ran this Gambol—and almost as many acted it. Charles Emerson Cook and William Courtleigh, Sr., turned out yards of printable publicity and definite direction. Messrs. Erlanger and Belasco were also directors—general directors—more general than direct. John Phillip Sousa might be termed the heart interest. So many of us were led astray by his marches. They must have inspired an army, off and on, to jig for the multitude. It hardly seemed possible this modest, quiet little man, with so little wag, was the vital explosion covered with inky hair and badges, that set even Boston up by the toes and ears. Johns Mason and Drew—those grand old Lambs, and institutions—who a few years ago were rather annoying in what might be called the zenith of their dreadful success, are now in the zenith of something much better and carry it well. For fascination they make our new heroes seem pink and silly. Their fleeting film greetings in the Burton Holmes pictures are as interesting as anything in the Gambol.

SUBWAY BAND AT G. A. R. SERVICES

The grand military march, the "National Fencibles," a composition of John Philip Sousa, which is always received with great applause when rendered by the Subway Band, will be played at the annual memorial services for the Grand Army on May 24 in which the band, following its usual custom each year, will participate.

The "March King," who was invited to conduct the band upon this occasion, in declining the invitation on account of being away from the city on that day, writes the following letter giving a brief history of the famous March, which will be of interest to employees, particularly those who are musically inclined:

It would afford me great pleasure to be with you on May 24, but I will not be in New York at that time, therefore I decline your kind invitation.

The "National Fencibles" march was written for the National Fencibles, of Washington, D. C., a very popular military organization of the District of Columbia, during the eighties. Many of the separate companies, after I left Washington in 1892, were merged into the National Guard of the District, and I have a vague idea that the above company lost its identity in the greater organization.

The march enjoyed great vogue when I was conductor of the United States Marine Band and I think it safe to say, like the shot at Bunker Hill, "it has been heard around the world."

SALLIE WISTAR SAYS:

THE National Society for the Promotion of Grand Opera in English, which was organized some time ago with M. Reginald de Koven as president, is establishing branches in other music centres of the country, and last week a meeting was held at the house of Mrs. Clifford Lewis, in 22d street, for the purpose of forming a branch in this city.

I understood from Mrs. Lewis that Chicago has already started and that its work in this direction is well advanced.

Among the officers of the New York Society and its advisory council are Mr. David Bispham, Walter Damrosch, Joseph Strausky, Philip Sousa, Mme. Gadske, Mrs. Emma Eames de Gogorza, Victor Herbert, Harold McCormick, Josephine Peabody, Mary Garden, W. R. Hearst and many other people of distinction who are interested in furthering the purpose.

Stageland Gossip

Everything was of the best at the Lambs' Gambol last night in Music Hall except the weather. The excessive heat held down the crowd to almost capacity. With a more seasonable condition of temperature the big hall would have been packed to the doors.

That is the only criticism to offer about the Lambs' Gambol. The purpose of the Gambol is to gather the wherewithal with which to erect a new clubhouse. Cincinnati was one of the cities selected as being worthy of a visit from these prominent people in the profession. Cincinnati appreciated the distinction, for it was thoroughly pleased with the entertainment provided and agreeably surprised at the splendid performance ventured. A list of prominent names does not always insure a good entertainment. In the case last night, however, intelligent direction and careful preparation made excellent employment of the unusually fine material at hand, so that the results were beyond expectations.

The Lambs got here on scheduled time and marched to the hall, cordially greeted by thousands of people on the way. Like a big minstrel troupe they paraded up Race street and then began their scramble for the dressing rooms. The curtain was a little late in rising, but when it did everybody was satisfied.

John Philip Sousa was leading his band of trained musicians, a front row of comedians in blackface read like the succession of electric signs along Broadway, while the chorus had the volume, quality and finesse of grand opera. The minstrel show, which occupied the first part, thereby set the ball rolling at a merry clip. Comedians like Maclyn Arbuckle, Charles Evans, Frank Lalor, Tom Wise, Frank McIntyre, Charles Ross and Andrew Mack cracked merry quips with De Wolf Hopper as interlocutor, and singers like Gl

Hall, Frank Croxton, Andrew Mack, George MacFarlane and James Harrod—the latter a Cincinnati product—sang beautiful vocal selections. The chorus was a splendid feature and the elaborate finale a befitting close.

The long program had many other features, so many that it is now past the midnight hour and the conclusion has not yet been reached. "The Rainbow Cocktail" was a spectacular dancing number, with some novel effects, and a morality play, "Experience," by George Hobart, lent a serious touch. This series of seven scenes depicts the experiences of Youth, as he is led by Ambition from his home, along the primrose path, into various ways.

William Elliott played Youth; Frederick Perry was excellent as Experience; Digby Bell was a typical Wealth; William J. Kelley had a stunning disguise as Pleasure, and Effingham Pinto was splendid as Passion, while such players as Henry Woodruff, Wilton Lackaye, William Deming, William Farnum and others completed the cast.

The "Dancing Age" was another big spectacle, and the concluding feature was "The Great American Play," an adaptation of Sheridan's comedy, "The Critic." One of the pleasing features was the moving-picture lecture by Burton Holmes. Prominent Lambs, who were unable to accompany the others on the gambol, were shown singing the Lamb songs. William Courtleigh, the Shepherd, made a speech in which he thanked everybody for the success, and then sold a souvenir program at auction, a "Cincinnati Lamb" buying it for \$125.

Immediately after the performance the company hastened to their private train, on their way to St. Louis, where they appear to-day.

LAMBS TO GET BIG RECEPTION

Committee Will Welcome Star Actors on Arrival in Buffalo.

When the Lambs arrive at the New York Central station tomorrow morning and disembark from their private eleven-car train from Chicago they will be met by Mayor Fuhrmann, the local reception committee, Dr. P. C. Cornell, chairman, and a detachment of mounted police, headed by Chief Regan, and will march direct to the Star theater for their all-star gambol. This will be the first appearance in this city of this aggregation of celebrated stage idols and the interest in their coming is indicated by the heavy advance sale of seats.

When it is realized that by witnessing a Lambs' all-star gambol a person who might never have been in a theater before may afterward say that he has seen every star and prominent player on the American stage worth mentioning, some idea of the importance and uniqueness of this gigantic entertainment may be had.

The Lambs started on their single week's tour at the Metropolitan Opera house, New York, last Friday night and Saturday matinee. In those two performances the receipts were so enormous that all the expenses for their costly tour were cleared before they left the metropolis. Daily reports from the cities of their itinerary indicate that the Lambs are being met by capacity audiences wherever they pause to gambol, and the new club house to build which the Lambs are striving will by the time the present tour is ended look like a certainty. It is estimated that their one week's swing around the principal cities of the country will net them close to \$100,000.

The programme offered by the Lambs is one full of novelty. The minstrel first part, which enlists the services of the entire cast of 170, is entirely different from the usual minstrel show opening. The first three rows of chairs are occupied by thirty recognized stars who match their wits with the interlocutor, DeWolf Hopper. Following the first part finale, which brings the audience to its feet, are a number of unusual specialties. A sketching scene in which such celebrated artists as Windsor McCay, R. F. Outcault, Hy Meyer and George McManus pit their talents against each other offers no end of amusement. Then there are dazzling dance numbers, individual impersonations, travesties and burlesques without end. Burton Holmes, the globe-trotting travelogue king, delivers himself of a lecture in explanation of a remarkable moving picture taken in various parts of the world showing those Lambs who are unable to participate in this year's Gambol.

Seeks to Improve Park Music.

Park Commissioner Ward appointed a committee yesterday to help him raise the standard of band concerts in the parks. The members are Victor Herbert, Frank Damrosch, John Philip Sousa, Reginald de Koven, Nahon Franko, H. E. Krehbiel, Richard Aldrich, Manuel Klein and David Mannes. The committee will confer with Mr. Ward on Monday.

MATINEE IDOLS IN PARADE

Lambs, Fifty Strong, Gambol in Back Bay Streets

The world-famous Lambs came gambolling into Boston early last evening, and gambolled along the streets edged by the best hotels from the Back Bay station to the Boston Opera House, under the capable guidance of the Boston Press Club and the Fusiliers.

The Lambs, however, wore no wool, it was too hot. Instead they transformed themselves into llamas for the occasion of their visit here, being clad uniformly, coolly and becomingly in alpaca coats.

The alpaca, according to Webster, is "a ruminant native to the mountains of Chile and Peru, allied to the llama. Its scientific name is Auchenia Pacos. It is somewhat like a sheep and can be domesticated."

MARCH TO THEATRE

The Auchenia Pacoses did not look particularly domestic as they swung 50 strong down Irvington and Exeter streets behind William Courtleigh, who acted as Grand Llama—this term refers to a Tibetan priest and not a sheep; but is appropriate, as Mr. Courtleigh was elected to be the goat.

The lambs—or llamas—should not, however, be confused with the one Secretary Bryan keeps, having been sent him from Peru, which drabs only grapejuice.

Llama John Philip Sousa attracted the greatest personal attention from the unusually large crowds which lined the line of march because he was noticeably thinner than Bostonians were accustomed to seeing him. He led his famous band from the station to the llamasery, however, with as great insouciance—readers not having a slight knowledge of french please skip this paragraph—as ever.

The line of Lambs or Llamas, got as far as Trinity Church, and then recoiled upon the Copley-Plaza. It then went to the opera house.

The Llamas did not furnish the only celebrities of the affair, however. Mayor Curley, Jack Connolly and Major W. H. Myrick, led respectively the parade, the Press club and the Fusiliers, so that there was no police interference.

The Lambs themselves wore gray Dickens hats and canes, besides their alpaca coats. They also had trousers.

Among those most noticed in the ranks were DeWolf Hopper, Andrew Mack, Wilton Lackaye, Effingham Pinto, Edward Abeles and Will Archer.

The Fusiliers, brilliant in their red uniforms, under Major W. H. Myrick, acted as a military escort to the visiting Lambs.

LAMBS GIVE GOOD \$1.50 SHOW AT \$5 AND \$4 PRICES

The "170 of America's Greatest Dramatic Stars" Shrink Woefully in the Seeing.

A SPECIALTY PROGRAM

Heralded as "Theater's Supreme Event," Performance Proves a Disappointment.

By RIPLEY D. SAUNDERS.

Admission prices of \$5 each for the best orchestra seats, \$4 each for all other seats downstairs, \$3 each for the best balcony seats, \$2 each for all other balcony seats, and \$1 each for gallery seats. The touring representatives of the Lambs' Club of New York City, in an "All-Star Gambol" at the Olympic Theater on Wednesday afternoon and evening, gave a fairly entertaining minstrel and vaudeville performance.

There is no justification for stating that they did more than this, and, coming before the public at the greatly advanced admission rates mentioned, the gamboling Lambs, genial and likable actor-folk though they are, must be judged on the merits of their achievement as warranting the prices charged for admission. They themselves invite such judgment by reason of the promises made to the public in their own announcements.

The Lambs' All-Star Gambol at the Olympic Theater was heralded in the advance advertisements as "The Theater's Supreme Event." The muster-roll of players to appear in the performance was declared to include "170 of America's Greatest Dramatic Stars and 50 Other Star Players."

The plain truth must be stated that the "goods" were not delivered on this basis. The promised galaxy of "170 of America's greatest dramatic stars" shrank woefully in the seeing. The "50 other star players" were not visible to the naked eye after that eye had vainly strained to discern the brilliant 170 principal stellar lights.

The several players of anything like foremost distinction who actually came into view on the Olympic stage were Wilton Lackaye, Maclyn Arbuckle, Thomas A. Wise, De Wolf Hopper, Andrew Mack, Frank Lalor, Frank McIntyre, Charles E. Evans, William Farnum, Henry Woodruff, Digby Bell, Bruce McRae, Edwin Stevens and William Elliott.

These more prominent names on the program must needs be accepted as representing the "170 of America's Greatest Dramatic Stars," so emphatically spotlighted in advance of the performance.

Among the announced players, playwrights and others who did not make their promised appearance in St. Louis were David Belasco, David Warfield, James O'Neill, Augustus Thomas, William Collier, George Broadhurst, J. Hartley Manners and Rupert Hughes.

Burton Holmes, who was to have presented "Familiar Faces of Our Flourishing Flock" in pictures, by courtesy of the Famous Players' Film Co., was unable to do so. Shepherd William Courtleigh announced from the stage, because

of a Missouri law which made it impossible for such an act to be given in the Olympic Theater.

Nat M. Wills did not appear in his announced sketch, "The Happy Tramp."

Sousa and his band were in pleasing evidence and the popular bandmaster was cordially greeted by the two audiences, that of the afternoon filling the Olympic about two-thirds full and that of the evening filling it to capacity.

The worthiest offering on the program was George V. Hobart's "Experience," being part of an original play in three acts and nine scenes, telling an allegorical story of the life of man.

Those taking part in this sketch were Glenn Hall, Richard Taber, William Elliott, William Farnum, Frederick Perry, William J. Kelly, Henry Woodruff, Digby Bell, Will Deming, Effingham Pinto, Stephen Maley, Charles Dow Clark, George Probert, George Barnum and Wilton Lackaye.

The seven picturesquely designated scenes in the sketch were practically identical, draped curtains taking the place of scenery. The three most striking character portrayals were those of Wilton Lackaye as Crime, Stephen Maley as Poverty and Charles Dow Clark as Delusion.

The program opened with an old-time minstrel first part, arranged by William Courtleigh, the dances by James Gorman, "with marine amplifications and accompanied by John Phillip Sousa's orchestra of 50 pieces."

De Wolf Hopper was interlocutor and the end men were Nat M. Wills, Charles E. Evans, Thomas A. Wise, Hap Ward, Charles J. Ross, Scott Welch, Joseph Herbert, Jack Hazard, Andrew Mack, Frank Lalor, Frank McIntyre, Clayton White, Frank Doane, John E. Henshaw, Charles Hopper and Frank Croxton.

There were songs by Scott Welch, De Wolf Hopper, Glenn Hall, Charles E. Evans, Frank Croxton, Frank Lalor, the Lambs' Triple Octette, Andrew Mack and Irving Berlin.

This first part closed with a big marine-patriotic scenic feature, with William Roselle as Columbia, Will Archie as Dixie Boy and William Farnum as "The Man Behind the Gun," and with an ensemble singing of the national air. Silvio Hein conducted.

An interesting cartoon contest introduced Hy. Mayer, editor-in-chief of Puck; George McManus, formerly of St. Louis, creator of "The Newly Weds," and "Bringing Up Father;" R. F. Outcault, creator of "Buster Brown," and Winsor McCay, creator of "Little Nemo."

A picturesquely fantastic sketch entitled "The Rainbow Cocktail," its scenario by Hassard Short, lyrics by Kenneth Webb, music by Roy Webb, and with Max Bendix as conductor, introduced Edwin Stevens, Henry Woodruff, Richard Taber, William Courtleigh Jr., Will Deming, Harry Williams, Glenn Hall and Effingham Pinto.

Following the intermission, the program's second part was opened by the

Sousa orchestra's playing of John Phillip Sousa's "The Lambs' March," composed especially for this tour.

"The Dancing Ages," a clever variant on Shakespeare's "Seven Ages," was presented, the lyrics by R. H. Burnside, the music by John L. Golden, with Max Bendix conducting.

De Wolf Hopper appeared in the leading role of a Jester, and others in the cast were Frank H. Deshon, Will Archie, Frank McIntyre, William Elliott, William Courtleigh Jr., Morgan Coman, Bruce McRae, Paul Evans, Joseph Kilgour, Frank Doane, Charles E. Evans, Charles H. Hopper, Will Deming and Stephen Maley.

George V. Hobart's sketch, "The Great American Play," burlesquing the rehearsal of a new drama, "with

apologies here and there to Richard Brinsley Sheridan," was one of the program's features.

Its cast included Thomas A. Wise, Jack Hazard, Wilton Lackaye, William Sampson, Frank Lalor, Charles Dow Clark, Emmett Shackelford, Frank Hannah, Paul Dickey, George Barnum, Richie Ling, Stanley Murphy, Billie Taylor, Denman Maley,

Hap Ward, Clayton White, Joseph Kilgour, Scott Welch, Will Archie, Malcolm Williams, William J. Kelly, Willard Curtiss, John Henshaw, Frank Reicher, Brandon Tynan, Arthur Hurley, William Conklin, George Probert, Edward Abeles, Frank H. Belcher, Joseph Herbert and De Wolf Hopper.

A stage parade of the Lambs, led by Sousa's band, closed the performance. It was a performance that would have justified an admission charge of \$1.50 for orchestra seats. And it was nothing more.

Indianapolis En Sun 6/2/14

On their fourth All-Star Gambol, the Lambs paid a flying visit to Indianapolis yesterday, appearing at a matinee at English's. The house was crowded, drawn by the magic of names prominent in the dramatic profession. The program did not differ in style from those of former gambols.

Owing to the fact that a night performance was to be given in Cincinnati, the curtain rose at 1 o'clock. John Phillip Sousa, directing his own orchestra, was a feature of the entertainment. An old-fashioned minstrel first part made it possible to bring on the entire strength of the traveling organization. DeWolf Hopper, as interlocutor, bore himself with his old-time charm.

A cartoon carnival brought before the spectators Hy. Mayer, R. F. Outcault, Winsor McCay and George McManus, the creator of "Bringing Up Father," and "The Newlyweds." Mr. McManus was roundly applauded when he made several cartoons of characters which have become so familiar to readers of The Sun. Edwin Stevens, Henry Woodruff, Richard Taber, William Courtleigh, Jr., Will Deming, Harry Williams, Glenn Hall and Effingham Pinto appeared in a clever conceit called "The Mixer."

"Experience," an allegory in seven parts, seemed longer than it really was—perhaps owing to the hot weather. A more pleasing number was "The Dancing Ages," with DeWolf Hopper turning the pages of the book of life. Moving pictures of the lambs who could not be present were explained by Burton Holmes.

The high pitch of patriotism that

Mus Courier 6/3/14

AND SOUSA FAVORS SUFFRAGE.

Rector's, the Broadway restaurant, advertises as follows: "Dine Where You Hear, Free, Sousa 'Out-Sousa-Ed'! America's Musical Triumph! World's Greatest Woman Bandmaster! The Famous Rolma And Her Band! Twenty-five All Male Star Soloists! Marks Epoch For Pleasure Seekers!"

LAMBS COME; MARCH; PREPARE TO GAMBOL

Composers and Star Actors of
Theaters Here from New
York to Entertain.

SOUSA AND BAND IN LEAD

Hopper, McRae, Arbuckle and Digby
Bell in the Parade—Shows Set
for 2 and 8 P. M.

Stars, composers, top liners—men accustomed to see their names in black type on the playbills—to-day invaded Chicago on behalf of the annual gambol of the Lambs' club of New York. North in LaSalle street they marched, east along Madison and south on State at the most congested hour of the morning, led by the

strains of "El Capitan" sent forth by Sousa's band and led by none other than John Philip Sousa himself.

As Maclyn Arbuckle expressed it, no theatrical manager living would have had money enough to hire the men to march and give their performances. There were members known to fame who had been accustomed to call for pay checks running into three and four figures joining their efforts for a common cause—the treasury of the Lambs club of New York.

Led by William Courtleigh.

The invasion began at 11 a. m., an hour after the Lambs arrived at the LaSalle street station on their special train. William Courtleigh, shepherd of the flock, called the lambs together. Courtleigh carried a large shepherd's crook, but denied that it was emblematical of the great number of crook plays produced in recent seasons.

"This is the biggest aggregation of headliners on the face of the globe," said Courtleigh. "If you don't believe it ask DeWolf Hopper."

Hopper looked down from his six feet something and waved a hand after the fashion of Dick Dead-Eye.

"Say for me," he said, "that's its stupendous."

Next to Hopper stood Digby Bell, inseparable companion of the former.

"I love this," said Bell, "but if I could just get away to see a good game between the Giants and the Cubs I'd be for that."

Get Up at Trumpet Call.

There was some difficulty in getting the lambs out of their berths. They protested that members of the profession don't rise early. In the excitement Sousa called on his band of large-sized, well-fed musicians to sound the trumpet call from "Aida."

"Those men don't look like musicians," remarked a spectator as the band swept down LaSalle street. "They look more like college professors."

Bruce McRae, Andrew Mack, Charles Emerson Cook, Burton Holmes, Charles Evans, Silvio Hein, Charles Russell, George McManus, Winsor McCay, Harry Woodruff and William Farnum were some of those who marched in the parade, clad in long gray ulsters, wearing the gray minstrel top hat and a bunch of hand made flowers warranted to last during the trip in their button holes.

Two Big Ones Losing Flesh.

Arbuckle, known as "Grandpa" on the trip, and Frank McIntyre, both men of generous girth, declared the trip was costing them avoirdupois.

"I've lost ten pounds already," said Arbuckle. "I don't mind losing it, only it's likely to make me thin and knock me out of a job. How can a thin man play the country sheriff?"

John Philip Sousa combated the opinion that popular music is not necessarily good music.

"A waltz can be just as inspired as a symphony," he said, while preparing for the parade. "Some persons think they are only cultured when they can sit through a symphony. There are grades of music, just as there are of books, and the public is beginning to recognize it."

"This Is the Life."

"How about it?" inquired Thomas A. Wise of Irving Berlin, whose name is one to conjure with among music publishers.

"Say for me 'This is the life,'" said Berlin. "By the way, I just thought of a new song. I think I'll call it 'If That's Your Idea of a Wonderful Time, Take Me Home.'"

"Has it anything to do with this trip?" somebody asked.

"Of course not," said Berlin.

The gambols of the Lambs were booked for 2 and 8 p. m. at the Auditorium.

Star-Spangled Banner," with a hundred Lambs massed against the huge warship scene from "The Mads of Athens."

Bruce McRae and other matinee darlings were visible amid the upper works of the ship, and John Philip Sousa's band was going full tilt, and Liberty, swathed in the flag, looked down upon the great guns, and William Farnum, emblematic of "the man behind the gun," and all powder-marked and blood-stained, struck an attitude under the great guns. It was thrilling, and the audience stood up and tried to sing the anthem too, but failed to produce much volume because the thrill—not seeming so manufactured as such things usually do—tightened everybody's throat.

REST IN ALLEGORY.

The rest of the show ran into allegory of an astonishingly dignified and vivid kind, as represented by George V. Hobart's "Experience," and of a more frolicsome kind, as represented by a skit remotely based on Sheridan's "The Critic." There was a "songologue" conducted by Burton Holmes and "Billie" Taylor, and there was suave rendition by Sousa's men, with Sousa conducting, of "The Lambs' Club March," written by Sousa. A cartoon carnival participated in by Winsor McCay, Hy Mayer, George McManus and R. F. Outcault; a dancing carnival, in which Will Archie was delicious, and travesty that commanded the services of Wilton Lackaye, Maclyn Arbuckle, Digby Bell, Frank Deshon and dozens of other notables followed so fast that the onlookers lost count of the delights of some of the best singing, best acting and best fooling that ever has been presented in a Chicago theater.

The total receipts of the gambol were \$20,700, of which \$10,900 was received at the evening and \$4,900 at the afternoon performance. Premiums on boxes aggregated \$4,800. One hundred dollars was paid by Miss Billie Burke for a souvenir programme bearing the signatures of all the participants.

LAMBS GAMBOL ON STAGE GREEN

Footlight Stars From New York
Sing, Dance and Crack Jokes
at Auditorium.

HOPPER IS INTERLOCUTOR

"Why," plaintively asked Frank Lalor when the minstrel first part of the Lambs' Gambol had swung into a great semicircle on the Auditorium stage, "why am I like a gay young widow?"

Mr. Lalor was very black and very warm and he had the subdued air of one seeking encouragement as well as an answer.

De Wolf Hopper, who wielded the truncheon of interlocutor, bent toward the bleating Lamb with a condescension at once magisterial and kind, and said—pro-fundo: "Well, Frank, tell us! Why are you like a gay young widow?"

AND NOW THE ANSWER.

Not to prolong suspense on a hot day, Mr. Lalor suddenly assumed a sprightly interest in life, whether he felt it or not, and replied:

"Because I'm all in black, but not for long."

Thereupon the tambourines crashed approbation and the bones set up a clack of acquiescence, and the afternoon Chicago performance of the fourth All-Star Gambol of the Lambs' Club of New York was under way.

MCINTYRE PROPOUNDS QUESTION.

Frank McIntyre, the knowing, but not so knowing, drummer of James Forbes' "The Traveling Salesman," also had a question to ask of Mr. Hopper. He rose to his place among the tambourines and wondered whether Mr. Hopper could pick him out in a crowd, provided Mr. McIntyre were permitted, in a manner of speaking, "to shuffle the crowd."

To make the feat easier Mr. McIntyre gave Mr. Hopper a leisurely view of his back. Surveying that expanse which, as a back, has no equal outside a herd of adult elephants, Mr. Hopper was firm in his conviction that he could indeed identify his confrere in a crowd.

BETS ARE LAID.

The contention became a shade animated and, after Uncle DeWolf had made ceremonious apology to the audience for what he called "this perhaps somewhat bizarre exhibition of our sporting proclivities," it was agreed that the matter should be settled by wager—Mr. McIntyre to lose \$5 in the event of Mr. Hopper's identification of him. The mammoth tambourine was then duly "shuffled" among the other tambourines. Instantly the searching eye of the interlocutor picked him out, and the tambourine cheerfully paid over \$5. Nor was he shaken by his loss, but desired to be "shuffled" among the bones. Again he lost, and his friend, taking his money more in sorrow than joy, said, "Now, you see, Frank, you have lost \$10 by this silly bravado of yours."

WELL, WHO LOST?

"Yes," confessed the betting man, without contrition, "but look at what a lot of watches I got"—and he exhibited a dozen extracted by him in the shuffling process.

Irving Berlin led up to "the grand patriotic finale" of the first part with his latest "Off to Mexico." That merged into "The

Chicago Journal 5/29/14 Montreal Star 5/30/14

Lambs' Club Gives Its Entertainment at Auditorium; Many Famous Players Appear in Vaudeville Bill; French Company Engages Artists

By O. L. HALL

After an absence of one day less than five years, the Lambs' club came into this central-western metropolis yesterday to give two performances of a special variety bill at the Auditorium. The excitement created by the parade and the performances quickly subsided at 11:15 o'clock last night, when the Lambs hurried away, bound for Buffalo, where they have ere now been put off, as the song of a few years ago had it. The club is a sort of amiable monopoly of the talent of the male section of the theatrical profession, and much of this talent was exploited in the performances. The entertainment this year had neither the spectacular flash nor the fast fun of the entertainment of five years ago, but those who went to the Auditorium to view celebrity rather than to take entertainment of it probably got their money's worth. They saw John Philip Sousa and heard his band play music he had written for the occasion—pretty good music, too—and they saw in propria personae or in masquerade all the notables from William Courtleigh, the shepherd of the fold, to the lambskins who are still in search of fame.

The entertainment began with a minstrel "first part," with DeWolf Hopper as interlocutor, with Charles E. Evans, Frank Lator, Andrew Mack and Maclyn Arbuckle as end men; and with John E. Henshaw, Frank Croxton, George MacFarlane, Irving Berlin and Glenn Hall as singers and dancers. Individually and in ensemble the singing often was fine and stirring, with MacFarlane, Hall, Croxton and Berlin taking the honors. Came then our own Burton Holmes to introduce in motion pictures some of the absent Lambs, and then Hy Mayer, George McManus, R. F. Outcault and Winsor McCay engaged in a cartoon contest, which ended when a regiment of ushers conveyed to Outcault a bouquet that looked like the Auditorium tower.

After the cartoonists came Edwin Stevens and half a dozen others in "The Rainbow Cocktail," a burlesque on the musical comedy heroines of other days. Stevens' performance in this conceit was the very best thing in the entire show. Next we had a simple and readily effective, but too long, allegory prepared by George V. Hobart and called "Experience." In it were William Elliott, Frederick Per-

ry, William Farnum, William J. Kelley, Digby Bell, E. Ingham Pinto, Charles Dow Clark, George Probert, Wilton Lackaye and others of equal celebrity. This gave way to "The Dancing Ages," which was appropriately set to match the subtitle, "The Book of Life." In it Hopper was the jester and master of ceremonies, offices which he filled with evident delight. One could not imagine a more dreary affair than the closing skit, "The Great American Play," Hobart's rehandling of Sheridan's "The Critic." It went on and on, and might have been going yet had not Courtleigh and Sousa performed an act of mercy by precipitately marching the latter's band into the scene and leading the players out to the omnibuses that waited to take them to the train.

The entertainment of the Lambs' club this year proved to be spare of fun, it lacked sweep and swing, and its leisurely pace often dulled interest. It was at its best in the lyric performance of Edwin Stevens, in the singing of George MacFarlane and Frank Croxton, in the acting of the strikingly true-to-type impersonation of a stage siren by E. Ingham Pinto, and in the music provided by Sousa's band. At least two of the features, "The Rainbow Cocktail" and "Experience," would seem to be good vaudeville material, and there would seem to be a chance, too, in the varieties for "The Dancing Ages."

New York, May 27.—Two late events made the past week more or less interesting. One was the annual "gambol" of the Lambs to sold-out houses for three performances at the Metropolitan Opera House, Friday and Saturday. The other was the first New York performance of "Madame Moselle."

There is probably no organization in the world which contains within its own body so many essential factors to provide entertainment of a unique character, as well as an entertaining one, as the Lambs. It is surely a treat for even the jaded theatre-goer to see all the big and little luminaries of the stage, the big headliners of the amusement world—Victor Herbert, John Philip Sousa, and other men of that character, down to the young juvenile who has just stepped across the border line of fame, all embraced in the three-hour bill of drama, music and dance, under expert stage management.

The charm of this event consists in the sense of intimacy, the shifting of popular actors from one line of impersonations to one of diametrically opposite classification, and the air of general good nature and abandon with which these performances are conducted. You get this sense of novelty the moment the curtain rises and reveals the old-time minstrel first part, the interlocutor in his usual place of honor, some eight of ten end men with their tambourines and bones, and a massive grouping of instrumentalists and vocalists for a background.

But when you realize that the interlocutor is DeWolf Hopper, that the conductor of the orchestra is John Philip Sousa, that the singers embrace many of the best voices in comic opera and even grand opera, and that such men as Frank Lator, Nat Wills, Joseph Herbert, Raymond Hitchcock, Chas. E. Evans, Thomas A. Wise, Hap Ward, Frank McIntyre, Andrew Mack, Clayton White, and Chas. J. Ross are wielding the bones and tambo, you somehow feel more than a two dollar interest in the event.

The programme this season was on the same level of interest as that of previous years. It was chiefly remarkable for a number of novelties which left a strong impression, and they came thick and fast. If anything, there was an embarrassment of riches. The minstrel first part took up considerable time, and then followed four acts, ranging from musical travesties to a modern morality play, besides several specialties by Julian Eltinge, Nat Wills, four of the leading cartoonists of the New York papers, and several others. One of the hits was a one-act comic opera, "The Rainbow Cocktail," which deals with an old sorcerer who has the power of bestowing youth on the faded. To him repair a sad group of former stage favorites, a member of the original "Florodora" sextette, the original "three little maids," the original Merry Widow, and one of the original Pony Ballet. Each does his little "turn," and, of course, the sorcerer makes them all young again.

MINUTES FLY AS LAMBS COME NOT

But Patient Audience Is Finally Rewarded by Gamboliers.

SHOW WORTH WAITING FOR

Traveling Stars Give Lively Performance after Delay of More Than Hour in Arriving.

Lambs All-Star Gambol.

It was a good show—when it finally arrived. To the audience that waited in the Lyceum from 8 o'clock until 9.40 last evening, it seemed at times as though the Lambs' All-Star Gambol was to be a "gambol," indeed, and the holders of tickets who had taken a chance on seeing a performance of some kind did not know whether they were going to win or lose. They breathed easily at 9.30 o'clock, however, when the harpist of Sousa's Band in traveling clothes marched down the aisle and set up his instrument in the orchestra pit, and then it was only a question of minutes before the March King himself appeared and the performance was on. At any rate, it was cool enough in the theater to make the wait of an hour and a half bearable, although the figures on the curtain did grow decidedly monotonous after a time.

In describing the show itself, the dramatic reviewer must retire gracefully to the background and summon to his assistance the assortment of telling adjectives that are disgorged so abundantly by press agents and circus reporters. From the portion of the entertainment that had been inspected up to midnight, it can be stated with confidence that the Lambs' Gambol is a wonderful concoction of music and mirth, the like of which does not exist elsewhere. Inasmuch as nearly half of the show was still to come after midnight, however, those words of praise may be too enthusiastic.

The big performance unfolded steadily and not slowly, once it was fairly under way, and the wonder grew that such an immense organization could be manipulated successfully enough to permit of such an elaborate and complete production. It was opened with a minstrel show, with DeWolf Hopper as interlocutor and such end men as Thomas E. Wise, Frank McIntyre, John E. Henshaw, Hap Ward and others too numerous to mention. Then came "The Rainbow Cocktail," a dancing fantasy, in which the female impersonators had a chance to wear striking gowns and give a good burlesque on popular musical comedies of days gone by.

The one serious number on the programme was an allegorical play called "Experience," written by George V. Hobart and presented by a large cast. After midnight two other big features were scheduled, "The Dancing Ages" and "The Great American Play." As incidentals, four well known newspaper cartoonists were scheduled to hold a "contest." Nat Wills was down for his "Happy Tramp" monologue and John Philip Sousa played his new march, "The Lambs," written especially for the Gambol.

GAMBOLING LAMBS GREETED BY CROWD ON LATE ARRIVAL

March Through Streets Is Begun Immediately After Stage Stars Detrain.

Thousands cheered the Lambs on their way when the 170 celebrities traveling with the club's famous All-Star Gambol formed outside Union Station shortly before noon and began their march through the business district. The special train bearing the Lambs arrived almost an hour and a half late, but the crowd waited in the Midway or about the station for its arrival.

Wearing gray "tile" hats and gray linen dusters, the Lambs formed four abreast and followed a platoon of mounted police in their march. In the parade was an automobile bearing Congressman L. C. Dyer, Mayor Kiel, Postmaster Selph, Henry Hoffman and Sam B. McPheeters. The First Regiment Trumpet Corps preceded the automobile, and behind it came John Phillip Sousa.

Route of Parade.

The parade formed at Nineteenth and Market streets and moved east on Market to Twelfth, to Olive, to Ninth, to the City Club, where the Lambs were guests at a buffet luncheon. The members, attracted by the noted visitors, taxed the capacity of the dining rooms. Forming again at 1 o'clock the parade, in the same order, proceeded to Washington avenue, to Broadway and thence to the Olympic Theater.

At the City Club several members of the visiting organization displayed their talent. Harry McClusky sang an Irish ballad, Irving Berlin roused the crowd with a song of the Cohan variety, the Lambs joining in the chorus, and William Courtleigh, the Lambs' Shepherd, made a speech, in which he admitted he spent his childhood in St. Louis.

"And I'm not ashamed of it," said Courtleigh, "even if I did wear a cabbage leaf in my hat. But in those days I didn't know St. Louis had as many cobblestones as I walked on this morning."

Would Air Their Talents.

"The Lambs have monthly gambols in their own theater," continued Courtleigh, "and it was because we thought we should give all the people an opportunity to see and hear this collective talent that we decided to make this tour."

"You are a liar," boomed a deep bass voice at Courtleigh's right.

The voice was traced to De Wolf Hopper, who continued eating. Whereupon Hopper was called on to speak, being introduced as "D— Wolf in Lamb's clothing." He explained the Lambs were "dragging themselves in the dust for the dust's sake."

For 15 minutes Hopper kept the crowd convulsed, closing with a recitation of "Casey at the Bat."

Neil McKay followed Hopper and confided that the impromptu entertainment was merely that part of the program that had been considered "too punk to include in the regular stuff."

Sousa Leads Band.

Sousa and his band headed the Lambs' division of the parade. Sousa composed a march especially for the occasion. This is the first time that Sousa's Band has ever participated in a street parade.

Among the celebrities in line were: David Warfield, De Wolf Hopper, William Collier, Augustus Thomas, Frank McIntyre, Jack Hazzard, Andrew Mack, Frank Lalor, Macklyn Arbuckle, Irving S. Cobb, Clayton White, Charles E. Evans, Joseph M. Herbert, Hap Ward, Thomas A. Wise, Harry Williams, Bruce McRea, William Farnum, Henry Woodruff, Digby Bell, William Elliott, George Nash, Frederick Perry, Brandon Tynan, Frank Croton, John Hendricks, Denman Maley, Stephen Maley, W. J. Kelly, Glenn Hall, Malcolm Williams, Neil McKay, George Park, George Barnum, Scott Welsh, Effingham Pinto, Joseph Kilgour, Windsor McKay, R. F. Outcault, Henry Meyer, George McManus, Hazzard Short, Kenneth Webb, William Courtleigh, Richard Taber, Wilton Lackeye, Charles Dow Clark, George Robert, John R. Golden, Morgan Coman, John Slavin and Edward Abeles.

REUTERS

From Leader's New York Bureau.

NEW YORK, May 29.—The Lambs have gamboled off into the far country west of New York—everything is "west" to a New Yorker which is not east of this town—and in each of the towns they are to visit they will give that "street parade" which is a relic of the old-time minstrel show. They did it in New York and the high hats of De Wolf Hopper and John Sousa shone in the sunlight as these faithful club men kicked up the dirt of Fifth avenue in the interest of their club. As they went by I was reminded of one of the favorite stories of George McManus, of the minstrel troupe that paraded in a small town on an exceedingly hot day in the early summer. In high silk hats and long, hot coats the minstrels tramped down the street following the minstrel band. They were tired and they dripped perspiration. Out of the local hotel came a lounge—a "chair warmer"—whose greatest activity each day was to crawl over to the desk and look at the register. As he braced himself against an awning post and gazed at the minstrel troupe going by, he said: "It's funny, isn't it, what a man will do to keep from working."

* * *

There is probably no organization in the world which contains within its own body so many essential factors to provide entertainment of a unique character as well as an entertaining one, as the Lambs. It is surely a treat for even the jaded theatergoer to see all the big and little luminaries of the stage, the big headliners of the amusement world—Victor Herbert, John Philip Sousa and other men of that character, down to the young juvenile who has just stepped across the border line of fame, all embraced in the three hour bill of drama, music and dance under expert stage management.

The charm of this event consists in the sense of intimacy, the shifting of popular actors from one line of impersonations to one of diametrically opposite classification, and the air of general good nature and abandon with which these performances are conducted. You get this sense of novelty the moment the curtain rises and reveals the old-time minstrel first part, the interlocutor in his usual place of honor, some eight or ten end men with their tambourines and bones, and a massive grouping of instrumentalists and vocalists for a background. But when you realize that the interlocutor is De Wolf Hopper, that the conductor of the orchestra is John Philip Sousa, that the singers embrace many of the best voices in comic opera and even grand opera, and that such men as Frank Lalor, Nat Willis, Joseph Herbert, Raymond Hitchcock, Charles E. Evans, Thomas A. Wise, Hap Ward, Frank McIntyre, Andrew Mack, Clayton White and Charles J. Ross are wielding the bones and tambo, you somehow feel more than a \$2 interest in the event.

The program this season was on the same level of interest as that of previous years. It was chiefly remarkable for a number of novelties which left a strong impression, and they came thick and fast. If anything there was an embarrassment of riches. The minstrel first part took up considerable time, and then followed four acts ranging from musical travesties to a modern morality play, besides several specialties by Julian Eltinge, Nat Willis, four of the leading cartoonists of the New York papers, and several others. One of the hits was a one-act comic opera, "The Rainbow Cocktail," which deals with an old sorcerer who has the power of bestowing youth to the faded. To him repair a sad group of former stage favorites, a member of the original "Florodora" sextette, the original "three little maids," the original Merry Widow and one of the original Pony Ballet. Each does his little "turn," and of course the sorcerer makes them all young again. Another decidedly interesting novelty was an allegory in seven scenes by George V. Hobart, entitled "Experience," in which William Courtleigh, De Wolf Hopper, William Farnum, Frederick Perry, Experience, Henry Woodruff, Opportunity and Wilton Lackeye Crime. The seven scenes presented a thrilling picture of life, after which came a musical one-act piece, called "The Dancing Ages," in which William Courtleigh, De Wolf Hopper, Frank Deshon, Frank McIntyre, Bruce McRae, Stephen Maloy and Frank Kilgour took part. Burton Holmes presented some familiar faces of the flock in films, and this was followed by a travesty, entitled "The Great American Play," with a full cast of representative Lambs.

The New York engagement was a tremendous success. A souvenir program was sold from the stage for \$500.

❖ Echoes From the Lambs' Gambol ❖



EN-TLE-MEN, be seated!"

You have heard these words before, just after the rise of a curtain; but you are fortunate if you have heard them boomed out in the resonant tones which issue from the stage-filling personality of Mr. DeWolf Hopper. There was a graceful wave of his stick.

"Glen-tle-men, be seated!" Sixteen black-faced celebrities, 50 celebrities behind them in white sailor suits, and still other celebrities in the band farther back—were seated, and the Lambs' All-Star Gamol (their fourth) was on.

Over three hours of capital entertainment! Mostly it was all pure fun and nonsense, and rare fun, too; but there were some interludes of serious acting when the more famous of all these celebrities proved that they could turn an audience from uproarious laughter to tears in the twinkling of an eye. The best thing dramatically was George V. Hobart's little morality play, "Experience," in which a marvellous cast gave us a bird's-eye view of life which went straight to the heart. The funniest part of the entertainment was the "Old-Time Minstrel First Part," and the life of the whole party was that rare comedian whom all America loves, DeWolf Hopper.

Hopper, with his magnificent stage presence, his graceful movements, fine voice, perfect enunciation and his real interlocutor who gave a new meaning to the word. Interlocutors, with their endless repetitions, have always been something of a bore hitherto, but, when Hopper queried Mr. Bones or Mr. Tambo, we found ourselves more eager to hear his long-worded interpretations of their speech than the final answers of the end men.

And the end men were worth hearing, to say the least, for, under the burnt cork one could recognize Frank McIntyre, Thomas Wise, Andrew Mack, Jack Hazzard, Clayton White, Charles E. Evans, Hap Ward, Charles J. Ross, Scott Welch, Joseph Herbert, Frank Lalor, Frank Doane, John E. Henshaw, Charles Hopper and Frank Croxton.

A Few Bleats.

Tom Wise asserted that he fell out of a fifth-story window and wasn't hurt at all.

"Ah," boomed Hopper, "how could it be, Mr. Wise, that you, with your more or less excessive avoirdupois, fell out of a fifth-story window without injury."

"Well, you see, Mr. Hopper, I had my light fall suit on."

Thereupon that other heavyweight, Frank McIntyre, not to be outdone, piped up, declaring that he felt like a Mexican—all messed up and no place to go.

Charles Ross wanted to know why a gentleman going South for his health is like an old woman driving eight chickens into a coop. Both trying to recuperate, of course.

Then some one else, it must have been Charles Hopper, stated that he felt just like a gay young widow—"all in black, but not fuh long."

And Charles Evans topped this by observing that he felt just like a young woman who had been granted a divorce—like a new man.

And then the interlocutor, explaining the meaning of gratitude to Scott Welch, illustrated his point by the case of a "bovine mother" (nothing so commonplace as cow for Hopper)—a "bovine mother," whose calf he had rescued. "She licked my hand, Mr. Welch; and that, I say, is gratitude."

"That wasn't gratitude," Mr. Hopper. Naw. She thought she had twins."

And here is the conundrum offered by Clayton White—only no words can picture the convincing manner of Mr. White.

"Mr. Hopper, if a man walks under a bridge, wheeling a wheel barrow, full of tripe, at 2 o'clock—it's Thursday morning—what's his name?"

And, when the interlocutor gave it up, Mr. White announced triumphantly, "It's O'Reilly."

"But why is his name O'Reilly, Mr. White."

"Because his father's name was O'Reilly."

Charles Hopper asked Mr. DeWolf Hopper a conundrum: "A big nigger and a little nigger get on a street car. The little nigger is the son of the big nigger, but the big nigger is not the father of the little nigger. What relation is the big nigger to the little nigger."

"I don't know, Mr. Cha-a-aries Hopper. What relation is the big nigger to the little nigger?"

"Well, Mr. DeWo-o-lf Hopper, the big nigger is the little nigger's mother."

John E. Henshaw declared, in answer to the customary question from the interlocutor, that he is not feeling the interlocutor, that he was not feeling very well because "the doctor took 10 bones out of my hand this morning." And this same John E. Henshaw, a splendid comedian, whom we have not seen in Columbus for years, possibly not since "The Shogun," executed a capital country dance to accompaniment of the tamborines.

Plenty of Music.

There was plenty of music in this minstrel show, of course. Immediately after the opening, the whole chorus sang gloriously to the music of Dvorak's "Humoresque," which speedily changed to "Seeing Nellie Home," with Scott Welch and Effingham Pinto as a colored wench singing the verses. And Mr. Welch, who has a remarkably pleasing enunciation, was much better in this little ditty than he was in the whole three acts of "Oh, Oh Delphine."

John Philip Sousa himself conducted at the start, and was soon after replaced by the conductor, Silvio Hein. At the intermission Mr. Sousa came back to conduct his stirring new march, which he has dedicated to the Lambs.

But, to return to the first part, after "Seeing Nellie Home," the tune changed to "El Capitan," with Hopper roaring out the familiar old air. Then Glenn Hall warbled "Sweet Marie," and the incomparable McFarland sang. Irving Berlin, the composer, was one of the singers in the first part, and from the Indianapolis audience, at least, got the biggest applause of the day with his new song, "Off to Mexico," cheap ditty though it is.

Andrew Mack, fascinating even in

blackface, sang "My Little Tango Girl," and was made to repeat both song and his dance, and Frank Croxton's song, "Exhortation," had to be given three times.

McIntyre's Latest.

But no account of this funniest of minstrel shows would be complete without an attempt to tell of Frank McIntyre's latest.

"Mr. Hopper," said the fat one, "would you know me in a crowd?"

"Why, yes, Mr. McIntyre, I'm sure I could pick you out anywhere."

Mr. McIntyre thought not; and so a bet was made. "Now boys," said Mr. McIntyre, "gather round me, gather round. Shuffle me up."

And all the black-faced ones gathered around the stalwart Mr. McIntyre, shuffled around, and then spread out in a line.

"Now, Mr. Hopper, pick me out, pick me out," came in McIntyre's high piping voice from the line. Considering that McIntyre's back was about three times as broad as any in the line, the effect was very funny. Mr. Hopper picked him out, and received the money. "That's easy, Mr. McIntyre" he observed.

"That's all right, Mr. Hopper; but I want to try it again."

Bets were made again, and the whole performance repeated. As Hopper put his hand on the big shoulder to "pick out" Mr. McIntyre, he observed: "Now you see how foolish you were, Mr. McIntyre, to lose all this money." "Yes," answered McIntyre, "but look what I got," pulling from his pockets about a dozen watches on their chains.

But one could go on indefinitely retelling jokes from this uproarious first part, and it was only a brief though brisk part of the big show.

Interludes.

As an interesting interlude, Burton Holmes, the famous lecturer, presented "Familiar Faces of Our Flourishing Flock," big movies of several absent Lambs singing, "I Want to Be a Good Lamb," a song which was first made familiar to the audience by the singing of Billee Taylor. Victor Herbert, John Drew, Jack Barrymore, Frank Craven, Charles E. Warner, Raymond Hitchcock and others appeared in this manner, giving very amusing pantomime.

Another novel interlude between sketches was the "Cartoon Carnival." Four artist Lambs, Hy Mayer, George McManus, R. F. Outcault and Winsor McCay, appeared before as many easels, drawing rapidly the characters for which they are most famous.

Lambs in Skirts.

An entertaining bit of foolishness in the way of a musical sketch was "The Rainbow Cocktail," which Joseph Hart is to put out in vaudeville, it is said. It gave six of the Lambs a chance to appear in feminine attire, representing old-fashioned types of musical comedy—Henry Woodruff, as a member of the Floradora Sextet; Will Deming, William Courtleigh, jr., and Richard Taber, as "Three Little Maids from School;" Harry Williams as a poney ballet girl, and Glenn Hall as the Merry Widow. They appeal to the Wizard, Edwin Stevens, to make them up-to-date; and this he does, so that in a change they appear in modern garb, the ingredients of a cocktail, with Effingham Pinto joining them as Pousse Cafe.

"The Book of Life."

Another clever sketch, also to be seen in vaudeville next year, was "The Dancing Ages," or "The Book of Life." The scene represented a giant library, with books taller than man-size. They even dwarfed De Wolf Hopper when he came dancing out in red and yellow jester's costume. With an entertaining song and dance, he proceeds to open a door through which one sees a pretty landscape. And, each time that he opens it he introduces a dancing pair, who represent a different age. First two babies crawl down from the door and dance on their knees; and finally the very old man and woman.

"Experience."

The little morality play, "Experience," written by George V. Hobart, gave the Lambs the best chance to show some acting. And they availed themselves of it!

The play is an allegory, decidedly modeled upon "Everywoman," but so brief, direct and rapid in its action that it avoids some of the mawkishness which attended that spectacle, though not all. Although it needs sharpening, and shows a few inconsistencies here and there, it is still remarkably vivid, and so effective in its meaning that many in that joyous audience that "came to laugh" were found wiping surreptitious tears. It is enacted in seven scenes, for which the Lambs first used scenery, but later high curtains, discovering that allegory, if anything, is best adapted to conventional backgrounds.

The story tells of the journey of Youth, who, leaving Love to be comforted by Hope, goes on a journey with Ambition. They meet Experience, who introduces Youth to Pleasure; and she lures him away from Ambition. Then, in swift succession, Youth meets Intoxication, Wealth, Passion, Poverty, Delusion, Degradation and Crime. Experience accompanies him; and, finally, when Youth, revolting, leaves these wretched companions. Experience brings him back to Love.

Frederick Perry, excellent actor, last seen here in "The High Road," with Mrs. Fiske, acted Experience, giving it careful shadings and careful study in every way. William Elliot was Youth, William Farnum stunning as Ambition. Will Deming's Intoxication was one of the cleverest things in the Gambol. (Mr. Deming made four different appearances in the Gambol, and all of them effective). And Digby Bell, Wilton Lackaye and many other notables appeared.

Saying Goodby.

The Gambol was, all told, a very long performance, yet every one felt regret when, as a final number, the Lambs, each mentioned by name by Charles J. Ross, filed on the stage in their traveling coats and high hats; and then to Sousa's stirring music passed down through the audience on the way to the next step.

It was mostly fun and nonsense. But through it all there ran a deep undercurrent of sentiment. For it is only on rare occasions like this that the American public comes to realize their feeling for their players. When they come to us without any of the middlemen of managers, the quick response of the public is one not altogether dependent on eagerness for a good show. There is also love and gratitude for these players, of whom their public is really intensely proud.

ALICE COON BROWN.

THE LAMBS CAME LATE

Frisked Into Buffalo Two Hours
Behind Schedule Yesterday.

BUT GAVE THE SHOW

Then Dashed Away to Keep an
Evening Date in Rochester.

ONE BIG PERFORMANCE

So Many Good Things That Audience
was Left Little Bit Confused.

The Lambs have frisked in and out of Buffalo, leaving behind them a confused recollection of a long wait on curbstones, a longer delay in the theater, and, above all, an entertainment that will linger long in memory. "A great show," was how the audience characterized it, and a big show it was, in its variety and in the number of stars whom the frugal theatergoer was permitted to see at one sitting.

The matinee was scheduled to begin at 1 o'clock, promptly, and it was after 2 o'clock before anxious watchers along Main street saw the Lambs marching from Exchange street, all clad in durable and appropriate grey, enlivened with boutonnieres of violets. Mounted police preceded the marching band of Sousa, which played the Lambs' march on the way to the theater. The audience, which was surprisingly small, showed admirable patience while the men behind the scenes wrestled with stage trappings. William Courtleigh, shepherd, explained that in the eleven cities visited so far on the tour, Buffalo is the first where performances have not begun on time. The special train carrying them here from Chicago was delayed for two hours.

In spite of the delay, the entire programme was given yesterday and when the curtain went up on the old-time minstrel first part, with De Wolf Hopper as interlocutor and all the Lambs appearing either as endmen or jackies, the audience was compelled to admire the speed with which the frisk from the train to the footlights had been made. The first part of this feature was conducted by Silvio Hein, John Philip Sousa himself conducting the introductory overture and the finale arranged by him. The conclusion of the opening feature was notable, William Roselle appearing as Columbia, an effective picture, Will Archie as Dixie Boy, and William Farnum in a striking and virile pose as The Man Behind the Gun.

The cartoon carnival was engaged in by Hy Mayer as editor-in-chief of Puck, George McManus, creator of The Newly Weds and Bringing Up Father; R. F. Outcault, creator of Buster Brown and the Yellow Kid; Winsor McKay, author of Little Nemo. The rapid-fire sketches were tossed out to those of the audience desiring them.

During the preparation of the Rainbow Cocktail, the audience was regaled with moving pictures of John Drew, Francis Wilson, Raymond Hitchcock and other members of the flock as they sang their club songs. This feature was presented by Burton Holmes through the courtesy of the Famous Players Film company.

The important feature of the programme was George V. Hobart's allegorical play, Experience, in which a young man goes out to seek fame and

fortune with Ambition. On the way he encounters Experience, who allows him to take a taste of life with Pleasure. In following Pleasure along the Primrose Path, Youth loses Ambition and misses Opportunity. His companions become Wealth and Intoxication, and only his better self keeps him from the allurements of Passion. Soon he makes the acquaintance of Poverty, whom he disdains for Delusion, and only when Delusion introduces him to Crime, does Youth leave evil paths and hasten back to Love and Hope.

The parts of the programme are too numerous for individual mention. Each of the persons in the audience will remember the features which most appealed to him, the wonderful makeup of Effingham Pinto as he appeared as Pousse Cafe, the cocktail, and as Passion in Experience; De Wolf Hopper as the jester in The Dancing Ages; Irving Berlin, singing one of his own songs, and a score of other interesting events in the performance. As the concluding sentences of The Great American Play by George V. Hobart were being uttered, all the remaining Lambs were bundled into taxicabs and hastened to the station, the last of the crowd going about 6.30 o'clock. The next stop was Rochester.

BETTER PARK MUSIC AND MORE OF IT COMING

Committee of Composers and Directors Named to Arrange Programmes.

Park Commissioner Ward announced to-day the appointment of a committee of well known composers, musical directors and critics to take up the matter of improving the quality of music in the band concerts of the public parks, rearranging the concert schedules and to increase their number. The first meeting of the committee will be held in Commissioner Ward's office on Monday afternoon.

The committee includes Victor Herbert, Frank Damrosch, John Philip Sousa, Reginald De Koven, Nathan Franko, Manuel Klein and David Mannes. The list of parks where concerts will be held will be revised so that every section of the city will be within convenient distance of public band concerts.

Comite zur Förderung der Parkkonzerte.

Park-Kommissär Cabot Ward hat ein aus Komponisten, Musik-Dirigenten und Kritikern bestehendes Comité ernannt, das sich bemühen soll, die Parkkonzerte qualitativ zu heben. Dem Comité gehören an: Victor Herbert, John Philip Sousa, Reginald DeKoven, Nathan Franko, Henry E. Krebbs, Richard Eldrich, Manuel Klein und David Mannes.

PEOPLE OF THE STAGE

The All-Star Gambol of the Lambs—De Wolf Hopper, the "Man in the Middle," and That Other Mr. Hopper—Charles—the "Man on the End;" O'Reilly, Who Pushed His Barrow at 2 in the Morning and Under a Bridge, Bearing the Same Name That His Father Bore; "Experience" and Its All-Stars, Frederick Perry, Digby Bell, William Elliott and George Barnum.

BY MONTGOMERY PHISTER.

It was 2 o'clock Thursday morning—
But first, the man got up.
He was next encountered pushing a wheelbarrow. It was under a bridge.
The vehicle was loaded with—shall we say it? Yes. Tripe.

Bovine—almost too internally bovine for polite utterance.

But the "end man" propounded the question to the "middle man."

And remark its elaboration.

There was a man pushing a wheelbarrow filled with this sometimes tempting article of food. It was 2 o'clock—note the hour—on a Thursday morning—remember the day—and under a bridge. As mystifying in its ornate amplification as a society charade.

And now says the "end man"—

Charles Hopper—to the "middle man," the erudite, gracious, eloquent and elongated DeWolf Hopper, "What was the man's name?"

Remember you who are bursting with information, struggling, as it were, at the end of your restraining tether, that, "first the man got up; and that it was 2 o'clock in the morning; and that the day of the week was Thursday."

"And what was the gentleman's name?"

"Yes," responded Mr. Hopper, "on the end," to Mr. Hopper in the "middle," that is what I'm asking you. "What was the man's cognomen?"

"Well," replies Mr. Hopper, "in the middle," to Mr. Hopper "on the end," pursing his brows and repeating the quiz with dignity: "You encounter this man, who had first arisen from his bed, pushing a wheelbarrow filled with—" he hesitates for a moment—"tripe on a Thursday morning, under a bridge. Now what was the name of the individual? Mr. Hopper, sir," and the "man in the middle" rose in the full majesty of his position and generous length of stature, "I shall

have to acknowledge myself defeated. I shall give it up. I am constrained, sir, to ask you, and with respectful challenge, what was the man's name?"

"O'Reilly," coolly answers Mr. Hopper "on the end."

"And why O'Reilly?" queries Mr. Hopper "in the middle."

"Because," counters Mr. Hopper "on the end," "that was his father's name."

And the band played.

It was a soothing strain—not a stirring march, although the incomparable John Philip Sousa was at the stand, waving with courteous grace his directing baton. Nevertheless, it was some seconds before Mr. Hopper

"in the middle" was able to sufficiently calm his indignation—righteous almost—and recover his equanimity to make announcement of a ditty by another gentleman with countenance smeared and streaked with cork.

There are some things so ancient, so beguiling in their pristine absurdity, that they shoulder aside their betters, preference taking up the broad laugh of primitive comedy, and with a heartiness denied the newer and subtler wit.

And so there were loud sounds of mirth, almost broad guffaws in Music Hall, occasioned by Mr. O'Reilly and kindred relics.

It was upon Tuesday night, May 26, and—

Well, it was late, if not quite 2 o'clock in the morning.

And this was the champion wheeze of the minstrel "first part" of the Lambs "All-star Gambol."

And both Mr. Hoppers were exceedingly clever in their handling of the mighty and vexing problem and in its solution.

It was "old gag" night, it must be remembered, and many of the veteran quips, side-servitors with Joe Miller, many wheezes aged and wrinkled when Cheops was a boy, chuckled gleefully, when scuttled from their mummied encasements and led, feebly ambling before that smiling, welcoming, forgiving concourse.

And many of us are still laughing over Mr. O'Reilly, whose father, not at all strange to relate, bore the same family name.

Those dear old quips and quirks!

Perhaps this was one with which Yorik was wont to set the table in a roar.

And the finely assumed earnestness and solicitude and indignation of Mr. Hopper "in the middle." And the gleeful triumph of Mr. Hopper "on the end."

Could anything have been better or could any of us have laughed

harder had the shell of newness been left asunder and a Shaw or an Irving Cobb witticism, epigram or re-par-tee been ushered forth in place of this time-seasoned tidbit of the Pharos?

It was a joyous night, however.

Professionally amateurish, to be sure, but incomparably delightful (intimate and sociable, despite the immensity of Music Hall), and Mr. O'Reilly, without prefix, but with pleasant addendum, was among its especial pleasures.

And this "Mister" Charles Hopper "on the end?"

You probably are unable to recall him.

Well, it is quite a number of years since he blazed his effulgence hereabouts as a thespian luminary.

That was in the palmy days of the Heuck's Opera House. It was in an Irish comedy of the modern variety (title forgotten) that Mr. Hopper (Charles) strutted or jigged his briot while.

And Mr. Hopper (Charles) was

not a star of such mighty magnitude, even then.

But his Mr. O'Reilly story gives him to fame. He is an "all-star" now. The champion wheeze-maker unmistakably of the never-to-be-forgotten Lambs itinerary.

The other Mr. Hopper (DeWolf), the courteous, affable, eloquent gentleman "in the middle," all of you, of course, know.

But Mr. Oldgag!

What a time he did have in his comeback to earth. It was this ancient jocular gentleman's gambol, most assuredly, his festive resurrection and parade, in company with Time Worn Quips, Elder Day Jest and others packed snugly away in reverent wrappings these many years ago.

Charley Ross danced a measure with Oldgag (figuratively) introducing him literally, during that professionally conducted amateur minstrel "first part."

And McMacklyn Arbuckle,

And Charles Evans,

And John Henshaw,

And Scott Welsh

And other near-stars, or all-stars, or those who hope to be stars "soon," challenged consideration and dared the enthusiasm of long-enduring friendships by their flippant treatment of these tottering, doddering Old Laughs of pre-Adamite days, ruthlessly untombed and pulmotorized to deck out a holiday.

Mr. Hopper's O'Reilly, however, be it always remembered, bore away and high aloft the palm. Pity that barrow did not carry a more agreeable burden. How much more alluring had it even at that unseemly hour of the morn (and upon Thursday) been laden with roses?

That other Mr. Hopper (DeWolf) has been our frequent visitor—an "all-star"—and upon all and every occasion most welcome his presence. And most boldly and most courageously did he stand up, and out, and with majestic mein as the star supreme of that gathering of selabnegating, heat-suffering dealers in jests and jokes and roundelays, merry and otherwise.

A comedian of an infinite fund of good humor, DeWolf Hopper invests with a subtle sort of joviality even the sedate gentleman in the "middle," the mock-pompous interlocutor, supposed always, to be the butt of those eccentrics, Bones and Tambo, who propound the comical queries.

What a Dick Deadeye is this Mr. Hopper? And way back in the John A. McCall days those of "The Black Hussar," how he did compel the tears of delight as his "Magistrateness."

Those were the times of victory for poor dead and gone little Marie Jansen and of others who have since passed into the great beyond. But Mathildie Cottrelly, the inimitable, is still alive, and the perennial Mr. Hopper bears always a sufficient power of youth to be the prop and stay of greater and more cheerful undertakings than the friendly welcomed and friendly enjoyed "All-Star Lambs Gambol."

ness and with whatever in the way of entertainment your judgment may select, or occasion makes possible. Bring both the Hoppers—the "man in the middle" and the "man on the end." And fail us not of Mr. O'Reilly, even though his cart pushed under the bridge and at 2 in the morning be not burdened with rarest blossoms.

Tiresome, yes, much of it, this "All-Star Lambs Gambol," but who would have missed it for all of its tediousness? All friends and thrice welcome! Come again and in whatever likeness.

Perry, Digby Bell, William Elliott and George Barnum lifted the little allegory of youth to a high plane of excellence. Tiresome, yes, much of it, this "All-Star Lambs Gambol," but who would have missed it for all of its tediousness? All friends and thrice welcome! Come again and in whatever likeness.

David Belasco, as was feared, did not grace the Music Hall stage by his eagerly expected presence; nor did Julian Eltinge, nor William Crane nor a score of others, though Raymond Hitchcock, the immaculate John Drew and mugging Mr. Wilson (pre-flix Francis), each announced as personal participants in the revels, smirked and smiled and bowed their prettiest from the Burton Holmes moving picture screen. Frederick

BUFFALO GRINS AS LAMBS GAMBOL ROUND AND ROUND

Pranks of All-star Aggregation Keeps Audience Agiggle for Hours and Jokes They Spring Are Real Haw-haw Stuff.

THEY GAMBOLED WAY BACK
TO DAYS OF "SWEET MARIE"

Many Favorites Introduced in Person to Admirers While Other Stellar Lights Shine Forth From the "Movie" Film.

O didn't they gambol.
They gambled,
They gambled all around;
Up and down the town.
O didn't they gambol.
They gambled,
They gambled till Phil Sousa lost his wand.

It was the fourth all-star gambol of the Lambs direct from the famous club in New York via a chain of cities extending as far west as St. Louis. They gambled way back to the days of "Sweet Marie," which Glenn Hall sang in just such a fashion that it warmed the cockles of one's heart—that is, if you were fortunate enough to have been reared on the popular airs of the last century.

They gambled yesterday afternoon from the Central depot along Main street to the Star theater, and the sportive pranks they played at the latter destination kept entertainment-loving Buffalonians in a state of ecstasy for nearly four hours.

Some Gambol.

One poor lamb even gambled to the top of the Marine Bank building, lost his footing and plunged down, down, down—but he was not hurt at all. He had on his "light fall suit." There you have a sample of it—the sort of joke a "corked" star made trying to outdo a black-face neighbor, who, thrilled by the gambol, felt just like a young woman who had obtained a divorce—"like a new man." Like the gay young widow, all of the big stars were "in black, but not for long."

Unfortunately for the Lambs and Buffalo, too, the gambol was delayed two hours, owing to a slight but exasperating accident out in Ohio. Thousands lined the streets for hours waiting for the parade and there was many a cheer when it finally came, headed by the great bandmaster, John Philip Sousa, and his incomparable band, a hundred stars from the theatrical firmament marching boldly, and scores of Buffalo admirers in a rear guard of automobiles.

Many attributed the small audience to the disappointing delay, while a few wise ones blamed the unusual matinee prices. However, the Lambs were satisfied with the trip on the whole, which was nothing more or less than a quest for "mint sauce," a new disguise for filthy lucre coined by William Courtleigh, master of the gambol, in a pretty little curtain speech apologizing for the delay. The "mint sauce" is to help pay for the club house down in Gotham.

De Wolf Hopper in the Center.

The first hour of the gambol comprised a good, old-fashioned minstrel show with DeWolf Hopper as interlocutor, and such well-known men as Charles E. Evans, Frank Lalor, Andrew Mack and Nat M. Wills as end men. Merrily swinging bones and tambourines were Frank McIntyre, the master "pickpocket"; Frank Croxton, John E. Henshaw and Hap Ward and others. The songs were written for the gambol and not a line but had a punch. Irving Berlin was kept bobbing up and down with encores, singing his own song, "Off to Mexico."

William Farnum, always a Buffalo favorite, as the "Man behind the Gun," did one of the finest bits of living picture ever seen here in the grand finale arranged by Sousa.

The Cartoon Carnival, introducing George McManus, Windsor McCay, R. F. Outcault and Hy Mayer, solved all the mysteries of such well known "funnies" as "Bringing Up Father," "The Yellow Kid," "The Newly-Weds," "Buster Brown," and "Little Nemo."

"The Rainbow Cocktail."

"The Rainbow Cocktail" offered ample opportunity for the Mehpisto of Edwin Stevens and proved that the stage would not be so dull after all, if all the women should strike, for the feminine impersonators could get away with the parts—except when they sing.

"Experience," written by George V. Hobart, was gressome, hideous, yet fascinating in its cleverness. It told the story of the young man, falling lower and lower through all the pitfalls, but called back from the brink of crime by the memory of his mother.

"The Dancing Ages" was an artistic skit and "The Great American Play" gave the laity a novel insight into the play factory. Burton Holmes introduced many of the popular stars—all Lambs—who came in spirit and in the movies, but not in flesh and blood.

The Lambs gambled on to Rochester for a night performance.

IRVING BERLIN CRITICIZED.

Under the caption "A Lamb's Unpopular Bleat," The St. Louis Globe-Democrat, in its issue of May 29, runs an extended editorial, in which the writer rather laboriously strives to point a moral from a meager tale.

All there was to the tale was that when Irving Berlin sang his new song, "They're On Their Way to Mexico," at the St. Louis Gambol, although the singer was in good voice, although Sousa and his orchestra gave the accompaniment a splendid rendition, although the

words were stirring and melody tuneful—only the faintest ripple of applause followed. Contrasting this with the tumultuous acclaim that greeted the rendition of the Star Spangled Banner in the finale, the editor argues that we are a patriotic people, but we have no wish for war with Mexico.

"The feeble hand that greeted Mr. Berlin's effort was out of a spirit of general compliment to his artistry," he summarizes. "The failure of such a song at the present moment was highly significant. On the verge of a war with Mexico, America recoils from using its giant's strength in a giant's way, for no sufficient reason."

A rather obvious, or at least not a surprising conclusion.

As The Globe-Democrat has a very wide circulation in the Middle West, we don't suppose Mr. Berlin will take the criticism deeply to heart.

PARK CONCERT JOB GOES

Arthur Farwell Loses Post Held in Stover Regime.

With the naming of a musical committee by Park Commissioner Ward yesterday it became known that Arthur Farwell, who directed the park concerts in the Stover administration, will lose the job this season. He received \$750 for his services, according to Mr. Ward, but that amount will be turned over to music this year.

"There is only the best of feeling between Mr. Farwell and myself," said Mr. Ward. "He had consented to aid wherever possible."

The musical committee will serve gratuitously. It includes Victor Herbert, Frank Damrosch, John Philip Sousa, Reginald De Koven, Nahan Franko, Henry E. Krehbiel, Richard Aldrich, Manuel Klein and David Mannes. The first meeting will be on Monday.

Commissioner Ward plans to have the first concert in the Mall on June 14. Among other things to be considered by the committee will be proper instrumentation, where advisable to increase concerts, leaders of bands and to abolish "trading."

It was explained that "trading" had been a matter of much complaint. In the past some bands have been made up entirely of leaders and when each leader got a contract he was expected to hire only the other leaders.

THE CONFIDENCES OF MR. WILLS.

HAVING made known to the audience at the Majestic Theater his receipt of a telegram from Mr. Secretary Bryan asking "Whom shall we put in charge of the Mexican railroads?" Mr. Nat M. Wills, looking up with a confident smile, remarked crisply:

"John Philip Sousa."

Allowing an appropriate pause for meditation, "the Happy Tramp" added:

"He's a good conductor."

Thus, amid the quip timely and the jest that meant well, the moments flitted.

Although denying any fondness for the new drawing-room dances the monologist admitted that he had mastered the Curbstone Flop, the Homeward Stagger and the Front Porch Hesitation.

Touching upon "automat restaurants" Mr. Wills said he believed in them thoroughly. "You know," he cried, "those places where you help yourself! It's a great system. I went into one the other day and for 10 cents got a cup of coffee, a piece of pie and a brand-new overcoat."

Confining himself to wise saws and more or less modern instances this entertainer's patter went well enough. But when he passed to parody in song, fling away at the witless and ugly travesty of old ballads that long has been his premier line, he received a kind of criticism more pointed than any reviewer can write. For six and twenty persons, by a careful count, rose with deliberation in their places and languidly walked out of the theater.

That which in the slang of the varieties is described as "the rough stuff" is not nearly so convincing as it was a long time ago when Mr. Wills' "Happy Tramp" was newer and, no doubt, happier.

News Courier 6/3/14

PANAMA-PACIFIC EXPOSITION PLANS.

Some Interesting Information Concerning the Big Show to Be Held at San Francisco from February to December, 1915.

The first authoritative statement of comprehensive scope from an official of the Panama-Pacific International Exposition to any magazine or newspaper is herewith published as given by George W. Stewart, musical director of the exposition, to the Boston representative of the MUSICAL COURIER.

Mr. Stewart, who has but recently returned from San Francisco, where he spent the greater part of the winter, was kind enough to receive the representative of this paper, even though his almost immediate departure for Europe in the interests of the Exposition music placed the amount of his available time at a premium. In this interview, he has outlined as completely as possible at this time, the aims and intentions of the Exposition directors, particularly as regards music. And right here it may be said that the idea of this department is to furnish musical entertainment rather than education for the people. Thus there will not be vast sums of money spent for symphonic concerts of classical music, which, as has been proven by previous experience, people do not attend, but rather will every effort be concentrated in the giving of the best of "popular" music, so as to interest and make appeal to the largest number.

The principal attraction of the whole exposition will be the great military bands playing in the open air on the fair grounds. These will be three in number and are to be in continuous attendance throughout the exposition. They will be recruited from among the best bands in Europe and America. The only organization definitely engaged at this time is Sousa and his Band. In addition to these there is to be an official band of about fifty men, made up of San Francisco musicians under the leadership of Charles H. Cassassa, one of the most prominent bandmasters of the Pacific coast. During Mr. Stewart's forthcoming European trip he expects to visit nearly every country with a view to hearing the various bands and engaging the very best to be had.

Another important musical feature planned is the Official Exposition Orchestra to comprise eighty-five men with the nucleus formed from San Franciscans and additional members chosen from among the foremost orchestral performers in the different American cities. This orchestra will play two programs daily for the entire nine months of the exposition, and will be led by a European conductor, whose name cannot be announced just yet. Their daily concerts will be given at the spacious Restaurant De Luxe, which is to be located in the magnificent reproduction of Yellowstone Park built by the Union Pacific Railroad. And just a word in regard to this project. The Union Pacific Railroad has bought a four acre space at the exposition in which it has built at the expense of half a million dollars an exact reproduction of Yellowstone Park, to include some of the most famous features of this great pleasure ground. Among these will be a large theatre seating 1,500 people, a reproduction of Eagle Nest Rock and of Old Faithful Inn. It is in this Inn that the great banquet hall will be located, the social center of the exposition, and on the stage of this hall the orchestra will dispense high grade programs of light music.

In addition to these concerts the orchestra will be heard in a series of symphony concerts to be given once a fortnight in Festival Hall and to be led by guest conductors chosen from the leaders of various American symphonic orchestras. Speaking of Festival Hall, an idea of its size and purpose may be gleaned from the following facts and figures. Seating capacity 3,250; cost, \$400,000 and this but a temporary building. In this hall is to be installed a large

organ. The specifications for it were drawn by a committee of organists from San Francisco and other cities of California and the console was especially designed by Edwin Lemare, the English organist. In this instrument will be five manuals and about 115 speaking stops. There will also be an echo organ placed in the opposite part of the hall to enhance the splendor of the effect. Of interest in this connection is the announcement that 287 organ recitals will be given, one for each day of the exposition, and that Mr. Lemare has been engaged to play at one hundred of these. For the remainder prominent organists from various cities of the country will be engaged.

In the Festival Hall Building there is also built a beautiful recital hall seating about 500, in which occasional chamber music concerts will be given.

The choral concerts will, of course, take place in Festival Hall, and for these many great choral organizations from

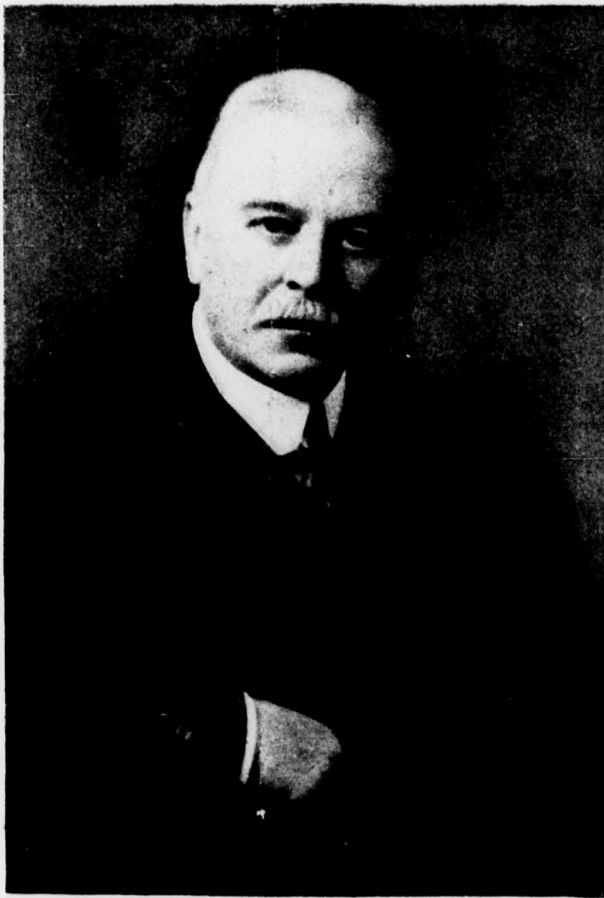


Photo by George G. Fraser, San Francisco, Cal.

GEORGE STEWART,

Musical director, Panama-Pacific International Exposition.

various parts of the country will be engaged. Those definitely settled on so far are the Apollo Club of Chicago and the Mormon Tabernacle Choir of Ogden, Utah. It is almost certain also that the Apollo Club of Boston, under the direction of Emil Mollenhauer, will give a series of concerts. The members of this club, which comprise representative men of the city—both financially and socially—are so interested and enthusiastic over the exposition that they have offered to pay their own traveling expenses in order to take part in the musical events of the occasion.

Under the auspices of the Welsh population of San Francisco, but officially recognized by the Exposition, authorities, is the great national Eisteddfod to be given, at which prizes aggregating \$25,000 will be offered. This event is to be held in the large permanent auditorium built in the civic centre of the city. This auditorium when completed will seat 12,000 people and will cost \$1,000,000. At

previous expositions for musical entertainment. That he will assuredly do this can be confidently prophesied, even without the corroborating evidence of his splendid success as musical director of the St. Louis Exposition to confirm the prophecy. It needs but a brief conversation with the man to disclose his fitness for the position—a fitness which combines rare executive ability with tremendous enthusiasm and an understanding of people as well as of music.

BLANCHE FREEDMAN.

the close of the exposition the \$80,000 organ built for Festival Hall will be transferred to this permanent auditorium. In conclusion Mr. Stewart dwelt upon the ideal location of San Francisco for an exposition of this kind, and explained somewhat in detail with what wonderful skill and on what a magnificent scale the entire event is being planned. In this connection it is interesting to note that Mr. Stewart has received the largest appropriation for music ever given at any exposition in the world and he is determined with these resources to surpass all records of

Too Much Trivial Music

"I enjoyed Kryl's band at the Chautauqua last year so far as his programme numbers were concerned, but I did not enjoy his concerts last Monday," said a season-ticket holder.

"The only criticism of Kryl on the occasion of his first visit was that he played too much ragtime for his extras. This year his regular programmes were nothing like so attractive as they were last May, and for encores he played so much so-called 'catchy' stuff that I made up my mind that I would not go to one of his concerts next year even if I had a free ticket.

"I make allowance for the fact that many people do not care for music of any artistic value, no matter how light it is, but a large proportion of the people in every city enjoy good music. The mediocre or trivial sort can be heard at vaudeville shows, and it should not be inflicted on music lovers who attend concerts for the purpose of hearing good music—not classical music especially, but music as distinguished from rubbish. Most any of us could stand one short descriptive number—a barnyard or battle piece—but compositions of the character referred to are usually long drawn out and therefore become tiresome. In music as in all arts, something should be left to the imagination.

"The mistake that some bandmasters or managers make in presenting programmes in large cities is that they give them the same class of music that would make an especial appeal to an audience in a rural town, where the people have little opportunity of hearing anything. Sousa is admitted to be the most popular and successful bandmaster in the world. Whenever his band comes to Birmingham his programmes are the same that he provides for a New York or Philadelphia audience—lots of fine music along with many very light gems. Of course plantation melodies and popular airs are always acceptable, and Sousa always gives us some such selections, but on the whole his programmes are fine. Kryl is an able conductor and has an excellent band. It is only the kind of music he plays that many of us object to.

"A musical feature of the Chautauqua that I did enjoy thoroughly was the Sunday night concert by the Cathedral choir. This organization was made up of a double quartet. The singers were of the best, and the programme rendered was of a high order. Anyone in the audience who failed to enjoy the concert must have been devoid of soul."

America's leading men—Stock, Kunwald, Polacco, Stokowski, Oberhoffer, Zach, Rothwell, Campanini, Damrosch, Stransky, Sousa, Muck, Hertz, Toscanini.

John Philip Sousa led the band at the "Gambols" this year and the New York papers credit him with his usual effective work in that respect. In the minstrel "first part," over which he likewise presided in the conductor's chair, he had to face a very big array of talent in the semi-circle. The biggest thing his eyes rested on, of course, was DeWolf Hopper, who was interlocutor and admitted to one of the jovial endmen that he was like a young and attractive widow, wearing black for a short time only. It is understood that Mr. Hopper did not recite "Casey at the Bat" (New York, Philadelphia and Chicago papers please copy).

The Lambs who gambolled this year as usual were most of the prominent actors of America who at present are not working. The entertainment offered (at opera prices, almost) in the Lambs' Gambols is a rather strange combination of professional and glorified amateur work. Of course all the singing, dancing and jesting is most skillfully done but a very general impression made by the shows is that the performers are just a lot of big, good-natured kids who are out on a lark and who do what they are doing just for the very joy of accomplishing it. And in that respect the Lambs—all professionals as they are—give a very fine, clever and amusing amateur show every year in their public "Gambols."

Regarding the plays given by the talented members of this famous club in their own house, during the year, at which only members of the club are present, a clever article recently printed makes some admirable points. At these exclusive entertainments new plays are tried out either in complete or "tabloid" form before a most critical audience. The actors who appear are, usually, noted players who give their very best efforts to a friend's play—and if the play succeeds before that audience its future may seem well

assured. Several big successes of recent years first saw light on the Lambs' stage.

The recent New York "Gambol" was for the avowed intention of separating many New Yorkers from their money or such part of it as they could spare to aid in the erection of the new club house of the Lambs. According to the very friendly accounts of the occasion printed in the New York papers the public was easily separated from its money, but got its money's worth of entertainment.

BIG SHOTS ATTRACT MANY NOTED SHOTS

Today on the North End Gun Club grounds a registered shoot is being held and among the contestants is John Philip Sousa, the noted bandmaster. The shoot is the first one of that kind held on these grounds and in attendance are some of the best shooters that shoulder a gun.

The shoot started at 10 o'clock this morning and it is probable that it will last until dark, as there is a strong program to be carried out. A number of local cracks are entered and the North End boys are confident of keeping in step with the professionals.

Besides the contestants there are a number of people on the grounds, and a lot of interest is taken in it. A number of prizes will be given the successful shooters and this makes it more interesting.

ARRANGE PARK MUSIC.

Committee Appointed by Commissioner Provides for Saturday and Sunday Concerts.

Five members of the committee of composers, musical directors and critics appointed by Cabot Ward, Park Commissioner, met yesterday in the Municipal Building to discuss the musical programme for the parks. Those present were Frank Damrosch, Nahan Franko, Richard Stahlberg, Victor Herbert's representative; E. Clarke, John Philip Sousa's representative, and R. E. Johnston.

Nothing was definitely decided upon beyond the beginning of the orchestral concerts in Central Park next Saturday and the holding of these concerts every Saturday and Sunday. The committee discussed a scheme which will mean radical changes in the park music. The committee will meet again on Wednesday.

PARK CONCERT SEASON ON

First of Season on Mall To Be Heard Sunday.

Concerts on the Mall in Central Park Saturday and Sunday afternoons was the plan advocated yesterday by the volunteer committee which Park Commissioner Ward named recently to take up the matter of park concerts. Sunday's concert will be the first of the season, and will be by an orchestra. It has not been announced whether military bands will also play on the Mall again. They were banished by Charles B. Stover when he became commissioner. Neither was there any announcement as to the possibility of seven concerts a week for the season on the Mall, as was carried out by Mr. Stover.

There will be another meeting of the committee to-morrow. Among those who were at yesterday's conference were Frank Damrosch, R. E. Johnston, Richard Stahlberg (representing Victor Herbert); E. G. Clarke, (representing John Philip Sousa), and Nahan Franko.

Mr. and Mrs. John Strauss announce the engagement of their daughter Jessie to Rabbi Eli Mayer of Philadelphia. Miss Strauss is a talented violinist and her playing has not only delighted Cincinnati audiences on many occasions, but she has a national reputation, having been engaged by John Philip Sousa on his tour of the country. Not only is Miss Strauss beloved because of her talents, but her sunny disposition, her ready wit and her generous sympathy endear her to her host of friends who will regret that her marriage will take her to another city. She is a member of the MacDowell Society and many of the select musical clubs of the city.

Rabbi Mayer is a man of profound learning, a great traveler and deeply interested in the pursuit of literary attainments.

Mr. and Mrs. Strauss will receive at their home, 1018 Chapel street, this coming Sunday from 3 to 7, when Miss Strauss' friends will have the pleasure of meeting Rabbi Mayer, who is in the city for a visit. The wedding will not take place until the fall.

New Orleans Times-Picayune 5/31/14

Baltimore Sun 6/7/14

It took the Lambs' Club to turn New York into a one-horse town on circus day. Beginning the "flying tour" of the All-Star Gambol through many American cities at the Metropolitan Opera House on Broadway, the Lambs preceded that performance with a parade through town. It was a sunny, glorious day—glorious, that is, for all except fat actors unaccustomed to march on baking asphalt—and Fifth avenue was aglow with flowers, real in window-boxes and artificial on hideous, flat, new hats. At many street corners motor cars were drawn up, to serve as grandstands; and numerous were the actresses in them to be recognized. Every Lady Lamb carried a red or blue flag, with "Lambs' All-Star Gambol 1914" on it in white lettering. All over town one saw these flags or similar streamers flying from machines; and more than one car was bedecked with flowers. Perhaps the most conspicuous was one almost hidden in purple lilacs, with a tall staff sticking up, on top of which a woolly white lamb wobbled.

A brass band crashed and the parade swung into view. It started in the clubhouse, in Forty-fourth street, went west to Times Square, down Broadway to Forty-second street, and across to Fifth avenue. The white steps and terraces of the public library, under the very green trees, were alive with people. After an escort of mounted police, the parade itself was led by John Philip Sousa, covered with more medals than a kink or an emporium, leading his own inspiring band, crashing out his famous march, "El Capitan." Then came about two hundred Lambs, marching four abreast, wearing the tall gray hats and gray dusters of minstrels on parade, and swinging their canes in jaunty rhythm to the music. Before the first four had got passed, I recognized De Wolf Hopper, Wilton Lackaye and Andrew Mack as three of the stalwart quartet. William Roselle, with his justly celebrated smile; Effingham Pinto, with such a black chin that one wondered how he was going to play a series of female fascinations in the evening; Henry Woodruff, thin almost to the point of haggardness after his recent life of continuous travel; Frank McIntyre, carrying considerable of his anatomy in front of him; Nat M. Wills, looking all but undressed with his tramp's beard left in his dressing room, and many other familiar faces made every passing quartet seem to contain at least one old friend, even when it actually did not. At the end of the gray company were William Courtleigh, Shepherd of the Lambs (that is to say, the president), carrying a crooked staff, and Bruce McRae, leading a beautiful collie dog by a chain. But this was by no means the end of the parade. After the marchers came about fifty motor cars and taxicabs, two abreast, each one overflowing with thespians. These were members of the club who were not to go on tour. Their positions were more dignified, though the picture of little George M. Cohan, in a limousine containing no less than eight men, with a fat performer almost on his lap, yet wearing a meek, resigned expression, was, to say the least, a novelty. The procession, you must remember, had only started and many of the marching actors wore self-conscious, sheepish smiles. But after they had got as far south on Fifth avenue as Twenty-fifth street, and had swung into the more familiar atmosphere of Broadway, it was easier to tell a lamb from a sheep.

In the meantime, however, a mishap occurred. Turning the corner at Twenty-fifth street, the first of the long line of machines tooted its horn in warning. And it tooted that toot so warningly that Mr. McRae's collie took fright and struggled to get loose. It was a lively tussle, and, finally, the dog won. He broke his leash. Then he started to run. And McRae ran. Nor did dog or man stop running until they had reached Third avenue!

That was the only mishap of the parade, though I was glad to see a ready ambulance near by when Macklyn Arbuckle ("Nobody loves a fat man") and Tom Wise marched up Broadway, after about three miles in the hot sun, fiery red, running wet and looking as though they might blow up at any moment. It seemed unfair to see such healthy, young and virile actors as Milton Sills and Heward Short follow on in comfortable cars. As I said, with Broadway reached the sheepish smiles gave way to friendly grins. Many friends called to the actors from the curb and from windows. Two women standing near me did not know what the parade meant or who the men were, though, as one said, "One is not surprised by anything in New York." Finally one of them recognized Will Archie, as the short end of an average-sized row. "Why, that's Will Archie," she said out loud. "Sure it is!" said Archie, and marched on. But if the actors' self-consciousness had gone on reaching Broadway, inconsequential I, standing on the curb and noticed by none, felt rather foolish. When various actors I know passed, I involuntarily ducked; the closer the friendship, the deeper the duck. But, with the marching ranks passed, I stuck up my head again, only to see a taffy-colored head dart out of the window of a limousine and hear a solemn, deep voice say, "Why, there's Vanderheyden!" It was Raymond Hitchcock.

The entertainment, which was reasonably diverting, though not deserving of a fiftieth part of the wild applause it called forth, began, as usual, with a "minstrel first part," following an overture by Sousa's Band, led by the famous bandmaster himself. The minstrels has never had so fine a setting, as Col. Savage lent the great battleship scene from the lamented "Maids of Athens." With appropriateness to the present period, an imposing man-o'-war, manned by hundreds of actors in white duck sailor suits, made a splendid background for the musical and comic semicircle of balladists and endmen, all in black-face.

VANDERHEYDEN FYLES.

LIKEWISE a man who has made his name famous or valuable by reason of his personal or professional or artistic skill cannot transfer the name to other parties and allow them to use it in business without his personal services.

John Philip Sousa, the famous bandmaster, at one time was under the management of David Blakeley, an experienced manager of musical organizations. The contract with Blakeley provided that the organization was to be known as "Sousa's Band" and Sousa was to be director. Blakeley died in 1896. Blakeley's widow engaged representatives to continue the management of the band. Sousa, however, became dissatisfied with this arrangement, and refused to continue in the employ of Mrs. Blakeley. Litigation followed, and Mrs. Blakeley, through managers she employed, attempted to organize a band that should be known as Sousa's Band. She claimed to have the right, because the contract between her husband and Sousa had not expired at the time of Blakeley's death, and the organization contemplated was to be known as Sousa's Band.

But while a man might have the right to transfer his name in connection with a purely manufacturing, mercantile, or commercial organization, the name of an artist, an author, a musician, a physician, or a professional man in any line is not subject to transfer. The value of such a person's name depends entirely upon his own skill, honesty, and experience, and when his name is used by anyone other than the original owner there must necessarily be deception. If a band was to travel through the country under the name of Sousa's Band, when the musicians were engaged, the music selected, and the performance conducted by somebody other than Sousa, then the public was drawn to the performances by deception.

This is the last of Mr. Wolff's articles

Rochester Times 6/8/14

SOUSA IS AT ONTARIO BEACH

But Handling a Gun Instead
of a Baton in the
Music Shell.

WITH TRAP SHOOTERS

List of 200 Entered. New
Bill of Free aVudeville
To Amuse.

With John Phillip Sousa carrying arms, that is, back of the traps which have been installed along the beach for New York State Sportsmen's Association tournament, which begins today, Greater Ontario Beach Park will number among its many distinguished shooters, one of world wide fame, and whom many people will enjoy meeting as a shooter equally as well as though he were conducting his famous band.

With 200 contestants registered for the various events and with 69 prizes to be contested for; these including the \$100 in gold and the Dean Richmond trophy, this tournament should prove one of the best features of attraction that Greater Ontario Beach Park has ever offered.

Syracuse Herald 6/10/14

Rochester, June 10.—Extraordinary shooting marks the fifty-sixth annual meet of the New York State Sportsman's association now being held at Ontario Beach. W. M. Hammond of Wilmington, Del., in his half hundred tries in the first half of the interstate associations amateur State championship of 100 targets, broke everyone of the fifty birds and Homer Clark, professional, of Alton, Ill., broke 159 of 160 birds. F. S. Wright, South Wales, and A. C. Skutt of Morton, N. Y., each with 155 out of 160 topped the amateurs; Dr. G. H. Martin, New York, broke 153 as did G. H. Pompelly of Owego; D. T. Leahy, New York, and John Roberts, Buffalo, broke 152; M. E. Barker, Gloversville, 151, and P. Von Boechman and D. F. McCann, New York, 150.

In the Interstate association's championship shoot, F. S. Wright got 49; D. T. Leahy scored 47 and the same result attended the efforts of John Roberts, Buffalo. The second half of the State championship shoot will be held tomorrow. John Phillip Sousa fell behind in the first day's shoot. The amateur winner in the Rochester meet qualified for the handicap this year to be held in Dayton, O., in September.

The next State shoot will come to Rochester next June and these officers have been elected by the Sportsmen's association: President, Graham Parsons, Penn Yan; vice president, T. F. Adkin, Rochester; secretary-treasurer, E. P. Donovan; directors, H. H. Valentine, Albany; I. Evans, Rochester; J. Kinney, Battavia; H. W. Smith, Syracuse.



JOHN PHILIP SOUSA AT THE DELAWARE STATE SHOOT, WILMINGTON, DEL.

Why Is Trapshooting So Popular?

By D. R. Rutter.

THERE are approximately two hundred thousand trapshooters in the United States, for the number of regularly organized clubs is about three thousand and an average of one hundred new clubs are being formed each month. Truly a remarkable record, and one that has probably never been equaled by any other sport.

How explain the intense enthusiasm with which business, professional and society men have taken up the gentle sport of "killing" clay "birds" with a shotgun?

As the author figures it out, the allurements of trapshooting has its foundation in the hunting instinct imbedded deep in the man-nature, an inheritance of the age when prowess in the chase was a prerequisite to keeping alive. With this hunting instinct is naturally associated the tool of the hunter—the gun.

Did you ever know a boy—a *real* boy—that was not crazy about a gun? Is not the wee toddler's favorite toy a tin gun with which he marshalls the whole family into a highly disciplined army, and repels all sorts of terrible invaders from the nursery? How the lad of seven or eight whittles a weapon out of wood and equips it with a propelling force in the shape of rubber bands. A few years later, when he

graduates into a real man's gun, presented by a doting father or uncle—why, then he just commences to really live. How he hoards every cent to buy ammunition with and what a wonderful shot he soon considers himself to be. Remember, too, how the empty tin cans and bottles around the neighborhood suffered from his deadly skill?

Our lad may be so fortunate as to have opportunities to hunt real game, but even if he does not, he is a hunter at heart just the same and the lure of the gun pulls just as strongly with him as with his luckier brother.

As the boy grows into manhood this love of a gun stays with him. Responsibilities and cares may crowd it into the background for years, but it is there beneath the surface, dormant, not eradicated, and only awaiting a favorable opportunity to bring him once more under its old sway.

That is why trapshooting has had such a wonderful growth. The hunting instinct and gun-love will not be denied even in the face of a rapidly disappearing game supply and prohibitive game laws. Few busy men can spare the time for frequent hunting trips. Here is where the trapshooting germ gets in its fine work, for the gun-lover finds he can have all the thrills and excitement of a real hunt with none of its attendant loss of time, disappointments, inconveniences, fatigue and expense, by trapshooting at the club, his suburban home, along shore, on his motor-boat or yacht.

So great has the enthusiasm for the sport grown that country clubs are finding it necessary to install traps for the use of their members, with many of whom trapshooting is taking the place of golf. The best summer and winter resort hotels now offer trapshooting as one of the major attractions for their guests. The country estate that calls itself complete provides facilities for trapshooting as a matter of course, just as it does for tennis or golf.

We often hear baseball described as our national sport, and yet for every actual participant in the game of baseball there are thousands who are merely onlookers, who never have and never will enter into the game themselves. With trapshooting it is different. Of course there are onlookers but they do not remain so long. The fascination of the game quickly gets into one's bones. You watch the shooting for awhile. Probably some club member invites you to try it yourself—(trapshooters are all good fellows and always glad to welcome a newcomer)—. You think you could hit a few of those "saucer things" yourself and you accept the invitation. You try it and right there a new trapshooter is born.

It's the most gripping sport on earth and if you have never stood on the firing line, glancing down a blue-steel barrel, every faculty alert to "get" the "bird" as it "wings" its swift "flight" across the sky, why you have missed one of the keenest enjoyments that outdoor life has to offer.

Let it not be thought that the sterner sex have a monopoly on this royal sport. Not at all! Many women are enthusiastic trapshooters. Once the natural timidity of the fair sex towards firearms is overcome and women make very good shots. There are several large women's trapshooting clubs in this country, one having over sixty members, although it was only organized about a year ago.

Baltimore Star 6/16/14

OUTDOOR DEVOTEES LIKE TRAPSHOOTING

That trapshooting has elements which attract men who breathe and live sport is evident by its naming among its enthusiastic followers such men as Honus Wagner, of the Pittsburgh National League team; Big Chief Bender, the Indian twirler of the world's championship Athletics; Lester German, who forsook the New York Nationals to become a professional "player" in the "sport alluring," and many other baseball celebrities. On the other hand, we see John Philip Sousa finding invigorating recreation in making dust of the furtive clay pigeon.

To the man or woman possessed of a tender heart and who has no pleasure in the destruction of living creatures, trapshooting affords pleasure without regret.

The open season for trapshooting is all of the calendar months and it may be enjoyed regardless of weather conditions.

Any large field is a hunting ground with the game aplenty, for the clay birds fly every day.

Miner Courier 6/17/14

The Sousa Band Season.

The regular season of 1914 for Sousa and his Band will begin on August 15, and will continue to the winter months. The bookings include twenty-two days at Willow Grove, Pa., and two weeks at the Pittsburgh Exposition. The organization is to visit many cities in New York, Pennsylvania, Ohio, Indiana, Illinois, Michigan, Connecticut, Massachusetts and other States.

Two fine cornetists, Richard McCann, of New York, and Frank Simon, of Cincinnati, have recently been added to the Sousa Band ranks, and Maurice van Praag, late first horn with the St. Paul Symphony Orchestra, is another newcomer.

During the season, Virginia Root, Grace Hoffman and Odette le Fontenay, sopranos, and Margel Gluck, Dorothy Hoyle and Susan Tompkins, violinists, will appear with the Sousa Band as soloists.

(Special Correspondence.)

NEW YORK, May 27.—Two late events made the past week more or less interesting. One was the annual "gambol" of the Lambs to sold-out houses for three performances at the Metropolitan Opera House Friday and Saturday. The other was the first New York performance of "Madame Moselle."

There is probably no organization in the world which contains within its own body so many essential factors to provide entertainment of a unique character as well as an entertaining one, as the Lambs. It is surely a treat for even the jaded theatergoer to see all the big and little luminaries of the stage, the big headliners of the amusement world—Victor Herbert, John Philip Sousa and other men of that character, down to the young juvenile who has just stepped across the border line of fame, all embraced in the three-hour bill of drama, music and dance under expert stage management.

The charm of this event consists in the sense of intimacy, the shifting of popular actors from one line of impersonations to one of diametrically opposite classification, and the air of general good nature and abandon with which these performances are conducted. You get this sense of novelty the moment the curtain rises and reveals the old-time minstrel first part, the interlocutor in his usual place of honor, some eight or ten end men with their tambourines and bones, and a massive grouping of instrumentalists and vocalists for a background. But when you realize that the interlocutor is De Wolf Hopper, that the conductor of the orchestra is John Philip Sousa, that the singers embrace many of the best voices in comic opera and even grand opera, and that such men as Frank Lalor, Nat Wills, Joseph Herbert, Raymond Hitchcock, Chas. E. Evans, Thomas A. Wise, Hap Ward, Fran McIntyre, Andrew Mack, Clayto White and Chas. J. Ross are wieldin' the bones and tambo, you somehow feel more than a two-dollar interest in the event.

The program this season is on the same level of interest as that of previous years. It was chiefly remarkable for a number of novelties which left a strong impression, and they came thick and fast. If anything there was an embarrassment of riches. The minstrel first part took up considerable time, and then followed four acts ranging from musical travesties to a modern morality play, besides several specialties by Julian Eltinge, Nat Wills, four of the leading cartoonists of the New York papers, and several others. One of the hits was a one-act comic opera, "The Rainbow Cocktail," which deals with an old sorcerer who has the power of bestowing youth to the faded. To him repair a sad group of former stage favorites, a member of the original "Florodora" sextette, the original "three little maids," the original Merry Widow and one of the original Pony Ballet. Each does his little "turn."

and of course the sorcerer makes them all young again. Another decidedly interesting novelty was an allegory in seven scenes by George V. Hobart, entitled "Experience," in which William Elliott played Youth, William Farnum Ambition, Frederick Perry Experience, Henry Woodruff Opportunity and Wilton Lackaye Crime. The seven scenes presented a thrilling picture of life, after which came a musical one-act piece, called "The Dancing Ages," in which William Courtleigh, De Wolf Hopper, Frank Deshon, Frank McIntyre, Bruce McRae, Stephen Maloy and Frank Kilgour took part. Burton Holmes presented some familiar faces of the flock in films, and this was followed by a travesty, entitled "The Great American Play," with a full list of representative Lambs.

MUSIC LEADERS AT ODDS OVER PARK CONCERTS

Commissioner Trying to Determine Whether Bands or Orchestras Should Play.

EXPERTS DIVIDED IN THEIR OPINIONS.

No decision has been reached to-day by Cabot Ward, Park Commissioner, as to whether the New York public prefers band or orchestra music. He has called composers, musical critics and conductors of both orchestras and bands to aid him in deciding what the public likes best, so that he can arrange for the concerts to be given during the summer in the Mall in Central Park. At a meeting of the committee appointed by Commissioner Ward, held in the Municipal Building, no final decision was reached. Among those present were Nahan Franko, Frank Damrosch, Henry E. Krehbiel, Richard Aldrich, David Mannes and E. G. Clarke, the latter representing John Philip Sousa.

It is understood that Mr. Ward feels that it is difficult to decide which form of concert is better adapted to the public demand. He thinks that on the Mall in Central Park the orchestra is completely lost, and there is at least one of the orchestra leaders who agrees with him in this. Others declare that they believe that the orchestras, with their wind instruments, have drawn greater crowds.

Orchestra and band leaders of the city in almost every case stand by their own kind of music. Franz Kaltenborn, who has given concerts in Central Park for the last four years, declared that the public was in favor of the orchestra as against the band, and that this was proved by the attendance whenever his orchestra gave a concert in the park.

Frank Damrosch, orchestra leader, declared in his opinion there was no choice between the orchestra concert and that given by the band. Mr. Damrosch said both were good, and he was not willing to say what would please the public most until he has heard further reports from Commissioner Ward and really learned for himself.

SOUSA TO TRY HIS SKILL

Bandmaster Enters Annual Range Meet at Cedar Point.

SPECIAL TO THE PLAIN DEALER.

SANDUSKY, O., June 16.—Sanduskians who were admitted to membership in the Indian Shooting association at the conclusion of the tournament held at Cedar Point last year, received their program names today.

Ex-Auditor John Delist is "Chief Early Bird;" Ira C. Krupp, "Chief Ye Oake;" Dr. J. K. Douglass, "Chief Cure-em-All;" August Kuebeler, Jr., "Chief Cedar Point," and Fred H. Zinn, "Chief Fusser."

The Indian Shooting association will hold its fifteenth annual meet on the Cedar Point range next week. John Philip Sousa, the bandmaster, is among those who have already entered. About \$3,000 in prize money will be distributed.

THE members of the Rubinstein Club gathered informally in the Waldorf-Astoria Wednesday afternoon for a private view of the motion pictures taken at the recent white breakfast. The occasion was also partly a farewell reception to Mrs. William Chapman, the president, who sailed the next morning on the Saxonia for Europe.

Many of the club members recognized themselves as the films were shown, and the big ballroom was filled with exclamations of pleasure and bursts of laughter as prominent women passed before the audience.

The pictures showed the president's platform, with the honor guests in the receiving line and the luncheon guests being greeted one by one, then the march to the dining room, headed by Sousa's band, the president's table, the Dolly Varden dancers, and by no means the least interesting scene, the serving room, where the luncheon was in preparation and the hundreds and hundreds of waiters moved about in perfect order under the efficient direction of Oscar and his assistants.

Among those seen in the audience were Mrs. Chapman, Mrs. Alfred Cochran, Mrs. Leonard Hill, Mrs. George Colter, Mrs. Edward Marks, Mrs. Bedell Parker, Mrs. J. D. Beale, Mrs. Charles Tollner, Mrs. Clifford Williams, Mrs. Walther, Mrs. H. B. Grubbs.

SOUSA'S BAND TO OPEN PEOPLES LECTURE COURSE

All Numbers For Season's
Program Have Been
Booked.

Sousa's band will open the Peoples Lecture course, September 29 and all numbers for the season's program have been booked. Tickets will be placed on sale early in August.

The numbers secured for the course are:

Madame Johanna Gadschi, October 16; Opie Reed, November 24; Schildkiet Hungarian Orchestra, December 8; Ratto, quick change artist, January 12; Ben Greet Players, January 29; Katherine Ridgeway, February 15; the Emmett Garnall Concert company, February 26; John Wooley lecturer, March 20; the Killarney Irish Concert company, April 5.

Big State Shoot to Open To-day at Ontario Beach

Practice for the state shoot which opens at Ontario Beach to-day was held yesterday afternoon. Eight events were shot in which 54 marksmen took part. Lester German, who, at one time was the leading pitcher of the old New York National League Giants, took high professional score by breaking 118 out of the 120. Other marksmen who took high scores were: Fred Bills of Chicago and Ward Hammond of Wilmington, Del., each breaking 116; C. S. Clark of Rochester, F. S. Wright of South Wales, N. Y., and P. Von Boeckman of Brooklyn, each breaking 114; G. N. Fish of Lydonville, D. T. Leahy of New York and Thomas F. Adkin of Rochester, each breaking 113.

John Phillip Sousa took part in yesterday's shoot and after making a very good start, "stubbed his toe" and made a poor finish. Mrs. Harry Harrison, the only lady markswoman taking

part in the shooting, made a very good showing yesterday.

Park Board Head Entered.

President A. B. Lamberton of the Park Board yesterday signified his intention of competing in the shoot. Mr. Lamberton a few years back was known as one of the best trapshooters in the state, and he feels that he can still hold his own in good shape. He was president of the New York State Sportsman's Association when that body held a very successful shoot in this city.

In all there are 160 entered in the shoot, which is expected to be one of the best held by the state association. The following are some of the notables who will compete: Dr. F. N. G. Jerrold of Niagara Falls, H. McMurchey of Fulton, Lester German of Aberdeen, Md., Dr. A. W. Curry of New York City, George Benjamin, H. H. Stevens, D. D. Willis and S. S. Hopkins of Lewiston, J. Broderick of Niagara Falls, C. F. Lambert of Buffalo, John Ebberts of Buffalo, B. V. Covert and H. H. Rogers of Lockport.

SOUSA AND OTHERS POT THE CLAY BIRDS

Musketry Fire at Ontario Beach Park Marks Opening of State Shoot —New Vaudeville.

This week Greater Ontario Beach park is the mecca for shooters from the four corners of the United States. All of them are here for the purpose of demonstrating their skill in this 56th annual state shoot, which is given by the New York State Sportsmen's association, under the local management of the Rochester Gun club.

Indeed this shoot is of sufficient importance to bring scores of well known men, including the composer, John Phillip Sousa, who is registered at a local hotel, and who appeared on the grounds in practice yesterday.

Mr. Sousa has been initiated for years, and he is just as much of a character study when shouldering his gun as when he is in motion with his baton.

HIGH SCORE MADE AT STATE SHOOT

Bandmaster Sousa Makes Good Showing—German Leads Professionals.

Rochester, N. Y., June 9.—The 56th annual shoot of the New York State Sportsmen's Association was formally opened today at Ontario Beach park, with a program of eight events of 20 targets each, to be followed by 50 targets, forming the first half of the Inter-State Association's amateur state championship at 100 targets, the second and final half being scheduled for Thursday afternoon, the last day of the shoot.

In the preliminary target practice yesterday afternoon, John Phillip Sousa, the bandmaster, finished slightly under 90 per cent. The professionals were led by Lester S. German, of Aberdeen, Md., who pitched for the New York Giants in the days of Amos Rusie. He broke 118 of 120. On his heels were Fred G. Bills, of Chicago, and Ward M. Hammond, of Wilmington, Del., with only four down—a total of 116. Sim Glover, the Rochester professional, and Ed. Banks, of Wilmington, Del., tied for third and C. S. Wright, of Rochester, tied for high among the amateurs, breaking 114 of 120, a record duplicated by P. von Boeckman, of Brooklyn, and F. S. Wright, of South Wales, N. Y.

Orchester oder Kapelle?

Streiten um Parks.

Orchester-Dirigenten und Kapellmeister nehmen getrennte Stellungen ein.

Soll die größere Zahl von Konzerten im Central Park in diesem Sommer von Orchestern oder Kapellen gegeben werden? Das ist eine Frage, die Cabot Ward, dem Parkkommissär, und dem von ihm eingesetzten Komitee zur Entscheidung der Sache bedeutende Schwierigkeit macht, da die Stimmung und Stellung des Publikums in dieser Frage nicht ganz klar sind.

Ward ist vorläufig der Ansicht, daß die Orchester-Musik unter dem freien Himmel im Central Park unter den obwaltenden Umständen verloren geht und in diesem Punkte stimmt ihm mindestens einer der Orchester-Dirigenten bei. Dem Komitee gehören Frank Damrosch, Nathan Franko, E. G. Clarke, als Vertreter von John Phillip Sousa, Henry E. Krebbs, Richard Aldrich und David Mannes an.

Franz Kalktenborn, welcher die Konzerte in den letzten vier Jahren dirigiert hat, spricht sich unbedingt für das Orchester aus und führt als Beweis hierfür an, daß seine Orchester-Konzerte stets eine größere Besucherzahl herbeigelockt als seine Kapelle. Das Publikum der Konzerte im Central Park ist nicht an Kabau-Musik interessiert, meint Kalktenborn, sondern an harmonischer Musik. Damrosch ist schwankend in seinem Urtheil, besonders unter den jetzt obwaltenden Verhältnissen, Franko ist für das Orchester, während die Kapellmeister des 69. und 23. Regiments für die Konzerte der Kapellen sind.

SHOOTING AND VAUDEVILLE

Attractions at Ontario Beach Park Prove Most Pleasing to Large Number of Visitors.

Bang! Crack! went the guns of the shooters who lined the beach walk back of the traps set for the New York State Sportsmen's Association's 56th annual tournament at Greater Ontario Beach Park. The shooters to a man were most favorably impressed with the shooting conditions and were free to admit that this year's tournament will be hotly contested. Among the shooters of national fame are Hank Stevens, Rush Raze, Jim Glover, and last but not least John Phillip Sousa, the composer of the Washington Post, El Capatain, from "Maine to Oregon" and many other musical compositions familiar to the music loving public. Mr. Sousa seemed to get considerable pleasure shooting in practice and displayed no little ability when he broke forty-eight of the fifty birds yesterday afternoon.

SOUSA COMING TO THE NORTH END SHOOT

John Phillip Sousa, the noted bandmaster, will be in this city tomorrow, not as the leader of a band, but as a marksman, on the North End traps. The tournament will be the first registered shoot on these grounds and will be started at 10 a. m. All gunners and their friends are invited to attend. Among others who will attend are Newcomb, Stevens and Apgar.

'WIND OR STRINGS?' STARTS CLASH ON PUBLIC CONCERTS

Orchestra Conductors and
Band Leaders Take Op-
posite Sides.

PARK COMMISSIONER
HOLDS A HEARING

Mall Entertainments at Issue—Brass
and Reeds Preferred in Philadel-
phia, Boston and Chicago.

Shall the greater number of concerts on the Mall in Central Park and in the other public parks be given by orchestras or bands? That is the question that is puzzling Cabot Ward, Commissioner of Parks. Do the concerts given by the orchestras satisfy the large crowds that attend these concerts, or is the blare of the band more pleasing? Musical conductors who for many years have figured in outdoor concerts for the people differ as to the efficiency of the orchestra or the band.

The committee of composers, conductors and musical critics which Mr. Ward appointed recently to consider this question met yesterday in the office of the Park Department, in the Municipal Building. Those present included Frank Damrosch, Naham Franko, E. G. Clarke, representing John Philip Sousa; Henry E. Krehbiel, Richard Aldrich and David Mannes.

It is understood that Mr. Ward feels that it is difficult to decide which form of concert is better adapted to the public demand. He thinks that on the Mall in Central Park the orchestra is completely lost, and there is at least one of the orchestra leaders who agrees with him in this. Others declare that they believe that the orchestras, with their wind instruments, have drawn greater crowds.

Leaders' Views Conflict.

Orchestra and band leaders of the city in almost every case stand by their own kind of music. Franz Kaltentborn, who has given concerts in Central Park for the last four years, declared that the public was in favor of the orchestra as against the band, and that this was proved by the attendance whenever his orchestra gave a concert in the park.

"Speaking from my experiences of four years giving concerts on the Mall, in Central Park, I am sure that an orchestra is the only thing to employ there to please the public," said Mr. Kaltentborn. "I was able to judge this from the attendance, if nothing else, when the orchestra played and when there were band concerts. The public is not interested in noise. It wants music, and an orchestra is able to give music. An orchestra can render any and all kinds of music. A band creates the noise but not the harmony."

Frank Damrosch, orchestra leader, declared in his opinion there was no choice between the orchestra concert and that given by the band. Mr. Damrosch said both were good, and he was not willing to say what would please the public most. He has heard further reports from Commissioner Ward and really learned

No Choice, Says Mr. Damrosch.

"To my mind," said Mr. Damrosch, "there is no choice between the orchestra and the band when public concerts are given, because both are very good in their place. Under suitable conditions the orchestra would be preferable, and the same would apply to a band concert. From my experience I can only say that I have heard good orchestra and good band concerts. On many occasions I have heard these concerts received with approval by the public, and this under all conditions."

Naham Franko, orchestra leader, declared he believes the public has been won over to the orchestra. He added that if the question of public concert arose he would be willing to conduct either.

"As far as I can see," said Mr. Franko, "the orchestra is the more popular. The scope of the orchestra as opposed to the band is decidedly greater. Better music means an education for the people, and this is what the orchestra can give. A fine programme, I mean from a musical standpoint, is certainly rendered in a more creditable manner by an orchestra than by a band."

"The matter of public concerts all dwindle down to public pleasure. I am in favor of giving whatever sort of concert the public wants."

William Bayne, leader of the Sixty-ninth Regiment Band, is of the opinion that band concerts are the only thing in the open and says that attendance at such concerts proves this fact. Mr. Bayne declares that there is also proof of his assertion in the fact that the majority of outdoor concerts held in all parts of the world are rendered by bands. For inside work he believes that the band must take second place to the orchestra.

"For outdoor concerts," said Mr. Bayne, "there is nothing like a military band. There are a million reasons why, and I could not begin to enumerate them. The fact that a band will draw twice as many persons as an orchestra seems to prove it."

Thomas F. Shannon, leader of the Twenty-third Regiment Band, in Brooklyn, declared that he believed a band was by all means the proper thing for outdoor concerts.

"A band is by all means the proper thing for outdoor concerts," said Mr. Shannon. "It was for this purpose that reed instruments were made. It is out of all reason to expect results from a string orchestra in the open. The tone and all the effect of the music from a string orchestra are lost in the open. The string instruments would be affected by the atmospheric conditions."

Philadelphia Music Lovers Prefer Bands for Public Concerts.

[SPECIAL DESPATCH TO THE HERALD.]

PHILADELPHIA, Pa., Wednesday.—Whether orchestras or bands are the more desired in public concerts has been discussed by the people of Philadelphia, and the bands seem to have the preference. There are three public bands—the Municipal, the Police and a chartered band—in Philadelphia. There is no public orchestra.

Bands Are the More Popular in Massachusetts.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday.—Bands have always supplied the music in State parks under the control of the Metropolitan Park Commission. The question of having orchestras replace them has never even been considered in Massachusetts.

Chicago Employs Only Bands for Her Outdoor Concerts.

[SPECIAL DESPATCH TO THE HERALD.]

CHICAGO, Ill., Wednesday.—Good bands furnish the summer concert music in Chicago's parks. Orchestras are not used.

ASBURY PARK READY FOR SEASON VISITORS

Special Dispatch to The North American

ASBURY PARK, N. J., June 15.—This famous resort is now in summer array and ready to receive all-season visitors and residents, many of whom arrived this week. Work upon alterations at the various hotels is about completed, and today nearly every hostelry in the city was open and ready for the rush that came tonight. The feature of the week-end this week was the automobile run of the Delaware County, Pa., Automobile Club. The cars left Camden at 12 o'clock, the first checking station being at New Egypt. The checking-out station was in this city. Prizes to be awarded for the run were brought here and tonight at the club's shore dinner received much attention. The run was decidedly successful, being the second one of its kind to be run into this city within two weeks.

Announcement that Bandmaster Arthur Pryor had been engaged to lead the Casino orchestra in this city tomorrow night has aroused much interest, and there isn't any doubt that the hall will be filled. Mr. Pryor is a resident of Asbury Park and is a member of the local lodge of Elks. He will play a solo or two and lead the orchestra in the rendition of several of his own compositions.

Life in Ocean Grove is becoming more attractive as the season progresses, and the famous meeting resort is looking forward to a very successful season. The auditorium will open on June 21, when Bishop Berry will preside at one service and District Superintendent Marshall at the other. Professor Morgan is preparing the program of musical events and has had fine success thus far in arranging for concerts by prominent singers and players. Among the bands to play at Ocean Grove this summer are Sousa's and the United States Marine Band. Two oratorios will be given by Professor Morgan's chorus of several hundred voices. "The Storm" will be given on the great organ for the first time on June 27.

The Asbury Park Casino has been a very popular place this week, with two daily dancing programs. The playing of the Casino orchestra is assisting prominently in the enjoyment of the young folk. It is planned to hold a foodstuffs exhibition in the west gallery of the Casino.

SOUSA TO LEAD IN PARK

He Will Direct Music on Mall
July 4 and 5.

Park Commissioner Ward is planning to have John Philip Sousa lead the band concerts on the Mall in Central Park July 4 and 5. Frank's Military Band will furnish the music on the Mall to-morrow afternoon.

Commissioner Ward also announced that he had gained the consent of R. A. C. Smith, Commissioner of Docks, to have the Park Department take over the supervision of the recreation piers. It was asserted by Mr. Ward that this was in line with his efforts to centralize all recreation matters in the Park Department.

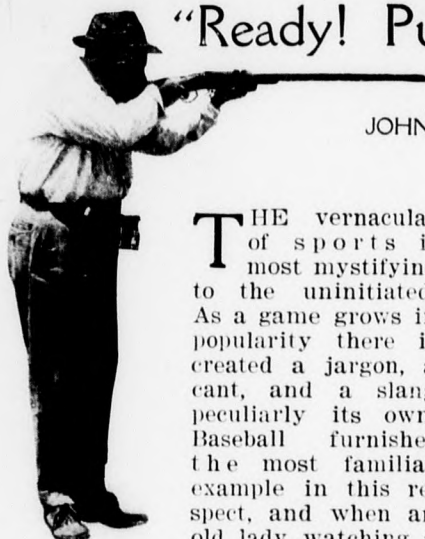
Under this arrangement the Park Department will have the letting of contracts for music, etc., on the piers, which has been considered a source of "patronage" in the past.

N.Y. Sun - Supplement 6/24/14

"Ready! Pull! Dead!"

BY

JOHN PHILIP SOUSA



THE vernacular of sports is most mystifying to the uninitiated. As a game grows in popularity there is created a jargon, a cant, and a slang peculiarly its own. Baseball furnishes the most familiar example in this respect, and when an old lady watching a game of tennis deplored the fact that

those who accumulated "Love" the most, were the grouchiest. Had she known that "Love" means nothing, and nothing is so exasperating as nothing, she would have understood.

Trap-shooting is the youngest of all the great sports; but it is increasing in popular esteem by jumps and bounds. It is estimated that there are over two hundred thousand men and women who face the Trap during the season. Gun Clubs exist in all cities and towns in the country. Like Baseball, Golf, Tennis and other pastimes, Trapshooting has risen to the dignity of a language of its own. When you hear a group of men and women discussing "Bulk" and "Dense," "Full choke," "Drop," "Comb," "Pull," "Regulation birds," know ye, they are Trap-shooters. For "Bulk" and "Dense" mean the smokeless powders used by the shooters. "Full choke" explains the special boring of the gun-barrel; "Drop," the inches the heel of the stock is below the sight when the gun is in position at the shoulder. "Comb" is the crest of the stock. "Pull" the power required to release the trigger. "Regulation birds," the speed, height and angle of the saucer-like targets known as "Blue-rocks," "White-fliers," etc., when thrown from the trap.

The flying target pastime makes many appeals to the lover of sports. It is a wonderful developer of self-reliance. It is your own game, and no one can do it for you. It is not a sport for the vacillating; for it requires great concentration and a happy blending of mental and physical attributes. The exercise in lifting to the shoulder, an eight-pound gun hundreds of times daily is a muscle-building factor and a sure death to insomnia. The recoil of the gun acts as a stimulating massage for tired nerves and muscles.

It has one great advantage over field shooting. There are many to whom it is abhorrent to destroy God's feathery creatures for sport. At the traps you shoot at inanimate clay; and to the most tender hearted, there can be no compunction in smashing the little black discs. All one's mental faculties are quickened, for the bird thrown from unknown angles with varying speed, made

illusory by the force of wind currents keeps one keenly alive to new conditions. Shooting where they ain't" successfully, adds to the exhilaration of the game.

As a promoter of correct living it is ever on the job. Local option and Fletcherism are not in it as deterrents of one's appetites. A contestant desiring success must be temperate in all things. A foggy brain or a gorged, overworked stomach, means a sluggish shooter, and a sluggish shooter means a defeated contestant. Spartan abnegation is absolutely necessary to success. I recall some six years since, while attending an important tournament in the Middle West, a young shooter led the field at the close of the first day. He shot with such splendid rhythm and accuracy that he was picked by the experts as the probable winner of the trophy. That night he proceeded to "paint the town." When he appeared at the traps next morning he was bleary-eyed, nervous and sluggish, and at the end of the day he was at the tail-end of the field of over two hundred shooters. I have shot with him many times since, and nothing can persuade him to put another coat of paint on the town. The humiliation of defeat was the greatest temperance lecture possible.

Trap-shooting is a splendid pastime for women. It is a tonic for the nervous system and makes a woman agile and alert. I have shot in many matches with women and have never seen an ungraceful one at the traps. The sport is most suitable to the gentle sex, for woman's quick perception both of eye and brain are splendid factors in the make-up of the shooter. In the beginning, women did not take to the shot gun, because it was synonymous with death to the feathery denizens of the air. She who we call Grandmother, Mother, Aunt, Sister, Wife and Daughter love innocent nature too much to destroy it for sport. With the coming of the clay bird women shooters have become nearly as numerous as women golfers and tennis players. In the shooting game she is not segregated; she is not classified as a woman, but as a shooter. She meets all men shooters on an equality and there is nothing in which she so delights as beating mere man at his own game. Among the growing number of women trap-shooters, it is significant that two prominent eastern clubs are composed of women members exclusively.

The trap-shooting world embraces all from potentate to peasant, from octogenarian to callow youth, from grizzly warrior to sweet sixteen; and all are happy when they call "Pull" and hear the referee announce "Dead."



On the Firing Line at Pinehurst. Mr. Sousa is No. 2

Musical America 6/20/14

EXTENSIVE SOUSA SEASON

Famous Band Has Important Schedule—
Engaged for Panama Fair

Among the additions to Sousa's Band for the coming season are Richard McCann, of New York City, and Frank Simon, of Cincinnati, both well known cornetists, and Maurice Van Praag, late first horn of the St. Paul Symphony Orchestra. The Fall season for the Band will begin on August 15, and will run up to the Winter months, including twenty-two days at Willow Grove, Pa., and two weeks at the Pittsburgh Exposition. The list of special artists who will appear at the Sousa concerts this season includes Virginia Root, Grace Hoffman, and Odette Le Fontenay, sopranos, and Margel Gluck, Dorothy Hoyle, and Susan Tompkins, violinists.

The 1915 season will start in New York City the first week in April, and will continue through the Summer into the late fall, during which time the Band will fulfill a ten week's engagement at the Panama-Pacific Exposition in San Francisco, after which it will return East in time for its Willow Grove season, and follow that with the regular Fall tour. Sousa's Band is the first musical organization to be engaged for the Panama-Pacific Exposition.

N.Y. Eve Mail 6/18/14

First Band Concert in Central Park Saturday

Park Commissioner Ward announced to-day that John G. Frank, conductor of the Seventh Regiment Band, otherwise Frank's Military Band, will give the first military band concert in Central Park on the Mall Saturday at 4 p. m. The band will consist of fifty pieces.

It was decided to have Conductor Frank play popular selections from compositions of Sousa and Victor Herbert. Negotiations are under way to have Sousa lead the band concerts in Central Park July 4 and 5.

N.Y. World 6/19/14

SEEK SOUSA FOR PARK CONCERTS

In announcing yesterday that John George Frank of the Seventh Regiment is to conduct the first band concert of the season in Central Park, Park Commissioner Ward let it be known that negotiations are under way to get John Philip Sousa to conduct the band concerts in the park on July 4 and July 5.

Shoot Contenders Given Opportunity to Try Eyes at Traps Fronting Lake

**State Tournament Will Be Formally Opened
This Morning at Ontario Beach--Old-Time
Giant Pitcher Leads Professionals.**

Half a dozen green huts strung along the beach like so many bath-houses, gentlemen in smart gunning coats and of assorted ages agitating themselves over lock speed and hang-fire loads and other terms as clear as fog to the casual visitor, a stretch of sand strewn with hundreds of empty shells and a noise like so many supers doing a continuous battle-scene in Act III.—This was the setting for the practice yesterday of the men who to-day will stand up to the traps in the fifty-six annual shoot of the New York State Sportsman's Association at Ontario Beach Park.

The crackle of guns rose above the musketry of the sputtering power-boat just outside the piers, the roar of the motorcycles as they rattled on their perpendicular track and the tinpanny wheeze of the merry-go-round. Fifty-five shooters took part in the afternoon's exercises, many others being on hand but preferring to look on and wait until this morning before trying their hand.

Schedule of 15-Target Events.

As the blue rocks flew away to the north, they were smashed and nicked and missed without fear or favoritism, depending on who was doing the shooting. A regular schedule of eight fifteen-target events was started at 1 o'clock so that visiting contestants might acquaint themselves with conditions under which the tournament proper will be held.

At first glance you might have thought it a meeting of baseball players who patrol the sunfield. Colored eye-glasses, some green and others yellow, are popular with the gunners and after hearing all the arguments pro and con we would compromise on Alice blue. The arguments for green and yellow leaves one all at sixes and sevens, but one gathers that the goggles sharpens the vision.

Even John Philip Sousa, who has a job with a band in the winter, looked at you through spectacles. The bandmaster, rigged in a checked habit with ammunition pouch at his belt, is out with his gun whenever business engagements allow. The writer saw him recently behind the scenes at the Lambs' Gambol, where he was mildly anaesthetizing the heat and he had the same record playing yesterday.

Not Standing on Band Record.

Mr. Sousa made a straight in his first event yesterday but found conditions at some of the four traps far from his liking; still, he finished only slightly below 90 per cent. He has decided to take in the Massachusetts state shoot at Boston on Friday and Saturday, which will necessitate a sleeper ride after three strenuous days here.

His Sunday will be spent on the train, as his program calls for him to be in Bradford, Pa., Monday next to attend the Interstate Association's annual Eastern Handicap, one of the most important trapshooting events of the year.

It was impossible to budge yesterday without bumping into some celebrity. The traps by the way, are hived away in those six low shanties on the waterfront and they include four singles, a double and a walkback. The trap for throwing double targets was in operation yesterday. Two silver cups and a gun are to be awarded as prizes for a special event to be shot before the double trap.

Old Pitcher Leads Pros.

Lester S. German, of Aberdeen, Md., who pitched for the New York Giants in the days of Amos Rusie and Meekin and their pennant-winning, ranked highest among the professionals yesterday, breaking 118 of 120. On his heels were Fred G. Bills, of Chicago, and Ward M. Hammond, of Wilmington, Del., with only four down—a total of 116 each.

Tied for third place were Sim Glover, the Rochester professional, and Ed Banks, of Wilmington, Del. Mrs. Harry Harrison appeared before the traps and excited interest by her expertness.

C. S. Wright, of Rochester, tied for high honors among the amateurs, breaking 114 of 120, which was a record duplicated by P. von Boeckman, of Brooklyn, and F. S. Wright, of South Wales. N. Y. Thomas F. Adkin, of this city;

G. N. Fish, of Lyndonville, and D. T. Leahy, of New York, tied for second with 113 dead birds.

A. W. Church, of New York, was in third place with 110 and but for a bad half hour in his last event he would have finished much higher as he lost five of his fifteen targets in that event.

Formal Opening at 9 O'Clock.

The formal opening of the three-day shoot takes place at 9 o'clock this morning with the introduction of a day's program of eight events of twenty targets each, to be followed by an event at fifty targets, forming the first half of the Interstate Association's amateur state championship at 100 targets, the second and final half being scheduled for Thursday afternoon.

The management of the New York State Sportsman's Association hopes that visiting shooters eligible to attend the business of the association, will bear in mind that this item of the week's program will be called to order to-night at 8 o'clock at the Hotel Seneca, the associations headquarters.

Among entrants who arrived yesterday for the shoot were Dr. F. N. C. Jerrold and J. Broderick, Niagara Falls; H. McMurehy, Fulton; Dr. A. W. Curry, George Benjamin, H. H. Stevens and L. D. Willis, New York; S. S. Hopkins, Lewiston; C. F. Lambert and John Ebberts, Buffalo; B. V. Covert and H. H. Rogers, Lockport.

FIRST PARK CONCERT TO BE GIVEN SATURDAY

Park Commissioner Cabot Ward announced to-day that John George Frank, conductor of the Seventh Regiment Band, known as Frank's Military Band, will give the first military concert in Central Park Mall next Saturday at 4 P. M.

Following a conference of the committee on music recently appointed by Commissioner Ward to improve the quality of the park music, it was decided to have Conductor Frank play popular selections from the compositions of John Philip Sousa and Victor Herbert. Negotiations are under way to have Sousa lead the band concerts in Central Park on July 4 and 5.

CENTRAL PARK MUSIC SCHEDULE CHANGES.

Following a conference of Park Commissioner Ward's committee on park music, important changes were announced to-day in the programme for the summer. John George Frank and his military band will give the concert on the Mall in Central Park on next Saturday and Sunday after-

noon. The Saturday evening concert will not be given this week. Conductor Frank has been ordered by the committee to enliven his programme with Sousa and Herbert selections.

The committee is negotiating with John Philip Sousa to give the band concerts on the Mall on July 4 and 5. The nightly concerts in Central Park, it has been decided, are to begin on

July 4, with military band concerts alternating weekly with orchestral concerts. There will be no music on the Mall on Monday evenings. Instead there will be two concerts on Saturdays.

With the departure of Arnold Volpe and Adolph Rothmeyer for Europe the selection of Naham Franko to lead the orchestral concerts in Central Park seems assured.

Gun Club Will Give Shoot For Sousa

John Philip Sousa, the famous bandmaster, trap shooter and all-around sportsman, will be in Cleveland as the guest of E. S. Rogers Saturday and Sunday of this week. Sousa is on his way from New York to attend the annual Indian shoot at Cedar Point next week.

The officers of the Cleveland Gun Club have arranged to give a complimentary shoot to Sousa Saturday afternoon and it is expected that all active members of the club as well as a great many visitors will be present to see if Sousa can perform as well at the traps as he does at the head of his famous band.

A dozen members of the Cleveland Gun Club will accompany Sousa to Cedar Point Monday and remain there during the week.

Lambs Annoyed Rochester.

Somewhat belated, to be sure, but none the less significant is editorial comment in the Bumble Bee, an advertising men's weekly published in Rochester, which relates to the recent visit of the Lambs to that city.

"For weeks," says the irate writer, "the Rochester newspapers devoted pages to extolling the local appearance of the Lambs in their annual gambol at five dollars per. The list of artists who were to be here sounded like the roll call of all theatricaldom. There wasn't a personage of note missing—from David Belasco down.

"And when they gamboled before a Rochester audience—at nine forty-five at night—and at five dollars per, who of the notables were present? There was John Philip Sousa, De Wolf Hopper, Digby Bell, Charlie Evans and one or two others. The advertised 'appearances' of William H. Crane, Douglas Fairbanks, Willie Collier, Thomas Wise, Nat Wills, James O'Neill, Brandon Tynan, Thomas Ross, George Broadhurst, Eugene Cowles, Joseph Herbert—and many others—did not materialize. Where were they? Home, of course.

"And the show itself would have made the Ad Club vaudeville blush for shame. This was not the fault of the local management, to be sure. They print the 'dope' that is sent them.

"Isn't it up to a newspaper to be reasonably certain that it is printing facts about theatrical things, while it is in the same breath actively engaged in endeavoring to eliminate fake advertising of other kinds from its columns?"

Midway Gardens

THE second of the popular concerts by the new National Symphony Orchestra in the Midway Gardens will be given this evening. This new South Side resort was thrown open to the public last evening, although incomplete; and the so-called "formal opening" is now definitely scheduled for next Saturday evening. At that time, the management says, all will be well as to the dining service, "general facilities for public comfort, and the multifarious details that make up a resort for the summer-time amusement seeker of the better class." Meanwhile, Max Bendix, conductor of the new orchestra, will make a nightly change of program, the concerts starting at 8:15 o'clock. The Battaggi sisters, two coryphees of the Chicago Opera ballet, will be an added attraction this evening, dancing in the intermission to the accompaniment of the orchestra. The program of music will be as follows:

March—"Coronation".....Meyerbeer
Overture to "William Tell".....Rossini
Fantasia—"Il Trovatore".....Verdi
Waltz—"Les Fleurs".....Waldteufel
Suite—"Scenes Pittoresques".....Massenet
(a) March.
(b) Processional.
(c) L'Improvisation.
(d) Le Fete.
Ballet—"Faust".....Gounod
Serenade.....Schubert
Rhapsody No. 2.....Liszt
Selection—"The Beggar Student".....
.....Milloecker
March—"Powhatan's Daughter".....Sousa

John Philip Sousa, noted band master, will be guest at shoot of Cleveland gun club Saturday and will take part in annual indian shoot at Cedar Point next week.

"BILL" CROSBY MAKES PERFECT SCORE

Takes High Honors in Trap Shoot at Fairmont—Sousa Also Shoots Well

Bradford, Pa., June 17.—With a perfect score of 100 in five twenty-clay-pigeon target events, W. H. Crosby, professional, of New York, won second day high honors in the Eastern handicap shoot here to-day. J. P. Taylor, professional, of Fairmont, W. Va., and G. L. Lyon, amateur, of Durham, N. C., tied for second place with 99 each.

R. W. Heikes of Dayton, O., was high gun yesterday. John Philip Sousa, the march king, got inside the money with a score of 98 in the preliminary handicap to-day.

The Lambs' Gambol was easily the most important event of the week, and the Metropolitan Opera House was packed from floor to ceiling last night with an audience welling over with enthusiasm, so that when the curtains parted and disclosed the deck of a battleship, guns and all (New York is very battleshippy just now on account of the Mexican trouble), with De Wolf Hopper and a posse of quite a number of popular comedians of the present day, and not a few belonging to a former generation, such as Charley Evans and Charley Hopper (no relation to De Wolfe), such a roar of welcome went up as is seldom, if ever, heard within the walls of this institution. The first part was a minstrel show, in which the pet jokes and bons mots of the Lambs were let off, and, of course, were received with the most tremendous recognition by their friends in front. The first part wound up with the Southern Anthem of Dixie, which, of course, caused the house to ring with cheers and shouts, but this was outdone by the tumult of enthusiasm aroused the next moment as John Philip Sousa caused his band to strike up "The Star Spangled Banner." Just imagine the vast theatre, packed to suffocation almost, with an upstanding throng of men and women in the throes of hysterical enthusiasm, thundering out the now recognised National Anthem of the United States, and not once, nor twice satisfied them, but again and again and again did Sousa have to "repeat." Of course, the imitation battleship had a deal to do with it, with its suggestion of the present warlike topic which permeates the whole of Yankee humanity generally, and New York particularly.

SOUSA LOSES TO A VETERAN IN TRAP SHOOT

John Phillip Sousa may be able to lead a band better than some people, but A. D. Meaders of Nashville, Tenn., can show him a thing or two about trapshooting. In the third day's shoot of the Indian Shooting association's fifteenth annual tournament at Cedar Point, Meaders, a seventy-four-year-old youngster, defeated the bandmaster for the special prize by scoring 97 out of 100 targets.

J. W. Bell of St. Louis led the pros with a perfect score of 100. Bart Lewis of East Aurora, Ill., led the amateurs with a score of 99 out of 100. Mrs. Anna Vogel of Detroit led the women with 67 out of 75.

CONSERVATORY PUPIL GETS SIGNAL HONOR

Susan Tompkins, Who Studied with William Grant Egbert, to Be Violin Soloist for Sousa's Band.

Another compliment to the high standard of the Ithaca Conservatory of Music has just been made in the selection of John Phillip Sousa, the great bandmaster, of a graduate of that institution and pupil of William Grant Egbert, as violin soloist with Sousa's band for its summer tour.

The soloist who has captured this much-coveted position by all musicians is Susan Tompkins Medrow, who is now located in Rochester, where she is conductor of the Susan Tompkins Orchestra at the Seneca Hotel.

Susan Tompkins—that is her professional name and the name she was known by when studying here—is a granddaughter of the late Harlan Hill, who formerly was a prominent resident of Ithaca. She studied for four years at the Conservatory of Music under direction of Mr. Egbert and later spent some time abroad under other masters. She was abroad at the time Mr. Egbert spent several years in Europe.

She will be remembered by many in local music circles as having been the violin soloist of the first concert company ever sent out by the Conservatory of Music. Others of the company were Lucy Marsh, Mrs. F. A. Mangano and Ethel Nichols.

Miss Tompkins was in the city to-day coaching with Mr. Egbert for the engagement with Sousa, which she will begin on Aug. 14, when she will report in New York City for rehearsal. The tour will include engagements at ocean resorts, Willow Grove and the exposition at Pittsburgh being two of the longer stops.

The young woman has made rapid advancement in her profession. Mr. Egbert today paid her the high compliment of having been one of the best pupils he ever had.

Programme for Pryor's Band.

Arthur Pryor's great American band continues to be the star attraction at Electric park. The threatening weather last night did not prevent the gathering of an unusually large crowd. Pryor promises to be one of the biggest favorites the park has ever had. He will play this programme tonight:

Overture, "Tannhauser".....Wagner
Three Dances from "Henry VIII".....German
Gem from "Aida".....Briquet
Slavonic Rhapsodie.....Friedemann
Tone Poem, "A Trip Up the Rhine".....Tobani
Grand Scenes, "Madam Butterfly".....Puccini
(a) "Air de Ballet".....Massenet
(b) "Military March".....Elgar
Overture, "Oberon".....Weber
March, "Stars and Stripes Forever".....Sousa

SOUSA ARRIVES FOR BIG INDIAN SHOOT

Practice Indulged in at New Range at Point Monday by Early Arrivals.

John Philip Sousa, noted band leader, arrived at Cedar Point, shortly before noon Monday to attend the Indian shoot which will take place Tuesday and Wednesday of this week at the new range which has been laid out by the point company. Many crack shots of the country will be present, including a number of Sandusky Indians. Practice on the new range was indulged in Monday by the early arrivals. Sousa has made reservations at the Breakers for the entire week.

The work of constructing a fine new club house for the Indians is practically completed and the building will be ready for the braves and their squaws, Tuesday, when the real shooting begins.

Besides the elaborate tournament program arranged for the week a social program has been prepared. Wednesday a trip will be made to Put-in-Bay and Wednesday evening the annual pow-wow will be held at the Hotel Breakers parlor, followed by the "dog feast" in the dining room.

About \$3,000 in prize money in addition to many trophies will be distributed during the shoot which will be a very notable event in the sporting world.

The Sandusky men who will partake in the shoot are: John Deist, "Chief Early Bird"; J. K. Douglass, "Chief Sandusky"; August Kuebler, Jr., "Chief Cedar Point"; Ira Krupp, "Chief Ye Oak"; Dr. J. D. Parker, "Chief Cure 'Em All"; and Fred Zinn, "Chief Fusser."

Arrangements have been made for a series of concerts by Sousa's band at Luna Park, Coney Island. Concerts will be held on Saturday afternoon, August 15, and one that evening, two on Sunday, August 16, and two on Wednesday, August 19.

SOUSA'S BAND FOR LEWISTON CONCERT

Music Department of Literary Union Plans for Fine Program.

Not only of interest to members of the Woman's Literary Union of Androscoggin county but to the public generally will be the announcement that the music department of the Literary Union hopes to secure John Phillip Sousa and his famous band for a concert in Lewiston, the coming season.

Miss Angie Starbird is chairman of the music department and associated with her are Mrs. George D. Nevens and Mrs. N. S. Taylor. Miss Starbird will correspond with Mr. Sousa, immediately in order to secure a date for Lewiston.

Members of the Union should bear in mind that tickets must be renewed before June 20. With such attractions as Sousa's band and other unusually interesting programs it is certain that not only present members but many other women of Androscoggin county will be anxious to be affiliated with the Union.

FREE SPICES

Cedar Point Mecca For Shooters

BY PEARL HELFRICH.

CEAR POINT-ON-LAKE-ERIE, June 27.—With weather conditions almost ideal for trap shooting, the annual tournament of the Indians has drawn more than 200 of the crack shots of the country here this week, and their scores have been most remarkable. John Phillip Sousa, chief march king, arrived early in the week and has taken an active part in every event, making scores which would be a credit to one who was at work instead of at play.

Detroit Woman Represents Her Sex In Trap Shooting at Cedar Point

CEAR POINT, June 26.—With weather conditions almost ideal for trap shooting, the annual tournament of the Indians has drawn more than 200 of the crack shots of the country here this week, and their scores have been most remarkable.

John Phillip Sousa, chief march king, arrived early in the week and has taken an active part in every event, making scores which would be a credit to one who was at work instead of at play.

Andy Meaders, who tied the grand American handicap last year, a man 74 years of age, came all the way from Nashville, Tenn., to take part in the tournament, and shot 70 out of 75 birds Wednesday morning.

Mrs. L. G. Vogel, of Detroit, the only woman shooting this year, has made a very creditable showing. She is better known in the sporting world by her maiden name, Miss Anne Rieker, coming from the Lancaster, Pa., family of Riekers, all fine shots.

Rochester Musician To Tour with Sousa



MRS. SUSAN TOMPKINS MEDROW.

High honor has come to one of Rochester's well known musicians, Mrs. Susan Tompkins Medrow, who has been chosen by John Phillip Sousa as the violin soloist for his famous band, for its summer tour. She will report in New York City for rehearsals on August 14.

Susan Tompkins (that is her professional name) is a granddaughter of the late Harlan Hill of Ithaca. She was graduated from the Ithaca Conservatory of Music, under the tutelage of Grant Egbert, with whom she studied for four years. Her European teachers were Professor Sevecik and Professor Suchy of Prague, Bohemia. She was a member of the Sevicik String Ensemble, and was one of eight of Professor Sevicik's pupils who were chosen to augment the Bohemian Philharmonic Orchestra when Edward Greig conducted.

Mrs. Medrow began her career at the age of 12 years, in a concert company of which Miss Margaret Keys, formerly of Rochester, was a member. She afterwards played in concert throughout the United States, until recent years, when she has devoted her time to ensemble work in Rochester. Mr. Egbert pays her the compliment of saying that she is one of the best pupils he ever had.

ANENT SOUSA'S BAND

The regular season of 1914 for Sousa and His Band will begin on August 15, and will continue up to the winter months. The bookings include twenty-two days at Willow Grove, Pa., and two weeks at the Pittsburgh Exposition. It will visit many prominent cities in New York, Pennsylvania, Ohio, Indiana, Illinois, Michigan, Connecticut, Massachusetts and other States.

Two celebrated cornetists, Richard McCann, of New York City, and Frank Simon, of Cincinnati, have recently been added to its ranks, and also Maurice van Praag, late first horn with the St. Paul Symphony Orchestra.

During the season, Virginia Root, Grace Hoffman and Odette Le Fontenay, soprano soloists, and Margel Gluck, Dorothy Hoyle and Susan Tompkins, violinists, will appear with the band as special artists.

John Philip Sousa and His Band will play a three weeks engagement at Willow Grove Park in August, after which they will tour the country.

A little bird whispered in my ear that Herbert L. Clarke, the well known solo cornetist, would occupy the first chair during the Sousa engagement at Willow Grove.

H. A. Van der Cook, the well known cornet and trombone teacher, of Chicago, writes me to the effect that if his many pupils will condescend to give him a two weeks' vacation he will utilize the time in automobiling. You have my best wishes, Van.

By the way, Sousa and His Band will play a ten weeks' engagement at the Panama Exposition next year.

"PUPIL OF SOUSA"

One morning after the street organs got hold of his "Washington Post March," John Philip Sousa ran across an Irishman playing the march at a dirgelike pace, which set his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed angrily:

"My heavens, man! Why don't you play it with a little energy? There's nobody dead in this terrace."

"And who are you, anyhow?" he exclaimed.

"I am Mr. Sousa," exclaimed the bandmaster. "I composed this march. Don't mind my giving you a friendly hint?"

The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink and ran as follows: "A pupil of Sousa."—New Orleans States.

Nelson's Band Attracts

Crowds to Lake Harriet

Conductor Wm. Warvelte Nelson and his band of 40 artists were given a hearty welcome during the past week at Lake Harriet Roof garden, which has opened its sixth annual consecutive season at this popular resort. The program announces it is the home of "Nelson and His Band," and in all probability it will be the permanent home of the band if the attendance and enthusiasm of the thousands of music lovers who have heard the concerts during the past week are significant of the popularity of the organization.

Two new soloists were heard with the band during the past week. They are Ross Millhouse, cornet soloist, of New York, who has an international reputation, having played with Sousa for eight consecutive seasons, during which time the famous tour around the world was made by this organization. His artistic renditions during the past week more than met the expectations of the audience, and he has easily established himself as a favorite with Minneapolis

music lovers. Miles B. Sery, euphonium soloist of world-wide renown, also established himself as a favorite in the hearts of Harriet Roof Garden enthusiasts, by his musicianly interpretations.

In all, the past week has been the most successful of any opening week in the history of the park, and has broken all previous records for attendance.

The following programs will be given at Minnehaha Falls this afternoon at 3:15, with Mr. O. L. Heeger, xylophone as assisting soloist, and this evening at Lake Harriet at 8:15 with Ross Millhouse, cornet soloist.

Instrumental Soloist—O. L. Heeger, Xylophone.
March—"The Federal" Sousa
Overture—"Orpheus" Offenbach
Characteristic—"In Darkest Africa" Sousa
Popular Music—"From 'High Jinks'" Frima
Xylophone Solo, Fantasia—"Scotch and Irish
airs" Stobbe

Mr. O. L. Heeger.
Patrouille—"Espagnole" Deshayes
Scenes—"From 'Martha'" Flotow
Waltz Suite—"Wedding of the Winds" Hull
Popular Medley—"B. M. C." Von Tilzer

Instrumental Soloist—Ross Millhouse, cornet.
March—"Tennbauser" Wagner
Overture—"Zampa" Herold
Ballet Music—"From 'Carmen'" Bizet
(1) "Allegro Deciso."
(2) "Allegro Vivo."
(3) "Andantino."
(4) "Allegro."

Intermezzo—"From 'L'Arlesienne'" Bizet
Cornet Solo, Fantasia—"Carnival of Venice" Emerson

Mr. Ross Millhouse.
Intermission—15 Minutes.
Overture—"Light Cavalry" Suppe
(a) "Une peu D'Amour" Sillescu
(b) "Ocean Breezes" Herbert
Popular Music—"From 'The Count of Luxem-
burg'" Lehar
March—"Indienne" Sellnick

NAHAN FRANKO'S ORCHESTRA

AT CENTRAL PARK TONIGHT

Park Commissioner Cabot Ward has announced the formal opening of Central Park music for this evening at 8 o'clock on the Central Park Mall. The first concert will be given by Naham Franko's Concert Band. This band, Commissioner Cabot Ward says, has been recruited from the leading musical organizations of the country. Its membership includes the best musicians in the Metropolitan Opera House Orchestra, the New York Symphony Orchestra, the Philharmonic Orchestra, the Victor Herbert Orchestra and Sousa's Band. It numbers fifty-two pieces and is probably the most distinguished assembly of musicians procurable in New York.

The Franko Band will give another concert next Sunday evening on the Mall.

Beginning Tuesday evening they will give seven concerts, one each evening, and one on Saturday afternoon and one on Sunday afternoon following.

On Tuesday, the 14th, the Arthur Bergh Orchestra will furnish the Central Park music for a series of seven concerts, then the Franko Band will resume.

Concerts will be given at 8 o'clock this evening under park auspices as follows:

Carl Schurz Park, Carl Lederhaus Band: Chelsea, Thomas P. Ward; Colonial, William Bayne; Columbus, G. Peluso; Corlears Hook, Rudolph Tilkin; DeWitt Clinton, O. G. Penoyer; Hamilton Fish, Frank Stretz; Hudson, William Somerset; Morningside, E. F. Goldman; Mt. Morris, Fred W. Bent; Tompkins Square, William Schwartz; Washington Square, Joseph F. Meduna.

The Franz Kaltenborn Orchestra will give a concert at Curtis Field, Staten Island, on Sunday evening, July 5.

Chicago Tribune 7/5/14

Some of the new music made known in the recent Lambs' gambol in the Auditorium is being used in the programs of the National Symphony orchestra at the Midway Gardens. Conductor Bendix, himself, is represented by a caprice and a tango, both of which were heard in the gambol, and John Philip Sousa's haunting new two stop, called "The Lambs," figures in both the "popular" programs and in the dignified symphony concerts at the new south side resort.

N.Y. Press 7/5/14

Sousa at Luna.

Music lovers have been provided for by the management of Luna in the appropriation of features for the people's playground. Arrangement has been made for a series of concerts by Sousa's band. The first of the series of concerts will be held on Saturday afternoon, August 15, another in the evening, and two on Sunday, August 16, with two on Wednesday, August 19.

Am. Musician August 1/14

HERBERT L. CLARKE WITH SOUSA AGAIN

Herbert L. Clarke, the well known solo cornetist, will again occupy the first chair with Sousa's Band when they open their tour at Willow Grove Park in August. There was some doubt at first whether Mr. Clarke would be with Sousa on this tour, owing to the fact that Mr. C. G. Conn considered his services at the factory too valuable, but after deliberating awhile Mr. Conn finally decided to let Mr. Clarke join the Sousa Band.

Detroit Tribune 7/5/14

DETROIT WOMAN COMPETES IN SHOOT AT CEDAR POINT

Mrs. L. G. Vogel Makes Good
Showing in Match With
John Philip Sousa.

Cedar Point, Ohio, June 27.—With weather conditions almost ideal for trap shooting the annual tournament of the Indians has drawn more than 200 of the crack shots of the country here this week, and their scores have been most remarkable. John Philip Sousa, march king, arrived early in the week and has taken an active part in every event, making scores which would be a credit to one who was at work instead of at play. Mrs. L. G. Vogel, of Detroit, the only woman taking part in the sport this year, has made a very creditable showing. She is better known among sportsmen by her maiden name, Miss Anne Rieker, coming from the Lancaster, Pa., family of Riekers, all fine shots. J. W. Bell, of St. Louis, captured the bag of gold, breaking 100 straight.

SOLOIST WITH SOUSA

Susan Tompkins Medrow Chosen by Famous Bandmaster to Go on Summer Tour.

Susan Tompkins Medrow, 77 Joslyn Place, the well-known Rochester musician, has just been selected by John Phillip Sousa as violin soloist to make a concert tour with his famous band this summer. The engagement will begin on August 14th, when she will report at New York for rehearsals.

Susan Tompkins, which is Mrs. Medrow's professional name, studied at the Ithaca Conservatory of Music and also abroad. For some time past she has been conducting the Susan Tompkins Orchestra at the Seneca Hotel and has also appeared as solo-



SUSAN TOMPKINS MEDROW,
Who will Be Violin Soloist With Sousa's Band.

ist at the Gordon Theater several times. The position for which Sousa has just selected the Rochester artist is one much coveted among musicians.

LOCAL VIOLINIST TO BE SOUSA'S SOLOIST

Susan Tompkins Medrow Will Make Part of Summer Tour With the Famous Band.

Susan Tompkins Medrow is receiving the congratulations of her friends, and they are many, on her selection to be solo violinist with John Phillip Sousa during four weeks of his summer tour. She has been in Ithaca



Susan Tompkins Medrow.

coaching with her master, William Grant Egbert, of the Ithaca Conservatory of Music. She has also studied in Prague.

Susan Tompkins—that is her professional name, is a granddaughter of the late Harlan Hill, who formerly was a resident of Ithaca. She studied for four years at the conservatory of music under the direction of Mr. Egbert and later spent some time abroad under other masters.

She was the violin soloist of the first concert company ever sent out of the Conservatory of Music at Ithaca. Lucy

Marsh was a member of the same company.

The engagement will begin August 14th, when she will report in New York city for rehearsals. The tour will include engagements at ocean resorts, Willow Grove and the exposition at Pittsburgh being two of the longer stops.

San Francisco Chronicle 8/14/14

Sousa has just finished a brief season at Luna Park, where he has played six concerts with the usual Sousa success. The public does not seem to tire of this unusual musician, who directs with graceful affectation and writes with direction and force. He is offering several new original compositions, and says he has a Panama-Pacific Exposition march concealed somewhere.

SUSAN TOMPKINS MEDROW TO PLAY WITH SOUSA'S BAND

A compliment to the high standard of Rochester's musicians has been paid by John Phillip Sousa, in the selection of Susan Tompkins Medrow, violinist, of this city, as one of the soloists with his band for its summer tour.

Mrs. Medrow, who is conductor of the Susan Tompkins Orchestra at the Hotel Seneca, will leave Rochester for New York on August 14 for rehearsals. The tour will include engagements at ocean resorts, Willow Grove, Philadelphia, and the exposition at Pittsburgh. Mrs. Medrow is particularly pleased over the fact that she has been engaged for four weeks of the trip, which will last 12 weeks in all. One other violinist, who toured with Sousa last year, has been engaged for seven weeks, while another has been engaged for the remaining week.

When Sousa visited Rochester last winter, Mrs. Medrow played for him and the engagement followed immediately. She studied for four years in Ithaca at the Conservatory of Music under the direction of William Grant Egbert and later spent some time abroad under other masters. She has been coaching with Mr. Egbert during the past week.

PICTURES AT THE STRAND.

The following in America of the wonderfully interesting motion picture of the Lambs All Star Gambol was given the week of June 29 at the Strand Theater, the picture being head lined for the week's run. Over 6,000 feet of positive was printed which was reduced to 3,000 feet of the most interesting sections. The subject has been well handled in assembling, short flashes being given of over forty of the most prominent stars of the stage. One of the most popular sections shows George McManus, R. F. Outcault and Hi Mayer drawing cartoons of their well-known subjects including Little Nemo, Buster Brown and the Newlyweds. Frank McIntyre and De Wolf Hopper are shown in some very funny scenes. The scenes of the Lambs' "Leading Ladies," all made up as beautiful girls and sitting outside of the stage door smoking pipes, cigars and cigarettes are all very funny. Short sections of some of the different parades are shown with the veteran band director John Phillip Sousa in advance. Scenes from the "Book of Life," one of the big hits of the Lambs Gambol, are shown, as well as the principal scenes from George Hobart's big success "Experience."



Pathe Players on their Annual Outing, Leaving the Jersey City Studio for Greenwood Lake, N. J.

NEW MURAT MANAGER HERE TO TAKE CHARGE OF HOUSE

James R. Barnes, the new manager of the Murat Theater, arrived in Indianapolis yesterday and will take charge of the local theater today. Mr. Barnes, with Mrs. Barnes and their daughter, are at the Claypool Hotel.

Mr. Barnes is rounding out his twenty-sixth year in the theatrical business. He was manager of Henry W. Savage's "The Girl of the Golden West" for one season and later was manager of "Everywoman" for Savage. He also has served as manager for John Phillip Sousa, the bandmaster, and has been to Europe several times in a managerial capacity. Last season he was manager of Granville Barker's English company, which produced "Fanny's First Play," one of George Bernard Shaw's pieces.

"Although I have been in the theatrical business for nearly twenty-six years, this is only my second season with the Shuberts," Mr. Barnes said. "I have no knowledge of what the bookings for the Murat will be this season; in fact, I have not even seen inside the theater. I passed the building while taking a walk this afternoon and saw it only from the outside."

"The European war will injure the theatrical business only so far as European productions are concerned, but I believe that will be the extent of its injury to the business in this country."

Mr. Barnes said he knows nothing about who will make up his staff at the Murat.

Indianapolis Star 8/17/14

SOUSA TO DONATE TROPHY.

Other Handsome Prizes Await Westy Hogans' Marksmanship.

At the Westy Hogans' meeting in Bradford, Pa., in the week of the Eastern Handicap, George E. Painter, of Pittsburg, one of the country's leading devotees to the sport of trapshooting, announced that he would donate a \$100 trophy to this year's Westy Hogan tournament at Atlantic City, N. J., September 15 to 19. John Philip Sousa, the peerless band master, another fine trap shot and who also participated in the Eastern Handicap, let it be known that he too would give the Hogans another trophy this year. George L. Lyon, of Durham, N. C., the national amateur champion at double targets, informed the Hogans that they can expect another Bull Durham trophy this year.

The Bradford meeting of the Hogans is the last that will be held before the tournament in September. It was better attended than any Westy Hogan meeting on record, excepting the annual meeting in Atlantic City each year. When President Apgar called the meeting to order the following Hogans answered to their names: J. Morrell Hawkins, H. H. Stevens, George Benjamin, T. H. Keller, Jr., Ward Hammond, L. J. Squier, Homer Young, William Joslyn, E. H. Taylor, James Lewis, L. R. Lewis, Edward Banks, Leonard Clark, John Taylor, Lester German, Carl Moore, C. B. Smith, Sim Glover, Charles North, O. R. Dickey, President Apgar and Secretary Bernard Elsesser.

The Hogans are intensely serious about this year's tournament, and they remained in session from 8.30 until 11.30 o'clock. It was definitely decided that the shoot this year will be held at Venice Park, the beautiful Atlantic City suburb, and the scene of the last two Hogan tournaments. The Hogans made every possible effort to secure a pier, but they were unsuccessful, as there is none available this year.

The matter of the program for this year's tournament was left entirely in the hands of the tournament committee, and the members of this committee held a meeting on the evening following the regular meeting.

OPEN AIR MUSIC.

It has often been said that the Americans, are not a musical race. A city of 100,000 people has difficulty in maintaining an orchestra equal to what will be found in a German town of 10,000. But the enormous number of bands that perform outdoor music through the summer months suggests that there is a growing musical feeling.

Good band music is by no means confined to city parks and summer resorts. The smallest country town may have its "band boys," whose more or less amateurish tootings stir the cross-roads heart and feet. The country band often does good work. It has time to practice. A familiar evening sound is some instrument echoing across the empty acres in preparation for next concert night.

In large towns band concert night is about the most typical festival occasion of our hurrying American life. Ball games and horse races and athletic meets have the note of competition and miss the festival spirit. The cattle show has much of that atmosphere, but is at least theoretically an industrial and business gathering.

At the band concert the Americans cast aside the stress of the game, and for once meet for pure enjoyment. We know that particularly well in St. Joseph through the nightly band concerts in the parks. There is, of course, disagreement as to what class of music a band should play. Some demand airs

reminiscent of old scenes. Others want banging Sousa marches. Some want Wagner and others want ragtime. Still others call for the poetry and fire of the classics. The wise bandmaster, of course, tries to please all tastes.

Music that has the quality of permanence is more apt to build up a support of real music lovers. If a composition has been handed down from one generation to another, or has the qualities that will hand it down, it must have a keener appeal to the human heart than something tossed off by the ballad singers of yesterday to be thrown in the wastebasket tomorrow.

HERBERT L. CLARKE, CORNET SOLOIST



To have lived in Toronto as a boy; to have musical talent and ambition enough to develop it in the Citizens' Band, band of the old Wanderers' Bicycle Club, the Queen's Own Band under Bandmaster John Bailey and in orchestra work under Dr. F. H. Torrington; to leave Toronto in 1892 and join the then most successful band on the continent—famous band of 100, under the leadership of the late Patrick Gilmore and later, join the now most successful band on the continent or in the world for that matter, under the leadership of John Philip Sousa and to remain with Mr. Sousa as cornet soloist thruout several trans-continental tours, four European tours, and one world's tour; to appear at all the world's fairs since Chicago and to play by special command for the late King Edward, Queen Alexandra, King George and Queen Mary, and all the royal family of Great Britain; Emperor William of Germany, the president of France and the premiers of Australia and New Zealand; to have played 473 cornet solos in as many concerts in one season and to be coming back to, Toronto known as the greatest cornet soloist in the world—undisputed.

That is the career of Herbert L. Clarke, who will appear with the Toronto Musicians at the massed band concert, Exhibition Park, Wednesday evening, July 15th.

Sousa Shoots As Well As He Writes Marches

John Philip Sousa, the world-famous band leader and composer, is in Baltimore, the guest of J. Mowell Hawkins of Forest Park. Trap shooting seems to be the musician's hobby, and while in Baltimore he will attend a shooting tournament of the Forest Park Club.

Sousa was able to smash 137 out of a possible 150 of the clay discs yesterday afternoon. This excellence with the shotgun has come partly from practice on a 7000-acre game preserve in North Carolina owned by 30 men,

of whom Sousa is one.

From here Sousa will go to Ocean City for a big shooting tournament and then to New York to assemble his band for the opening of the season.

JOHN PHILIP SOUSA HERE FOR TRAP SHOOT

John Philip Sousa, composer and bandmaster, is in Baltimore. He arrived here yesterday and is the guest of J. M. Hawkins, of Forest Park, during the shooting tournament of the West Forest Park Gun Club. The shoot will end today. The famous band leader yesterday proved that he can handle a firing iron almost as well as he can wield a baton, for he broke 137 clay targets out of a possible 150.

Mr. Sousa says he always likes to come to this city either for pleasure or on business. He says that he expects to bring his band here some time during the next year.



HERBERT L. CLARKE.

The eminent cornetist, who will play at the Massed Band demonstration this evening.

FAMOUS CORNET PLAYER IS TORONTO OLD BOY

HERBERT CLARKE, FORMERLY
OF QUEEN'S OWN, WILL PLAY
HERE TO-NIGHT.

All the way from Elkhart, Indiana, has come Mr. Herbert Clarke, an eminent cornetist and an old member of the Queen's Own Rifles Band, to be present on the occasion of the Massed Band Demonstration, which will be held in Exhibition Park to-night.

Mr. Clarke has not been a resident of this city since 1892, and although he has become more than famous in the musical profession since that time, yet he never forgets his old fellow bandmen.

For many years active in the capacity of cornet soloist and assistant conductor of Sousa's Band, Mr. Clarke has been afforded the pleasure of touring the world many times.

In reference to his musical career, Mr. Clarke said that it was while pacing the streets of Toronto, which were then somewhat less numerous, that he learned to blow his horn. "And I am still able to do it," he added.

Evidently Mr. Clarke considers the Queen's Own Band just as fine a one as he used to. In fact, he was agreeably surprised by the manner in which they played when, on Sunday evening he was conducted from the depot to the hotel by them.

It is understood that he is to render two solos to-night, besides conducting one or two of the selections which the massed bands will give.

FAMOUS BANDMASTER HERE

John Philip Sousa the Guest of J. Mowell Hawkins.

As brown as a berry and looking the picture of health, John Philip Sousa, composer and bandmaster, arrived in Baltimore Thursday afternoon and will be the guest of J. Mowell Hawkins, Forest Park, during the shooting tournament at the Forest Park Club. At the shoot yesterday, he gave a good account of his ability at the traps by breaking 137 clay targets out of a possible 150.

When seen at the home of Mr. Hawkins last night Mr. Sousa was in a communicative mood and took great pains to relate his experiences in the open air since his band engagements expired two months ago. Having been born in Washington, D. C., and learning to shoot reed birds on the flats of the Potomac, he declared last night that was always one of his chief pleasures to return to Baltimore and enjoy the hospitality of the local shooters. He has been coming here for the past seven years. Mr. Sousa came over from New York and expects to go from here to Ocean City tomorrow to take part in a big shoot there early next week. He will then return to New York to assemble his band and begin rehearsals on August 1. On August 10 the first summer engagement will begin at Ocean Grove, N. J.

Mr. Sousa is an enthusiastic sportsman and declared that a mixture of the out-door life with his irksome duties during the winter season was the secret of his health and happiness. He manages to get away from his band for a brief period each winter to enjoy a spell at field-shooting. He is a fine field shot and prides himself on his ability to drop partridges, pheasant and snipe. He is the proud possessor of a small artillery in the shape of shot guns. He is one of a syndicate of 30 men who own a 7,000-acre game preserve in North Carolina and each year he spends some time down there.

"I am exceedingly fond of Baltimore," said he, "and never lose an opportunity to come here either for recreation or on business. I fully expect to visit Baltimore with my band within the next year, and I always have a most vivid recollection of the warm welcomes we always receive here."

His engagements for next year include a 10-weeks' season at San Francisco during the Panama Exposition. He expressed great disappointment at not being able to visit this city during the Centennial celebration. The coming season will be unusually busy with him and his band will introduce several new compositions, and among them is, The Lambs, written by him for the gambol of the Lambs' Club. Another is a new suite entitled, Impressions at the Movies. He has also written a new opera, The Irish Dragoon.

In speaking of the affairs in Mexico, Mr. Sousa seemed to be pretty well acquainted with the situation down there, having spent a winter near Mexico City several years ago. He is of the opinion that the Mexicans should have been allowed to fight out their troubles and, in doing so, develop or unearth a man who would be able to lead them.

SHOOT AT OCEAN CITY

John Philip Sousa Competing at the Berlin Gun Club.

Special Dispatch to The American.

Ocean City, Md., July 18. — The three-day clay pigeon tournament of the second annual shoot, under the auspices of the Berlin Gun Club, began here this afternoon. John Philip Sousa is the guest of the club and is being entertained at the Atlantic Hotel.

The Ocean City Handicap was won by Livingston, of Salisbury, who broke 18 out of 20. Worthington, Martin, Sousa and Mallory each made a clean score, but were not allowed to compete for the prizes. Those competing for the handicap prize and their scores are as follows: Livingston, 18; Rees, 17; Hagan,

Taylor, Jenkins, Jones, Ludlam, Peters and Ellicott each breaking 16. Worthington was high gun of the day, breaking 91 out of 100, followed close by Livingston, whose score was 90. The other contestants were: Taylor, 89; Jones, 88; Sousa, 88; Peters, 87; Hagan, 85; Martin, 86; Coulbourne, 84; Mallory, 82; Rees, 76; Ellicott, 51, and Jenkins, 55.

The program for Monday and Tuesday are very attractive and a number of out-of-town shooters are expected from Baltimore and Philadelphia.

WITH SOUSA'S BAND

Former Homer and Cortland Girl Chosen from Large Number

Rochester, July 20. — Out of a list of over 100 applicants, Mrs. Susan Tompkins Medrow, of this city, was picked by John Philip Sousa, the famous band master, to accompany his large band on its summer tour as violin soloist.

Mrs. Medrow will leave for New York at once to begin her rehearsals. On the summer tour such cities as Atlantic City, Willow Grove and many other ocean resorts will be visited. A long stay is also to be made at the Pittsburgh exposition.

At present Mrs. Medrow has an orchestra of her own which plays daily for the dinners at the Hotel Seneca. In professional life Mrs. Medrow is known as Susan Tompkins, her maiden name.

Mrs. Medrow first took up the study of the violin with Prof. William Grant Egbert, of the Ithaca Conservatory of Music, and after staying under his tutelage for some time left this country to study abroad under two Austrian masters, Prof. Suchy and Prof. Seycik. The latter was the teacher of Kubelik, the great master.

Mrs. Medrow was one of the eight chosen by Director Edward Greig for concert with his Bohemian Philharmonic orchestra. On her return from Europe she traveled much in this country, doing solo work.

Mrs. Medrow, formerly Miss Susan Tompkins of Homer and later of Cortland, has many friends in both places who will be pleased to learn of her continued success. She began the study of the violin with Prof. Darby of the Cortland Conservatory of Music, rather than at Ithaca, as stated in the Rochester dispatch.

John Philip Sousa has donated a \$100 trophy for the Westy Hogan shoot, to be held at Atlantic City September 15 to 19.

Asbury Park Press 7/15/14

AUDITORIUM AND SOUSA FOR TITANIA'S CROWNING

Carnival Association Arranges With Ocean Grove Officials for Ceremony on Night of Famous Bandmaster's Visit, August 21.

It was announced last night that the wondrous spectacle, the coronation of Queen Titania XIV, will be staged August 21 in the Ocean Grove Auditorium. A most interesting addition to the announcement was the statement that John Philip Sousa, the American march king, will be present on the occasion with his band and will occupy the leader's chair for the coronation music.

The announcement followed a meeting of the Asbury Park carnival commission, the Ocean Grove committee, Tali Esen Morgan, musical director of the Ocean Grove Auditorium, and Publicity Director H. E. Denegar, held yesterday.

When the preliminary plans were outlined last winter for the carnival it was understood that the coronation could not again be held in the Auditorium owing to friction between the Ocean Grove and Asbury Park officials in the management of the affair last year. But during the past week Mayor William A. Berry, of Asbury Park, and Dr. Aaron E. Ballard, the venerable president of the Ocean Grove Campmeeting association, conferred, and the conference resulted in the meeting of those prominent in the carnival activities and subsequently the smoothing over of the difficulties.

Queen Titania XIV, this year's ruler of the carnival, is to have the honor of walking down the aisles of the Auditorium to her throne to the music of the famous Sousa. This was made public after a meeting of Tali Esen Morgan and Colonel John W. Aymar to arrange the details of the event. Sousa and his band, as recently announced in The Press, are booked to appear at the Auditorium in four concerts, two in the afternoon and two in the evening, August 21 and 22. Mr.

Morgan proposed that the Friday evening concert be abandoned in favor of the coronation, which plan met with immediate favor. In addition to Sousa, the Ocean Grove children's chorus, composed of 1,000 voices, will participate in the coronation ceremony. It is also planned to have other splendid attractions, both decorative and musical.

A magnificent throne is to be erected under the direction of Mr. Morgan in the center of the Auditorium platform. The electrical effects and decorations are to be most unusual, it is promised, and will set off to advantage the magnificent court spectacle. There will also be several unique pageant specialties, including an elaborate representation of the nations.

The children's chorus will occupy the spacious choir loft, towering many tiers high to the left of the throne. On the other side will be a guard composed of the Boy Scouts of Ocean Grove, who will have the Boy Scout Band of thirty-eight pieces from New York to accompany them on the march to their position.

The entrance of the queen and her court is expected to create an impression that will long be remembered. Sousa and his band will be accompanied by Clarence Reynolds on the organ, forming an unsurpassable musical combination.

Further plans to make the coronation, already famous, more wondrous than ever, will be formulated as the date of the spectacle draws nigh. John E. Andrus asserted that he and his colleagues of the Ocean Grove Campmeeting association would do everything in their power to help make the carnival a success and further cement the friendship between the campmeeting city and Asbury Park.

News Courier 7/15/14

GRAFT IN CITY MUSIC.

In spite of all the public discussions, artificial newspaper agitations, meetings held before and with city officials, the municipal music in New York parks never will be placed on the basis it should occupy, as long as politics and its attendant "graft" evils are allowed to influence the selection of players and leaders. Men like Franko, Sousa, Volpe and a few others are above criticism, of course, but some of the lesser conductors and many of the players heard in our parks are of an artistic calibre too lamentable to be discussed with patience. Musical friends, relatives and political henchmen of the city's aldermen must be "taken care of," as the phrase goes, when the municipal bands and orchestras are made up for the summer season. In some cases, where reputable leaders have complained and dismissal of the incompetents was about to take place, city officials in high positions have interfered to keep the threatened ones in their positions. To understand why the aldermen have such power in the matter it is necessary only to know that they are the men who must pass upon the matter of the city's annual appropriation for public music. Therefore they are enabled to manipulate the lever of patronage. Relief is not in sight at the present moment, for while the spoils system obtains in every other American institution, there is no reason to suppose that it can be banished from American musical conditions.

N. Y. Nassau Telegraph 7/6/14

MY old friend, John Philip Sousa, will give the Nassau County Brass Band the start of its life to-morrow night. S. Miller Kent, who is putting on an entertainment for the benefit of the Manhasset Bay Yacht Club at Port Washington, has signed the celebrated baton swinger to lead the home musicians, who will furnish the harmony. Professor Sousa, who has a home on the Sound in that vicinity, is highly imbued with local patriotism. The entertainment which Mr. Kent and his associates will give the members of their club and their friends promises to be equal to the regular New York variety.

News Courier 7/20/14

At the annual election of the Associated Musical Conductors of America, held July 10 at the Association Rooms, 227 West Forty-sixth street, the following were elected officers for the ensuing year: Oscar Radin, president; Paul Schindler, first vice-president; Frank Darling, second vice-president; Leon M. Polachek, secretary; William Kerngood, treasurer. Board of Trustees, Anton Heindl, Frank Mandeville, John Lund, Alexander Henderson and Gus Salzer. All the foregoing are comic and light opera conductors, but the leaders of symphony and of grand opera might do worse than to join the organization, among whose members are some fully competent to lead Beethoven or Wagner with as much effect as Lehar, or De Koven, or Sousa.

Harrisburg Telegraph 7/21/14

FACTS FOR SKEPTICS TO DIGEST

How often the question has been asked, "Is Sousa himself really going to be here when Sousa's Band comes?" Or some will wonder if the entire Sousa Band will appear and not a part of it. As a matter of fact, when Sousa and his band are announced as coming to town, it means that the only Sousa Band in existence will appear, and it will be conducted by John Philip Sousa, giving the same standard performances in large cities and smaller places alike. For there is but one Sousa's Band, and John Philip Sousa is its only conductor. When Sousa and his band are here on August 18 at Paxtang Park, accompanied by Miss Grace Hoffman, soprano, Miss Susan Tompkins, violiniste, and Herbert L. Clarke, cornetist, it will be the same as is heard in New York, London or Paris.—Advertisement.

Lynn, Mass. Item 8/10/14

SAMUEL HARRIS OFF TO JOIN SOUSA'S BAND

Samuel Harris, Lynn clarinetist of prominence, will leave Tuesday, to join Sousa's band in New York. He will play with the band at a three weeks' engagement at Willow Grove park, New York, followed by a two weeks' engagement at an exposition in Pittsburg. The band will then take the road and remain out until December 1, after which will follow a layoff until April 1, when a 10 weeks' engagement will begin at the Panama exposition. At the conclusion of this engagement a trip abroad is scheduled, but due to the European disturbance it is possible this may be cancelled, says Mr. Harris.

THOUSANDS HEAR MUSIC IN NEW YORK PARKS



Typical Throng of Music Lovers at a Central Park Concert

MUCH musical good has been accomplished by the orchestras and bands selected for the various parks in New York City by Park Commissioner Cabot Ward and his music committee, Victor Herbert, John Philip Sousa, R. E. Johnston, Frank Damrosch and Naham Franko. It is said that the attendance is fifty per cent. greater than it has been in previous years. The committee spent a great amount of time

selecting programs even for the small bands playing in the parks on the lower East Side of the city. It is stated that more than 100,000 people attended a recent Sunday afternoon concert in Central Park given by Naham Franko, who volunteered his services to conduct a municipal band which he organized on short notice.

Arthur Bergh and his orchestra gave two concerts in Central Park last Saturday. The program was: "Star Spangled

Banner"; march, "Folkunger," Kretschmar; overture, "Il Guarany," Gomez; ballet music from "Faust," Gounod; violin solo, "Meditation," from "Thaïs," Massenet, Max Karger; symphonic poem, "Les Préludes," Liszt; overture, "Force of Destiny," Verdi; "Serenade d'Amour," Bergh; "Dance of the Hours," Ponchielli; selection, "Tales of Hoffmann," Offenbach; waltz, "Morning Journals," Strauss; American fantasia, Herbert, and "America."

Altschuler and Sousa Will Appear at Expo

Modest Altschuler, conductor of the Russian Symphony orchestra, which will open the Pittsburgh Exposition season September 2, has announced that his organization will present much new Russian music this season.

A second feature of the musical portion of the season will be John Philip Sousa, the American bandmaster. He will introduce two new soloists with his organization this season, following the engagement of the Russian orchestra. Miss Virginia Root, soprano soloist, who appeared last season, will be assisted by Miss Grace Hoffman, also a soprano soloist. Miss Margel Gluck, violin soloist, will be assisted by Miss Susan Tompkins, a violin soloist.

New booths are being constructed for exhibitors on the floor of the main building this season, which will embody new interest in the way of architectural ornamentation. From the opening date, September 2, to October 24, the closing day of the season, a constant change of attractions and displays has been arranged.

THE John Church Company's advances two new Cécile Chaminade compositions, a "Quatrième Gavotte" for piano solo and "Air Espagnol" for piano four hands. The elegant Frenchwoman's Gavotte is a finely musicianly piece in her best style—not that of the *salon* which she has been so prone to affect in the majority of her writings. The four-hand composition is well done and is characteristic. Neither is difficult of execution.

Two little pieces for piano, by Ruth Vincent, "Picciola" and "Pandora's Imps," are unimportant. There also appears John Philip Sousa's latest march, "The Lambs March," arranged for piano solo. This was written by the "March King" for "The Lambs," New York, and was played by his band at this year's gambol. It is attractive though it cannot, in all truth, be recorded that it has the melodic appeal of his earlier marches.

A single organ issue is the familiar Bubeck Meditation in a new edition, edited by Thomas W. Musgrove. This agreeable composition should win new admirers in this form.

WILL JOIN SOUSA BAND

Frank Simon, Middletown Cornetist, Leaves For New York

Frank Simon left today for New York where he will join Sousa's band for the coming concert season, after a vacation spent with his parents Mr. and Mrs. Joseph Simon of East Third street.

Mr. Simon is one of the leading cornet artists of the country and has been connected with many of America's leading musical organizations.

LIST OF MEMBERS COMPRISING NAHAN FRANKO'S CONCERT BAND ESPECIALLY ORGANIZED FOR THE CITY OF NEW YORK.

Clarinets.—Williams, Metropolitan Opera Orchestra; Finkelstein, Chicago Opera Orchestra; Scheck, late of New York Philharmonic Orchestra; Brisset, Sousa's Band; Schutz, Sousa's Band; Giannone, I., Franko Orchestra; Wissler, Herbert's Orchestra; Schreiber, Herbert's Orchestra; Giannone, 2d, Sousa's Band; Fontanella, Montreal Opera Orchestra; Gerhard, Metropolitan Opera Orchestra; Christman, New York Philharmonic Orchestra.

Flutes.—Fayer, solo flute, New York Philharmonic Orchestra; Kurth, Metropolitan Opera Orchestra; E. Wagner, New York Philharmonic Orchestra.

Oboes.—Labate, solo oboe, New York Symphony Orchestra; St. Angelo, New York Philharmonic Orchestra.

Bassoons.—Bucci, solo bassoon, Metropolitan Opera Orchestra; Mesnard, solo bassoon, New York Philharmonic Orchestra; Pfankuchen, New York Philharmonic Orchestra.

French Horns.—Reiter, solo horn, New York Philharmonic Orchestra; Corrado, solo horn, Metropolitan Opera Orchestra.

French Horns.—Dutschke, New York Philharmonic Orchestra; Laitner, New York Philharmonic Orchestra; Cras, New York Philharmonic Orchestra.

Altos.—Wagner, Franko Orchestra; Diles, Franko Orchestra.

Trumpets and Cornets.—Capodiferro, solo trumpet, Metropolitan Opera Orchestra; Klatzkin, solo trumpet, New York Philharmonic Orchestra; Schlossberg, New York Philharmonic Orchestra; Maurer, Metropolitan Opera Band; Lubin, New York Symphony Orchestra; De Blasi, Metropolitan Opera Band; Beringer, Metropolitan Opera Band; Gerner, Pryor's Band.

Baritones and Euphonium.—Perfetto, solo baritone, Sousa's Band; Diehl, Metropolitan Opera Band; Phasey, Coldstream Guard Band.

Trombones.—Cusimano, Franko Orchestra; Clark, New York Symphony Orchestra; Lucas, Sousa's Band; La Croix, Metropolitan Opera Orchestra.

Tuba and Bases.—Geib, New York Philharmonic Orchestra; Helleberg, 1st, Sousa's Band; Thomae, Savage Opera Company; Helleberg, 2d, Sousa's Band; Grett, Metropolitan Opera Orchestra; Krause, New York Symphony Orchestra.

Tympani and Drums.—Frieze, New York Philharmonic Orchestra; Chapman, Sousa's Band; Helmecke, Metropolitan Opera Band; Greinert, librarian, Franko Orchestra.

SOUSA CONTESTS IN WEST FOREST SHOOT

Bandmaster Breaks 137 Out of a Possible 150 at Big Baltimore Tourney.

Special to The Washington Herald.

Baltimore, Md., July 17.—The third day and final one of the annual trapshooting carnival of the West Forest Park Gun Club will be featured today by a ten-event program of fifteen targets each. For the victors in these events handsome trophies are offered. In addition to the 150-target competition there will be an added event known as the merchandise handicap, ten to twenty-three yards. It will be at fifty targets. Twelve prizes are offered in the events.

It might be of great interest to others than sportsmen to know that Bandmaster John Philip Sousa is here and taking an active part in the carnival at West Forest Park. He is an exceptionally clever shot, and the fact that he broke 137 out of a possible 150 indicates his skill with the shotgun.

One hundred and fifty targets—Malone, 142; Wagner, 124; Thompson, 126; Hargest, 130; Colings, 116; *German, 142; Morgan, 142; J. Hunter, 139; Jenkins, 135; Holland, 138; *J. M. Hawkins, 143; Sousa, 137; Bond, 25 ex. 30; Freeman, 134; Mallory, 136; Graham, 135; Newcomb, 143; Martin, 143; *Stear, 142; *Hammond, 128; Church, 101; *Pratte, 123; Eyre, 125; Lyon, 139; Oliver, 142; Gipe, 43 ex. 60; Deamredd, 47 ex. 60; Brinkman, 20 ex. 30; Polkman, 49 ex. 60.

Handicap (fifty targets)—Hawkins, 21; Morgan, 21, 47; Malone, 20, 36; Oliver, 20, 48; Martin, 20, 45; Lynn, 47; Holland, 41; Sousa, 39; Mallory, 45; Sleer, 42; Graham, 47; Jenkins, 46; Freeman, 46; Hargest, 47; Wagner, 40; Longeder, 42; Colings, 34; Church, 32; Pratt, 44; Gipe, 45; Eyler, 42; Krantz, 41; Pohlman, 46; Eyre, 43.

*Professional.

Frank Simon

Will Make Four Months With
Sousa Band

Frank Simon, the popular Middletown boy, who is acknowledged among musicians of note as one of the leading cornetists of the country, left at noon today for New York City where he will join the famous John Phillip Sousa band and complete a four months' tour with the aggregation.

Mr. Simon has just completed an engagement with the Weber band at Eden park, Cincinnati. The Sousa band will play its first engagement at Willow Grove, Philadelphia after which it will make a tour of the eastern section of the United States.

Only the very best of musicians travel with Sousa and Middletown should feel complimented that she is represented by a young man who has displayed the wonderful ability already shown by Mr. Simon.

Sousa Loves His Work.

After twenty-two 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.

In so far 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, ever of pride to himself. He delights in them in so long as the people are delighted in them, clamor for them. It is not for self alone that Sousa endures the fatigue and deprivations of travel; he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of a refined audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at Rocky Springs Park, on Monday, August 17, afternoon at 3 o'clock and in the evening at 8:30 o'clock, in a programme of special interest.

PERSONAL GOSSETT NATIONAL CAPITAL

Celebrated Musical Organization.

Among the many unusual advantages enjoyed by the people of Washington is that of hearing frequent concerts by the Marine Band, one of the world's most noted musical organizations. This band gives daily concerts at the U. S. marine barracks and all through the summer gives a concert each Saturday afternoon on the lawn at the White House. It also furnishes music on various state and official occasions.

The marine band came into being just 116 years ago, when President John Adams approved an act establishing it as a permanent organization. The original law provided for a fife and drum corps, consisting of 16 drummers and the same number of fifers, one of whom was to act as fife major. This aggregation of musicians constituted the marine band until the arrival of the Neapolitans, some three years later.

An old tradition has it that the original marine band was kidnapped from Sicily. According to this account, one Capt. McNeil, of the American frigate Boston, was cruising in the Mediterranean when an irresistible longing for some real music came over him. While ashore he was delighted and pleased with the performance of a Sicilian regimental band and at once conceived a plan for insuring plenty of music during the remainder of the voyage. He at once blandly invited the musicians on board his vessel for the ostensible purpose of playing for a ball. Probably induced by the prospect of receiving a liberal compensation, the members of the band accepted the invitation with alacrity.

Soon after the musicians with their instruments had gone on board, Capt. McNeil suddenly found it necessary to hoist anchor and get under way for the United States. The Sicilians protested, but in vain; the music-loving captain carried them bodily off and was entertained by their playing all the way.

No authentic record showing what finally became of these Italian musicians is now in existence, as many of the marine corps archives were destroyed in 1814. It is shown, however, in official records that shortly after the organization of the marine corps, probably about 1800, Lieut.-Col. Henderson brought from Naples a group of 13 Italian musicians

whose addition to the organization made of it an instrumental band.

For a considerable time the band was without a special leader, first one member and then another serving as fife major. The first regular leader was J. L. Chubb, who was appointed in 1815 and served until 1824. Other successive leaders were Eutins Friquet, Francis Schenig and Francis Scala.

Under Scala's leadership the band first became famous. It was he who inaugurated open-air concerts at the capitol and White House grounds for which congress allowed extra pay in 1856. So popular did these concerts become that steps were taken to improve the organization which was still known as a fife and drum corps. Legislation was enacted recognizing it as a band with a principal musician and 30 members. In 1861 a bill was signed by President Lincoln recognizing the first band as part of the United States military service.

After nearly 30 years of service in the band Scala retired and was succeeded by Henry Fries who acted as leader until 1873. Then Louis Schneider was appointed and served until 1880, when John Philip Sousa became the leader. Sousa had formerly been a member of the band, as had his father.

When Sousa left the service in 1892 to organize a band of his own he was succeeded by Francesco Fanciulli who served for about five years. In 1898 Wm. H. Santelmann, the present leader, was appointed. His musical education was obtained in Leipzig, and after its completion he served for a time in a German military band. He came to this country in 1887 and until his appointment as leader of the Marine band acted as leader of various musical organizations in Washington. His training and experience have been such as to fit him admirably for his present position and have won for him a high place in public favor.

In 1898 a bill was signed by President McKinley increasing the band to 73 members who are enlisted for four years and are required to perform certain military drills. All are subject to military discipline. Members of the band performed guard duty in the Civil war and in the Spanish-American war. They are re-

quired to spend in rehearsal two hours in the forenoon of five days a week.

SOUSA COMING TO EXPOSITION

Best Bands Will Be Here This Season—Exhibits Better Than Ever

By far the most popular of all musical organizations of the world, will be the second attraction at the Exposition this season, with the coming of John Philip Sousa and his remarkable band of instrumentalists for a two weeks' stay at the Point. The announcement of this engagement will appeal strongly to music lovers, and especially to the lovers of the brighter and fresh productions, covering the whole wide range of marches, operas and medlies and bringing out the many native beauties of song and dance of foreign lands to which the band has been in personal touch during its long career. Sousa's band will open at the Point on September 14 and will continue until September 26, thus giving ample opportunity to all to hear his wonderful organization.

Commencing with the Russian Symphony Orchestra at the opening of the season on September 2, the Exposition season this year to its close on October 24, has in store continual series of splendid musical attractions of the same high order as the first two.

During the past week, there has appeared a disposition on the part of many important interests in Pittsburg to use the Exposition as a means to inform the people of what is possible in the way of betterment and improvement in public service. The decision on the part of the subway projectors to explain what may come to Pittsburg by means of the building of subways to augment present rapid transit systems is a case in point. The transit problem in a great city is always a live one and of keenest interest to the people at large.

Advices are looked for daily concerning the character and scope of the display that the United States Government will make this season.

This year, applications for space at the Exposition have been more interesting and more numerous. They are coming from many points far beyond the original field of the Exposition and are proving the national scope of the work that is being done at the Point without reward save in the knowledge of the benefit that the people can receive and have received. Manager T. J. Fitzpatrick of the Exposition is urging prospective exhibitors to make known their plans as early as possible in order to permit a satisfactory allotment of space and to provide for all who wish to come.

Was heißt Sousa? Ein Musiker schreibt uns: Sousa, der amerikanische Marschkomponist, dessen „Washingtonpost“ in Deutschland einst so viel geliebt wurde, wie heute die Schlager Jean Gilberts, kommt wieder bei uns in Mode. Aus diesem Anlaß wird man vielleicht mit Interesse von einer Aufklärung Notiz nehmen. Was heißt Sousa? Sousa ist nicht der eigentliche Name des erfolgreichen amerikanischen Komponisten. Dieser heißt vielmehr Siegfried Ochs — also ganz wie der bekannte Berliner Dirigent. Der amerikanische Siegfried Ochs hat nun seinen Namen nach die Worte „Vereinigte Staaten von Amerika“ United States of America angehängt. Und aus der

Zusammenstellung der Anfangsbuchstaben von Siegfried Ochs, United States of America ist sein Name Sousa entstanden!

The Days of Real Sport

By Briggs



THE TALKING MACHINE

Briggs

Lancaster, Pa. Intelligencer 8/14/14

The Sousa Band Concert.

On Monday, August 17 John Phillip Sousa and his wonderful band, which has made a record over the entire world, will appear in the big theatre at Rocky Springs. Sousa has a personality that is unmistakable, and his face and figure are familiar everywhere. Of course a life-time of public work will naturally cause some changes in Sousa's looks, and grey hairs will appear in spite of the fact that his wonderful energy and grace, with the vim and dash of his conducting, continue with unabated vigor. At the present time, Sousa is

in his prime, and his famous organization in its most perfect form. His soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkin, violinist, and Herbert L. Clarke, cornet, are artists of the greatest merit, as usual.

Dayton Journal 8/9/14

DAYTON MUSICIAN IN SOUSA'S BAND

John W. Becker, Clarinet Player, Will Tour Eastern States With Famous Organization.

To join the celebrated band, directed by John Phillip Sousa, John W. Becker, clarinet player, will leave this city tomorrow for New York City. Becker formerly was with Kryn, the cornist, and Arthur Pryor, trombone player. With both of these men Becker was successful and it was through his connection with them that he was given the opportunity of joining Sousa.

He is the son of Louis Becker and a brother of Alice Becker-Miller, music school director. Becker will tour the New England states with Sousa's company, playing three weeks at Willow Grove, Philadelphia and at the Pittsburgh exposition.

Harrisburg, Pa. Telegraph 8/14/14

SOUSA ALWAYS ABREAST OF THE PERIOD

It was in the Fall of 1892 that John Phillip Sousa made his first tour with Sousa's Band, and since that day, it is fair to say, that he has found no idle time. Sousa is never absolutely idle. His so-called vacations are busy times in some directions—home and abroad.

It might be inferred that during that long period Sousa had accumulated such masses of music that he would never need to compose further, insofar as the requirements of his band concerts are concerned. He has masses of music of the best sorts, all right enough, and several depositories are required to furnish storage room—but Sousa is progressive. He does not rest on his oars. There are ever new fields opening to larger development. Sousa is not satisfied with being abreast of each new period—he leads. This fact is borne out by his late exceedingly apt creation—"The Gliding Girl."

His only appearance here this season will be on Tuesday, August 18, at Paxtang Park, with full band and soloists—Miss Grace Hoffman, soprano; Miss Susan Tompkins, violinist, and Herbert L. Clarke, cornetist.—Advertisement.

FAMOUS MARINE BAND IS NOW 116 YEARS OLD

One hundred and sixteen years ago today President John Adams approved an act to establish a marine corps band, and this celebrated aggregation of musicians observes its birthday today in a quiet and dignified manner. This law provided for a drum and fife corps, consisting of sixteen drummers and sixteen fifers, one of whom should act as fife major. This constituted the marine band until the arrival of the Neapolitans, about three years later.

Made Famous By Scala.

For several years the band had no special leader, first one member and then another acting as fife major. This practice continued until August 14, 1815, when J. L. Clubb, of the sloop Lexington, was regularly appointed, and served until 1824. He was succeeded by Eutims Friquet, who served until October 29, 1830, when Francis Schenig was appointed, serving until September 22, 1843. Schenig was relieved by Francis Scala, who served until 1848, and again from 1854 until December 13, 1871.

It was under Scala's leadership that the band first became famous. He inaugurated the open-air concerts at the White House and the capitol grounds, for which congress allowed extra compensation in 1856. These concerts grew in such favor that steps were undertaken to improve the organization, which was still officially known as a fife and drum corps. Legislation was obtained to recognize it as a band, with a principal musician and thirty members.

Corps Becomes a Band.

On July 25, 1861, President Lincoln affixed his signature to a law that recognized the first band as part of the military service of the United States.

Scala retired in 1871, after having served in the band nearly thirty years, twenty-two of which he was its leader. He was succeeded by Henry Fries, who served until August 22, 1873. Louis Schneider was appointed September 2, 1873, serving until October 28, 1880. On October 30, 1880, John Philip Sousa was chosen leader. Sousa had formerly been a member of the band, as had his father. The elder Sousa enlisted in 1861 under the name of Suacca, but upon re-enlistment he gave the name of Sousa, which he continued to use thereafter.

Franciulli Becomes Leader.

Sousa left the service July 30, 1892, to organize a band of his own, and Francesco Franciulli was appointed. He served until October 31, 1897. When his term expired he was not reappointed, and the band was without a leader until the following March, when William H. Santelmann, its present leader, was appointed. His selection proved a popular one, and his reappointment each term has been taken as a matter of course.

The members of the band are required to perform certain military drills. They are subject to military discipline, and during the Civil War, as well as in the Spanish-American War, they performed guard duty. Rehearsal periods are held two hours in the forenoon five days a week.

The second leader is Walter F. Smith, a resident of Michigan, where he was at one time leader of the famous Constantine band. He first enlisted in the marine band in 1885 as solo cornetist. He withdrew with Sousa and traveled with his own band for four years. He returned to the marine band in May, 1893, as solo cornetist and second leader.

Tale of Kidnapped Musicians.

There is an interesting tradition

that the original marine band was kidnapped from the sunny slopes of Sicily. The story goes that one Captain McNeil, of the American frigate Boston, was cruising in the Mediterranean when his soul yearned for the sound of real music, an art that had been little developed in this young republic. When ashore he heard a regimental band play so tunefully that the bluff old sea dog became inspired. The inspiration was promptly put into execution. In his swiftest manner he invited the Sicilians aboard his ship to play for a "ball." The invitation was accepted with alacrity, induced no doubt by the prospect of American gold.

Sails Off With Sicilians.

A few nights afterward the entire organization was on board the frigate with its instruments, when the captain suddenly found it expedient to return to the United States. So it was up anchor and away before the astonished Sicilians could protest. There is no authentic record of what became of this band of Italian musicians, as many of the marine corps archives were destroyed in 1814.

The official records do show, however, that shortly after the marine corps was organized (probably in 1801), Lieutenant-Colonel Archibald Henderson brought from Naples a group of thirteen Italian musicians, which was the inception of the organization as an instrumental band. From the Washington Post.

SOUSA'S GREAT BAND EXPOSITION FEATURE

Preparations for Big Show at
Point Portend a Great
1914 Season.

John Philip Sousa's band will open a two weeks' engagement at the Exposition on September 14, and will continue until September 26, thus giving ample opportunity to all to hear the famous organization.

Commencing with the Russian Symphony orchestra at the opening of the season on September 2, the Exposition season this year, to its close on October 24, has in store a continual series of splendid musical attractions of the same high order as the first two.

NEVER WITHOUT SOUSA HIMSELF

When the show paper goes up for a Sousa concert in the average town, and announcements appear in the local papers, the inquiry is sometimes heard, "Will Sousa be here in person with the band?" There is just one answer to that question, and all similar questions—"No Sousa, no concert." There is no guesswork in this matter. The fact is established—Sousa is the magnet, and there is no other. What would "Hamlet" be with "Hamlet" left out? In a word, Sousa will not permit any affair to bear his name unless he is there to conduct it. Even the show print bears the legend, "There is but one Sousa's Band, and John Philip Sousa is its Conductor," which according to the Pure Food Law, makes it imperative for Sousa to be here with his band and Herbert L. Clarke, cornetist, when it appears at Fextang Park on August 18.

SOUSA AT EXPOSITION FOR SECOND TWO WEEKS

Big Exhibit Promises to Be Better
Than Ever This Year.

John Philip Sousa and his remarkable band of instrumentalists will furnish the music during the second two weeks of the Exposition. Sousa's band will open at The Point September 14, and will continue until September 26.

Commencing with the Russian Symphony Orchestra for the first two weeks, beginning September 2, the Exposition season this year, to its close on October 24, has in store a continual series of splendid musical attractions of high order. This season Sousa comes with much new material, some of which has attracted world-wide attention, and his soloists are applauded everywhere.

As work progresses at The Point in preparation of the Exposition, many new decorative ideas are being made use of. In Mechanical Hall "Fighting the Flames," will be presented. Some years ago this production was given at The Point, but since then it has been improved and made better in many respects and it is believed that the display will be one of the best ever attempted by the Exposition management.

During the past week there has appeared a disposition on the part of several persons to use the Exposition to illustrate the benefits of a subway to augment present rapid transit systems.

Information is looked for daily concerning the character and scope of the display that the United States government will make this season. Coal mining, coke making and welfare work are among other features to be shown.

A quarter century of well defined, closely studied and persistently applied effort by the Western Pennsylvania Exposition Society in each year bringing more friends to the support of that organization. Each year the exhibits are growing more numerous. This year applications for space are coming from many points far beyond this immediate vicinity. Manager T. J. Fitzpatrick, of the Exposition, is urging prospective exhibitors to make known their plans as early as possible in order to permit a satisfactory allotment of space and to provide for the comfort of all.

DAYTON MAN WILL JOIN SOUSA BAND

John W. Becker, Clarinet Star,
Accepts Fine Position with
Leading Musicians.

John W. Becker is the first Dayton man to become a member of the celebrated John Philip Sousa band. He leaves Monday for New York city to join that organization as a clarinet player.

Mr. Becker was formerly with Kryl the cornettist, and Arthur Pryor, said to be the world's leading trombone player. He is a son of the late Louis Becker and formerly played in the National theatre orchestra. Mr. Becker is a brother of Alice Becker Miller, the well-known music school director.

Mr. Becker will make a tour with the Sousa organization, of the new England states and will play three weeks at Willow Grove, Philadelphia and at the Pittsburgh exposition. Mr. Becker was a student of M. Schreurs who was with the Thomas orchestra of Chicago and who was also a teacher in the Belgian conservatory.

READY, PULL, DEAD

The vernacular of sports is most mystifying to the uninitiated, says John Philip Sousa in the National Magazine. As a game grows in popularity there is created a jargon, a cant, and a slang peculiarly its own. Baseball furnishes the most familiar example in this respect, and when an old lady watching a game of tennis deplored the fact that those who accumulated "Love" the most were the grouchiest, had she known that "Love" means nothing, and nothing is so exasperating as nothing, she would have understood.

Trap shooting is the youngest of all the great sports; but it is increasing in popular esteem by jumps and bounds. It is estimated that there are over two hundred thousand men and women who face the trap during the season. Gun clubs exist in all cities and towns in the country. Like baseball, golf, tennis and other pastimes, trap shooting has risen to the dignity of a language of its own. When you hear a group of men and women discussing "Bulk" and "Dense," "Full Choke," "Drop," "Comb," "Pull," "Regulation birds," know ye, they are trap shooters. For "Bulk" and "Dense" mean the smokeless powders used by the shooters. "Full choke" explains the special boring of the gun-barrel; "Drop," the inches the heel of the stock is below the sight when the gun is in position at the shoulder. "Comb" is the crest of the stock. "Pull" the power required to release the trigger. "Regulation birds," the speed, height and angle of the saucer-like targets known as "Blue-rocks," "White-fliers," etc., when thrown from the trap.

The flying target pastime makes many appeals to the lover of sports. It is a wonderful developer of self reliance. It is your own game, and no one can do it for you. It is not a sport for the vacillating; for it requires great concentration and a happy blending of mental and physical attributes. The exercise of lifting to the shoulder an eight-pound gun hundreds of times daily is a muscle-building factor and a sure death to insomnia. The recoil of the gun acts as a stimulating massage for tired nerves and muscles.

It has one great advantage over field shooting. There are many to whom it is abhorrent to destroy God's feathery creatures for sport. At the traps you shoot an inanimate clay; and to the most tender-hearted there can be no compunction in smashing the little black discs. All one's mental faculties are quickened, for the bird thrown from unknown angles with varying speed, made illusive by the force of mild currents, keeps one keenly alive to new conditions. Shooting "where they ain't" successfully, adds to the exhilaration of the game. As a promoter of correct living it is ever on the job. Local option and Fletcherism are not in it as deterrents of one's app-

tites. A contestant desiring success must be temperate in all things. A foggy brain or a gorged, overworked stomach means a sluggish shooter, and a sluggish shooter means a defeated contestant. Spartan abnegation is absolutely necessary to success. I recall some six years since, while attending

an important tournament in the Middle West, a young shooter led the field at the close of the first day. He shot with such splendid rhythm and accuracy that he was picked by the experts as the probable winner of the trophy. That night he proceeded to "paint the town." When he appeared at the traps next morning he was bleary-eyed, nervous and sluggish, and at the end of the day he was at the tail-end of the field of over 200 shooters. I have shot with him many times since, and nothing can persuade him to put another coat of paint on the town. The humiliation of defeat was the greatest temperance lecture possible.

Trap shooting is a splendid pastime for women. It is a tonic for the nervous system and makes a woman agile and alert.

I have shot in many matches with women and have never seen an ungraceful one at the traps. The sport is most suitable to the gentle sex, for woman's quick perception, both of eye and brain, are splendid factors in the make-up of the shooter. In the beginning women did not take to the shotgun because it was synonymous with death to the feathery denizens of the air. She whom we call grandmother, mother, aunt, sister, wife and daughter, love innocent nature too much to destroy it for sport. With the coming of the clay bird women shooters have become nearly as numerous as women golfers and tennis players. In the shooting game she is not segregated; she is not classified as a woman, but as a shooter. She meets all men shooters on an equality, and there is nothing in which she so delights as beating mere man at his own game. Among the growing number of women trap shooters, it is significant that two prominent Eastern clubs are composed of women members exclusively.

The trap shooting world embraces all, from potentate to peasant, from octogenarian to callow youth, from grizzled warrior to sweet sixteen; and all are happy when they call "Pull" and hear the referee announce "Dead."

ACTIVE TIMES FOR SOUSA

New Opera, "The Irish Dragoon," Nearly Completed—Band Augmented

This Summer John Philip Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, the title of which is "The Irish Dragoon," and a new suite, "Impressions at the Movies," in which he musically describes certain moving picture scenes. There is also a new march, "The Lambs," which is dedicated to his fellow members of the Lambs' Club, and a number of pieces for his band. Mr. Sousa has imported several interesting numbers by the standard European writers. His audiences at Willow Grove during the Sousa engagement of twenty-two days there and the two weeks at the Pittsburgh Exposition, as well as the succeeding Sousa tour Westward and return to the East, will have opportunity to hear many novelties.

The personnel of the band is augmented by the addition of Adolph Bertram, late solo oboist of the Metropolitan Opera, New York; Maurice Van Praag, late first horn of the St. Paul Symphony Orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon of Cincinnati, a leading cornet soloist of the West. These are the newcomers in the band, the old stars remaining, among whom are Herbert L. Clarke, the cornet virtuoso; Joseph Norrito, the clarinetist; J. J. Perfetto, Ralph Corey, Louis Fritze, Arthur Storch, Oscar Modess and the rest of the artists composing the famous organization.

Next year will be an unusually busy one for Mr. Sousa's band. A tour to the Western coast is assured, and this includes a protracted engagement at the Panama-Pacific Exposition at San Francisco, and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's band has made since 1912, on the return from the world's tour.

R. E. JOHNSTON'S ANNOUNCEMENT.

R. E. Johnston's office announces, for the benefit of local managers and others who are undecided owing to the European situation, that his office can furnish the following artists, several of whom now are in America: Frances Alda, soprano; Marie Rappold, soprano; Mabel Garrison, soprano; Germaine Schnitzer, pianist; George Dostal, tenor; Louis Siegel, violinist; Frank la Forge, pianist; Ludwig Schmidt, violinist; Sousa and his band.

—Title of Illinois divorce case.

Commercial candor from Coney Island: "Although the management of Luna has sought to provide nothing but clean and wholesome amusement for the visitors, the crowning feature remains in the appearance of John Philip Sousa and his band."—New York Tribune.

JOINS SOUSA'S BAND

A. J. Garing, director of the Greenville Concert band, will leave today for New York city, where he will rehearse for a few days and then leave with Sousa's band for the annual tour of several States. After an absence of three months Mr. Garing will return here for a stay of two months, at the expiration of which time he will leave with Sousa's band for San Francisco. The band will be engaged for three months by the Panama fair management. Mr. Garing will return here from Frisco to spend another twelve months.—Greenville News.

Cincinnati Enquirer 8/17/14

BELLSTEDT

May War With Union.

Famous Bandmaster Cited Before the Local Musicians' Board and Assessed a Heavy Fine.

Herman Bellstedt, known all over the United States as a bandmaster, cornet soloist and composer, and not unknown in Europe, where he made a tour with Sousa some years ago, is at sword's points with the local Musicians' Union. A fine of \$500 has been imposed upon him to be paid in 10 days. This period expires to-day, and Bellstedt made the statement last night that he does not propose to pay the fine. The Board of Directors of the union meets to-morrow morning to take final action in the case.

The matter will create a profound sensation among musicians all over the country. It is the first time that a man of Bellstedt's prominence has been tried in this manner.

The difference is said to be the outcome of the trouble between the local Board of Park Commissioners and the union over the letting of contracts for the summer concerts. Bellstedt was one of the representatives of the union in the settlement of the difficulty. Later, it is alleged, he was seen in attendance at a number of these concerts given by various union bands in company with William Hodgkinson, Secretary of the Park Board. According to the charges brought by members of the union Hodgkinson sharply criticized several performances, particularly the first concert at Burnet Woods by Esberger's Band. It was held that these criticisms were of such a technical nature as to indicate they had been inspired.

Bellstedt was brought before the union board August 7 and 8. The view was expressed, at the hearing that Bellstedt wanted to organize a municipal band such as exists in several other cities, with himself as leader, and that he and Hodgkinson were working together for that end. A number of witnesses were called, including Bellstedt and Hodgkinson, both of whom denied there was any conspiracy to undermine or discredit the union. Bandmasters John C. Weber and Walter Esberger testified to some things that Bellstedt had done. Bellstedt was found guilty by the votes of the six members of the Executive Board present, three being out of the city, and the penalty of a \$500 fine was imposed. It is said that Bellstedt acknowledged that while he might have been indiscreet in some of his remarks, he disavowed any intention to injure the musicians' organization. Bellstedt said last night to an ENQUIRER representative:

"I am the victim of a conspiracy, and upon advice of my counsel I will not pay the fine. I have the privilege of appealing the case to the National Board. I have always been a strong supporter of the union and have done much to further its interests. I have arranged many benefit entertainments for it gratuitously. I have not yet determined what action I will take in the matter."

N.Y. The World 8/22/14

10,000 SUBJECTS SEE CORONATION OF QUEEN OF ASBURY'S REVELS

Miss Kelsey Becomes Titania XIV. Amid Pomp, Ceremony and Trumpet's Blare.

Miss Virginia Hope Kelsey of Asbury Park was crowned Queen Titania XIV., regent of Asbury Park's festivities, last night in the Ocean Grove Auditorium before an audience of 10,000.

The stage represented a mammoth cave, and down the aisles of the big building trooped the children's chorus, 1,000 strong, behind the golden throne of Her Majesty.

Until 9 o'clock Sousa and his band gave a concert, the children singing. Fanfares announced the approach of the royal party when the concert was over, and the queen's heralds, attired in splendid costumes, mounted the rocky slopes that led to the heights above the throne.

Then came the queen and her retinue, which included maids of honor loaded with American Beauties; flower girls, their arms laden with fragrant blooms; train bearers in white, pages in gold, princesses, courtiers, and finally the queen's own guard, a battalion of thirty pretty girls.

The queen mounted the throne, the band burst forth into Meyerbeer's "Coronation March," and the Lord High Chamberlain, Donald Chalmers, crowned her. Queen Titania was gowned in a creation of lace and net over white satin, with an ermine cloak, borne by six train bearers.

As a concluding feature of the evening the 1,000 children stood up, forming a great American flag. A huge electric flag overhead was lighted and high above the head of the queen a living picture of Liberty crowning the army and navy was presented.

The next big event of the carnival festivities will be the baby parade on Wednesday.

Denver News 8/16/14

SOUSA PRAISES WILBER

"Overland Handicap" Good as "News March," Says Bandmaster.

"Your latest march, the 'Overland Handicap,' compares very favorably with the 'Rocky Mountain News Two-Step,'" is the way John Philip Sousa, the march king, pays tribute to the latest musical effort of Harry Lee Wilber of Denver. Sousa's band for a long time played the "Rocky Mountain News Two-Step," and the great leader predicts for the "Overland Handicap" an even greater degree of popularity. The "Overland Handicap" is being played at Tent City, the big resort at Coronado Beach, Cal., and also is being arranged for Innes' band at City park.

Brooklyn Eagle 8/17/14

SOUSA VS. "THE BLACK SOUSA."

What might be called "a race war of Sousas" is going on down at Coney Island. The white Sousa, the real Sousa, John Philip Sousa, the Sousa of the old Marine Band, the Sousa so often decorated in Europe, is at Luna Park. The "Black Sousa" is advertised at Steeplechase Park. The world doesn't know so much about the Black Sousa, but Manager Tillyou is doubtless convinced that he is a drawing card.

Late Saturday night an up-State Supreme Court Justice, seeking a rest at Manhattan Beach, granted to the white Sousa an order to show cause to be served on the brunette Sousa, preliminary to a request for an injunction to prevent his competition with John Philip. It is declared that grave injury is done by the unfair use of the well-known bandmaster's name.

Of course, some critics will hold that Sousa is inferentially advertised by the Steeplechase. "The Black Patti" was never heckled by courts. A "White Blind Tom" would never have been heckled. Art ought to know no color lines, and that's the black and white of it. But managers of show places will understand John Philip Sousa's point of view, and will sympathize with him in his contention.

Brooklyn Eagle 8/17/14

CONEY PARKS FIGHT ON SOUSA.

Luna Gets Order Forbidding Steeplechase Advertising Him.

The management of Steeplechase Park, at Coney Island, has been enjoined from advertising "Sousa and his band." This attraction is on the boards at Luna Park just at present, and on its behalf Supreme Court Justice Morchauser, who is sitting in Brooklyn in special term, ex parte, during the month of August, and who is summering at the Oriental, Manhattan Beach, signed the order on the front porch after dinner Saturday night.

It commands the management of Steeplechase to show cause on Wednesday why it should not be restrained from advertising Sousa as being at the resort, when he is at Luna, and meanwhile prohibits such advertising. The charge made to the court at its summer quarters was that a sandwich man carried around the streets of Coney Island a big sign advertising Sousa and his band being at Steeplechase. Close inspection showed that the word "Black" preceded the name of the famous march king, but had been covered up. It was explained that a colored imitator of Sousa was holding forth at Steeplechase.

N.Y. The World 8/16/14

John Philip Sousa and his famous band began a short engagement at Luna Park yesterday. Concerts will be given this afternoon and evening and Wednesday afternoon and night. Miss Gertrude Van Deinse, whose home is in Brooklyn, is a soloist with the organization.

Mrs. Cowie 9/19/14 Am. Museum Sept 14

BUSY TIMES FOR SOUSA.

**A New Opera, "The Irish Dragoon"—Other New Works—
Several Important Additions to His Band—
Sousa's Great Capacity for Work.**

"One of the greatest blessings that can be vouchsafed to a human being is a capacity for work," says John Philip Sousa.

And Sousa himself demonstrated the fact that he possessed that capacity in convincing form on many occasions while on his tour of the world with his band. The force of the demonstrations is clearly manifest when one stops to consider that during the world tour, involving fourteen months of steady playing, two concerts daily, Sousa missed only one day's concert—that at Ballarat, Australia, where he was seized with a chill of such aggravated character that his physician enforced complete relaxation and rest for the day. In spite of two concerts daily and their unremitting exactions, Sousa during that tour proved his unlimited capacity for work by composing his now famous suite, "Tales of a Traveler," three parts, fully orchestrated; making several arrangements of band numbers, etc., in addition to accepting innumerable invitations to social events, official and civil.

This summer Mr. Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, the title of which is "The Irish Dragoon"; a new suite, "Impressions at the Movies," in which he musically describes certain



JOHN PHILIP SOUSA.

moving picture scenes. He has written a new march, "The Lambs," which is dedicated to his fellow members of the Lambs Club, and has also arranged a number of pieces for his band. He has imported all the latest and best things by the standard European writers. His audiences at Willow Grove during the Sousa engagement of twenty-two days there, and the two weeks at the Pittsburgh Exposition, as well as the succeeding Sousa tour westward and return to the East, will have opportunity to hear many novelties.

The personnel of the band is enhanced by the addition of Adolph Bertram, late solo oboist of the Metropolitan Opera, New York; Maurice van Praag, late first horn of the St. Paul Symphony Orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon, of Cincinnati, a leading cornet soloist of the West. These are the new-

comers in the band, the old and noted stars remaining, among whom are Herbert L. Clarke, the cornet virtuoso; Joseph Norrito, the clarinetist; J. J. Perfetto, Ralph Corey, Louis Fritze, Arthur Storch, Oscar Modess, and other artists composing the famous organization.

This season will be an unusually busy one for Sousa's Band, for outside of the usual engagements at Willow Grove, Pittsburgh Exposition, etc., a tour to the Western coast is assured, which includes a protracted engagement at the Panama-Pacific Exposition at San Francisco and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's Band has made since 1912—on the return from the great world's tour.

Leicester Pa Examiner 8/14/14

The prime business of the artist is to entertain, to delight, and to bring laughter and color in a gray and joyless world. Sousa has been criticised at times for mixing the bright with the serious in his concerts, but he knows what people like to hear, and he is proud of the fact that he has been called "the Kipling of music," for Kipling is a great man—a purveyor of infinite pleasure. The serious numbers on Sousa's programmes are given in a way that makes them instructive as well as effective, but enough bright music is interspersed throughout to make his concerts irresistible, enjoyable. The appearance of Sousa and his band here on August 17, afternoon at 3 o'clock and in the evening at 8:30 o'clock, at Rocky Springs Park, with Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violiniste, and Herbert L. Clark, cornetist will be warmly welcomed.

Harrisburg Independent 8/14/14

Standards of Comparison

A certain grade of American watch works cost eight hundred dollars, and often more than that sum when set in certain jewels. These works are sometimes ordered by wealthy men to be encased in very unpretentious cases. They are modest in appearance, but are the supreme timekeepers of the universe.

Sousa's band may justly be placed in comparison to that incomparable grade of watch works. There is no limit to the cost of Sousa's instrumentalists. They are the best on earth. They set the time for the musical universe! And when John Philip Sousa swings his baton over them—how are you going to match results? Depend upon it—the American public is a keen and discerning judge of real values. Sousa will have special soloists, Miss Grace Hoffman, soprano; Miss Susan Tompkins, violiniste and Herbert L. Clarke, cornetist, when his band appears here on August 18 at Paxtang Park.

Cincinnati Com-Journal 8/16/14

The approaching marriage of Miss Jessie Straus has been the excuse for a

number of informal summer afternoons, and in honor of the popular bride-elect Mrs. J. Herman Thuman gathered a few friends of Miss Straus on Friday, and on Wednesday Mrs. Adolph Klein asked a coterie of musical people to her home for the same guest. It is with regret that the many friends of Miss Straus see her take her departure for Philadelphia, where she will reside after her marriage to Rabbi Eli Mayer of the Broad Street Temple. The wedding will take place on August 31. Among the other attractive affairs given for Miss Straus was the shower which the Woman's Musical Club gave jointly for her and Miss Neva Remde at Burnet Woods in the early season. Miss Remde's marriage to Mr. Albert Sandau will be an event of September 3.

Miss Straus and Miss Remde are both members of the Matinee Musical Club, the Woman's Musical Club, the MacDowell Society and other exclusive organizations. Miss Straus has made a tour with Sousa and his band, her violin playing delighting audiences in all the large cities.

Wash. Eve Mail 8/16/14

Hotel Shelburne at Brighton Beach Has Season's Gayest Week

Guests of the Hotel Shelburne, Brighton Beach, and those who motored down from the city have seen many luncheons and dinner dances, making the week the gayest one of the season.

Mr. and Mrs. John Philip Sousa entertained Col. and Mrs. Henry Watterson and their son, Henry Watterson Jr., at luncheon on Sunday, the Watterson party afterward attending Mr. Sousa's concert at Luna Park in company with Mr. and Mrs. Louis Fischer, Mrs. Thomas J. Browne and Miss Helen Fischer.

Col. and Mrs. Watterson were also the guests of Miss Ethel Barrymore at her performance of the "Twelve Pound Look." Many other Shelburne guests gave theatre parties to see Miss Barrymore's performance. Capt. and Mrs. Thomas Killilea, Mrs. S. A. MacElroy, Mr. and Mrs. Bernard Francis Gilmore and Mr. and Mrs. Kerwin I. Litwin being among the number.

N.Y. Times 8/17/14

BLACK MUSICIAN BOTHERS SOUSA

Management of Luna Park Obtains
Injunction Against George C.
Tilyou of Steeplechase.

COL. WATTERSON AT CONEY

Admiral Dewey, U. S. A., Retired,
and Mrs. Dewey, Go Automobile
Driving on the Boulevard.

John Phillip Sousa, the famous bandmaster and composer, is very much excited over the appearance of a Black Sousa with a rival organization at Coney Island.

John Philip is conducting a band of fifty pieces at Luna Park, while the dusky personage is furnishing outdoor concerts at Tilyou's Steeplechase.

As between these two, Col. Henry Watterson, editor of the Louisville Courier Journal, who is staying at the Hotel Shelburne, Brighton Beach, chose to pay his distinguished respects yesterday afternoon to the first and to ignore the other entirely.

A row between the proprietors of Luna Park and George C. Tilyou has been brewing for some time. It assumed definite form late Saturday night when Lawyer A. Sidney Galitzka, of 2946 West Eighth street, Brooklyn, applied to Supreme Court Justice Morschauser for an order to show cause why Tilyou should not be restrained from advertising "Black Sousa and his band."

The justice was sound asleep at his summer home, 148 Amherst street, Manhattan Beach, when the counsel presented the formal papers, including a photograph of one of Tilyou's sight seeing cars bearing the announcement to which the Luna Park company objects. A temporary injunction and an order to show cause why it should not be made permanent were issued simultaneously by Justice Morschauser at 10 minutes before 11 o'clock and were served on Tilyou at a quarter to midnight, just in time to prevent a repetition of the act complained of to attract the Sunday crowds. The order is made returnable in Part III. Supreme Court of Brooklyn, next Wednesday.

Series of Six Concerts.

Two affidavits were submitted. Oscar C. Journey, president of the Luna Amusement Company, stated that John Philip Sousa had been engaged to give a series of six concerts at \$1,000 each. He was to conduct in person. Besides his band of fifty musicians he brought two soprano soloists—Miss Grace Hoffman and Miss Gertrude Van Deinse. The first appearance was on Saturday afternoon, when to the surprise and chagrin of the Luna Park management, nine sightseeing wagons of Steeplechase paraded along Surf avenue announcing the debut of the Black Sousa in the enclosure across the way. The Luna Park company declared this to be a gross violation of their rights, injurious to their business and an effort to deceive the public, since the word "Black" was printed in small letters at top of the advertisement and was covered up by the overhang of the top of the machine. In very large capital letters were "Sousa and His Band at Steeplechase."

Thus it was made to appear that the great Sousa could be in two places at the same time. The bandmaster made an affidavit that there was only one Sousa; that he was under engagement on Saturday afternoon and evening, Sunday afternoon and evening and next Wednesday afternoon and evening to play at Luna Park, and that he had entered into no other contract to give concerts at Coney Island.

Never Heard of Black Sousa.

He was bitterly resentful over what he considered the unwarranted use of his name and declared he had never before heard of a Black Sousa and his black band.

Tilyou has nine sightseeing cars plying between the Culver station and Steeplechase Park. This activity also has caused the resentment of the Luna people, who contend that he is using the public curb on Surf avenue as a private hacking stand. Several of the employees of Luna say they attempted to take advantage of the "free ride" advertised on these vehicles for the purpose of getting evidence, but were spotted and not allowed to go aboard.

An effort was made to communicate with Tilyou last night at Steeplechase Park. Although he was in and about the resort, the crowds were so great that he could not be located at the several times inquiries were made and it was therefore impossible to obtain his version of "the Black Sousa affair."

Admiral Dewey, U. S. N., retired, and Mrs. Dewey, who are spending the summer at the Oriental Hotel, Manhattan Beach, took an automobile ride through Sheepshead Bay and along the Coney Island Boulevard.

N.Y. Times 8/16/14

Sunday.

LUNA PARK.

John Philip Sousa and his band were welcomed at Luna yesterday afternoon when the initial concert of a series was given. The Sousa organization, led by the famous bandmaster, will be at Luna this afternoon and evening and on Wednesday next, when it will give afternoon and night concerts. It is certain that the crowds visiting the park can expect to hear the same class of music that has made the name of Sousa well known throughout the world.

N.Y. Times 8/18/14

Record-breaking crowds were the rule yesterday and Sunday at Luna, down on Coney Island, where Sousa's Band gave concerts afternoons and evenings. There is no more popular organization in America, and the martial music in which Sousa is such an adept was played with great spirit. Soloists were Gertrude Van Deinse and Grace Hoffman. The entertainments in the park, including the score or more of rides, together with numerous shows, and "stunts" are all doing a big business.

N.Y. Journal Herald 8/15/14

Luna Park.

Heute Nachmittag wird die Kapelle von John Philip Sousa in Luna Park in Coney Island concertieren, wo sie sicherlich einen guten Empfang finden wird. Ist doch der Name Sousa über die ganze Welt verbreitet und strömt doch alles zu seinen Konzerten, da man sicher ist, dort einen großen musikalischen Genuss zu haben. Darum wird auch heute der Luna Park bis auf's letzte Plätzchen besetzt sein, um den beliebten Kapellmeister zu hören. Als Solistin tritt Fr. Gertrude Van Deinse von Brooklyn auf.

N.Y. Staats Zeitung 8/16/14

Sousa-Konzerte.

Der bekannte Komponist feiert
im Luna Park Triumphe.

Elite-Programme in den Strandtheatern. — Neues aus den Sommerresorts von Groß-New York.

Seit gestern steht Coney Island unter dem Zeichen von John Philip Sousa, des genialen Marschkomponisten und Dirigenten. Sein erstes Konzert im Luna Park war gestern ein ungeheurer Erfolg. Tausende waren schon am frühen Nachmittag herbeigeströmt, um den beliebtesten aller amerikanischen Marschkomponisten zu sehen und stürmische Ovationen wurden dem Dirigenten und seiner wackeren Musikerschaar dargebracht. Es giebt wohl keinen ausübenden amerikanischen Musiker, welcher sich einer größeren Popularität erfreut, als Sousa. Kein Wunder, hat doch der Dirigent mit seiner Kapelle in den letzten 21 Jahren die stattliche Anzahl von 600,000 Meilen auf Konzert-Tournees zurückgelegt. Während dieser Zeit hat Sousa nicht weniger als 9000 Konzerte dirigiert und Millionen von Leuten haben seiner Musik gelauscht. Bei manchen Konzerten waren nicht weniger als 100,000 Besucher zu verzeichnen. Mit seinen gestrigen beiden Konzerten am Nachmittag und Abend bewies der beliebte Musiker, daß sein Orchester noch immer auf derselben künstlerischen Höhe steht, welche ihm zur internationalen Berühmtheit verholfen hat. Der geradezu frenetische Beifall, welchen jede Nummer des Programms auslöst, war wohlverdient und das Publikum ist der Geschäftsleitung vom Luna Park zum Dank dafür verpflichtet, daß ihm Gelegenheit geboten wird, den Ohrenschmaus gratis zu genießen. Am heutigen Sonntag wird Sousa mit seiner Kapelle wiederum zwei Konzerte geben.

Buller Sun - 8/17/14

SOUSA IN CONEY ISLAND WAR.

Objects to Use of His Name by
Steeplechase Park.

Supreme Court Justice Morschauser, who is stopping at Manhattan Beach, granted a temporary injunction late Saturday night against the Steeplechase Park at Coney Island and ordered its manager to show cause on Wednesday why the park should advertise Sousa and his band as appearing there. The complaint was made by Oscar C. Journey, as president of Luna Park and John Philip Sousa, who is appearing at Luna Park in concerts with his band. They ask for a permanent injunction.

In the affidavit on which the order was made it was stated that an advertisement reading "Black Sousa and his band at Steeplechase Park" was exhibited about the streets and the word Black was covered up.

Sousa in his affidavit swears that he is the Sousa of band fame and that he is under contract to appear at this time only at Luna Park. Any advertisement to the contrary, he says, is a deception and he wants the management of the rival park to be ordered to cease such advertising.

N.Y. Herald 8/16/14

Brooklyn Citizen 8/16/14

N.Y. Staats-Zeitung 8/18/14

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JOHN
PHILIP SOUSA
at
LUNA.

LUNA PARK—John Philip Sousa was greeted with cheers when yesterday he stepped on the band stand at Luna Park. That Sousa and his band were to give six mid-summer concerts at Luna had been widely heralded and those residents of New York that seek summer recreation at nearby resorts crowded Luna and were joined by summer visitors to the city. All present seemed to believe that the best feature of their method of summer recreation was the appearance of Sousa at Luna. He was given an ovation in the afternoon and a jubilation in the evening. He is to give concerts this afternoon and tonight and Wednesday afternoon and

night. At these concerts Gertrude Van Deinsse and Grace Hoffman render vocal selections. Modern dancing continues to hold sway at the Castles' Summer House and the Luna Park ballroom. The various rides and slides are also popular, while Noah's Ark, where toys are distributed free, is the Mecca for children.

N.Y. Tribune 8/17/14

TO ENJOIN STEEPLECHASE

Luna Appeals to Court in Fight Over Sousa's Band.

On the application of the Luna Amusement Company Justice Morschauer, of the Supreme Court, granted a temporary injunction late on Saturday night restraining the proprietor of Steeplechase Park from advertising the engagement at Steeplechase of John Philip Sousa and his band.

Oscar C. Janney, president of the Luna company, submitted an affidavit declaring that the Steeplechase company advertised in its park and on its automobiles that the "Black Sousa and his band" are at Steeplechase, but made the word "black" so indistinct that it could scarcely be seen. Mr. Janney pointed out to the justice that Sousa and the band are playing at Luna and that the Steeplechase advertising is cutting into the revenues.

The order to show cause why the injunction should not be made permanent is returnable on Wednesday in the Supreme Court, Kings County.

SOUSA'S BAND PLAYS AT LUNA

It Delights Large Crowds,
Afternoon and Evening.

CREDIT TO MANAGEMENT FOR FREE POPULAR CONCERTS

Selections Are Excellently Chosen—
Among the Soloists Are Herbert L. Clarke, Miss Grace Hoffman, Ralph Corey and Others.

Sousa and his famous band came back to town yesterday to play in Luna Park. They played in Luna twice yesterday—at an afternoon and an evening concert, and at both their reception was as large and as enthusiastic as ever. There was ample evidence to show that Sousa has lost none of his popularity. It was a pretty good move, though an expensive one, when the Luna Park management engaged the Sousa band for this series of popular free concerts—in fact one of the best things they have done.

The band at both concerts, despite the many miles it has traveled on its last tour, shows that it is up to the usual high standard. There is but one Sousa's band, and a Sousa concert always means the hearing of the finest players and soloists that the highest salaries can command.

The selections were well chosen and included as soloists at the afternoon, Herbert L. Clarke, Miss Grace Hoffman and Joseph Norritto, and at the evening Herbert Clarke, Miss Gertrude Van Deinsse and Ralph Corey. They had to respond to repeated demands for an encore. Concerts will be given this afternoon and evening and another on Wednesday afternoon and evening. They should draw immense crowds.

N.Y. Herald 8/16/14

LUNA.—With ideal weather and thousands of vacationists returning from the mountains, everything is ready for the triumphal appearance of John Philip Sousa and his band at Luna this week.

Mr. Sousa has travelled further and given more concerts than any other musician. In the tours of Sousa and his band during the last twenty-one years they have covered more than 600,000 miles and given more than 9,000 concerts, and Mr. Sousa has personally conducted the band wherever it has appeared. Mr. Sousa and his band have been heard all over the world by millions of people.

Mr. Sousa is proud of the fact that in all these years he has kept his band up to the highest standard. There is but one Sousa's band, and a Sousa concert always means the hearing of the finest players and soloists that the highest salaries can command. When it is announced that this unequalled organization will be at Luna on Saturday afternoon and evening, Sunday afternoon and evening, and the following Wednesday afternoon and evening, it is an assurance that the people in this city may expect to hear the same class of entertainment that has made the name of Sousa so famous throughout the world.

In addition to the exceptionally good instrumental programme Miss Gertrude Van Deinsse and Miss Grace Hoffman will render vocal selections alternately.

Der falsche Demetrius.

Der weiße und der schwarze Sousa beschäftigen einen Supreme Court-Richter.

Man sagt zwar, daß Konkurrenz das Geschäft hebt, aber es giebt auch Phasen im Konkurrenzampfe, welche als geschäftsführend betrachtet werden müssen und als einen solchen Fall erachtet die Verwaltung des Luna Parks in Coney Island den angeblichen Versuch, des Steeplechase Park, durch Plakate den Anschein zu erwecken, als ob Sousa mit seiner Kapelle im Steeplechase spiele, während er doch in Wirklichkeit die Hauptattraktion dieser Woche im Luna Park ist. Der Präsident Oscar C. Janney vom Luna Park hat nämlich bei Supreme Court-Richter Morschauer, welcher augenblicklich in Brooklyn fungiert und im Oriental Hotel, Manhattan Beach, wohnt, einen Einhaltsbefehl gegen die Steeplechase Park Co. erwirkt und am morgigen Mittwoch soll der Fall verhandelt werden.

Wie die Luna Park-Verwaltung angiebt, ließ die Steeplechase Co. am Samstag einen sogenannten „Sandwich Man“ mit Plakaten die Straßen von Coney Island entlang paradien, auf welchen geschrieben stand, daß „Sousa und seine Kapelle“ im Steeplechase Park konzertierten. Bei genauer Inspektion des Plakates habe man dann gefunden, daß über dem Worte „Sousa“ in kleiner Schrift und möglichst versteckt das Wortlein „black“ zu lesen gewesen sei. Mit anderen Worten, daß ein schwarzer Sousa-Imitator in Steeplechase gewesen sei, während der echte Komponist im Luna Park Konzerte gab. Diese Art von Reklame ward vom Luna Park als „unfair“ gebrandmarkt, und der Richter stellte dann auch ohne Weiteres den Einhaltsbefehl aus.

Brooklyn Standard Avenir 8/17/14

SURF LORDS ONLY SHOW WAR SPIRIT AT ISLAND

A very large crowd was at Coney Island yesterday and nearly a third of the visitors went into the surf. There was nothing to indicate a war is on across the ocean except at the bath houses where the barons of the surf levied their usual war rates for the privilege of bathing. The bathers had to submit.

The restaurant men charged their usual prices and did a big business. It was noticeable the resort keepers cut out flag displays which might offend.

Luna and Steeplechase parks and other amusement resorts attracted big audiences. Sousa's Band is an attraction at Luna. The manager has secured an injunction restraining the Steeplechase management from announcing on its free busses that "Black Sousa" was playing at the latter. The word "black" is very small, but the name Sousa sticks out plainly.

N.Y. Herald 8/19/14



JOHN PHILIP SOUSA TO BE AT L

LUNA.—Home coming vacationists are thronging Luna and augmenting the big crowds that seemingly have become fixtures there this summer. Thousands of music lovers are anxiously awaiting the coming of next Saturday afternoon, when John Philip Sousa and his famous band will give the first of a series of concerts. Another will be held the same evening, with two on Sunday, August 16, and an additional double concert on Wednesday, August 19.

There may be some who have never

heard Sousa's Band nor seen John Philip Sousa, but there are very few who have not heard of Sousa's music. This will be a chance to hear the real Sousa Band and see its celebrated leader.

The roads leading to the island and the exceptional parking space at Luna have made the people's playground the mecca for automobilists this season.

So popular have the Castle Summer House and the Luna Park ballroom become that every evening the dansants are thronged with dancers enjoying all the latest steps. They take great interest in the dancing contests that are held nightly.

De Phil and De Phil, in their aerial unicycle act, continue to thrill daily, while the free vaudeville, consisting of more than one dozen acts, is one of the features of the week.

Bklyn Times 8/17/14

SOUSA SEEKS INJUNCTION AGAINST USE OF NAME

Arguments will be heard Wednesday in the petition, made by Oscar C. Journey, representing the Luna Park Amusement Company and John Philip Sousa, to show cause why the temporary injunction secured against Steeplechase Park Saturday evening should not be made permanent.

The temporary injunction was granted by Supreme Court Justice Morschauser, stopping at Manhattan Beach, on the affidavit made by Sousa that Steeplechase Park was advertising "Black Sousa" as one of the attractions at the park and that such advertisements were misleading. Sousa is under contract to Luna Park.

Dramatic Mirror 8/19/14

SOUSA OBJECTS

A temporary injunction has been granted to John Philip Sousa, bandmaster and composer, against the management of Steeplechase Park, Coney Island. In the affidavit on which the order was made it was stated that an advertisement reading "Black Sousa and His Band at Steeplechase Park" was exhibited about the streets and the word Black was covered up.

Bklyn Citizen 7/19/14

LUNA SECURES INJUNCTION.

Steeplechase Park is prohibited to advertise concerts by "Black Sousa's Band," by an injunction granted this morning by Justice Van Sicten. The injunction was asked for by the representatives of Luna Park, where John Philip Sousa, the famous composer and director, is giving band concerts. Lawyer A. S. Galitska appeared for the Luna Park people. He told the court that the posters used by Steeplechase Park to advertise their concerts had the word "black" in small letters and "Sousa's Band" in big capitals. Steeplechase Park did not oppose the issuance of the injunction.

Bklyn Standard Union 8/19/14

INJUNCTION AGAINST STEEPLCHASE PARK

Supreme Court Justice Van Sicten to-day granted an injunction restraining the Steeplechase Park Company from advertising concerts by "Black Sousa's Band." The injunction was asked for by the Luna Park Company, in whose park concerts are being given by John Philip Sousa's band. There was no opposition by the Steeplechase people.

N.Y. Herald 8/16/14

At the Suburban Parks.

M R. JOHN PHILIP SOUSA and his band attracted a throng of music lovers to Luna Park yesterday afternoon for the first of five concerts he gives there. There will be an afternoon and evening concert to-day, and also on Wednesday. Mr. Sousa will again conduct his band both afternoons and evenings. There will also be songs by Miss Gertrude Van Deine and Miss Grace Hoffman. Other attractions of Luna include dancing in Castle House and the Luna Park Ball Room, Noah's Ark, from which toys are given free to the children, and large sand beds for the children to play in, protected from the sun by canopies.

N.Y. Commercial 8/17/14

News of The Theatres

Supreme Court Justice Morschauser, who is stopping at Manhattan Beach, granted a temporary injunction late Saturday night against the Steeplechase Park at Coney Island and ordered its manager to show cause on Wednesday why the park should advertise Sousa and his band as appearing there. The complaint was made by Oscar C. Journey, as president of Luna Park and John Philip Sousa, who is appearing at Luna Park in concerts with his band. They ask for a permanent injunction.

In the affidavit on which the order was made it was stated that an advertisement reading "Black Sousa and his band at Steeplechase Park" was exhibited about the streets and the word Black was covered up.

Sousa in his affidavit swears that he is the Sousa of band fame and that he is under contract to appear at this time only at Luna Park. Any advertisement to the contrary, he says, is a deception and he wants the management of the rival park to be ordered to cease such advertising.

N.Y. World 8/17/14

Luna Park had one of the biggest days in its history, and it was announced there that the management secured an injunction from Supreme Court Justice Morschauser late Saturday night restraining the management of Steeplechase Park from advertising on its buses "Black Sousa at Steeplechase Park."

It was said that Luna's lawyer showed the signs on the buses are so arranged that the "black" is not as prominent as it might be, and Luna was afraid Steeplechase might get credit for having the real Sousa, who led his band in Luna Saturday and yesterday and will lead it again there next Wednesday.

Phila Press 8/23/14

SOUSA OPENS TODAY AT WILLOW GROVE

Famous "March King" and Band Begin Engagement with Excellent Program.

John Philip Sousa, the "March King," with his famous band and a trio of celebrated soloists comes to Willow Grove Park to-day for the final musical period of the present park season.

The engagement is important, as Sousa is intensely popular with Philadelphia music lovers and he promises to present much of the new music which he has written. He will accentuate every concert with the individual work of noted soloists.

With Sousa directing the band will give four concerts every afternoon and night, commencing to-day, until September 13, the final day of the season. The soloists with the band this year will include Herbert L. Clarke, cornetist and composer; Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist.

Indicating the activity of the "March King" since he played at Willow Grove one year ago, a number of his new writings are included in the first day's concerts, to be given to-day. There is a new suite, "Impressions at the Movies," in which the composer portrays in music "The Musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers." There is a new march—"The Lambs."

Zanesville O Courier 8/21/14

SOUSA'S BAND COMING HERE

According to the New York theatrical routing exchanges, John Philip Sousa's famous band will appear at the Schultz theater in Zanesville on

Sept. 28. This world renowned organization has a reputation that is known to every person in this city and the coming of this great musical festival will prove the event of the season. Residents of surrounding towns will plan excursions to Zanesville and the local lovers of band music will have a rare opportunity to hear the best in the musical line. Prominent soloists will accompany the band.

SOUSA AT OCEAN GROVE.

The "March King" and His Great Band Play to Thousands of Delighted People in Huge Auditorium on Jersey Coast.

Tali Esen Morgan, director of music at the Ocean Grove Auditorium, again proved his splendid ability by his arrangement of the festival of the Coronation of Queen Titania, which was held at Ocean Grove on the afternoons and evenings of August 21 and 22. These festivities consisted of concerts, afternoon and evening, by Sousa and his Band, assisted by the Sousa soloists, Grace Hoffman, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and also Morgan's famous children's chorus. Sousa's great band was in its usual fine form and the vast audiences of 10,000 or more people who went to hear the famous organization were as generous with their applause as Sousa was with his encores.

Among the important numbers heard Friday afternoon at the opening concert were: "Carnival Overture," Berlioz; "In a Haunted Forest," MacDowell, which was given a wonderfully effective reading, and a brilliant rendition of Liszt's "Twelfth Rhapsody."

The coronation of Queen Titania, which took place Friday evening, included many brilliant and spectacular features, the decoration of the Auditorium and the lighting effects being especially beautiful.

Saturday afternoon's concert was particularly interesting, being devoted exclusively to the compositions of Sousa, compositions both serious and popular, but always evidencing a genuine genius for invention and a brilliant and thorough knowledge of every detail of the composer's art.

Saturday evening, the final concert, afforded music lovers an opportunity of hearing "The Sorcerer's Apprentice" (Dukas), that brilliant scherzo in the ultra modern French manner which has taken the musical world by storm. It is safe to say that there are few bands which would dare to undertake the rendition of this music, which was originally conceived and scored for orchestra, and certainly no leader could have given it a more effective reading.

It need scarcely be added that in all of these concerts many popular and semi-popular pieces were heard, and numerous encores from the pen of Sousa himself. The whole festival was a magnificent success.

Herbert L. Clarke was accompanied by band and organ in his beautiful cornet renditions of "The Lost Chord" and "The Holy City," and by the organ alone in "Nearer, My God, to Thee." These numbers were delightful features of the Sousa concerts at Ocean Grove. Saturday afternoon Mr. Clarke played, by request, the ever popular "Moonlight Bay."

Sousa's assisting feminine soloists were most satisfied, Grace Hoffman, soprano, being the possessor of a clear and powerful lyric soprano voice and pleasing stage presence, while Susan Tompkins is a violinist of rare capability, her intonation being excellent.

WAS WITH SOUSA'S BAND

**Susan Tompkins Medrow, Violinist,
Was Soloist With Great Musical Organization.**

Susan Tompkins Medrow has returned to Rochester, having finished the summer tour as violin soloist with Sousa's Band. The tour of the band included engagements of a week or two weeks at practically all of the large cities of Pennsylvania, including Harrisburg, Pittsburgh, Philadelphia and Lancaster. That the work of Mrs. Medrow as violin soloist was appreciated was evident from the glowing press notices she received in all of the cities in which she appeared.

Only One Sousa.

What might be called "a race war of Sousas" is going on down at Coney Island, says the Brooklyn Daily Eagle. The white Sousa, the real Sousa, John Philip Sousa, the Sousa of the old Marine Band, the Sousa so often decorated in Europe, is at Luna Park. The "Black Sousa" is advertised at Steeplechase Park. The world doesn't know so much about the Black Sousa, but Manager Til-you is doubtless convinced that he is a drawing card.

Late Saturday night an up State Supreme Court Justice, seeking a rest at Manhattan Beach, granted to the white Sousa an order to show cause to be served on the brunette Sousa, preliminary to a request for an injunction to prevent his competition with John Philip. It is declared that grave injury is done by the unfair use of the well known bandmaster's name.

Of course, some critics will hold that Sousa is inferentially advertised by the Steeplechase. "The Black Patti" was never heckled by courts. A "White Blind Tom" would never have been heckled. Art ought to know no color lines, and that's the black and white of it. But managers of show places will understand John Philip Sousa's point of view, and will sympathize with him in his contention.

JOHN P. SOUSA IN CONEY ISLAND WAR

Objects to Use of His Name by Steeplechase Park Manager Who Advertises a "Black" Sousa

Supreme Court Justice Morschauser, who is stopping at Manhattan Beach, granted a temporary injunction late Saturday night against the Steeplechase Park at Coney Island and ordered its manager to show cause on Wednesday why the park should advertise Sousa and his band as appearing there. The complaint was made by Oscar C. Journey, as president of Luna Park, and John Philip Sousa, who is appearing at Luna Park in concerts with his band. They ask for a permanent injunction.

In the affidavit on which the order was made it was stated that an advertisement reading: "Black Sousa and his band at Steeplechase Park" was exhibited about the streets and the word Black was covered up.

Sousa in his affidavit swears that he is the Sousa of land fame and that he is under contract to appear at this time only at Luna Park, that he knows of no "Black" Sousa or in fact any musical Sousa at all, except himself. Any advertisement to the contrary, he says, is a deception and he wants the management of the rival park to be ordered to cease such advertising.

ACTIVE TIMES FOR BANDMASTER SOUSA

**New Opera, "The Irish Dragoon," Nearly Completed—
Long Tour Next Season**

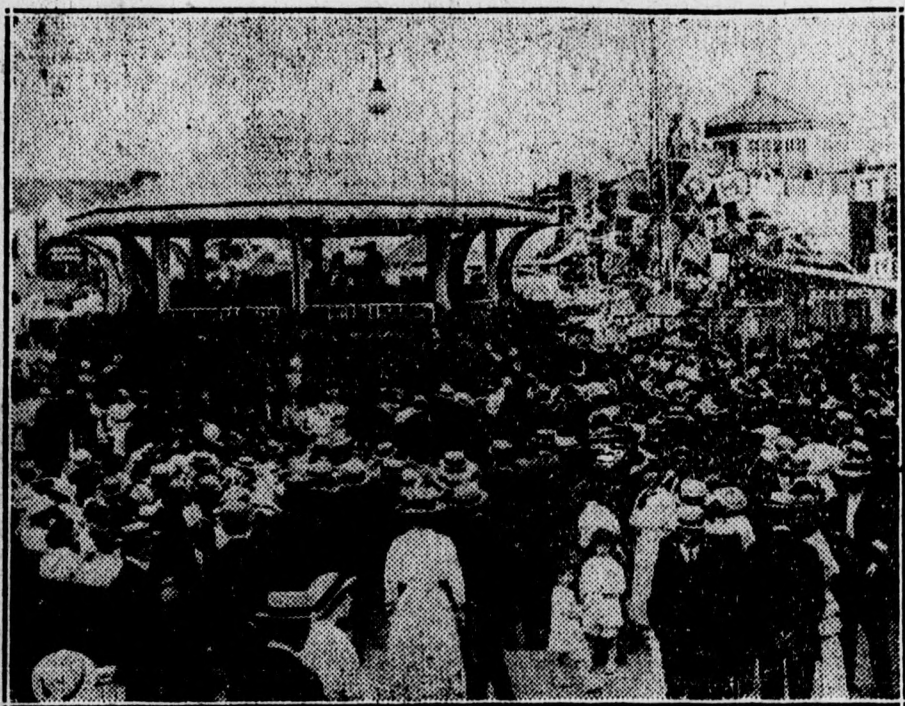
This Summer John Philip Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, the title of which is "The Irish Dragoon," and a new suite, "Impressions at the Movies," in which he musically describes certain moving picture scenes. There is also a new march, "The Lambs," which is dedicated to his fellow members of the Lambs' Club, and a number of pieces for his band. Mr. Sousa has imported several interesting numbers by the standard European writers. His audiences at Willow Grove during the Sousa engagement of twenty-two days there and the two weeks at the Pittsburgh Exposition, as well as the succeeding Sousa tour westward and return to the East, will have opportunity to hear many novelties.

Next year will be an unusually busy one for Mr. Sousa's band. A tour to the Western coast is assured, and this includes a protracted engagement at the Panama-Pacific Exposition at San Francisco, and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's band has made since 1912, on the return from the world's tour.

May Review - 8/23/14

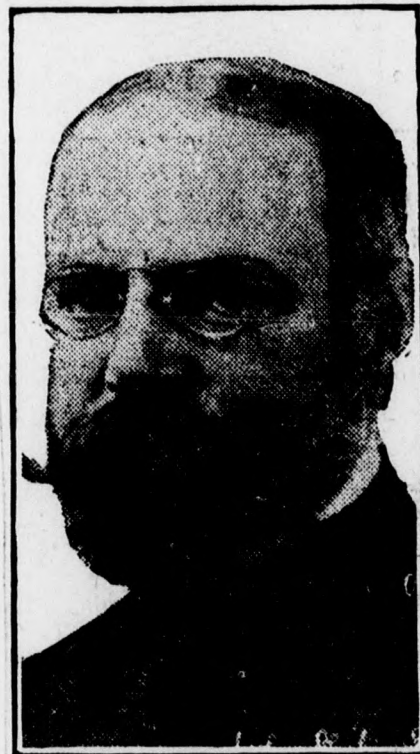
Phila Record 8/23/14

Sousa's Rapelle in Luna. (Coney Island).



"March King" Will Offer New Compositions at Concerts Today.

John Philip Sousa, the "March King," with his band and a trio of soloists comes to Willow Grove Park today for the final musical period of the park season, ending September 30. Sousa will offer much new music of his own composition and he will accentuate each concert with the individual work of soloists. The soloists with the band are Herbert L. Clarke, cornetist; Grace Hoffman, soprano, and Susan Tompkins, violinist. New Sousa writings in today's concerts include "Impressions at the Movies" and the march, "The Lambs." Clarke will offer a new solo, "Neptune's Court," which he has recently composed. Two other compositions to be heard for the first time at



JOHN PHILIP SOUSA

Willow Grove are an overture, "La Burletta," by Suppe, and the Prelude in G Minor, by Rachmaninoff.

Lancaster Examiner 8/17/14

Harrisburg Independent 8/17/14

Phila Inquirer 8/23/14

SOUSA'S MARCHES INSPIRE

Familiar Masterpieces of Famous Bandmaster Please Paxtang Crowds

Whether it is that martial music is more inspiring than ever in these days of European warfare, unusually big crowds, afternoon and evening, heard John Philip Sousa's wonderful band in the pavilion at Paxtang Park yesterday. Each number on the regular program was enthusiastically applauded but none so much as the famous old-time Sousa marches that were played in the evening as encores including "High School Cadets," "Manhattan Beach," "El Capitan," "Fairest of the Fair" and all the March Kings other masterpieces, especially "Stars and Stripes Forever," which was followed by an avalanche of hand-clapping. The famous bandmaster also had a new march, "The Lambs," which possesses all the inspiring features of his earlier compositions.

Of the soloists, Mr. Herbert L. Clarke, cornetist, who has entertained Harrisburg audiences before with renditions of his own compositions, played delightfully. Miss Grace Hoffman, soprano vocalist, sang selections which proved that she is possessed of a highly cultured and powerful voice. Miss Susan Tompkins' playing of the violin was a delight to hear, and she proved herself a wonderful master of that instrument.

Detroit Free Press 8/23/14

John Philip Sousa has completed a new opera this summer in conjunction with Joseph Herbert. "The Irish Dragoon," is the title. Sousa will begin a tour across the continent soon which will be concluded with an extended engagement at the Panama exposition.

SOUSA BAND HERE TODAY

Bandmaster Begins Closing Weeks' Engagement at Willow Grove

John Philip Sousa, the "March King," with his famous band and a trio of celebrated soloists comes to Willow Grove Park today, for the final musical period of the present park season. With Sousa directing, the band will give four concerts every afternoon and night, commencing today, until September 13, the final day of the season. The soloists with the band this year will include: Herbert L. C. Clark, cornetist and composer; Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist. Concert program compilations as announced by Mr. Sousa indicate a most notable series of concerts.

Indicating the activity of the "March King," since he played at Willow Grove one year ago, a number of his new writings are included in the first day's concerts, to be given today. There is a new suite, "Impressions at the Movies," in which the composer portrays in music "The musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers." There is a new march, "The Lambs," which promises to be just as striking and as pleasing as any one, or all, of the scores of marches written in recent years by Mr. Sousa. Mr. Clark, cornetist, will give to Willow Grove audiences a new solo, "Neptune's Court," which he has recently composed. And, to give still another climax to the four notable concerts of today, two compositions will be heard for the first time at Willow Grove, an overture "La Burletta," by Suppe, and the prelude in G. Minor, by Rachmaninoff.

With the known popularity of Sousa and his band, and the knowledge that but three weeks yet remain of the 1914 season, the park management is prepared to entertain the largest crowds of the entire season.

N.Y. Post 8/29/14

John Philip Sousa has composed a new operetta bearing the title of "The Irish Dragoon"; also, a new march, and a suite called "Impressions at the Movies." The Sousa band is to be one of the attractions of the Panama Exposition in San Francisco.

Sousa and Melody.

The programmes presented by John Philip Sousa have always contained works by the great masters and the modern classic composers, and have been instructive, as well as entertaining, for they have been performed by musicians of rare ability and experience and in the most perfect manner. Sousa's own music makes an appeal to the two ultimate foundations of music, definite rhythm and flowing melody, and at once finds appreciation amongst the vast majority of people who have not had the time or inclination to study music, but who, nevertheless, love it in the form of melody and rhythm. Even the disciples of what might be called "the higher cult" cannot help enjoying a Sousa march. A delightful programme will be pre-

sented here by Sousa and his band tonight at 8:30 o'clock at Rocky Springs Park, including solos by Miss Grace Hoffman, soprano; Miss Susan Tompkins, violiniste, and Herbert L. Clarke, cornetist.

Phila No. Amer. 7/11/14

RECORD WILLOW GROVE CROWD GREETES SOUSA

50,000 at Opening Concerts of
Popular Bandmaster—New
Numbers Played

SUITE BASED ON MOVIES

Impressions of Motion-Picture
Theaters Realistically Set
Forth in Music

John Philip Sousa, the noted band-
master, was greeted by more than 50,000
persons yesterday at the opening con-



JOHN PHILIP SOUSA

certs of his annual en-
gagement at Willow Grove Park.
The big pavilion was crowded at all four concerts, while thousands, unable to get seats, stood on the shores of the park lake and under the trees through the entire evening program. Typical Sousa programs, with several new numbers from the March King's own pen, aroused much enthusiasm. The management called the day one of the biggest in the history of the park.

Probably the most popular number was a suite in which the popular bandmaster has recorded his "Impressions of the Movies." Opening with a stirring and somewhat martial introduction, played in the pompous manner of the average "movie" orchestra, the piece runs the whole gamut of the typical vaudeville bill.

There are the "musical mokes," the saxophone solo and the florid cornet duet of the usual musical act. By contrast of the upper register of the clarinet with the lower register of the tuba, the composer presents a clear picture of the "crafty villain and the timid maid." The suite, which has only been played six times, closes with a lively movement called the "cabaret dancers."

Other Sousa numbers on yesterday's programs were "The Lambs' March," first played by the bandmaster at the appearance of "the Lambs" in this city last spring, and a suite, "The Dwellers in the Western World." Herbert Clarke, solo cornetist and assistant conductor of the band, played his own "Neptune's Court," and, as an encore, his excellent arrangement of "Nearer, My God, to Thee."

Miss Susan Tompkins, violinist, and Miss Grace Hoffman, soprano, were the special soloists. They will appear daily throughout the remainder of the week.

Since his last appearance here Sousa has recruited several new players. Among them are Richard McCann, of New York, and Frank Simon, of Cincinnati, both cornetists.

"Managing a band is much like managing a baseball team," said the bandmaster. "You must have the leavening power of the older men, but you must constantly work in new material."

"This is a baseball city, so I guess every one will understand that," he continued. "I think Philadelphians understand me anyway. I know I didn't make them, and would be lost if I didn't make this annual visit to Willow Grove every summer."

The bandmaster is at work on a new opera, "The Irish Dragoon." The book is written by Joseph Herbert. Next year Sousa will jump across the continent from the San Francisco exposition to come to Willow Grove.

Phila Public Ledger 7/11/14

SOUSA AT WILLOW GROVE

Composer Brings His Band To Park for Annual Engagement

John Philip Sousa, the "March King"—one year "younger" than ever—returned to Willow Grove Park yesterday for his annual stay at that resort.

Instituting his first concert with an overture, "La Burletta," by Suppe, a composition given for the first time at a Sousa concert here, he likewise included in that concert Grainger's recent composition, "Handel on the Strand." As a matter of fact, Mr. Sousa regards Grainger as among the coming composers, for he said: "His work is unusual, and his future is a notable one." In this concert, as in all the others, the famous Sousa marches invariably were given as encores.

Commenting on the recent music he has written, Mr. Sousa referred particularly to his new suite, "The Impressions at the Movies," declaring his belief that it will take rank with any suite he ever has written. The story is his own impressions of the "movies" as set to music. The conductor was particularly happy over the fact that the first musical engagement given in conjunction with the Panama Exposition was given to him—a ten weeks' engagement, starting in May, 1915, and con-

cluding just in time to permit his return to Willow Grove for the latter part of the season.

Mr. Sousa is engaged in writing an opera for Joseph Herbert. During his stay he will be at the Huntingdon Valley Country Club. Within the last year he has been "converted" to an extent to motoring, and York road residents, who in prior years noticed the composer on his early morning horseback rides through the suburban section, may now expect to see him at the wheel of one of his cars.

Honors for the conductor were shared, to a large extent, by the trio of noted soloists with the band this year—Herbert L. Clarke, cornetist, who played two of his own compositions; Miss Grace Hoffman, soprano, who sang Verdi's "Caro Nome" and Gounod's "Romeo and Juliet" waltz with brilliancy and effect; and Miss Susan Tompkins, a violinist of capabilities and expression, who interpreted the "Rhapsodie Hongroise," and the "Mazurka de Concert."

Boston Globe 9/6/14

This Summer John Philip Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, the title of which is "The Irish Dragoon," and a new suite, "Impressions at the Movies," in which he musically describes certain moving-picture scenes. There is also a new march, "The Lambs," which is dedicated to his fellow-members of the Lambs' Club, and a number of pieces for his band.

Phila Press 7/11/14

SOUSA IN MUSIC SATIRIZES MOVIES

March King Returns to Willow
Grove with Many New
Compositions.

John Philip Sousa, the march king, returned to Willow Grove Park yesterday for his annual stay at that resort. He brought with him the usual complement of new music, the same familiar gestures and movements, the same old capability of swaying and thrilling his audiences, and a revised opinion as applied to the European war problem.

Instituting his first concert with an overture, "La Burletta," by Suppe, a composition given for the first time at a Sousa concert here, he likewise included with that concert Grainger's recent composition, "Handel on the Strand." Mr. Sousa regards Grainger as among the coming composers. In his concert, as in all the others, the famous and favorite Sousa marches were invariably given as encores.

Commenting on the European war, the bandmaster put over an entirely new one. It was this:—

By direct advices from the President, I've nothing to say. That official has advocated a policy of being careful, and that appeals to me. Seriously, I regret the conditions that exist.

There's only one way to prevent war. Arrange it so all men of more than fifty years shall be compelled to do the fighting. In that way, all the ossified men can be disposed of and the younger ones get the opportunity to be in full control.

Commenting on the recent music he has written, Mr. Sousa referred particularly to his new suite, "The Impressions at the Movies," declaring his belief that it will take rank as the most popular he has ever written. The story is the march king's own impression of the "movies" as set to music.

The conductor was particularly happy over the fact that the first musical engagement in conjunction with Panama Exposition was given to him, a ten weeks' engagement, starting in May of next year, and concluding in time to permit his return to Willow Grove.

Mr. Sousa is writing an opera for Joseph Herbert. During his stay he will be at the Huntingdon Valley Country Club.

Honors for the conductor were shared, to a large extent, by the trio of soloists with the band this year. Herbert L. Clarke, cornetist, who played two of his own compositions; Miss Grace Hoffman, soprano, who sang Verdi's "Caro Nome" and Gounod's "Romeo and Juliette," and Miss Susan Tompkins, a violinist, who interpreted the "Rhapsody Hongroise" and the "Mazurka de Concert."

FORMER PLAYER IN SOUSA'S BAND DIES

Frank E. Reschke Toured Europe With Famous Leader.

Frank E. Reschke, 43, Detroit musician, who toured Europe with Sousa's band, died at his home, 761 Illinois avenue, yesterday, after an illness of 15 months. Rheumatism and a complication of other ills caused his death.

The deceased is survived by his parents and four brothers and four sisters. Funeral services will be held at the house tomorrow afternoon at 2 o'clock and burial will be in the German Lutheran cemetery.

SOUSA OPENS AT GROVE

Noted Bandmaster Thrills Park Audiences as of Yore.

Special to "The Record."

Willow Grove, Pa., Aug. 23.—John Philip Sousa, the "March King"—one year "younger" than ever—returned to Willow Grove Park today for his annual stay. He brought with him the usual complement of new music, the same familiar gestures and movements, the same old capability of swaying and thrilling his audiences—and a revised opinion as applied to the European war problem.

Instituting his first concert with a new overture, "La Burletta," by Suppe, a composition given for the first time at a Sousa concert here, he likewise included with that concert Grainger's recent composition, "Handel on the Strand." Sousa regards Grainger as among the coming composers.

Commenting on the recent music he has written, Sousa referred particularly to his new suite, "The Impressions at the Movies," declaring his belief that it will take rank as the most popular suite he has ever written. There is a new skit—and a funny one—under the designation of "Get Out and Get Under," in which the remarkable versatility of the composer is apparent. "The Lambs" march, entirely new to Willow Grove audiences, was heard in Philadelphia for the first time at the Lambs' Gambol.

Sousa is actively engaged writing an opera for Joseph Herbert. During his stay he will be at the Huntingdon Valley Country Club.

Honors for the conductor were shared, to a large extent, with the trio of noted soloists with the band this year—Herbert L. Clarke, cornetist, who played two of his own compositions; Miss Grace Hoffman, soprano singer, who sang Verdi's "Caro Nome" and Gounod's "Romeo and Juliet," with rare brilliancy and effect, and Miss Susan Tompkins, a violinist of rare capabilities and expression, who interpreted the "Rhapsody Hongroise" and the "Mazurka de Concert."

JOHN PERFETTO, HERBERT L. CLARKE, RALPH COREY AND C. G. CONN



Here we have an interesting group. From left to right appear John Perfetto, solo euphoniumist; Herbert L. Clarke, solo cornetist, and Ralph Corey, solo trombonist, of Sousa's Band, and Mr. Conn.

The last tour of Sousa's Band a year ago, they appeared in a splendid concert in Elkhart. Mr. Sousa and all the members of the organization gave the Conn Wonder factory a visit and were greatly impressed with the magnitude of the plant and the system employed in turning out the instruments which each of the members of Sousa's Band

are using and have for many years. The concert given by Mr. Sousa and his band was, undoubtedly, one of the finest ever heard in Elkhart, and Herbert Clarke was at his best in his cornet solos.

Following the concert the band was given an informal reception at the beautiful Elks' Club, where James F. Boyer and H. Benne Henton, representing Mr. Conn, did the honors by serving the boys with refreshments. A unanimous verdict was rendered to the effect that "all were well taken care of."

JOHN PHILIP SOUSA GETS GREAT OVATION

Record Crowd Invades Willow Grove to Enjoy Concerts by World Renowned Band

SPECIAL FEATURES TODAY

Sousa's Band opened its annual engagement at Willow Grove yesterday and the biggest crowd of the season turned out to do homage to the great leader and his world-renowned musicians. Sousa's engagement always inaugurates the end of the musical season at the "Grove," and fully 50,000 persons crowded the pleasure park to enjoy the music and the sylvan delights of the resort.

Special soloists with Sousa are Miss Susan Tompkins, violinist, and Miss Grace Hoffman, soprano. They will appear daily throughout the remainder of the week.

Since his last appearance here Sousa has recruited several new players. Among them are Richard McCann, of New York, and Frank Simon, of Cincinnati, both cornetists. Both will play in today's concerts.

STANDING ROOM ONLY AT THE SOUSA CONCERTS

Famous Band Played Two Excellent Programs and Delighted Lancastrians.

John Philip Sousa and his wonderful band played to very large audiences yesterday afternoon and evening at the Rocky Springs Theatre. Standing room was the only consolation remaining to those who were unfortunate enough to come a little later at either concert.

Many nice things have been said about the wonderful music rendered by this band but by their performances yesterday they showed the audiences that yet more praise is due them. During the concert the audience was so deeply engrossed that hardly a sound could be heard except that of the musicians. The programs were interesting and Director Sousa was generous with his encores.

Only One Sousa.

What might be called "a race war of Sousas" is going on down at Coney Island, says the Brooklyn Daily Eagle. The white Sousa, the real Sousa, John Philip Sousa, the

Sousa of the old Marine Band, the Sousa so often decorated in Europe, is at Luna Park. The "Black Sousa" is advertised at Steeplechase Park. The world doesn't know so much about the Black Sousa, but Manager Tilyou is doubtless convinced that he is a drawing card.

Late Saturday night an up State Supreme Court Justice, seeking a rest at Manhattan Beach, granted to the white Sousa an order to show cause to be served on the brunette Sousa, preliminary to a request for an injunction to prevent his competition with John Philip. It is declared that grave injury is done by the unfair use of the well known bandmaster's name.

Of course, some critics will hold that Sousa is inferentially advertised by the Steeplechase. "The Black Patti" was never heckled by courts. A "White Blind Tom" would never have been heckled. Art ought to know no color lines, and that's the black and white of it. But managers of show places will understand John Philip Sousa's point of view, and will sympathize with him in his contention.

HERBERT AND SOUSA AT WILLOW GROVE

All-Herbert Day Gala Feature— March King Presents New Compositions

PHILADELPHIA, Aug. 24.—Following Victor Herbert, who with his orchestra closed an engagement of three weeks at Willow Grove on Saturday evening, John Philip Sousa yesterday brought his famous band to that resort and began a series of concerts which will close the season there September 13. Mr. Herbert was received with marked cordiality throughout his stay, and his concerts were invariably of a high degree of merit that gave real satisfaction and delight.

One of the most successful events was the Herbert Day and Night, last Wednesday, when the popular conductor and composer presented programs of his own compositions. Preceding the evening concerts Mr. Herbert entertained a party of prominent men at dinner at the hotel where he stopped adjoining the grounds, his guests being E. T. Stotesbury, T. F. Mitten, John R. Davies, William T. Tilden, Charles McManus, W. H. Jackson, F. T. Chandler, Alfred E. Norris, Walter E. Hering and Eugene Harvey of this city and Jacob Löeb, of New York.

Sousa opened his engagement yesterday before immense audiences and was greeted with tremendous enthusiasm. The programs were admirably arranged, that for the first including an overture, "La Burletta," by Suppe, which Sousa offered for the first time here, the program also including Grainger's "Handel on the Strand," a new work, and several of the popular Sousa marches, which seem to have lost none of their attractiveness with the public. Mr. Sousa will introduce here his new suite, "The Impressions of the Movies," which is intended to give his own impressions of moving pictures. In yesterday's concerts the conductor shared honors with the soloists, Herbert L. Clarke, cornetist; Grace Hoffman, soprano, and Susan Tompkins, violinist, all of whom were cordially received. Mr. Sousa, who is working upon the score of a new comic opera by Joseph Herbert during his three weeks' stay here, will be domiciled at the Huntington Valley Country Club.

A. L. T.

Mr. John Philip Sousa, march king, bandmaster, composer and novelist, continues to hold his high rank as director of a concert band, the specialties of which are not surpassed. Mr. Sousa has not suffered the loss of any of his great popularity in the East and this summer his organization has filled an unusually profitable engagement. Lately his soloists have been Miss Gertrude van Deinsse and Miss Grace Hoffman, both of whom have come in for nice notices in the metropolitan press. The Sousa Band will tour this season, as usual, but the management is withholding the itinerary. It is not improbable that the march king will bring his musicians to Charleston for two concerts in the Academy of Music, though definite arrangements to this end are wanting.

SOUSA AT OCEAN GROVE.

The "March King" and His Great Band Play to Thousands of Delighted People in Huge Auditorium on Jersey Coast.

Tali Esen Morgan, director of music at the Ocean Grove Auditorium, again proved his splendid ability by his arrangement of the festival of the Coronation of Queen Titania, which was held at Ocean Grove on the afternoons and evenings of August 21 and 22. These festivities consisted of concerts, afternoon and evening, by Sousa and his Band, assisted by the Sousa soloists, Grace Hoffman, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and also Morgan's famous children's chorus. Sousa's great band was in its usual fine form and the vast audiences of 10,000 or more people who went to hear the famous organization were as generous with their applause as Sousa was with his encores.

Among the important numbers heard Friday afternoon at the opening concert were: "Carnival Overture," Berlioz; "In a Haunted Forest," MacDowell, which was given a wonderfully effective reading, and a brilliant rendition of Liszt's "Twelfth Rhapsody."

The coronation of Queen Titania, which took place Friday evening, included many brilliant and spectacular fea-

tures, the decoration of the Auditorium and the lighting effects being especially beautiful.

Saturday afternoon's concert was particularly interesting, being devoted exclusively to the compositions of Sousa, compositions both serious and popular, but always evidencing a genuine genius for invention and a brilliant and thorough knowledge of every detail of the composer's art.

Saturday evening, the final concert, afforded music lovers an opportunity of hearing "The Sorcerer's Apprentice" (Dukas), that brilliant scherzo in the ultra modern French manner which has taken the musical world by storm. It is safe to say that there are few bands which would dare to undertake the rendition of this music, which was originally conceived and scored for orchestra, and certainly no leader could have given it a more effective reading.

It need scarcely be added that in all of these concerts many popular and semi-popular pieces were heard, and numerous encores from the pen of Sousa himself. The whole festival was a magnificent success.

Herbert L. Clarke was accompanied by band and organ in his beautiful cornet renditions of "The Lost Chord" and "The Holy City," and by the organ alone in "Nearer, My God, to Thee." These numbers were delightful features of the Sousa concerts at Ocean Grove. Saturday afternoon Mr. Clarke played, by request, the ever popular "Moonlight Bay."

Sousa's assisting feminine soloists were most satisfying, Grace Hoffman, soprano, being the possessor of a clear and powerful lyric soprano voice and pleasing stage presence, while Susan Tompkins is a violinist of rare capability, her intonation being excellent.

SOUSA PROGRAMS DRAW BIG CROWDS

Admirers of Sousa music in Pittsburgh must be legion, judging from the way the crowds throng the Exposition buildings at the Point. Ever since the opening of the Sousa engagement Monday the attendance has steadily increased. The music that this organization is providing is thoroughly characteristic of the noted band master and composer. Its delightful rhythm and varying character through the four daily programs keeps every one awake and keenly live to events. Sousa has a way of springing novelties, in the generous encores that he gives, which often arouse more enthusiasm than the regular numbers scheduled, but the entire offering is brilliant and affords reason for expressions of delight.

WEDNESDAY IS SOUSA DAY

Only His Compositions Will Be Played at Four Concerts

Wednesday at Willow Grove will be known as Sousa Day, and all four concerts will be composed exclusively of Sousa music, so that admirers of the bandmaster and his productions will have an unusual opportunity of listening to his compositions. All through his engagement the audiences have been large, and it is expected that this week will set a new mark in this respect.

Mr. Sousa has been very busy all through this summer. In conjunction with Joseph Herbert he has nearly completed a new opera entitled "The Irish Dragoon." Another of his recently composed novelties in a suite describing in music his "Impressions at the Movies." A new march is entitled "The Lambs" and is dedicated to his fellow-members of the Lambs Club. In addition to this the bandmaster has imported many of the latest and best things from the standard European writers.

The personnel of the band is enhanced by the addition of Adolph Bertram, late soloist of the Metropolitan opera; Maurice Van Praag, late first horn of the Chicago Symphony Orchestra; Richard McCann, a cornet soloist, and Frank Simon, of Cincinnati, also a cornet soloist. Among the old stars of the band are Herbert L. Clarke, Joseph Norrito, J. J. Perfetto, Ralph Corey, Louis Fritz, Arthur Storch, Oscar Modess and many others equally well-known.

HOTEL ORCHESTRA ENJOINED.

In the New York Courts last week Judge LaComb granted the John Church Publishing Co. a temporary injunction against the Hilliard Hotel Co., restraining it from using any of the copyrighted pieces in the Church catalogue in any of the hotels controlled by the concern until the matter is finally settled.

The Church Co. asked the Vanderbilt Hotel orchestra to stop using John Philip Sousa's piece, "From Maine to Georgia" unless a royalty payment was made for the public use. Upon the refusal of the hotel management to grant this the Church Co. went to court.

A final decision will come within six months or a year, but until that date the copyrighted pieces will be restrained from public use unless the orchestras using the same, pay the stipulated royalties.

This decision is hailed as a victory by the Authors, Composers and Publishers' Society.

SOUSA'S BAND PLEASES EXPO AUDIENCES

A touch of brilliancy that has gone beyond any former occasion is given to the Exposition this week, through the concerts that Sousa and his exceptional organization, the greatest American band, and the fine solo work by the special soloists, both vocal and instrumental that take part in the offerings in Music hall. Sousa's welcome has been more enthusiastic than ever.

JOHNS BAND COMES TO WILLOW GROVE

"March King" Inaugurates Final Musical Period of Present Season at Resort Sunday

4 CONCERTS GIVEN DAILY



JOHN PHILIP SOUSA
March King and His Band Will Commence Engagement at Willow Grove Tomorrow.

With the coming to Willow Grove of John Philip Sousa, "The March King," and his band, the final musical period of the present season at that resort will be inaugurated. It will be an important period, too, for "John Philip Sousa" and "Willow Grove Park" are certainly synonymous terms to all lovers of band music in the eastern part of the country—the success of Sousa, the musician and the composer, being equally the success of Willow Grove Park, the musical centre and the most attractive amusement resort of the entire country.

"The March King" with his famous organization of musicians has admittedly made much of his wonderful reputation right in the big outdoor pavilion at Willow Grove. He has played many engagements at the Park—much of his new music has had premier interpretations at the Park, and considerable of his writings have been composed at Willow Grove—amid surroundings that are beautiful and in environment that is most conducive to the compilation of music which is designed to thrill and entertain and satisfy thousands. The mere announcement means music by the brasses that set the nerves atingle and the eyes aglow with the satisfaction to be derived from a stirring march, or a liting waltz, or a favorite overture.

Sousa's band, directed by Mr. Sousa, will give four concerts every afternoon and night until September 13th, on which date the present season will be terminated. A number of new compositions, written by the noted composer and bandmaster since he was last at Willow Grove one year ago, will add to the natural attractiveness of every concert. With the band this year is Herbert L. Clarke, who, as a cornetist, is almost, if not equally famous, as Sousa, the bandmaster. To further beautify the concert, Mr. Sousa has with him this year Miss Grace Hoffman, a celebrated soprano singer, and Miss Susan Tompkins, an artist with the violin. These three soloists will interpret selections at every concert, giving to each presentment an individuality which will add greatly to the pleasure of the audiences.

In anticipation of the immense throngs which will visit the resort during the next three weeks to hear the Sousa concerts, the management of the Park has put the resort into the "pink of condition." Just at this time—midsummer—the park is a riot of beauty, with the flower gardens rich in the colors of the season, and the lake an attractive place to while away an hour or two. The recreation groves are restful, and the amusement devices enticing—and with but three brief weeks yet remaining for park-goers to enjoy Willow Grove, and with the most famous band in the world to entertain, it is certain that many thousands of people from Philadelphia and surrounding communities will visit the Park.

WILLOW GROVE PARK

Fine Programs Have as Usual, Attracted Large Audiences.

John Philip Sousa, at Willow Grove Park, will devote Wednesday to his own compositions. He has been attracting large audiences and his programs for today will doubtless bring forth great crowds. The programs for today are as follows:

AFTERNOON.

Grand Fantasia, "Samson and Delilah," Saint-Saens
Scenes from "La Gioconda," Ponchielli
Violin solo, Romance, Svensden
Susan Tompkins.
Valse, "The Beautiful Blue Danube," Strauss
"Soldiers' Chorus," from "Faust," Gounod
Trombone section: Corey, Clarke, Lyon, Williams, Garing and Perfetto.
"Songs of Grace and Songs of Glory," Sousa
Cornet solo, "Neptune's Court," Clarke
Herbert L. Clarke.
Gems from the works of Mendelssohn.
Soprano solo, Aria from "La Boheme," Puccini
Odette Le Fontenay.
"The Ride of the Valkyries," Wagner

EVENING.

"The Holy Grail," from "Parsifal," Wagner
"Plantation Songs and Dances," Clarke
Soprano solo, "Valse Brillant," Gounod
Odette Le Fontenay.
"Pilgrim's Chorus" and "Evening Star," Wagner
from "Tannhaeuser"
Euphonium obligato by J. J. Perfetto.
Entrée, "Triumphale des Boyards," Halvorsen
Symphonic poem, "Les Preludes," Liszt
Cornet solo, "Romantic," Clarke
Herbert L. Clarke.
Norwegian Dances, Grieg
Violin solo, "Caprice Viennoise," Kreisler
Susan Tompkins.
Introduction and "Bridal Chorus," Wagner
"Lohengrin"

HAS FINE ROLES

HAPPINESS IN WORK SOUSA DECLARES

Great Conductor, Now at Willow Grove, About as Busy as a Man Can Be.

"One of the greatest blessings that can be vouchsafed is a capacity for work," says John Philip Sousa.

And Sousa himself demonstrated the fact that he possesses that capacity in convincing form on many occasions while on his tour of the world with his band. The force of the demonstrations is clearly manifest when one stops to consider that during the world tour involving fourteen months of steady playing, two concerts daily, Sousa missed only one day's concerts—that at Ballyrat, Australia, where he had a chill. Sousa on that tour proved his unlimited capacity for work by composing his famous suite, "Tales of a Traveler," three parts, fully orchestrated; making several arrangements of band numbers, in addition to accepting innumerable invitations.

Busy This Summer.

This Summer Mr. Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, "The Irish Dragoon;" a new suite, "Impressions at the Movies," in which he musically describes moving picture scenes. He has written a new march, "The Lambs," dedicated to his fellow members of the Lambs' Club, and arranged a number of pieces for his band. He has imported all the latest and best things by standard European writers. His audiences at Willow Grove for twenty-two days will hear many novelties.

The personnel of the band is enhanced by the addition of Adolph Bertram, late solo oboist of the Metropolitan Opera, New York; Maurice Van Praag, late first horn of the St. Paul Symphony Orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon, of Cincinnati, a leading cornet soloist of the West. These are the newcomers in the band, the old and noted stars remaining, among whom are Herbert L. Clarke, the incomparable cornet virtuoso; Joseph Norrito, the great clarinetist; J. J. Perfetto, Ralph Corey, Louis Fritze, Arthur Storch and Oscar Modess.

Next year will be an unusually busy one for Mr. Sousa's band. Outside of the usual engagements at Willow Grove, Pittsburgh Exposition, etc., a tour to the western coast is assured, which includes a protracted engagement at the Panama-Pacific Exposition at San Francisco, and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's band has made since 1912, on the return from the great world's tour.

But there is now coming a change in the style and character of the musical attractions. John Philip Sousa and his noted American band will begin a series of concerts at Exposition Music Hall on Monday of next week, which promises to open new thoughts and new spheres of delight in the concert world. Sousa is bringing with him four noted soloists who will enhance the work of his great band that has traveled all over the world and has forced admiration from audiences in all quarters of the globe. Sousa, with his magic wand, and with his complete understanding of the Pittsburgh audiences and of the temper and longings of the people, will remain for a full two weeks and each afternoon and evening will present such a superb musical program that it will leave a lasting impression in the minds of those who delight in hearing the wonderful power of a trained and perfectly developed organization under a master hand. Sousa audiences are noteworthy. They are larger and more enthusiastic than can be found under any other condition.

Rochester Herald 9/25/14 Parkersburg W. Va. Dispatch 9/25/14

Grand Rapids Press 10/27/14

Successful Tour with Sousa's Band



MRS. SUSAN TOMPKINS MEDROW.

Mrs. Susan Tompkins Medrow has returned to Rochester, having finished the summer tour as violin soloist with Sousa's Band. Mrs. Medrow met with much success on the tour, particularly winning praise at Ocean Grove, Willow Grove and Pittsburgh Exposition. She will remain in Rochester for the winter.

Pittsburgh Post 9/26/14

SOUSA AND PLAYERS' FAREWELL CONCERTS

Noted Bandmaster Has Had
Remarkable Engagement
in Exposition.

This will be the last day in the Exposition for Sousa and his band. The programs for the farewell concerts have been arranged to bring into prominence the special soloists, while the numbers selected are of the best and brightest of the great Sousa library. The Sousa engagement this season has been one of the best ever given. The attendance has been steadily increasing and this afternoon and evening will probably be recordbreakers. In preparing for the great Saturday evening crowds the exhibitors have been adding to the interesting collections for display. The programs for this afternoon and evening, as scheduled, but without the long list of extra numbers offered, follow:

The coming of such artists as Ignace Paderewski and Madame Mau-Powell, as well as the ever welcome Phillip Sousa has not only aroused wide spread interest, but has given to much speculation as to how it could possibly be done, all an expression of fear from the timid that the city would not be able to support such a formidable array of artists. But these timid ones are living in the past. Parkersburg is waking up to her musical opportunities, and the city's "Musical four hundred" are taking hold of the matter in earnest.

To make assurance doubly sure the efforts of Mr. Parker have been seconded by the appearance during the week of both the general manager and the press agent of "Sousa's Band" who on last Thursday arranged all details for the coming of the organization. The writer has often objected to the word "band" as at all descriptive of such an organization as this. To the average mind the word "Band" simply carries the idea of the ordinary brass street band with a little added musical culture. The brass band is well named because practically its whole tone color is that of brass. A batter of drums is added to increase the volume. But it has little effect on the tone color. In such aggregations as "Sousa's" there is every conceivable shade of color except that of strings, which however is quite well imitated in some of the reeds. There are complete families of tone quality, such as the flute, the reeds, the soft horns, (French) and the blaring trombones, the tympani which are tuned to the proper key, also in most cases the harp. Often the soft basses include the string tones through the use of double basses and cellos, not to mention numerous imitative instruments from a bird call to a chime of bells. With all these tone colors they are capable of producing any music written, with ease from the daintiest intermezzo to a Beethoven Symphony. It is really the best parts of many bands joined together under the leadership of one man, so thinking of Sousas' coming do not picture a 'brass band' of one noise color, but an orchestral band containing all the pigments for painting the most elaborate musical pictures. In the use of musical color there is probably no more expert artist than Sousa whose natural genius, remarkable training, and wide experience combine to make an artist of the first rank. It should not be forgotten that it was he who brought the United States Marine Band to such high perfection, and from which he resigned as late as 1892. Previous to his Army enlistment he traveled with the famous Offenbach Orchestra as violinist when it toured the United States in 1877. Being a close student he developed much ability as a composer, both for the Orchestra and the operatic stage. His comic Opera 'The Bride Elect' had a long run in the principal theatres of the country. To the general music lover he is known best as "The March King," and to hear him conduct the "Chariot Race" or the "Stars and Stripes Forever" is to grant him well worthy of the name. He comes to us in Parkersburg in the very zenith of his power as a leader, and we are satisfied the Camden will be filled to overflowing.

The two concerts given by Sousa's band at Powers' theater Saturday afternoon and evening were essentially "popular" in their nature.

The rhapsody, "Pester Carnival," by Liszt, and the movement, "In a Haunted Forest," from MacDowell's suite, "Forest Spirit," were the only numbers of classic caliber on the evening program. MacDowell's exquisite bit of musical poesy was followed by the lively ragtime tune, "Get Out and Get Under," the extreme in sharp contrasts.

Compositions by the march king figured conspicuously in the afternoon and evening programs and in the generous array of encore numbers; but then no organization plays Sousa as well as Sousa's band. The "Mystical Maid," from the old time favorite, "The Charlatan," was a welcome number. The new compositions, "Impressions of the Movies," descriptive, and "The Lambs," a march written for the Lamb's club gambol, had all the verve and the stimulating rhythm of Sousa compositions.

There is no concert band in America that has the fine tone quality of this organization. Sousa's use of a harp in a concert band is unusual and although it is not related to band instruments the effect is nevertheless pleasing.

The soloists were excellent and their selections were, in the main, of good quality. Herbert Clark, who is one of the best cornet soloists on the American concert stage, has a beautiful mellow musical tone and fine artistry. Miss Virginia Root, the soprano, pleased her audiences with her full, resonant soprano voice in spite of the fact that the middle portion of her voice showed the effects of wear. Miss Margel Clarke, the violinist, won the largest share of the honors. She was a delightful artist. One of the best selections was the violin and harp serenade, "Des Millions Les Harlequin," by Drigo. M. E. R.

Sousa, Guest of His Sister.

John Philip Sousa was the guest of honor at an informal dinner Saturday night in the home of his sister, Mrs. James McKesson Bower on Sigsbee street, S. E. Owing to Mrs. Bower's illness, Miss Roberta Bernays, Mr. Sousa's niece did the honors of hostess. She also entertained with a box party at the afternoon and evening concerts.

Parkersburg W. Va. Sentinel 9/29/14

Bands Versus Orchestras.

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 music 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 here on October 1st at the Camden with his band and soloists.

Sousa's Great Band.

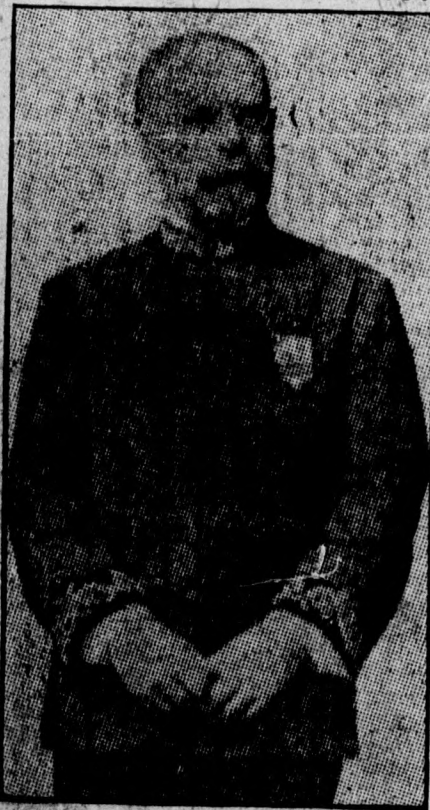
From time to time there have been predictions, prophecies and all sorts of promiscuities by all sorts of forecasters, John Philip Sousa will, before so very long, be announcing his "Farewell Tour!"

Pish tush! This strangled denier resort which once worked well in alarming an over-anxious public into rushing "last appearances" and dying-swan gasps by departing greatnesses, exhausted its efficiency long ago. Recall the pitiful pleas made for the final appearances of Patti, the once incomparable, in the last tour of this country; and the harrowing recollection of Janauschek, who, after a tragic stage-fall, was unable to arise without assistance! Sousa, hale and hearty as he is, has declared no dying-swan song for him. To quote his own words, as taken from a periodical, which exclaims, "Sousa a fanfare of greeting and congratulation."

There is one famous public performer who asserts that he never will make a "farewell tour." His name is John Philip Sousa, and this is his opinion of the scheme invented by Adelina Patti! Sousa says:

"My farewell tour—or, to be exact, my farewell appearance—will be the last concert I give before I die. I mean by that, that I shall some day give a concert, and before I can give one the succeeding day or so I shall quit this world forever. The newspaper men shall say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' 'Yes, that is how I shall make my farewell tour.' Sousa and his band will be at the Fairbanks Tuesday night, October 6.

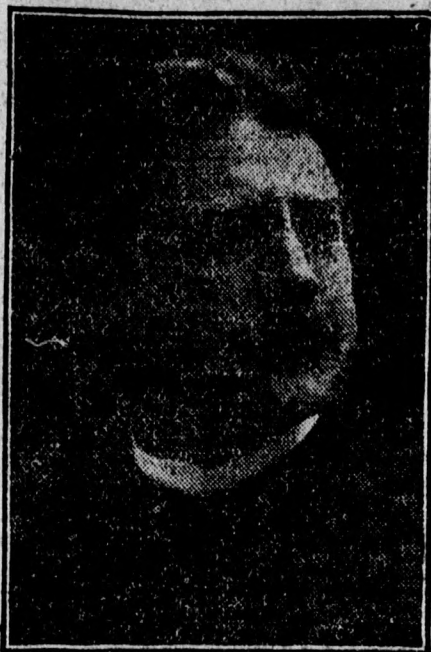
NEW COMPOSITIONS TO SOUSA'S CREDIT



JOHN PHILIP SOUSA.

"The Irish Dragoon" is the title of the new opera that John Philip Sousa, in collaboration with Joseph Herbert, in writing. He has been unusually busy of late, having composed his "Tales of a Traveler" on his Australian tour, and since then a new suite, "Impressions at the Movies," and a new march, "The Lambs," dedicated to his fellow members of the Lambs' club.

SOUSA AND HIS BAND HERE TUESDAY NIGHT



JOHN PHILIP SOUSA

Whose Band Gives a Concert at the Schultz Monday Night.

The popularity of Sousa and his band seems unabated, judging from the great interest that is being manifested in the appearance of this famous organization since it was announced that they will be here at the Schultz on Monday night, Sept. 28. This is not surprising, for it is no mean test of any musician's calibre to meet the same class of music lovers years after year, and to grow steadily in their estimation. Yet such has been the unique experience of John Philip Sousa. The public has never become weary of his programs or his music. Any man who can hold an audience as Sousa does for more than two hours, must be a genius.

SOUSA'S BAND EXPO FEATURE

American Music Is to Be Given Prominence at the Big Point Show This Week.

CLARKE TO PLAY SOLOS

From early evidences all of Western Pennsylvania will want to hear Sousa and his wonderful American concert band at the Exposition, which opens its two weeks' engagement in Exposition Music Hall this afternoon. With Sousa this season are an aggregation of instrumentalists on brass, wood and string instruments that represents the best type of artists that the world has provided. There is also a coterie of the best vocalists, and the series of programs, four each day over the period of his engagement, will make the engagement a memorable one.

John Philip Sousa is one of the few successful composers of the truest type of American music, who is able to instill into his work a delightful vein of humor, along with the serious side of his conception. It is found in nearly all of his programs, and is instantly recognized by the vast audiences. His own personality enters so completely into his performance that to hear and understand Sousa is to understand and know

HEATRICAL NOTES

SOUSA LOVES HIS WORK.

After twenty-two years of prodigious travel throughout America, five ours throughout Europe and one our 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.

In so far 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, ever the pride to himself. He delights in them in so long as the people are delighted in them, clamor for them. It is not for self alone that Sousa endures the fatigue and deprivations of travel; he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of a refined audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

SOUSA FEATURE AT EXPOSITION

Has Prepared New March for Pittsburg—Brings Vocalists

WOMEN WILL BALLOT

John Philip Sousa, whose renown has been continuous for two decades, will come to the Exposition tomorrow for a two weeks' series of concerts. His concert band combines more individual artists and soloists than ever before and is prepared to offer some of his new and delightful compositions, that have not been presented previously. Among them is his new opera, "The Irish Dragoon," and a novelty which he has given the title "Impressions at the Movies."

He will bring four vocalists, and Herbert L. Clarke, cornet virtuoso, who shares honors with the leader everywhere. He has also prepared for Pittsburg a new march, which he has called "The Lambs" in honor of the fellow members of the Lambs' club.

Adolph Bertram, late solo oboist of the Metropolitan opera, has joined the organization, as have Maurice Van Praag, formerly with the St. Paul Symphony orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon, a leading cornetist of the west who comes from Cincinnati.

GRACE HOFFMAN A BIG SUCCESS IN SOUSA BAND

Daughter of Prof. Hoffman
of Union Is Featured
as a Soloist

Miss Grace Hoffman, daughter of Dr. Frank S. Hoffman, of Union College, has had a very brilliant summer season with Sousa's Band which has been playing at various festivals and expositions. Just now the band is at the Pittsburgh Exposition where it will remain until October 1. Miss Hoffman is appearing as soprano soloist and Miss Susan Tompkins as violinist.

The Pittsburgh Post says: "It is doubtful that Sousa and his band were ever more ably assisted in their work in concert tour than this season, through the efforts of the two soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkins as violinist. Both won instant favor in Exposition Music Hall before immense audiences. Miss Hoffman, who is new to Pittsburgh audiences, is also new with the Sousa Concert Band. Her voice is rich and full and sweet and holds behind it strength and expression that are exceptional."

Among the numbers that Miss Hoffman has been singing is "Chanson Provençal," which affords abundant opportunity for her to show her ability and artistic finish.

Dr. and Mrs. Hoffman surprised the young lady by attending one of the concerts in the great auditorium at Ocean Grove. This auditorium seats 10,000 people, but there were at least 11,000 in the great building. Miss Hoffman was obliged to return twice to render encore numbers. The applause continued after the second encore until Mr. Sousa called his band to attention to continue the program.

At Middle Grove Park, near Philadelphia, Miss Hoffman sang twice a day for two weeks and her success was most bounteous. Miss Hoffman is certainly complimented to be selected as soloist by John Philip Sousa, irrespective of the great success she has scored.

The Sousa Band appeared in Schenectady about three years ago on its tour around the world, on which fifty musicians and four business agents accompanied the great leader. This trip took fourteen months and landed in New York September 26, 1912, on the twentieth anniversary of the formation of the band. During that twenty years 600,000 miles were covered in the trips which Mr. Sousa made.

The Musical Courier states that Sousa has almost completed the composition of his new opera, "The Irish Dragoon." The first act is altogether complete, the second act finished with the exception of one or two numbers and the final act about ready for the finishing touches. The book has been arranged by Joseph Herbert from Charles Lever's famous novel, "Charles O'Malley, the Irish Dragoon." There will be a broad comedy role in that of the inimitable Mickey Free, whose character and appearance are so well brought out in the illustrations of the standard edition by the renowned caricaturist "Phiz," especially in the frontispiece, "Mr. Free Making Free." The character of O'Malley will be of the heroic and chevaleresque order, and should prove exceptionally effective in the hands of a competent artist.



MISS GRACE HOFFMAN.

Sousa's Marches Please Cantonians At Opening Of Lecture Course

Crowd Which Fills Auditorium Warmly Receives Musical Program; Soloists Do Well.

John Phillip Sousa, the marching king, and his band, gave the opening number of the annual People's Lecture course at the Auditorium Tuesday night to a crowd which filled the house.

Sousa's marches proved the most appreciated numbers on the program.

"El Captain," "The Lily Bells," "The Stars and Stripes Forever," and others of Sousa's compositions, the most of which were played as encores, brought loud applause, while "Get Out and Get Under," with variations, which also was an encore number, was well received.

The soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert Clarke, cornetist, rendered pleasing selections and were heartily applauded. Miss Root's selection, an aria from "La Boheme," by Puccini, and her encore, "Will You Love Me When the Lilies Are Dead," by Sousa, were well interpreted.

CORNETIST DOES
WELL IN SOLO.

Miss Gluck showed marked ability in her rendering of "Carmen Fan-

tasia," by Sarasate, and her encore, "Les Millions d'Arlequin," by Drigo. Herbert L. Clarke, the solo cornetist, who has been heard in Canton several times before, played "Neptune's Court," one of his own compositions, and "The Lily Bells," by Sousa, as his encore. His work in difficult runs in an extremely high key was noteworthy.

"Sheridan's Ride," from "Historical Scenes," by Sousa, was played by request. "Handel on the Strand" was eliminated from the program.

Sousa and his men, responding to the applause, rendered an encore after every number. Overtures, marches, fantastic compositions and light opera selections were all played with the vim and vigor characteristic of the band.

"Impressions of the Movies," one of Sousa's latest compositions, and "The Lamb's March," which was written especially for the recent production of the Lambs' club, of New York, were two of the feature numbers of the program.

SOUSA OPERA ALMOST COMPLETE.

Sousa has almost completed the composition of his new opera, "The Irish Dragoon." The first act is altogether complete, the second act finished with the exception of one or two numbers, and the final act about ready for the finishing touches. The book has been arranged by Joseph Herbert from Charles Lever's famous novel, "Charles O'Malley, the Irish Dragoon." There will be a broad com-

edy role in that of the inimitable Mickey Free, whose character and appearance are so well brought out in the illustrations of the standard edition by the renowned caricaturist "Phiz," especially in the frontispiece, "Mr. Free Making Free." The character of O'Malley will be of the heroic and chevaleresque order, and should prove exceptionally effective in the hands of a competent artist.

We figure that proud Boston has a surprise coming when she finds that Havana has the best band in the New World with the possible exception only of Sousa's and the U. S. Marine Band.

SOUSA GUEST OF POOR RICHARD CLUB

Famous Bandmaster Is Organization's Guest at Willow Grove Outing

Composer Makes Speech and Then Leads His Band in Splendid Program

Under the bracing influence of the cool autumn air and with the famous bandmaster, John Philip Sousa, as their guest of honor, members of the Poor Richard Club had one of their characteristically good times at the annual outing held at Willow Grove yesterday.

Mobilizing at the headquarters of the club, on Camac street below Walnut, the members sped out Broad street and Old York road to the Grove with club pennants flying from their automobiles. Not the least enjoyable feature of the ride was the concert provided by a set of electric chimes, manipulated with splendid effect by F. E. Dilks, which discoursed an interesting and enjoyable program of music, embracing both popular and classical numbers.

By a flank movement the party took the park by surprise, and it surrendered entirely. The members in turn were captured by Mr. Sousa, and following an impromptu reception an elaborate repast was served in the Casino. Louis J. Kolb, president of the club, acted as toastmaster and introduced the bandmaster, who responded in a felicitous manner.

9/17/14
MISS GRACE HOFFMAN, who will appear as soloist with Sousa's band in Exposition today.



SOLOS FEATURE EXPO CONCERT

Miss Grace Hoffman to Sing
Twice With Sousa's
Band Today.

It is doubtful if Sousa and his band were ever more ably assisted in their work in concert tour than this season through the efforts of the two soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist. Both won instant favor in Exposition music hall before immense audiences. Miss Hoffman, who is new to Pittsburgh audiences, is also new with the Sousa concert band. Her voice is rich and full and sweet, yet it holds behind it strength and expression that are exceptional. This afternoon at the 4 o'clock concert, Miss Hoffman is to render "Chanson Provençal" in which there is abundant opportunity to show her ability and artistic finish. In the early evening concert, she again appears in Sousa's "Maid of the Meadow."

Aside from these unusual numbers, the Exposition concerts today are rich in special features and solos. Herbert L. Clarke will also appear today.

WONDERFUL SOUSA!

Sousa and his band drew a large audience at the Schultz last night, and they drew lots of inspiration from Sousa and his large band, for, if possible, the great conductor has a better band which plays a better program than ever before. Mr. Herbert Clark, the cornet soloist; Miss Margel Gluck, violinist, and Miss Virginia Root, soprano, are the soloists, three of the very best ever heard in Zanesville.

Mr. Sousa has a number of new ones this year: "The Lamb's March," "Impressions of the Movies," and several others. The entire program is a treat that may be obtained only from Sousa.

Pittsburgh Sun, 9/17/14
MISS TOMKINS, VIOLINIST,
PROVES POPULAR WITH
AUDIENCES AT THE EXPO



Miss Susan Tompkins.

Few soloists who have appeared before the Exposition audiences in music hall have received more hearty greetings than Miss Susan Tompkins, violin soloist with the Sousa band, who this week has been one of the special features of the programs presented each afternoon and evening.

Miss Tompkins, from her initial appearance in Pittsburgh last Monday with Sousa, has become recognized as an artist of unusual ability and capable of wonderful work with the world's greatest musical instrument. This afternoon and evening the numbers scheduled for this artist are to be of the highest order. Among the numbers to be given is the "Caprice Viennoise" by Kreisler, and later in the closing concert of the evening the solo for the violin, "Czardas," by Hubay.

SOUSA PLACED AT TOP OF LADDER

There is a saying among producers of opera that "the public likes what it likes." That this is not confined to opera is proved by the world-wide popularity of Sousa and his band. When one considers Sousa's recognized ability—the excellence of the individual musicians—the superb merits of its different sections, wood wind, reeds, cornets, horns, trombones and basses of which the finest symphony orchestra might be proud—it is no wonder that the organization is recognized as a tremendous power in the musical world, and its conductor a foremost leader. The soloists who will be heard when Sousa and his band are here on Friday Oct. 2nd at the Armory are Miss Virginia Root, soprano, Miss Margel Gluck, and Herbert L. Clark, cornetist.

Oh, Listen to the Band.

9/17/14
George Fitch contributes to the American Magazine a beautiful piece of comic writing called "The Homeburg Marine Band." After lamenting the fact that Homeburg, unlike New York, has very few opportunities to hear "soul-hoisting music," George describes what their village band means to him and his fellow citizens. "There are only three names for a country band," says he; "if it isn't the Marine Band, it has to be the Military Band or the Silver Cornet Band." While he was writing his article, George boasts, he could hear the Homeburg Marine Band up over McMuggins' drug store (in the lodge room of the Modern Woodmen) practising Sousa's "Washington Post" march. Boldly George admits that "our band has practised the 'Washington Post' march for over twenty years, but while the band has altered greatly, the grand old piece shows no signs of wear and is as fresh and unconquerable as ever. . . . Usually they begin several times. . . . for a minute it's great . . . but it doesn't last . . . it's too good to be true. Ad Smith strikes a falsetto with his cornet and stops for wind; this rattles his partner, who can't carry the air alone to save him. Dobbs sits down on the wrong key in the bass. The tenors weaken, discouraged by the cornet, and everybody hesitates. A couple of clarionets lose the place and get to wandering around at random, creating terrible havoc. The altos stop, being in doubt. Ad recovers and launches out with terrific vim half a beat behind. There is a rally, but it is too late. You can hear fragments of five different keys, and presently everyone stops except Mahlon Brown, who plays the bass drum and always bangs away through fire or water until someone turns him off. . . . Some time during the evening, as a rule, the various sections get together on some passage and swim grandly through, every horn in perfect time and the parts blending like Mocha and Java. . . . I have an ambition. If ever I could become so famous and successful that when I went back to Homeburg to visit my proud and happy parents and stepped off of the 4:11 train, I should find the Homeburg Marine Band there to meet me, I would know that I had made good and I would be content. The only thing that encourages me in my ambition is that the band didn't come down to play when I went away."

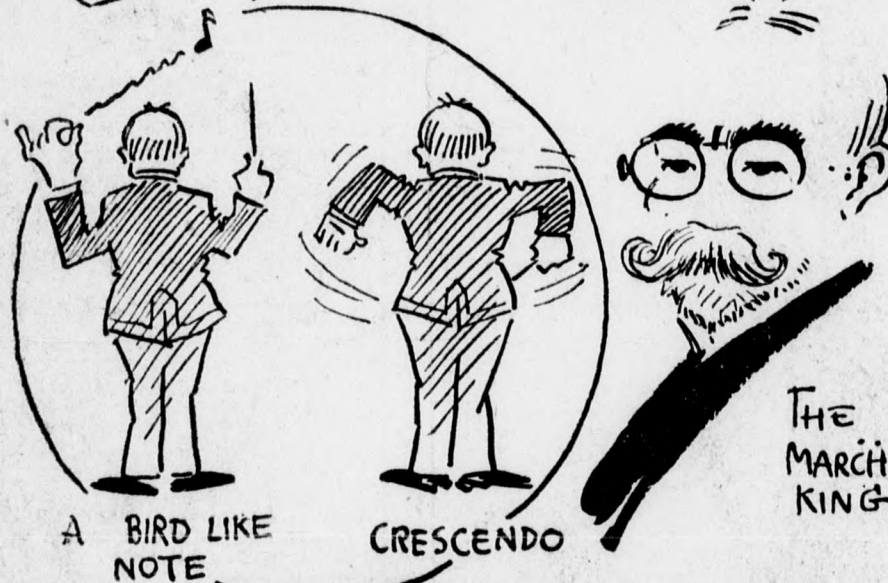
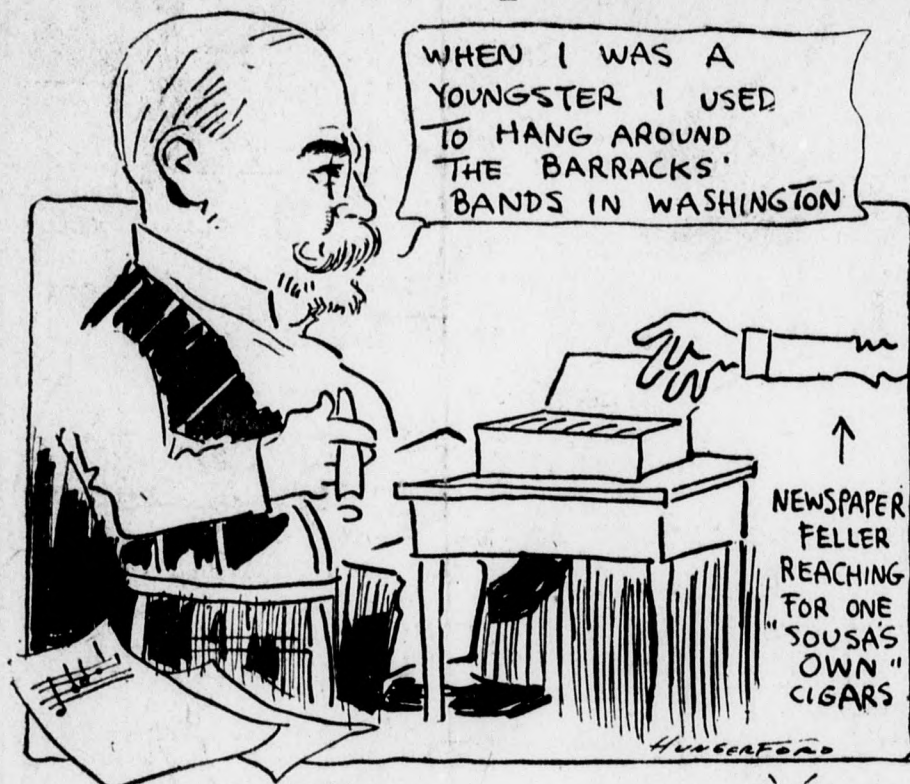
If you like these excerpts, buy the Fitch article and read the rest of it. His account of the jealousies and quarrels among the band members is a true comical classic.

REAL AMERICAN MUSIC BY SOUSA

This Pittsburgh Expo Feature Is
Warmly Received

9/19/14
Sousa and his great American band have been keeping enthusiasm at a high pitch at the Pittsburgh Exposition during the past week or more and with the wonderful soloists and the splendid organization of artists in all band instruments has been instilling new views into the popular mind as to what consists of real American music. And Sousa and his band close their notable engagement at the Point buildings in Pittsburgh on Saturday, Sept. 26. At the opening of each concert the Sousa band renders in a manner that is almost thrilling, "The Star Spangled Banner" and sets everyone's nerves on a tingle. He follows this with a continuous series of inspiring numbers that keep interest awake and enthusiasm keyed up.

Sousa Deplores War's Effects Upon Music



As the "March King" appears with and without his baton.

Bandmaster Eulogizes Kreisler and Others on the Battle Line and Deplores the Elimination of Opera Companies--Says Old Songs Inspire Soldiers More Than Marches.

"This," said John Philip Sousa, bandmaster, today, "is a war, not a picnic." Thus, graphically, with a smile and a puff of smoke, the monarch of marches expressed his opinion of chances of peace in the European conflict. Not 10 minutes before, dapper, alert, he had swung his band to the close of a lulling program in the great Exposition music hall.

Now, lounging at ease in his withdrawing room behind the big sounding board, in velvet smoking jacket, puffing at one of his own especially made cigars, he talked of war, and, inevitably of music.

MUSIC IS LOSING.

"Peace is not near," he continued, with an other puff, "and while the war continues, music is losing, in this country and abroad.

"There is Fritz Kreisler, fighting with the Austrian army—rumor even has him dead. Dr. Karl Muck, too, conductor of the Boston Symphony Orchestra, is somewhere in Germany, fighting or helping the fighters. The loss of these men would be a great blow to music.

"Kreisler is one of the greatest violinists of this age. It may require many years before the human race will evolve another such artist as he. These men could serve humanity better with bow and baton, than with sword or rifle."

He smoked a moment in silence. "It is pitiful to think," he burst forth, "that a man, after all the years of tenderness and care lavished upon him, after a training to face his life work, should stand up in battle to be shot down by a bullet, with all he is or may be going for nothing."

Sousa spoke of the influence of the war upon the present musical season; the elimination of the Boston and the Chicago opera companies; of the silence of the Boston Symphony Orchestra.

"If one great musician, one great composer be killed in the fighting in Europe," he went on, "the world will be robbed of some message it should have had. And the world will lose by just that much."

WAR NOT INSPIRING.

Was it not possible, it was suggested, that so great a conflict would inspire musicians to great music? Would not this in part repay the loss of master musician or composer?

"War," broke in the bandmaster, "never inspired great music. The destruction of man by man is not an inspiring thing. To me this element of destructive emotion in humanity seems like a mistaken experiment of nature.

The inspiring things are the natural, the inevitable things that are as nature intended them to be."

This from the man whose marches are said to ring with warlike rhythm. Then John Phillip Sousa bethought himself, with a smile.

"I must confess," he said, "that my own marches have been inspired, if not by war, at least by long and close contact with the panoply of war. From the time I left my nurse's arms, back in Washington, D. C., I can remember seeing marching soldiers and hearing military bands. For 10 years, from 1861 onward, that part of Washington in which I lived was an armed camp. I got my first ideas from the military music that those regimental bands played.

"Then I was in the service, and with my band, led marching regiments. There I learned that it isn't the quickstep that brings tired troops swinging back to their barracks, but the old songs, 'Annie Laurie,' 'Suwanee River,' and 'The Mocking Bird'."

Ere he went back to the concert platform, Sousa confessed to being in the throes of composition. He is composing an opera, 'The Irish Dragoon,' based upon Charles Lever's novel, 'Charles O'Malley.'"

New-York Tribune 9/17/14

SOUSA IN TOIL'S THROES

Miss Duffield Tells of Birth of a March.

Miss Blanche Duffield is a great admirer of "The Invincible Eagle." "The Invincible Eagle" is not the German Kaiser, but a march by John Philip Sousa, and the throes of its creation were truly remarkable if we are to judge from Miss Duffield's account as dispatched to an awe-stricken world through the pen of her press agent. The march was composed on a railroad train, and here is what occurred:

"It was a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the window panes. The night was dark and the few stars above twinkled fitfully. Mr. Sousa sat in a chair in the dimly lit Pullman. At the further end of the car a porter diligently brushed cushions. At intervals the engine whistled as if in pain.

"Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil's arc diminished and Mr. Sousa drew a notebook from his pocket, still humming to himself.

"Notebook and pencil met. Breves and semi-breves appeared on the paper's virgin surface. Quarter notes

and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow, and from his pursed lips came a stirring air—rather a martial blare, as if hidden trombones, tubas and saxophones were striving to gain utterance.

"Now Mr. Sousa's pencil travelled faster and faster, and page after page of the note book were turned back, each filled with martial bars."

Miss Duffield looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa's famous march, "The Invincible Eagle," took form.

"I tried to attract Mr. Sousa's attention while he was supplying the accompaniment of the flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin with his fingers, put his notebook in his pocket, his violin in its case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside.

"Later in New York," said Miss Duffield, "I had the pleasure of playing the original score on the piano at my home while Mr. Sousa finished the orchestration and introduction. I hold the honor of being the first prima donna who intoned the march."

Happy Miss Duffield!

Canton O, News 9/30/14

Rousing Ovation Given Sousa and His Band

Great Conductor Welcomed By Over 4000 Enthusiasts
at Opening Number of People's Lecture Course.

Sousa and his white kid gloves are symbolical of his musical interpretation. There is a light, artistic, almost fantastic touch to Sousa's playing that irresistibly appeals to American music lovers. Although typically American one would be inclined to say the "March King" were French in his training. At junctures you are apt to criticize a bit because of a certain monotone in his choice of selections, yet at other times you are leaning back, enjoying to the utmost the genuine, harmonious melody the conductor conveys.

The appearance of Sousa and his band at the auditorium Tuesday night, was a musical event of note, a fact entirely appreciated by Canton music lovers. It was also the opening number of the People's lecture course, an annual event given under the auspices of the Y. M. C. A.

Evidently inspired by the large crowd of over 4000 Sousa put forth his very best efforts. As a result there was a plentitude of encores, many taken from the composer's own compositions.

Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were the soloists, each winning distinction and encores for their selections. This was especially true of Miss Gluck, who combines rare technique with a finesse of touch.

The reeds are usually given a heavy portion of work in any of Sousa's concerts and Tuesday night was no exception. For the opening number he offered Liszt's "Pester Carnival," a light, tripping conception, suggestive of the carnival time in Liszt's beloved Vienna. It graduates from the light shades by the reeds to a medium heavy by the horns. At no time is the shading excessive, the consecutiveness of the original theme being carried throughout. Encores included two selections by the conductor—one a characteristic march and the other, "Mama-Papa," a minuet number.

Herbert L. Clarke, the first soloist, gave "Neptune's Court," a composition of his own. There is a rare sweetness to his playing, conveying on the cornet the idea of a calm, rolling sea, graced by the court of the supreme sea god. "The Lilly Bell," by Sousa, was given for an encore.

"Impressions at the Movies," a new composition of Sousa's combining a suite of three selection, "The Musical Mokes," "The Crafty Villian and the Timid Maid," and "The Cabaret Dancers," was the third regular. There is nothing noteworthy in the first of the suite, but "The Crafty Villian and the Timid Maid," and "The Cabaret Dancers," possess a swinging rhythm that sets the feet agoing. It is in Sousa's best vein, combining efforts of reeds and wind. "In the Night," by Gilbert, was the encore.

Puccini is musical, to say the least, and Miss Root, soprano soloist, excellently conveyed the ideas and tone of the aria from "La Boheme," full throated notes, clear and distinct, gave this selection a proper setting as also for the encore, a little air of Sousa's own, "Will You Love Me

When the Lilies Are Dead."

"Sheridan's Ride," a descriptive offering of vivid coloring, another composition of the conductor's, was the finale of the first part. In it the horns were brought into use more so than in any previous selection, the piece blending from the light tramp of soldiers marching to the thunder of guns and clash of arms—thence into the subdued call of taps.

Miss Margel Gluck played "Carmen Fantasia," for her initial number. A fantasia by Saraste, with numbers from Bizet's famous opera as its theme, it affords a rapid, forceful melody for the violin. In it Miss Gluck's full technique is brought into play. The encore, a serenade from "Le Millions de Arlequin," by Briggs, revealed a supreme touch accompanied by the same excellent technique. Miss Gluck is truly a delightful soloist.

Other numbers during the second

part were movement from suite, "Forest Spirits," and "In a Haunted Forest," by McDowell, conveying the wierd mysticism of that talented composer suggestive at times of his early death; "Danes Antique" a new number of Grainger; a march, "The Lambs," by Sousa; an enjoyable paraphrase on "Get Out and Get Under," a popular selection; overture to the romantic opera, "The Charlatan," by Sousa, and the concluding number, "The Star Spangled Banner."

SOUSA'S BAND PLAYS OTHER THAN MARCHES

If John Philip Sousa was asked to go around the world with his band playing marches only, even though he has been hailed as the "March King" in every land, he asserts that he would prefer to step out and retire. He has built up his famous instrumental body until Sousa's Band compares with the finest symphony orchestra in existence, and he would never argee to confine himself to one kind of music, or to one composer, even though that composer be himself. His band was not built up in a day, or in a year, and is now a perfect body of soloists, and his programmes include the works of all the great masters and modern composers who have delighted the world with their inspirations. When Sousa and his Band are heard here on October 2, matinee and night, at the Armory, they will be assisted by Miss Virginia Root, Soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

March King Says American Marches Are Being Played in War Zone. Novelties for the Exposition.

"To me it is beautiful that, for love and music, there is no frontier," said John Philip Sousa at his hotel today.

The march king arrived in Pittsburgh yesterday from Willow Grove, Philadelphia. He will be heard in a series of concerts at the Exposition this week, at which he promises a number of novelties he secured in Europe before the war began.

When questioned regarding his musicians and the war, Mr. Sousa said:

"My band is almost entirely an American band. At least the balance is held by American players. Therefore, the organization has not been depleted by the war, in fact, there is an augmented company this year, as I have added several soloists to train for the Panama Exposition, at which we will play a long engagement next year.

"As an American citizen, a member of the Sons of Veterans, and a son of a Civil war fighter, and as a musician, I deplore with all Americans the European war.

"I admire President Wilson for the splendid stand he has taken, and I am following his advice and saying nothing, thus remaining absolutely neutral. It would be impossible for me to say one word without hurting a friend, for men of all nations are my friends.

"I am told the kaiser's favorite march is 'Semper Fidelis,' my march. I know the Turks play 'Liberty Belles,' and that English and French troops use my marches. They are my friends and it would be poor taste for me to even have an opinion."

One of the horns in Sousa's band is played by a German, who is exempt from serving his country. All three cornet soloists are Americans.

Pittsburg Leader 9/19/14

FAMOUS VIOLIN SOLOIST IN FAREWELL CONCERT AT THE EXPO TONIGHT

Special interest is given the closing concerts of the week at the Exposition this evening, by the announcement that Miss Susan Tompkins, violinist, who has delighted the large audiences during the Sousa week, will appear in farewell numbers this evening.

Miss Tompkins' work has attracted unusual attention during her stay, and she has impressed the fact upon the most casual that she is an artist of no mean ability. Her masterful treatment of the varied works, with the great Sousa band accompanying, has won more enthusiastic applause than has been accorded to many more prominent artists.

Miss Tompkins is new to Pittsburgh musical circles. She is a native of New York state, coming from a prominent family of Ithaca, N. Y., where she studied under William Grant Egbert in the Ithaca Conservatory of Music, and later going abroad to complete her studies under Sencik, Kubelik's teacher, and Suchy, of Prague, Austria. When she returned to America with this foundation, Miss Tompkins rapidly developed into a soloist that has put her in public eye in a most unusual manner. Her work attracted the attention of Sousa and she was for the first time added to his soloists this season. In Willow Grove park, Philadelphia, she was enthusiastically greeted and lauded by critics, who predict a brilliant future for her. Miss Tompkins appears both afternoon and evening today, and her farewell numbers are of exceptional worth.

Worster O, Republican 9/25/14

A PERFECT COMBINATION One peculiarity about John Philip

Sousa is that he knows exactly what his audiences want, and he gives it to them. They want music to stir them up, to rouse their flagging energies, a ringing march, a quaint musical curio, a novelty, something anything, to brighten them up. What wonder is it that enthusiasm reigns where Sousa's band plays? Over all the dominant figure of Sousa, with a move of a baton, a motion of his left fore-finger, both hands leading his men to a desired effect. It is the band one goes to hear—Sousa one goes to see. The combination is perfect. When Sousa and his band are here Tuesday, Sept. 29 for a matinee at the city opera house they will be assisted by Miss Virginia Root, soprano, Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist.

Columbus A. Journal 9/29/14

Sousa on the Way.

Sousa does not come here too often, and the announcement that Sousa and his band will be here on Sunday, Oct. 4, at the Southern Theater, will be warmly welcomed.

Sousa Band music is like nothing but itself. It is unique and in it there is a gaiety and an indefinable "something" of easy delight that a string orchestra seldom stirs up. There will be two Sousa concerts given here next Sunday, one at 3 and the other at 8:30 p. m. The soloists will be Virginia Root, soprano; Margee Gluck, violinist, and Herbert Clark, the cornetist.

Sousa's managers are issuing a rather belated correction of the statement that "Sousa and His Band" led the Lambs' Gambol parade last spring. Sousa was there, but not his band, it seems.

"Sousa and His Band" are heard in concert only. They are never heard on parade. There are only two instances in which John Philip Sousa led his band in parade. One instance was

when Sousa and his band escorted the First Regiment at Cleveland to the Union Station there, as the regiment was departing for the Spanish-American war. The other instance was when Sousa led the unparalleled Dewey parade in New York from Grant's Tomb to Washington Square.

The band that John Philip Sousa led at the head of the Lambs' parade was assembled for the purpose, though they didn't say so then.

Grand Rapids News 10/12/14

POWERS—Two well varied and finely executed programs were given by John Philip Sousa and his band Saturday. The band exhibited the high state of musical efficiency, which has characterized Sousa's organizations in the past. The ease, grace and surety of Mr. Sousa as a conductor again were evident. The soloists, including Herbert L. Clarke, cornetist; Margel Gluck, violinist, and Virginia Root, vocalist, were more than pleasing. Miss Gluck's handling of her violin being especially admirable.

The programs contained new numbers, as well as some of the older selections, which apparently have an enduring popularity as for example the stirring "Stars and Stripes Forever," that Sousa composition which might well be adopted as a popular national march.

Incidentally, it is interesting to learn that Miss Nicoles Zedeler, formerly a soloist with Sousa, is now Mrs. Emil Mix of New York City.

LEWIS PARCELL

Sousa's Summer-Autumn Tour.

Sousa and his band opened their twenty-third season at Luna Park, Coney Island, Saturday, August 15, since which "The March King" and his organization have appeared at Ocean Grove, N. J.; Willow Grove, Pa. (22 days' engagement); Pittsburgh Exposition (12 days' engagement); Stamford, Conn.; Harrisburg, Pa.; Canton, Ohio, and other cities.

From today, September 30, the Sousa itinerary is as follows:

SEPTEMBER, 1914.

Wednesday, 30—New Philadelphia, Ohio, matinee, Union Opera House.
Wednesday, 30—Coshocton, Ohio, evening, Sixth Street Theatre.

OCTOBER, 1914.

Thursday, 1—Marietta, Ohio, matinee, Auditorium Theatre.
Thursday, 1—Parkersburg, W. Va., evening, Camden Theatre.
Friday, 2—Huntington, W. Va., matinee, Huntington Theatre.
Friday, 2—Charleston, W. Va., evening, Opera House.
Saturday, 3—Ironton, Ohio, matinee, Masonic Theatre.
Saturday, 3—Portsmouth, Ohio, evening, Grand Opera House.
Sunday, 4—Columbus, Ohio, matinee and evening, Southern Theatre.
Monday, 5—Xenia, Ohio, matinee, Opera House.
Monday, 5—Dayton, Ohio, evening, Victoria Theatre.
Tuesday, 6—Urbana, Ohio, matinee, Clifford Theatre.
Tuesday, 6—Springfield, Ohio, evening, Fairbanks Theatre.
Wednesday, 7—Fort Wayne, Ind., matinee and evening, Majestic Theatre.

Thursday, 8—Valparaiso, Ind., matinee, Memorial Opera House.
Thursday, 8—Gary, Ind., evening, Gary Theatre.
Friday, 9—South Bend, Ind., matinee and evening, Oliver Theatre.
Saturday, 10—Grand Rapids, Mich., matinee and evening, Powers Theatre.

Sunday, 11—Detroit, Mich., matinee and evening, Detroit Opera House.

Monday, 12—Coldwater, Mich., matinee, Tibbits Opera House.
Monday, 12—Goshen, Ind., evening, Jefferson Theatre.

Tuesday, 13—La Porte, Ind., matinee, Madison Theatre.
Tuesday, 13—Michigan City, Ind., evening, Orpheum Theatre.

Wednesday, 14—Kankakee, Ill., matinee, Remington Theatre.
Wednesday, 14—Streator, Ill., evening, Plumb Opera House.

Thursday, 15—Peoria, Ill., matinee and evening, Majestic Theatre.
Friday, 16—Urbana, Ill., matinee, Illinois Theatre.

Friday, 16—Danville, Ill., evening, Fischer Theatre.
Saturday, 17—Paris, Ill., matinee, Schoaff's Opera House.

Saturday, 17—Terre Haute, Ind., evening, Grand Opera House.
Sunday, 18—Indianapolis, Ind., matinee and evening, Shubert-Murat Theatre.

Monday, 19—Anderson, Ind., matinee, Grand Opera House.
Monday, 19—Marion, Ind., evening, Indiana Theatre.

Tuesday, 20—Elwood, Ind., matinee, Grand Theatre.
Tuesday, 20—Muncie, Ind., evening, Wysor Grand.

Wednesday, 21—Peru, Ind., matinee, Wallace Theatre.
Wednesday, 21—Logansport, Ind., evening, Nelson Theatre.

Thursday, 22—Toledo, Ohio, matinee and evening, Auditorium.
Friday, 23—Tiffin, Ohio, matinee, The Grand.

Friday, 23—Findlay, Ohio, evening, Majestic Theatre.
Saturday, 24—Fremont, Ohio, matinee, Opera House.

Saturday, 24—Sandusky, Ohio, evening, Sandusky Theatre.
Sunday, 25—Cleveland, Ohio, matinee and evening, Hippodrome.

Monday, 26—Warren, Ohio, matinee, Opera House.
Monday, 26—Youngstown, Ohio, evening, Grand Opera House.

Tuesday, 27—Sharon, Pa., matinee, Morgan Grand.
Tuesday, 27—Newcastle, Pa., evening, Opera House.

Wednesday, 28—Franklin, Pa., matinee, Opera House.
Wednesday, 28—Oil City, Pa., evening, Opera House.

Thursday, 29—Titusville, Pa., matinee, Grand Theatre.
Thursday, 29—Warren, Pa., evening, Library Theatre.

Friday, 30—Kane, Pa., matinee, Temple Theatre.
Friday, 30—Bradford, Pa., evening, Bradford Theatre.

Saturday, 31—Niagara Falls, N. Y., matinee and evening, International Theatre.

NOVEMBER, 1914.

Sunday, 1—Buffalo, N. Y., matinee and evening, Tech Theatre.
Monday, 2—Lockport, N. Y., matinee and evening, Temple Theatre.

Tuesday, 3—Batavia, N. Y., matinee, Dellinger Opera House.
Tuesday, 3—Geneva, N. Y., evening, Smith Opera House.

Wednesday, 4—Rochester, N. Y., matinee and evening, Lyceum Theatre.
Thursday, 5—Syracuse, N. Y., matinee and evening, Wieting Opera House.

Friday, 6—Binghamton, N. Y., matinee and evening, Stone Opera House.
Saturday, 7—Middletown, N. Y., matinee, Stratton Theatre.

Saturday, 7—Newburgh, N. Y., evening, Academy of Music.
Sunday, 8—New York City, evening, Hippodrome.

Monday, 9—Danbury, Conn., evening, Taylor Opera House.
Tuesday, 10—New Haven, Conn., matinee and evening, Woolsey Hall.

Wednesday, 11—Providence, R. I., matinee and evening, Infantry Hall.
Thursday, 12—Haverhill, Mass., matinee and evening, Colonial Theatre.

Friday, 13—Manchester, N. H., matinee and evening, Park Theatre.
Saturday, 14—Portland, Me., matinee and evening, Jefferson Theatre.

Sunday, 15—Malden, Mass., matinee, Auditorium.
Sunday, 15—Boston, Mass., evening, Colonial Theatre.

Monday, 16—Fall River, Mass., matinee and evening, Casino.
Tuesday, 17—Boston, Mass., matinee and evening, Tremont Temple.

Wednesday, 18—Norwich, Conn., matinee, Auditorium Theatre.
Wednesday, 18—New London, Conn., evening, Lyceum Theatre.

THE MOST THRILLING MARCH.

Sousa Got Inspiration for "The Stars and Stripes Forever" While at Sea.

"Did you ever know how Sousa came to write his masterpiece among marches, 'The Stars and Stripes Forever'?" queried



JOHN PHILLIP SOUSA.

ied Carl Schroeder, librarian of the Sousa band, of a fellow-musician during a controversy at the musical union one morning last summer. "Well, I'll tell you. Sousa had been playing all over Europe with his band and he had created a sensation wherever he went. When he would go into some places, musicians, musical critics and writers, and others, would often affect a vein of derision or of disparaging remarks about the 'American bandmaster.' 'Only a bandmaster!' 'A writer of marches, only!' and all that sort of thing; but before Sousa returned to America they, everyone, changed their tune! When they saw and heard him—it was different! The day he sailed from Liverpool for home he could rightfully have turned, and waving a fond adieu to the entire old world, exclaimed, 'Vini; vidi! vici!'"

"But just the same, in spite of his triumphs, the earlier disparagements rankled in his brain. He was sensitive, out, most of all, homesick! He longed for America, the land of his birth, the land he loved best of all on earth! Ah, there was the joy of it! He was, that moment, homeward bound!"

"The American colors showed forward as the country of destination and at sight of them the inspiration burst

into Sousa's heart and brain. He hastened to his cabin, seized pen and copy book and wrote with inspired celerity. The theme was surging through his brain, and very soon it was transcribed to the parchment; then elaborated while the inspiration was on."

And so "The Stars and Stripes Forever," the greatest martial piece ever written, was born and today is played throughout the world.

Big Four Carries Sousa.—Sousa's band left Peoria at 7:25 o'clock this morning on two special cars on the Big Four for Urbana. The bandmen will go from Urbana to Danville by Big Four this evening.

Personals.

Sousa and Band Greeted With Wild Applause

John Philip Sousa and his band, practically the same organization as that which has delighted American audiences for the last 23 years, were greeted with riotous applause at two appearances in the Detroit opera house, Sunday afternoon and evening.

It is a new Sousa, changing more and more each year, that appeared before Detroit lovers of typically American music, however. The brilliant insistence of the brasses is still prominently to the fore in his compositions and there is the same light touch to the wood-winds, yet there is something missing to one who has followed Sousa's fortunes year after year, as has the writer, since that day, more than a decade ago, when he "cut" his first class to attend a concert given by the "March king" and his band. The change is in Sousa himself.

In neither of the concerts, Sunday, did Sousa appear like the man he was 10 years ago. There was a total absence of the animation and reckless abandon with which he used to direct "The Glory of the Yankee Navy," "Semper Fidelis" and others. The mannerisms, which belonged to Sousa alone in the old days, are gone. Sousa has become a precisionist.

To one who could not have seen the conductor, however, the concert would have presented but slight differences from those of the older days. The same brilliance, the same tonal coloring, the same hearty, rushing, banging attack is there, together with the old lack of presenting anything except the most modern of music with anything like true feeling. Probably the best, musically, of his offerings, Sunday afternoon, was Liszt's Second Polonaise. The appeal of this was lost, however, in the strains of those more modern compositions of Sousa himself, and there was a riot of applause for the good old numbers without which a Sousa concert would not be complete. "The Glory of the Yankee Navy," "King Cotton," "Semper Fidelis," "Fairest of the Fair," and "Stars and Stripes Forever" followed each other in rapid succession. In addition to these numbers, Sousa presented several of his later compositions, his suite "The American Maid," an idyl; "The Golden Fleece," and his latest march, "The Lambs." A rollicking paraphrase, without which a Sousa program has never been given in history, was made of "Get Out and Get Under."

Herbert Clarke, peer of all cornet players, and as great a favorite as Sousa himself, presented his own composition, "Rondo Capriccioso," and responded to an encore with Sousa's "The Lily Bells."

Miss Virginia Rot, soprano, sang "Amarella" in the afternoon, and the aria from "La Boheme" in the evening, and scored a decided hit with her audience.

Miss Margel Gluck, violinist, pleased in two selections.

It was a happy thought to bring John Philip Sousa and his band here just at this time when A. Moll is so busy giving the city wagons the once over with his little revised Bertillon system. The city sealer is so mighty to turn to "page twelve in the old book," and we were getting a little hungry for band music.

O, you John Philip: you are all right, but we love A. Moll.

THE SAME EVERYWHERE.

Sousa's band is the magnet which serves to fill every available space in such places as the great auditorium at the New York Hippodrome. It is a wonderful sight to see that vast place filled with such an eager, expectant crowd, and a wonderful experience to feel the enthusiasm which is so contagious in such a huge gathering of Sousa's admirers. It shows the great popularity of Sousa and his music in a city that is often surfeited with good attractions. When Sousa and his band appear here on Sunday, Oct. 18, at the Murat it will be with the same musicians and with the same kind of program as will be heard in New York City later on, with Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, as soloists.

Sousa's Band.

Is it a matter of wonderment that Sousa's Band should be considered, the world over, the most perfect organization of its kind in existence?

There are numbers of musicians playing in Sousa's Band today who were original members in the first concert by the organization in September, 1892, which was given in the Broadway Theatre on a Sunday evening, to an overflowing house. There are certain members who have played continuously with Sousa ever since, and very many who have been on the list and played at intervening times, as, for instance, some whose family obligations prevented them from going abroad with Sousa on his five foreign tours, including his tour around the world. Such a membership directed by such a master is the paramount reason why Sousa's Band is the ranking organization of the world—far and away.

The organization with Herbert L. Clarke, cornetist, will appear here in concert on Thursday, October 15, at the Majestic both afternoon and evening, in a characteristic programme, with special soloists, and John Phillip Sousa directing. The soloists are Margel Gluck, violinists.

How often the question has been asked, "Is Sousa himself really going to be here when Sousa's band comes?" Or some will wonder if the entire Sousa band will appear and not a part of it. As a matter of fact, when Sousa and his band are announced as coming to town, it means that the only Sousa band in existence will appear, and it will be conducted by John Phillip Sousa, giving the same standard performances in large cities and smaller places alike. For there is but one Sousa's band, and John Phillip Sousa is its only conductor. When Sousa and his band are here Sunday at Murat theater, accompanied by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, will be the same as is heard in New York City, London or Paris.

Dayton Boy With Sousa.

Among the soloists with Sousa's band, which appears at the Victoria tonight, is a Dayton boy, John W. Becker, brother of Mrs. Alice Becker-Miller. Mr. Becker has gained a wide reputation as a cornet soloist and has been associated with many of the leading bands of the country. His many friends here will be glad to greet him tonight.

STOP CABARETS FROM PLAYING POPULAR MUSIC

Composers, Authors and Publishers Demand Payment of Royalties.

\$5 TO \$15 A MONTH.

Edict Issued at 1 A. M. and
Jim Churchill Alone
Pays Up.

In every restaurant, cabaret and dance room in this city the orchestras took from their racks every sheet of copyrighted music at 1 o'clock this morning. "This Is the Life" and "If It Wasn't for You" went the way of Sousa marches and Vienna waltzes. An edict from the American Society of Composers, Authors and Publishers issued in the name of its counsel, Nathan Burkan, from its headquarters, No. 55 West Forty-fifth street, was the cause.

Under the copyright law every rendering of song and music may be made to pay a royalty. The composers have all joined in a co-operative effort to get what they feel is coming to them. The list of members of the society includes every composer and every publisher in the country and every song writer. Here are a few of them: George M. Cohan, Gus Edwards, Victor Herbert, Silvio Hein, Charles K. Harris, Jerome Kern, Andrew Mack, Maurice Levi, Arthur Pryor, John Philip Sousa, A. Baldwin Sloane, G. Schwartz, the Von Tilzers, Max Hoffman, Rudolph Friml, Naham Franko.

Jim Churchill looked over this list in his joy galleries at Broadway and Forty-ninth street, and applied for the \$15 license fee demanded by the society; but his competitors wanted time to consult lawyers. Meanwhile they instructed the orchestra leaders to struggle along as best they could with ragtime versions of "Home Sweet Home," "Sweet Genevieve" and "Rally Round the Flag, Boys," to the bewilderment of the patrons and sometimes to their wrath.

There are three classes of licenses. Big places on Broadway and in its neighborhood may play any music they please by paying the society \$15 a month. Smaller places in less pop-

ular neighborhoods must pay \$10 a month, and places where the orchestra is a mere accessory to eating \$5 a month. The ban on foreign music is due to the affiliation of the society with similar organizations in all the countries covered by the international copyright law, so that the American society collects fees for its brethren over the sea.

Heretofore, the free permission to popular houses of entertainment to use copyrighted music has been considered an advertising advantage; the society has come to the opinion that the fees, divided evenly between the originators and publishers, are far more valuable than the advertising. Moreover, proprietors under the license must agree to furnish a printed programme giving proper credit for each copyright. The plan has worked well, Mr. Burkan says, when it has been enforced by the foreign associations.

John L. Golden, treasurer of the American Society of Composers, Authors and Publishers, denied to-day a published story that a big hotel like the Waldorf would be taxed \$5,000 a year for the privilege of playing popular songs. "We had proposed a highest license fee of \$500 a year," he said, "but the hotel and restaurant men went to the Federation of American Musicians and told them that if they didn't influence us to cut down the price they would discharge the musicians, so we agreed to make the rates \$15, \$10 and \$5 a month. The hotel and restaurant men said, 'We'll give the poor devils something,' and they agreed our rates were not too high."

"Our action is based on an amendment to the copyright law passed several years ago, and our contention was upheld recently in a test case in which Judge Lacombe decided the hotels and restaurants must pay. For the next six months we purpose to use these fees as a fund to fight renegade publishers. After that they will be divided, one-third each to the author, composer and publisher. Our plan is modelled after a similar society in France, where last year 5,000,000 francs were divided among the members as a result of license fees."

"All the publishers, with the exception of a few who hope to unload their old stuff at our expense, are with us. On their own account they have organized the Music Publishers' Board of Trade. They stand to lose thousands of dollars while our songs are not being played, but they are supporting us. They also have put the ban on the graft that actors, singers and orchestra leaders have been collecting for years for putting on a song to make it popular." One publisher admitted having paid out \$30,000 a year for that sort of thing."

Oil City Derrick 10/10/14

SOUSA'S ACHIEVEMENTS NOT VISIONARY.

Many a talented musician has dreamed that he would achieve great things, but John Philip Sousa has actually accomplished what would have been considered a wild dream twenty years ago, for he has taken his band and his music into every part of the world, and has won universal praise. Every opportunity should be taken advantage of to hear Sousa and his band, for it is a combination that is unique, and such as is heard but once in a life-time. It inspires and exhilarates. Such results are only achieved when fine instrumentalists are banded together for years under a conductor of a magnetic and compelling personality. The opportunity to hear Sousa and his Band here will be on sale at box office Monday, Oct. 26. 1t

SOUSA SCORED BIG HIT HERE

Famous Band Master Delighted
ed Appreciative Audience

FINEST BAND OF THEM ALL

Nearly Sixty Musicians—Tonal Effect Most Beautiful—Sousa Graceful and Pleasing to Look Upon—Rare Musical Treat

John Philip Sousa, greatest of all band masters, appeared with his magnificent organization at the Orpheum theater Tuesday night, before the expected small, but appreciative audience. The audience was surely composed of music lovers and the work of the splendid band was applauded most enthusiastically. Director Sousa was generous with his encores, and, as always, featured his own compositions. El Capitan, The Stars and Stripes, Manhattan Beach, etc., will always remain favorites as long as Sousa directs them, and his audience would have been disappointed had he excluded them.

There is only one Sousa and only one Sousa band and when you have seen and heard him and his, you have seen and heard the recognized leader of them all.

The various sections of the band are perfect. The reeds, the horns and the harp are as mellow as a pipe organ; a battery of trombones and cornets can "raise the roof" when necessary, or can produce a tone scarcely above an echo. A twist of the wrist, a flutter of his graceful hand, a movement of the arm, a twitch of an eye on the part of the great master brings forth a response from the sixty musicians that is wonderful. Sousa is the personification of grace itself. He is not erratic. He goes about his task with the ease of a child at play.

Among his own selections were a suite describing his "Impressions of the Movies," an overture "The Charlatan," and "The Lambs' March." These are among his newer compositions.

Mr. Sousa's soloists were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

Mr. Clarke's work on the cornet stands in a class by itself. He played a solo of his own composition in which he displayed his remarkable

ability and his complete control of this difficult instrument. As an encore he played "Moonlight Bay," himself and the band using mutes. The effect is most beautiful and carried many of his audience back to the same solo played in a like manner by Bohumir Kryl at the chautauqua last summer. The Sousa band, of course, is much larger than the Kryl band was and the effect, naturally, was all the more beautiful.

The young ladies proved themselves gifted musicians, and their work was much enjoyed.

Mid City Dispatch 10/10/14

LETTERS TAKEN FROM THEATRE.

One Suspect Arrested, But Evidence Was Lacking.

Several personal letters addressed to members of the Sousa band were stolen last evening from the Orpheum theatre. The letters, after delivery to the management of the theatre, had been placed in a mail box on the stage, and the letters were taken from this receptacle. Report of the theft was made to the police, and a young man with a police record, who lately returned to the city after an absence of a year or more, was taken into custody on suspicion, but nothing could be found against him, although he had been hanging around the theatre before the time of the band concert. It is now believed that boys took the letters. Contrary to reports, there were no registered letters.

So. Bend News-Times 10/10/14

Theaters

SOUSA'S BAND.

John Philip Sousa and his popular band gave two delightful concerts at the Oliver yesterday afternoon and evening. The matinee audience was not large but the attendance in the evening was much more encouraging and the appreciation was evident.

It is not necessary nowadays to tell anyone of the merits of Sousa's band, or to enlarge on its unequalled excellence. Neither does anyone need to be reminded of the wonderful personality of Mr. Sousa, whose musical achievements are known throughout the world. His programs are a happy blending of the works of the great masters and the modern classic composers. His encores are chiefly his own popular and patriotic marches with an occasional topical selection played with his own unique and pleasing variations.

While every number on the program last evening was thoroughly appreciated, it must be admitted that it was the encores that evoked the heartiest applause.

Indianapolis News 10/14/14

SOUSA'S BAND GIVES TWO GOOD PROGRAMS AT MURAT

Director Generous With Encores and All Soloists Were Well Received.

John Philip Sousa and his band delighted two large audiences yesterday at the Murat theater. There are many elements that make this organization interesting. There is Sousa himself, with his directing, so full of life, and so replete with poses that rivet the attention. Then there are the effects, as electrical as Fourth of July fireworks, and there are so many surprises in the numerous combinations of instruments, that one is always on the alert to be sure that nothing is lost. There were the encores that followed one and two deep after everything on the program, until a stranger to the Sousa style, wondered how far along the program had progressed. It was a real Sousa feast.

Naturally there might seem to be no relation between the Liszt Second Rhapsody, and a modern dance theme, an idyl "In the Land of the Golden Fleece," but the genius of Mr. Sousa wrought the most remarkable blending of the two. The audience was almost intoxicated with the mixture. There was "Get Out and Get Under" of the one, and the varied movements of the other, each quite distinct and so unlike in style, and the audience wondered where the familiar theme of one or the other would next appear. "The Kitties Courtship," an encore, was filled with all the familiar Scotch melodies that everybody likes.

The number that set every heart beating and every foot tapping was the oft heard "Stars and Stripes," growing in volume as it went, until three flutes, seven cornets and six trombones formed a musical wall across the front of the stage, and their volume of inspiring melody satisfied every longing and desire. Whenever an encore was played the name of the number was displayed in large letters from the side of the stage. There were old and new Sousa compositions—"Mamma and Papa," "The Lily Bells," "In the Night," "King Cotton," "Fairest for the Fair" (with six trombones adding their power) and "The Lambs" march.

The soloists, too, with the band were as great favorites as the band itself. Herbert L. Clarke is a remarkable cornetist; Miss Virginia Root is a very agreeable soprano, responding to her number with a song of "The Milkmaid," and Miss Margel Gluck, violinist was pleasing with her art, giving her encore number with a harp accompaniment. Each soloist was accompanied by the orchestra in the first number given. The programs for both concerts were similar in style, and were received with every evidence of keen pleasure and with plenty of applause.

Indianapolis Star 10/16/14

Sousa Reflects America

John Philip Sousa is as thoroughly American as is Coney Island, Pittsburgh or baseball. In brass he tells the story of our boastings, our virility and our supremacy. More than this, his marches reflect in harmony the strenuous idealism of the country and its slapdash way of doing things. We may stray after the false gods of Viennese waltzers, rag-time and tango time, but way down in our hearts we like Sousa because he is our reflection of ourselves.

And then there is the Sousa back, which shares with Mary Garden the rear view fame of the stage. There is melody peeping out from between the shoulder blades and march time in the sway of his waist line. While playing "The Beautiful Blue Danube," for example, he performs a stepless waltz that would do credit to Donald Brian. At one moment he suggests Walter Travis making a smashing golf play, and at another one thinks of Eleanor Sears in the throes of tennis.

It is always the old Sousa, leading his band with his whole body, and one almost forgets the fine playing of the good old waltz in amusement over his calisthenics. Sousa and his band will appear at the Murat, Sunday, Oct. 18, giving matinee and night performances.

Scusa's Band Here

Not by Mique O'Brien).

Mique O'Brien was away Saturday, and he told me to "cover" Sousa's band. Next to attending a watermelon feast, I don't know anything I'd rather do than "cover" Sousa's band. Did you ever hear how Sousa got his name. His name originally was Guiseppi Philipso. He played in the Ninth regiment band, New York. In the army his name was too long for the captain to spell, and he told him to change it. Guiseppi Philipso was in the U. S. A. (army), and he just changed his name to John Philip Sousa, the U. S. A. being part of his name anyway. He first learned to play a cornet in Woolwich, Mass., taking up the cornet in opposition to a parlor organ on the floor below. Sousa won out and won a good deal of fame. Well, last night he pleased what crowd was there. The umpah-pah-pah of the trombones and blewie-blewie of basses made the windows rattle, and when they cut into the "Stars and Stripes" it made one feel like going to Mexico to fight. They played also some pieces from Liszt, Puccini, von Beethoven, and some other Irish composers, and then a few selections by Irving Berlin and Harry Von Tilzer, and some other Swedish composers. Then we had a few classics like "Get Out and Get Under" and "The Musical Mokes." Sousa's all right, but Creature gives you more for your money. I think Creature playing "St. Vitus Dance" is one of the best band selections I ever seen. Mique's Sub.

Yolanda Jones 10/14/14

SOUSA COMPARES HIS ORGANIZATION TO WATCH

A certain grade of American watchworks costs eight hundred dollars. These works are sometimes ordered by wealthy men to be encased in very unpretentious cases. They are modest in appearance, but are the supreme time-keepers of the universe.

John Philip Sousa has placed his band in comparison to that incomparable grade of watch works. There is no limit to the cost of Sousa's instrumentalists. They set the time for the musical universe! American public is a keen and discerning judge of real value, Sousa says, and he bases his conclusions on the amount of its patronage. Sousa will have these special soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, when Sousa and his band appear on Thursday, October 22, matinee and night at the Auditorium theatre.

So Bend Tribune 10/17/14

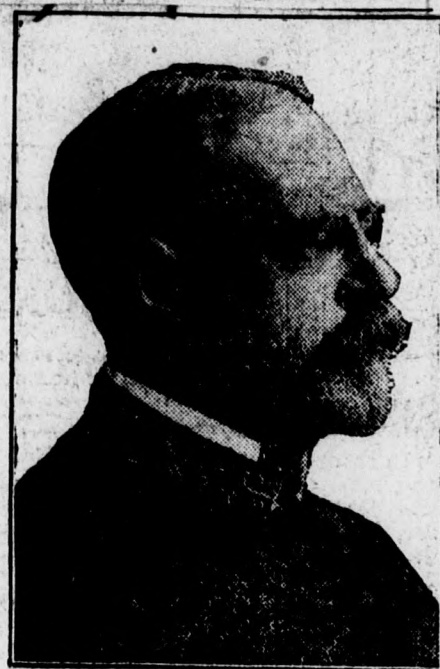
With enough that is new and thoroughly appetizing in the realm of music that applies to the hour and the view ahead, new things from the ever prolific storehouse of Sousa creations; and an abundance from the best things of all the past, John Philip Sousa will come with his band, and special soloists, on Friday afternoon and night and appear at the Oliver opera house. As always, the program for this presentment is assured to be replete with the latest and best things from Sousa's own creation, and such others as are worthy to go with them in rounding out a rich and all-satisfying music feast. The public long ago was made to know that it takes no chances on a Sousa concert, the latest offered never falls below the Sousa standard of the very best of the past. So now, for the coming concert, a program of choicest new and old things is assured.

THE MAJESTIC.

Sousa's Band.

From time to time there have been predications, predictions, prophecies and all sorts of promiscuities by all sorts of forecasters, that John Philip Sousa will, before so very long, be announcing his "farewell tour."

Pish tush! This strangulated der-



John Philip Sousa and His Band at the Majestic Today, Matinee and Night.

nier resort which once worked well in alarming an over-anxious public into rushing "last appearances" and dying-swan gasps by departing greatness, exhausted its efficiency long ago. To quote his own words, as taken from a periodical, which exclaims, "Sousa a fanfare of greeting and congratulations? There is one famous public performer who asserts that he never will make a 'farewell tour!' His name is John Philip Sousa, and this is his opinion of the scheme invented by Adelina Patti: Sousa says:

"My farewell tour—or, to be exact, my farewell appearance—will be the last concert I give before I die. The newspaper men shall say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert. Yes, that is how I shall make my farewell tour.'"

So Bend News Tribune 10/8/14

ALWAYS THE SAME.

John Philip Sousa has been on wheels very much of the time since 1892, with his band and special soloists, repeatedly throughout America, five times in Europe, and once entirely around the world. Most places of any size and importance in our own country have heard Sousa within their gates, so that the character and quality of Sousa concerts are as familiarly known everywhere quite as well as in New York. "Sousa Concerts" are a trade-mark, and they are like a \$20 gold piece,—invariably the same, in every instance and in every place. If the "Sousa" name is up, on a theater or musical hall front, it stands for the same excellence and value there that it does on any board in the largest city. A Sousa concert is a Sousa concert the world over! John Philip Sousa's name does not stand for one thing in one town and something less in another. Sousa and his band, with special soloists, will appear at the Oliver Friday matinee and night.

Sousa's Band.

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 primitive musical impulse. This instinct usually takes the form that fits the rhythm of regular motion, something one can keep time to. 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. Even the most unemotional will feel a stimulating thrill when Sousa's band plays a stirring Sousa march as only Sousa's band can. There will be plenty of stimulating music when Sousa's band and Herbert L. Clarke, cornetist are here on Thursday, next at the Majestic theater, both matinee and evening.

So Bend Tribune 10/10/14

SOUSA'S BAND PLAYS.

Gives Two Unusually Fine Concerts at Oliver Opera House.

Two unusually fine concerts were given at the Oliver opera house yesterday by John Philip Sousa and his band, the same being greatly appreciated by a small afternoon audience and a large night crowd. The programs were well made up, including classical and light selections, all of which were so favorably received as to demand encores.

So Bend News Tribune 10/9/14

SOUSA AND HIS MELODY.

The programs presented by John Philip Sousa have always contained works by the great masters and the modern classic composers, and have been instructive as well as entertaining, for they have been performed by musicians of rare ability and experience, and in the most perfect manner. Sousa's own music makes an appeal to the two ultimate foundations of music,—definite rhythm and flowing melody, and at once finds appreciation amongst the vast majority of people who have not had the time or inclination to study music, but who, nevertheless, love it in the form of melody and rhythm. Even the disciples of what might be called "the higher cult" cannot help enjoying a Sousa march. A delightful program will be presented here by Sousa and his band this afternoon and tonight including solos by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert Clarke, cornetist.

SOUSA PLEASES AUDIENCE WITH HIS MARCHES

Band of Fifty Artists Gave Fine
Program Yesterday After-
noon at Madison Theatre.

MARCH KING ALSO
HAS THREE FINE SOLOISTS

Herbert L. Clarke Plays Won-
derfully With His Cornet---
Misses Margel Gluck and
Virginia Root Very Artistic.

[By RUBY STEELE BEAL.]

John Philip Sousa, march king of the world, and his incomparable band composed of 50 artists, attracted only a fair sized audience at the Madison theatre yesterday afternoon. It was an artistic program from beginning to end and it is much to be regretted that the people here didn't realize the opportunity which was offered them.

Opening with the "Pester Carnival" Rhapsody by Liszt, the band came forth as one mighty instrument shading from the softer and finer parts into powerful crescendoes. Few directors can procure such results as Sousa. With only the swing of his baton in rhythmic motion and occasionally a wave with his left hand is all it takes for every instrument to be under his perfect control.

The Rhapsody was encored by the famous Sousa march, "El Capitan," which brought forth great applause, as did all the Sousa encore numbers, including "King Cotton," "Fairest of the Fair," and the old favorite "Stars and Stripes Forever," featuring the piccoloes, cornets and trombones.

Too much cannot be said of Herbert L. Clarke, perhaps the world's greatest cornetist, who came next on the program, playing "Neptune's Court," one of his own compositions. He secures tones as soft and sweet as those of a violin and along with his sympathetic interpretation his number was faultless. He encored with Nevin's "Rosary," which is always a favorite. Mr. Clarke has been the leading cornetist with many famous bands and orchestras, including Gilmore's band, Innes' band, Seventh Regiment band of New York, and is now assistant director of Sousa's band.

In the next number Sousa introduced one of his new suites, "Impressions at the Movies." The whole number was in characteristic style, the first part introducing the "Musical Mokes," the second "The Crafty Villian and the Timid Maid," and the last "The Cabaret Dancers."

Miss Virginia Root, soprano, sang an aria from "La Boheme," by Puccini in a voice notable for sweetness but lacking in brilliancy. Her encore "Annie Laurie," which scored for her the bigger success, showed more artistic ability.

The humorous number was perhaps as difficult to execute as any of the others. Most bands find it about all they can do to play Liszt's "Second Hungarian Rhapsody" alone, but that wasn't enough for Sousa and his artists. He changed it by weaving in the popular rag song of the season, "Get Out and Get Under." Each instrument picked up the separate melodies and finally half were playing the Rhapsody and the other half the rag. It was very comical yet one was impressed by the classiness of the arrangement.

Miss Margel Gluck gave a very artistic presentation on her violin of the "Carmen Fantasia," by Sarasate. Her technique was perfect and her tone quality very musical. She encored with the "Berceuse" by Renard, being accompanied by the harp.

The concert closed with the "Overture to the Romantic Opera," by Sousa. This number was perhaps as classical as any number on the program and also made a very fitting finale.

The band left on the evening train for Michigan City, where it gave a concert last night.

SOUSA TO LEAD 300 IN BENEFIT CONCERT

Conductor Volunteers Services for
Performance to Aid Old-Age
Pension Fund of Musicians.

An unusual benefit concert will be given in the Coliseum December 1.

The Musicians' Mutual Benefit Association of St. Louis recently organized an old-age pension fund and the concert proceeds will be devoted to it. A band of picked musicians, numbering 300, will be placed at the disposal of Director John Philip Sousa, who has volunteered his services.

His solo cornetist, Herbert P. Clarke, also will play.

Popular prices will be charged.

The Aladdin story furnishes the "argument" of "Chin-Chin," Fred Stone's new vehicle. It has been used more often in the theater than any other story from "The Arabian Nights." When David Henderson was producing extravaganza in the Chicago Opera house he staged two Aladdin pieces—his first production, in 1887, called "The Arabian Knights," and his last, in 1894, called "Aladdin." Glen MacDonough and John Philip Sousa collaborated some years ago on an Aladdin extravaganza called "Chris and the Wonderful Lamp."



FLORENCE HARDEMAN,
American violinist.

Miss Hardeeman has settled in New York, and an announcement may be expected shortly covering her management and her future public plans.

SOUSA GLAD THERE IS NO FRONTIER IN MUSIC

March King Says American Marches Are Being
Played in War Zone—Novelties for
the Exposition

[Pittsburgh Sun, September 15.]

"To me it is beautiful that, for love and music, there is no frontier," said John Philip Sousa at his hotel recently.

The march king arrived in Pittsburgh from Willow Grove, Philadelphia. He will be heard in a series of concerts at the Exposition this week, at which he promises a number of novelties he secured in Europe before the war began.

When questioned regarding his musicians and the war, Mr. Sousa said:

"My band is almost entirely an American band. At least the balance is held by American players. Therefore, the organization has not been depleted by the war, in fact, there is an augmented company this year, as I have added several soloists to train for the Panama Exposition, at which we will play a long engagement next year.

"As an American citizen, a member of the Sons of Veterans, and a son of a Civil War fighter, and as a musician, I deplore with all Americans the European war.

"I admire President Wilson for the splendid stand he has taken, and I am following his advice and saying nothing, thus remaining absolutely neutral. It would be impossible for me to say one word without hurting a friend, for men of all nations are my friends.

"I am told the Kaiser's favorite march is 'Semper Fidelis,' my march. I know the Turks play 'Liberty Belles,' and that English and French troops use my marches. They are my friends and it would be poor taste for me to even have an opinion."

One of the horns in Sousa's Band is played by a German, who is exempt from serving his country. All three cornet soloists are Americans.

So Band Intm 10/5/14

Sousa's Thrilling March.

"Did you ever know how Sousa came to write his master-piece among marches. 'The Stars and Stripes Forever?' queried Carl Schrode, librarian of the Sousa band of a fellow musician during a controversy at the Musical Union one morning last summer. 'Well, I'll tell you!'"

"Sousa had been playing all over Europe with his band and he had created a sensation wherever he went! When he would go into some places, musicians, musical critics and writers, and others, would often affect a vein of derision, or of disparaging remarks about the 'American bandmaster!' 'Only a bandmaster!' 'A writer of marches only!' and all that sort of thing; but before Sousa returned to America, they, everyone, changed their tune! When they saw and heard him—it was different! The day he sailed from Liverpool for home, he could rightfully have turned, and waving a fond adieu to the entire old world exclaimed—'Veni! Vidi! Vici!'"

"But just the same, in spite of his triumphs, the earlier disparagements rankled in his brain. He was sensitive, but, most of all, homesick! He longed for America, the land of his birth, the land he loved best of all on earth! Ah, there was the joy of it! He was, that moment, homeward bound!"

"The American colors showed forward as the country of destination and at sight of them the inspiration burst into Sousa's heart and brain! He hastened to his cabin, seized pen and copy score and wrote with inspired celerity! The theme was surging through his brain—and very soon it was transcribed to the parchment! Then elaborated while the inspiration was on!"

Whole June 10/23/14

One hundred attended the banquet given Sousa and his band by the Shriner and Overland bands Thursday night at the Boody house. The banquet hall was decorated in red, white and blue. The bandmaster was given a great ovation when he entered the hall.

SOSA IN AUSTRALIA

"Whatever his interesting mannerisms may be, one thing is certain—Sousa is the magician controlling the finest band we have ever heard. The complete understanding that exists between conductor and players is not the least charm of performances which are as near perfection as any human being ever needs to be."—Melbourne Herald.

SOSA IN AUSTRIA

"One must go to a Sousa concert to see the master, the conductor, John Philip Sousa, in the art of conducting. This conductor animates the piece he is directing with all his peculiarities."

He does not beat time, but time and he become a single living person."—Neue Frei Presse, Vienna.

SOSA IN AFRICA

"We went, the public and I, to see Sousa. We are always going to good things, somehow. He has a wonderful Band. Something tells me that Sousa follows Wagner, gaining from his inspired grandeur, and rejecting all the savage weirdness of that grotesque mind. I have heard Sousa—now I want to see America, the land that nurtured such a son."—Johannesburg Chronicle.

SOSA AT HOME

"It is good to hear this orchestra."

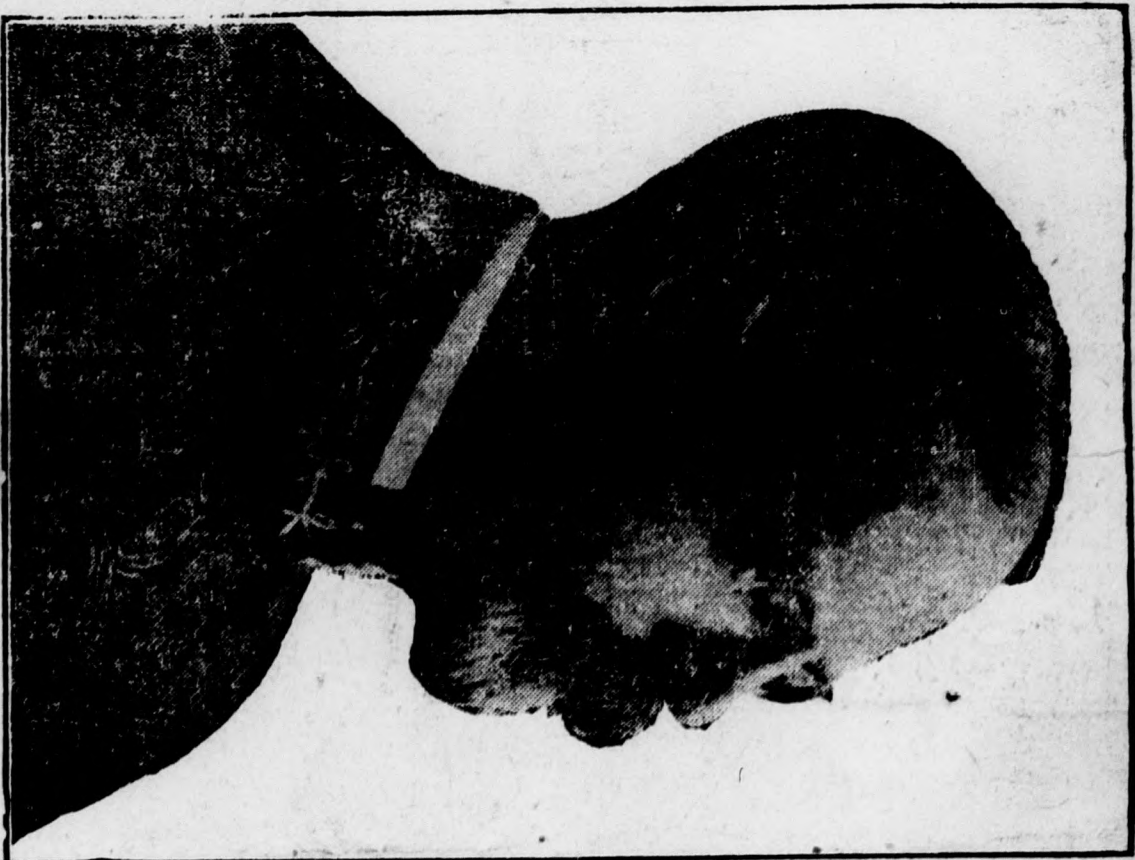
"When Mr. Sousa retires, he will leave a gap in the world of music which no one can possibly fill. Others have tried to imitate his method, but none have succeeded, and he and his famous Band reign alone and univallied in the domain which they have made so peculiarly their own."—London Globe.

"The Sousa Band might serve as a model to many famous orchestras."—Manchester News.

SOSA IN ENGLAND

In September, 1914, Sousa's Band will be a record unrivalled and unique in the annals of Europe five times, in 1900, 1901, 1903, 1905, and 1914—a concert tourney of the world. The band is visiting Europe, Canary Islands, Africa, Tasmanian country from the Pacific to the Atlantic coasts.

Following this latest great achievement of the exceptional interest taken in Sousa's Band in twenty-two years, Sousa's Band has the



SOSA

Handwritten: Hampton N.Y. 9/22/14

SA AND HIS BAND

Season 1914

Twenty-two years old. Twenty-two years of perhaps the greatest activity known in the history of concert giving—of musical art. In existence, it has made thirty-six semi-annual tours throughout the United States and Canada. It has been to and again in 1911, when it inaugurated the most gigantic undertaking ever attempted by a large instrumental circling of the globe began at the Metropolitan Opera House, New York City, on November 6, 1910, and after Asia, Austria, New Zealand, the Fiji Islands, Sandwich Islands, British Columbia and the principal cities of this the "Tour around the World" ended at the New York Hippodrome on December 10, 1911. Of Mr. Sousa's came the tours of 1912 and 1913 in this country, the extraordinary success of which was an evidence of his Band by the American public. It traveled over 625,000 miles and given more than 10,000 concerts in a thousand different cities.

CHOES FROM MANY LANDS

SOUSA IN SCOTLAND

Every town Sousa visits, he takes storm. He took Edinburgh by storm today. Thousands flocked to Waverly. One long, never-ending jam, some in carriages, in taxis, in and on foot—they would have missed the concert. It was musical orgy in the fullest sense of word. To say that the audience enjoyed themselves is putting it very lightly. They revelled in the music, the famous conductor was enthusiastically applauded throughout the programme."—Edinburgh Dispatch.

—General Anzeiger, Leipzig.

"It must be acknowledged that Mr. Sousa knows much better than his German colleagues how to arrange a band which will produce harmonious sounds. The Band is composed only of artists."—General Anzeiger, Wiesbaden.

SOUSA IN BELGIUM

"It cannot be denied that few bands are as disciplined. If our military bands attained such perfection, there would be crowds at their concerts. There are artists of the first rank in this Band, of a sort of which we know nothing here."—Le Tout Liege, Liege.

SOUSA IN IRELAND

"We were given many illustrations of the Band's supremacy, each a gem of rendition and conducting, and after a couple of hours of genuine delight, we saw Sousa leave the platform with sincere regret."—Cork Press.

SOUSA IN FRANCE

"Sousa's Band gave a marvelous concert. The Band is composed of consummate artists, and their playing indicates perfect cohesion. It is a veritable treat for all connoisseurs to listen to this celebrated orchestra, and its early departure is a cause for regret."—La Rampe, Paris.

SOUSA IN NEW ZEALAND

"A person who can listen without emotion to the playing of Sousa's Band in one of their dramatic pieces, must be cast in quite a different mould from the average man or woman."—Dunedin Star.

"Sousa's Band is unlike any other; comparisons are impossible. It resembles only—Sousa's Band—Wellington Post.

SOUSA IN HAWAII

"Sousa may feel that in his grand tour he has done something toward

SOUSA IN HOLLAND

"I do not remember ever to have seen the Palace of Industry so crowded, it was as if everybody who is interested in music in Amsterdam was there to see Sousa lead his Band. Sousa conducts with great assurance and mastership, and his Band is one of the first class. The tone is beautiful, and it is a real delight to listen to the select programme. No one can help getting under the influence of such performances. Sousa's is a genuine harmony orchestra."—De Telegraaf, Amsterdam.

making the 'Hands-across-the-Sea' movement mean something, for even in British lands he stirred his audiences with his well-known patriotic airs, and then composed a new march in their honor. It was a Sousa day here, and he not only came, saw, and conquered, but took the town by storm."—Honolulu Advertiser.

SOUSA IN TASMANIA

"Paderweskle for Pianoforte, Sousa for band music. Two master musicians who have enriched the world of melody by their advent therein."—Launceston Telegraph.

Sousa's Band.

Sousa and his inimitable band will appear for two concerts at the Detroit Opera House on the afternoon and evening of next Sunday, Oct. 11. Is there anybody who does not like band music, especially when of the high character presented by Mr. Sousa? His reputation is world-wide. The record of his triumphs in foreign countries would fill a large book, printed in line type at that. In looking over the list one wonders if there is any country that he has not visited with his band. In his interpretations he is equally at home in classical numbers, which he always makes interesting to all, and in lighter compositions, as well as his own unique marches. Any audience that did not hear a few of these at every concert would go away with a feeling of having been cheated of a portion of its rightful enjoyment. The soloists for these concerts will be Virginia Root, soprano; Margaret Gluck, violinist, and Herbert Clarke, cornetist. Miss Root is making her fifth tour with Sousa, which is an exceptional endorsement of her ability and voice. Miss Gluck comes for the first time, fortified, however, with remarkable success in Europe. Mr. Sousa having "discovered" her on one of his foreign concert tours. Mr. Clarke is well known to all Sousa audiences, having been a successful member of his band for years. Sousa has made 36 semi-annual tours in the United States, and five world tours. In all he has traveled over 625,000 miles, and given more than 10,000 concerts.

AMUSEMENTS

Why Sousa's Band Ranks First of All.

Is it a matter of wonderment that Sousa's band should be considered, the world over, the most perfect organization of its kind in existence?

There are numbers of musicians playing in Sousa's band today who were original members in the first concert by the organization in September, 1892, which was given in the Broadway theater on a Sunday evening, to an overflowing house. There are certain members who have played continuously with Sousa ever since, and very many who have been on the list and played at intervening times, as, for instance, some whose family obligations prevented them from going abroad with Sousa on his five foreign tours, including his tour around the world. Such a membership directed by such a master is the paramount reason why Sousa's band is the ranking organization of the world—far and away.

The organization will appear here in concert on Wednesday afternoon and evening, at the Majestic theater, in a characteristic program, with special soloists and John Philip Sousa, directing. The soloists are Miss Virginia Root, soprano; Miss Mabel Clark, violinist; and Herbert L. Clarke, cornetist.

Muncie, Ind. Oct 10/14

Ithaca Journal 10/14/14

World Famed Band Coming to Muncie



SOUSA'S BAND IS HERE THIS WEEK

Great American Band Leader
Will Be Welcomed Again
by Muncie People.

CONCERT TUESDAY NIGHT

"Uncle Tom's Cabin" Is Attraction Next Wednesday.

SOUSA'S Band, with special soloists and John Philip Sousa directing, the soloists being Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, will appear at the Wysor Grand Theater, Muncie, on next Tuesday evening, October 20.

No man in the world of music has had so extensively advertised a personality as John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band have done, and are doing, much to promote musical interest, for they present programs containing

compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible.

Sousa Always Abreast of the Period.

It was in the fall of 1892 that John Philip Sousa made his first tour with Sousa's Band, and since that day, it is fair to say, that he has found no idle time. Sousa is never absolutely idle. His so-called vacations are busy times in some directions—home or abroad.

It might be inferred that during that long period Sousa had accumulated such masses of music that he would never need to compose further, insofar as the requirements of his band concerts are concerned. He has masses of music of the best sorts, all right enough, and several depositories are required to furnish storage room—but Sousa is progressive. He does not rest on his oars. There are ever new fields opening to larger development. Sousa is not satisfied with being abreast of each new period; he leads. This fact is borne out by his late exceedingly apt creation, "The Gliding Girl."

The Inflexible Sousa Policy.

John Philip Sousa is thoroughly alert to every innovation that is made in the world of later-day music; every outburst, departure or creation, but it is a palpable fact, if one will but mark it, that he keeps right on in pursuit of the even tenor of his way. The Sousa regime has changed but little from the beginning except as to expansion, and, possibly elevation. The Sousa policy is as direct and unvarying as any policy could be. The inflexibility of it is confirmed by its vast success. Sousa inaugurated a policy and has not impaired it by vacillation or experimental departures from the beginning, and the remarkable prosperity. The same Sousa methods are maintained in the present Sousa tour, the twenty-third annual.

CONSERVATORY GIRL WITH SOUSA'S BAND

Miss Susan Tompkins, Graduate of Local Institution, Scores a Success.

The many friends of Miss Susan Tompkins, a pupil of W. Grant Egbert and graduate of the Ithaca Conservatory of Music, will be pleased to learn of her splendid success as violin soloist with the Sousa's Band this season.

A Pittsburgh paper referring to her recent appearance in the Exposition Auditorium, where in the past have appeared such artists as Kubelik, Kreisler and Elman, says:

"Few soloists who have appeared before the big Exposition audiences in Music Hall have received more hearty greetings than Miss Susan Tompkins."

As a student Miss Tompkins showed rare ability, immense technic, strong emotional qualities, and of her recent appearance with the Sousa Band, it was said of her that she possessed the qualities and poise of the mature artist.

Phila. "Finger" Oct 14

MR. JOHN PHILIP SOUSA believes that "one of the greatest blessings that can be vouchsafed man is the capacity to work." He certainly has his share of blessings, and when we stop to consider that on his world tour, which consisted of sixteen months, with two performances every day, he found time to write his now famous suite, "Tales of a Traveler," with orchestration, make arrangements of several band numbers and accept innumerable invitations, social, civil and official, we must realize that he practices what he preaches. This season Mr. Sousa is at his summer home on Manhasset Bay, where he and Joseph Herbert have been writing an opera, the title of which is "The Irish Dragoon." He has also completed a new march, which he has dedicated to the Lambs Club, and a suite, entitled "Impressions of the Movies." Mr. Sousa expects the coming season to be a very busy one, both for himself and the band. They will give concerts at Willow Grove and Pittsburgh Exposition, besides making a tour of the western coast, appearing at the Panama Pacific Exposition in San Francisco, as well as cities in northwestern Canada.

To Appear With Band at Murat.



JOHN PHILIP SOUSA.

Sousa's Band Is Attraction Today

World Famous Organization
Will Give Two Concerts
at Murat.

Indianapolis music lovers, including those who appreciate the classics, as well as those whose principal delight is in ragtime, will have a treat today, for John Philip Sousa and his band are scheduled as the attraction at the Murat, giving matinee and evening performances. Sousa is one of the most versatile of the American musicians. He can lead a band as few men can, he can write short stories and novels, and he is an ardent sportsman.

In a recent magazine supplement of the New York Sunday Sun there appeared a special article on trap-shooting by John Philip Sousa, especially arranged for by the editor. The caption was "Ready! Pull! Dead!" As may be premised, the matter dealt, technically and otherwise, with the traps, and the real sport or breaking clay-pigeons at the big meets of the country; it held, chiefly, as the yachtsmen say, "close to the wind," as related to the fine points of the game. Mr. Sousa gave a liberal paragraph to "Women at the Traps," which has a specific interest to all women who are interested in outdoor exercise and sports generally. The paragraph treats the topic thus:

"Trap-shooting is a splendid pastime for women. It is a tonic for the nervous system and makes a woman agile and alert. I have shot in many matches with women and have never seen an ungraceful one at the traps. The sport is most suitable to the gentle sex, for woman's quick perception both of eye and brain are splendid factors in the makeup of the shooter. In the beginning women did not take to the shotgun because it was synonymous with death to the feathery denizens of the air. She whom we call grandmother, mother, aunt, sister, wife and daughter loves innocent nature too much to destroy it for sport.

"With the coming of the clay-bird women shooters have become nearly as numerous as women golfers and tennis players. In the shooting game she is not segregated; she is not classified as a woman, but as a shooter. She meets all men shooters on an equality and there is nothing in which she so delights as beating mere man at his own game. Among the growing number of women trapshooters it is significant that two prominent Eastern clubs are composed of women members exclusively."

Sousa Band Better Than Ever.

A soldier, a musician, an artist and person of extremely keen insight into public taste is John Philip Sousa, whose most excellent band gave concerts to large audiences in the Detroit opera house Sunday afternoon and evening. This statement is not a discovery, merely a re-emphasis of a long recognized fact. His performance is soldierly in the precision and snap of its presentation; it is musicianly in that it always is of first rate musical rank; it is artistic when at many points it rises above the merely adequate, and it is keenly sensitive to public taste in its novelties. In particular, through the succeeding seasons, has Mr. Sousa developed his wood winds, until they sing now with particularly rich, clear tones. Each program consisted of nine numbers of wide variety, including three solos, with encore for each, usually some of Mr. Sousa's own marches, which, perhaps, even more than ragtime, are typical American music. Mr. Herbert L. Clark, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, were the soloists at each performance, and pleased immensely. Liszt's second polonaise and a tone picture by Grainger, "Handel on the Strand," were the orchestral high lights, except possibly for a unique and really artistic combination of "Get Out and Get Under" and Liszt's second Hungarian rhapsody, which he used at both performances for an encore. Another point at which Mr. Sousa displays a happy taste is in his accompaniments; he makes them real additions to the effectiveness of the solos without letting them obtrude.

GREAT BAND MASTER IS TRAP SHOOTER

The Rochester (N. Y.) Democrat and Chronicle is responsible for a number of hotel piazza stories by John Philip Sousa, the famous bandmaster, who comes to the Murat Sunday, and other topnotchers of the New York Sportsman's association annual shoot at Ontario Beach in June, from which we take this:

"In the qualifying shoot by candidates for the great American handicap to be held at Dayton, O., in September, Mr. Sousa did not fare quite so well as he usually does and, while making no excuses, he admitted that conditions at the time he shot were perverse!

"Yes," put in W. E. Phillips of Chicago, winner of the Great American handicap at Springfield, Ill., in 1912, who had experienced even harder luck than Sousa at Ontario Beach, "you shot just in time to get the fluky winds that set in!"

"Oh, wel," said Sousa, laughing, "what I should have done was to have brought along a Gatling gun and shot with it today."

Sousa has come to us for his annual concert and has received the usual ovation from a capacity house. The enthusiasm reached its climax with a new march dedicated to the Lambs—not of Wall street, but of the dramatic profession.

It reminds me that some years ago when I was in Europe and a military band went by, a gentleman in whose company I was said:

"You can not make such music in America!"

When I told him that the band was playing a march by John Philip Sousa, he said:

"Yes, Sousa must be an Italian."

I said: "No, he was born in the United States—the son of a Spanish trombonist—and that is why he has always been able to blow his own horn so successfully!" Of course, the musical highbrows would not admit for a moment that John Philip Sousa belongs in the ranks of great composers. For all that, a man who can write marches which are played all over the world may be said to be "in a class all by himself."

Watch a regiment go by to the music of a Sousa march.

It's inspiring! At least so thinks your Mephisto.

Greeting For Sousa's Band

REPRESENTATIVE AUDIENCE
WELCOMES ORGANIZATION
AND ENJOYS PROGRAM

GRACEFUL TRIBUTE TO FORMER
PARKERSBURGER DRAWS
HEARTY APPLAUSE

EACH OF SOLOISTS GIVEN AN
OVATION—FIRST CONCERT
A SUCCESS.

Sousa's band was greeted last night in the Camden theatre by a large and enthusiastic audience, who apparently enjoyed to the fullest the splendid program rendered. Sousa is still the inimitable leader, the sterling musician and composer, and his band of that unapproachable quality hard to define. But apparent to every hearer of musical taste, the corps d'esprit is remarkable, and could only be produced by a genius in leadership, and the unity—not only in attack, but in the delicate nuances, the various shading and involved rhythms, are beyond the powers of many similar organizations. Sousa leads—as he always did—not by beating the air—but by some apparently hypnotic control that makes the whole band as one person, and the whole is done without conscious effort and without affectation, as though giving a program was a matter of personal enjoyment to them.

And there are no heavy moments, such as frequently occur in less fortunate companies. Great bursts of harmony there are which might soon produce heaviness, but at the critical moment some new rhythm or a new tone color is introduced that electrifies the listener, and keeps up a breathless interest to the end. Much might be said in praise of the tone color balance of this organization. There seemed to be just the proper number of reeds to balance the lighter horns, and they were of superb quality. The French horns were as fine as we have heard. And it is very rare to hear so smooth a family of cornets. The trombone, which are apt to prove intrusive in so many bands, were at no time out of balance. This with the very smooth tubas produced a roundness, fullness and sweetness of tone that separates the "artistic" from the commonplace. Possibly Sousa's powers as a composer are not apparent to the average listener owing to the greater popularity of his lighter numbers, especially his marches which have caused him to be called "The March King." But one has only to hear his "Dream Picture" and "The Sleeping Soldier" from his American maid suite, or his "Idyl From the Land of the Golden Fleece" to find in his compositions a deep significance, and to feel that under the froth of the march is music of the most sterling quality.

Sousa is also fortunate in his soloists, some of whom are already familiar to Parkersburg concert goers. Mr. Herbert Clark especially created interest among the professional musicians as the son of Dr. Horatio Clark, the noted organist, who for nearly half a century was known both here and abroad as a great organist and teacher as well as a profound writer

on musical subjects. That his musical mantle has fallen upon the son seems conclusive after last night's performance. We have heard many of the world's leading cornetists, such as Arbuckle, Levy and others, who had undeniably great technical powers, but Mr. Clark besides possessing these technical powers, has been able to poetize the instrument, and put it and himself on a higher plane than other artists have done. His tone is faultless, and his graceful use of the higher harmonics of his instrument place him in a class by himself. Miss Virginia Root is new to Parkersburg concert goers, but proved her ability in the Aria from "La Boheme," and very much increased her prestige by her rendition of a song from the "Goose Girl," which was beautifully sung to an inimitable accompaniment by the band.

Miss Margel Gluck who will be remembered as the violinist with Myron Whitney two years ago, proved a prime favorite last night. She has a pure, refined tone, with excellent taste and exceptional technical powers, with numbers well chosen to show them. The Sarasate Fantasia might be the despair of one less gifted, with its double stopping-broken octaves, and difficult harmonics. But over these she rose triumphant, responding to the tumultuous applause with the ever welcome "Humoresque" by Dvorak.

"The Big Six March," by Mr. J. Clayton Heaton, a former Parkersburger, came in for its share of applause, and was a graceful tribute by Mr. Sousa to another musician. The program contained many things of special interest, such as the excerpt from MacDowell's "Forest Spirit Suite." The tone picture "On the Strand," and the "Dance Antique," both by Grainger, were both numbers of exceptional merit, while one might look far for a more interesting overture than the one to the Romantic Opera the "Charlatan," which seems to the writer one of Sousa's very best efforts of this class. This review would seem incomplete without mention of the general manager of these concerts, Mr. Parker, and his very efficient co-workers, and his promise of a continuation of great things for the future in a musical way, and to compliment Parkersburg's musical public on its splendid turnout, and enthusiastic reception of this vanguard of the musical scene.

GREATEST.

Really, Sousa is the greatest band leader in the world, and his concert the sweetest and best, but some bosom friend ought to advise him that the farther away he stays from composing violin music, the better for the violin—and his violinist.

Sousa and His Band in New Haven

NEW HAVEN, CONN., Nov. 15.—Music lovers thronged Woolsey Hall on November 10, when John Philip Sousa and his famous aggregation of instrumentalists gave a stirring concert there. High applause greeted the performance of a characteristic program. Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist, were heartily enjoyed as soloists.

Stage and Studio

(H. E. CHERRINGTON.)

AMERICA has no more popular and, it may also be veraciously added, no more competent bandmaster than John Philip Sousa, who has been in the concert field in the capacity of conductor for some 22 years. Every year he comes before the public renewing his fame as the fabled giant renewed his strength by every bound from the earth. Back again he comes with another splendid organization and with other talented soloists and with several marches. So he returns this year bringing with him Herbert Clarke, than whom there is no better cornetist in America; Miss Margel Gluck, violinist, and Miss Virginia Root, soprano. At the Southern this afternoon and tonight the multitude of Sousa admirers will have an opportunity again to see their favorite in his easy but admirable direction.

Through America, England and Germany this leader has gone time and again with his band and some of his compositions are held to be so typically American that they are played on state occasions requiring exchange of national courtesies rather than any of the set patriotic hymns of the United States.

Mr. Sousa's first important band position was the directorship of the United States Marine band, which he undertook in 1880 and carried on for 12 years. It was in 1892 that he undertook the direction of his own band, and it was not long before it had become a household word. Now some of the Sousa marches are so well known to music lovers throughout the country as are "The Rosary," the "Humoresque" or the "Star Spangled Banner."

The first composition which made him famous was "The Liberty March," which won for him a small fortune. Then came "Stars and Stripes Forever," "King Cotton," "Manhattan Beach," "Hands Across the Sea" and "El Capitan," all of which have proved universally popular. The music of these and a few other marches has been sold to 18,000 bands throughout the United States and have thus flowed through the musical heart of the nation as truly as blood flows through the heart of humanity.

Mr. Sousa has also produced a number of light operas, among which are "El Capitan," "The Free Lance," "The Bride-Elect" and "The Charlatans." The concert tonight at the Southern will close with the overture to the latter opera.

Perhaps a half dozen times Mr. Sousa has toured Europe with his organization. After he appeared before King Edward the latter bestowed upon him the decoration of the Victorian Order. The Belgian Academy of Hainault honored him with the diploma of honor and the French government decorated him with the palms of the Academy.

'CROONY MELODY' ISN'T HARMONIOUS

Slips a Key at One of Broadway's
Biggest Cafes When Publish-
ers Ask Injunction.

SOCIETY AT IT AGAIN

Association of Composers, Authors
and Other Denizens of Tin Pan
Alley Go to Law.

"My Croony Melody," as played at one of Broadway's biggest and best-known restaurants last night, sounded slightly off the key. And there was a reason, too. Yesterday the newly formed American Society of Composers, Authors and Music Publishers started a flanking movement on hotels and cabarets that use their songs without first contributing to their welfare.

The opening shot was in the form of an order signed by Judge Julius Mayer in the United States District Court and directing the restaurant in question, which also operates a big cabaret, to show cause next Thursday why it should not be enjoined from presenting either "My Croony Melody," "This Is the Life" or "I Want to Go Back to Michigan."

Waterson, Berlin & Snyder appear as the nominal plaintiffs, although the movement is really one of the society's. Through its legal arm, Attorney Nathan Burkan of 165 Broadway, the best-known citizens of Tin Pan Alley declare they want \$500 before giving any restaurant or cabaret the right to play their music. In yesterday's papers Mr. Burkan sets forth that all the songs in question were duly copyrighted by their authors and are being either played, sung, danced or kicked to by various artists at the defendant restaurant.

In some instances, recites the lawyer, as high as \$5,000, and not stage money, has been expended to popularize a number, and his papers ask an injunction restraining the place mentioned from even permitting its orchestra to lull the diners with "That Croony Melody," or inform them that "This Is the Life."

Among the documents handed up on the application is a recent decision of Judge Lacombe of the Federal Court granting an injunction to John Philip Sousa against the Hilliard Hotel Company, operators of the Vanderbilt Hotel. In that case the bandmaster sued to restrain the playing of one of his compositions, "From Maine to Oregon," in the dining room of the hostelry.

In his decision Judge Lacombe remarked: "The place was public, although all the public could not gather in it, and, I think, as in other cases, that the hotel would not have paid for the playing of the piece unless in some way or other they were to gain thereby." The Court also held that the playing of a song in a hotel is "a public performance of a musical composition for profit."

This is only the beginning of the fight, declared Mr. Burkan, and the American Society will continue to set the hotels and cabarets by the ears until they can collect \$500 from each and every one of them.



WOULD YOU EVER GUESS WHO THIS IS?—PROBABLY NOT, BECAUSE VERY LIKELY YOU HAVE NEVER SEEN JOHN PHILIP SOUSA AS A TRAP SHOOTER. HERE IS A RECENT PICTURE OF THE COMPOSER AT HIS FAVORITE SPORT.

SOUSA DELIGHTS TWO AUDIENCES SUNDAY

Band Plays Many of Leader's
Compositions—Soloists
Are Excellent.

John Philip Sousa and his big band gave two concerts to large and delighted audiences at the Detroit Opera house Sunday. The instrumentalists displayed all their old-time precision of attack and perfection of balance, together with their equally old-time lack of anything approaching genuine virility of interpretation. There was the same rich gold in the brass and there were the same liquid notes in the wood wind, the whole equipment being redolent of the perfect machine.

Mr. Sousa made up his program with due regard to the demands of his own compositions, offering among other things a suite from "The American Maid," an idyl, "In the Land of the Golden Fleece," a new march, "The Lambs," a new suite, "Impressions at the Movies," and the overture to his opera, "The Charlatan." His recognition of the classics was rather smaller than usual.

The band was assisted by Miss Virginia Root, a pleasing young soprano; Miss Margel Gluck, a clever and careful violinist, and Herbert L. Clarke, prince among cornetists and one of the shining stars of the permanent Sousa aggregation.

Sousa's Band.

The Sousa library is the accumulation of thirty years or more, a getting together of the greater and lesser products of composers of all time and degrees, from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music rooms are required to house them. It may be inferred from this that when John Philip Sousa squares himself to make out programmes for a tour, he has a colossal undertaking before him. With such a mass of works and arrangements confronting him, it would seem almost like attempting to pick the choicest blossoms

in a field of clover or a garden of roses; but Sousa is ever alive to the period in public desires in the matter of its music as in anything else—its trend in literature, architecture, decorations, paintings, fashions or what not, and he knows precisely what to serve in music to best suit the trend of the hour. If left altogether to his own inclinations it is possible that Sousa would serve very little except of the highest and best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to a point where he pleases the preferences of the majority. In accomplishing this, Sousa has for years proved himself pastmaster. Sousa and his band will appear at the Lyceum on Wednesday in a delightful programme. The special soloists are Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist. Is it a matter of wonderment that Sousa's band should be considered, the world over, the most perfect organization of its kind in existence? The

Columbus Dispatch 10/1/14

Huntington Post Herald 10/1/14

Detroit Tribune 10/1/14

SOUTHERN.

Sousa and His Band.

The incomparable Sousa, interesting because of his splendid band; his own spirited compositions and his quarter century of illustrious service to America, was at the Southern Sunday. He played before a good-sized and unfailingly enthusiastic audiences. In fact the applause at a Sousa concert is usually so generous that it falls to be very discriminating. Everything is appreciated, but once in awhile a specially meritorious piece of work calls out more than the customary clamor.

Perhaps the best serious numbers that the band played last night were Edward MacDowell's "In a Haunted Forest" which Mr. Sousa directed with a fine sense of this composition's weird and poetic beauty, and an antique dance, "Shepherds' Hey!" one of the latest pieces by Grainger, whose "Haeudel on the Strand" proved to be an admirable study in tonal effects. It was interesting at the close of the program, too, to hear the overture to Mr. Sousa's romantic opera, "The Charlatan," produced years ago and forgotten by most concert-goers save those who recall all the incidents of his career as a composer.

The band is well rounded as ever this year and has been studiously trained. Of course it is early in the season and it failed to do proper justice to Liszt's "Bester Carnial" but even so, this number was good enough to introduce the program fittingly. The clarinets seem to be especially good this year and perhaps a trifle more numerous than before; a superior harpist is included in the ensemble and the cornets are led by Herbert L. Clarke.

As usual most of the encores were Sousa marches and after all it is for these that most people go to hear this band. One of them which deserves to rank with the stanch battle horses, "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach" is the new march called and dedicated to "The Lambs." It will be remembered that this band accompanied the famous theatrical club on its recent gambol. A diverting little glimpse into the nursery is afforded by his "Mama-Papa" and the usual burlesque of some popular melody of the day was this time fashioned on "Get Out and Get Under." A new suite, "Impressions at the Movies," might have been styled "Impressions at vaudeville" as the various numbers suggest the strains of a musical team, a movie pursuit drama and cabaret dancers, all of the effects ingeniously developed.

Miss Virginia Root soprano, was twice encored, just why we do not know. She has an engaging personality but we would feel sorry for Columbus if it could not produce a hundred soloists more capable. The cornet playing of Herbert L. Clarke is always a welcome feature of the Sousa concerts. Easily comparable to his wonderful "Southern Cross" is "Neptune's Court" which he played last night. It involves some difficult runs which he accomplished with his usual suave handling of the instrument and runs at the last into an unbelievably high note which he took with absolute clarity. He added to this number the "Carnival of Venice" which is just as acceptable on cornet as it is on flute and he was a third time encored. The splendid little violinist, Miss Margel Gluck, whom we have also heard with Sousa before, played Sarasate's "Carmen Fantasy" remarkably well, her dextrous fingering and dashing command of the bow making the performance worthy. Another notable number by her was Drigo's "Les Millions d'Arlequins."

H. L. CHERRINGTON.

Yaffin, O. Tribune 10/20/14

In John Philip Sousa's famous band, which will play at the Grand Friday afternoon, this week, there was once a Tiffin man, Wm. Decker, who was with the band on one of its world tours. While in San Francisco Mr. Decker was engaged by the Symphony orchestra as bassoon player and left the band. After playing in San Francisco one season Mr. Decker was taken sick and died on his way to his home in this city. According to an advance man of the band, Mr. Decker was a great favorite with Mr. Sousa and the members of the band. To his parents here, Mr. Decker sent many souvenirs while making the world tour.

SOUSA DELIGHTS TWO AUDIENCES

"MARCH KING" PROVES PERENNIALY POPULAR.

Great Band Plays Two Additional Numbers By Request; Concerts Were Well Received.

John Phillip Sousa and his band held forth at the Huntington theatre twice Saturday before a pair of happy audiences and through the medium of a typically appealing program, delighted his hearers. There is only one Sousa's band and John Phillip Sousa is its conductor. There may be rival organizations which file claims for public favor but the Sousa individuality is perennially new and attractive. None has the ginger, the vim, the swing, as has Sousa's.

The "March King" was in an affable mood and complied cheerfully with a request to play at a moment's notice two of the most difficult numbers in his extensive repertoire. The additional numbers requested were the Tannhauser overture, which was played in the afternoon, and the "Liebestod" from Tristan and Isolde. In commenting on the request, Mr. Sousa stated his opinion that the Liebestod is probably the greatest instrumental number ever written, and that he would be greatly pleased to play it for the Huntington audience.

"I am a bit afraid," he added, "that it will be a heavy burden for the audience to bear, but I'll gladly play it."

Sousa's program was mostly Sousa, but as Sousa is unfailingly popular with popular audiences, the crowds at yesterday's concerts were delighted with both. March after march rolled and crashed over the footlights and generous applause rolled back in appreciation.

Mr. Herbert L. Clarke, said to be the world's greatest cornetist, was probably the most popular of the trio of soloists at the concerts. Mr. Clarke gave a really remarkable exhibition and was enthusiastically applauded. Miss Virginia Root, soprano, and Miss Margal Gluck also pleased the audience greatly, Miss Gluck being particularly good in her more quiet selections.

The typical Sousa "stunts" were on display and proved as popular as ever. "The Stars and Stripes Forever" was blared forth by a score of deep lunged members of the brass section until the roof of the theatre trembled; "Get out and Get Under" was "symphonized" into a bewildering series of antiphonal harmonics and Sousa's originality and skill were on parade.

The concerts were among the best the city has heard for some time.

Lafayette Daily Herald 10/20/14

SOUSA AND GARY.

Sousa's band played to an unusually poor crowd in Gary the other day. The musical steel workers, three-quarters of whom are not at work, did not have the price, but were hoping Sousa will come back after the Democrats are out of power and they have the money to pay their way in.

MARCH MUSIC IS HERE AGAIN

John Philip Sousa, Band King, and Noted Organization Delight Two Audiences at Detroit Opera House.

STYLE OF HARMONY STILL A FAVORITE

After a lapse of a year march music was played in Detroit yesterday. From this statement can be construed the intelligence that John Phillip Sousa, the march king, and his excellent band were in town yesterday afternoon and evening at the Detroit opera house.

Much has been written and spoken about the peculiar elegance of the Sousa music. Suffice it to say that the two large audiences of yesterday submerged themselves in music of the military tang, to their complete edification and satisfaction. Responding to the heavier numbers by the rendition of the marches that made his name famous the world over, the conductor raised the enthusiasm of his auditors to a pitch hitherto unattained locally. His famous marches, of a quality to be designated as classical (despite the looks and words of horror expressed by the ultra-musically educated) still hold their power over the American public.

The matinee concert provided the following numbers:

Overture, "Carnival Romain (Berlioz); suite, "The American Maid;" three movements, "Rondo;" "Dream Picture" and "Dance Hilarious" (Sousa). To this latter number Gilbert's "In the Night," a piquant conceit, was given as an encore. Liszt's "Second Polonaise," the riot of tone color, replete with brilliant cadenzas, played faultlessly, closed the first half. The serenade from "La Verbena," (Lacomb), new locally, was encored by a rollicking paraphrase on "Get Out and Get Under." Liszt's Second Hungarian Rhapsody, played by the reeds and woods, intermingling hilariously with the brasses, carrying the "Get Under" theme. The director then gave two of his own compositions, Idyl "In The Land of the Golden Fleece," and march, "The Lambs," (new) and closed with Gilbert's new overture, "Thalia."

Herbert Clark, eminent cornet virtuoso, played his own brilliant "Rondo Capriccioso" and Sousa's "The Lily Bells," two masterful renditions. Miss Virginia Root, soprano, sang "Amarella," showing a voice pleasing but not extraordinarily beautiful. Her aria from "La Boheme," given at the evening concert showed to much better advantage.

The evening concert opened with Liszt's Rhapsody, "Peter Carnival," followed by another Sousa effort, new in this city, "Impressions at the Movies," exhibiting in a musical sense the title to a marvelous and amusing degree. Granger's "Handel on the Strand," a MacDowell number from his "Forest Spirits" and the overture from the romantic opera, "The Charlatan" (Sousa), closed a most excellent musical evening.

The director was forced by popular and noisy acclaim to play "Manhattan Beach" and "The Stars and Stripes Forever" in order to prevent a threatened good natured riot at both appearances.

In the Theaters

THE SOUSA PROGRAMS.

Two enjoyable concerts were given yesterday afternoon and evening by John Phillip Sousa and his celebrated band at Powers theater.

The afternoon concert embraced the "Carnival Roman," overture by Berlioz; three parts of the "American Maid" suite by Sousa; Liszt's "Second Polonaise;" serenade from "La Verbena," by Lacomb; two Sousa selections, Idyl, "In the Land of the Golden Fleece," and march, "The Lambs," and overture, "Thalia," by Gilbert. The evening program contained Rhapsody, "Pester Carnival," by Liszt; Sousa's new "Impressions at the Movies;" Grainger's tone picture, "Handel on the Strand;" movement from suite, "Forest Spirits—in a Haunted Forest," by MacDowell; danse antique, "Shepherds Hey!" by Grainger; march, "The Lambs," by Sousa and Sousa's overture to the romantic opera, "The Charlatan."

As usual the audience received "their money's worth." Mr. Sousa is nothing if not generous with his encores, and he responded without stint with his familiar band compositions which have long since become established favorites. were introduced in their various novelty and patriotic numbers found great favor. The band is as ever in fine form; the Sousa standards are maintained unfalteringly as to tonal balance, expression, fidelity to the baton and individual skill merged into ensemble excellence, and the repertoire of the organization appears to be limitless. Among the specialties introduced, the sextet from "Lucia" and the new Sousa composition "Mama-Papa" met with hearty approval.

Soloists with the band have been heard here before to advantage, and were greeted upon both appearances yesterday with warm welcome. Miss Virginia Root, soprano, retains the same full, resonant voice and her tone is full and musical, besides a lovely stage presence, she was obliged to respond to encores afternoon and evening. Miss Margel Gluck, violinist, is a gifted and accomplished musician and charmed her audiences. Her bowing is sure and steady, her technique well grounded and she plays with temperament and fine artistic finish, producing a tone of much beauty. Her abounding youth and charm are strongly in her favor and contribute to her success.

Herbert L. Clarke, cornetist, played his own "Rondo Capriccioso" and "Neptune's Court" with his usual skill and artistry. Mr. Clarke, who is accepted as one of the best cornet players in the country, produces a pure singing tone and demonstrates exceptional skill in manipulation and producing effects which belong to the cornet alone.

M. V. C. E.

At The Prime of Life.

John Phillip Sousa has a personality that is unmistakable, and his face and figure are familiar everywhere. Of course a life-time of public work will naturally cause some changes in Sousa's looks, and grey hairs will appear in spite of the fact that his wonderful energy and grace, with the vim and dash of his conducting, continue with unabated vigor.

At the present time, Sousa is in his prime, and his famous organization in its most perfect form. His soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, are artists of the greatest merit, as usual.

Sousa and his Band appear here at the Sandusky theatre, next Saturday night. Seats on sale Thursday.

Many Bookings for Young Soprano,
Who Is a Saenger Pupil



—Photo by Aimé Dupont

Grace Hoffman, American Soprano

Grace Hoffman, the young soprano, who made a decided success on tour last Summer with Sousa's Band, is the latest successful product of the Oscar Saenger studios. When she appeared at the Auditorium at Ocean Grove, before one of the largest audiences there this Summer, she created a most favorable impression with her artistry and beautiful soprano. At each concert in which she sang she was recalled time and again by her enthusiastic hearers. As a result of her successes, Miss Hoffman has secured many bookings for the coming season through L. M. Ruben, her manager.

At thirteen Miss Hoffman was soloist in All Saints' Cathedral at Albany, N. Y. During her term at Smith College she was a popular solo singer, and at her graduation she gave a recital of German, French and Italian songs, which attracted widespread attention. Her last season, a decidedly busy one, was filled with concerts and private musicales, including three weeks' concert appearances with the New York City Orchestra.

RICHARD WHITBY JOINS SOUSA BAND

Former Local Man Plays First Trombone With Famous Musical Organization

Richard Whitby of this city has signed for the ensuing season as first trombone player with John Phillip Sousa's band and is now en tour with that great musical organization in Illinois. Mr. Whitby left Glens Falls about 15 years ago and has since been steadily climbing to a high place in the musical world.

During the last several years he was a member of orchestras in the largest New York theatres and last year he refused an offer to join Sousa. He was given an opportunity to make a substitution in his regular position this season while he went on tour with Sousa and at once accepted the band position.

SOUSA AND HIS BAND VISITED GOSHEN MONDAY

AMERICAN MARCH KING PLAYS AT THE JEFFERSON.

Gave Splendid Program and Responded to Encore After Every Number—Soloists Also Good.

John Philip Sousa, the "American March King", and his band of fifty pieces appeared at the Jefferson, Monday evening, to a good sized house. The balcony and gallery were more heavily patronized than the first floor.

A splendid program of new selections, showing the wonderful advancement made in modern music, was rendered. Every number was applauded, and the musicians responded to every encore.

The band is well balanced. For instance it has eight cornets, six trombones, twelve carinets, three piccolos, etc. Traps, pipes and a large orchestral harp added to the effect in the orchestral numbers.

The great bandmaster was greeted with an ovation on his entry.

It was Sousa, Sousa's band and Sousa's music. All have ever and always appealed to the American ear and heart. The encores included "In the Night", "King Cotton", "Fairest of the Fair", "Get Out and Get Under", "With Pleasure", "Stars and Stripes Forever" and "Manhattan Beach".

The marches were played with the old time bang and clash. The air is carried by the reed section and pipes punctuating the harmony and the full brass giving the crescendo and fortissimo.

In the classic selections, the band almost sang the selections, the reeds and pipes almost pronouncing the words of the lines or theme.

Herbert Clark gave a wonderful cornet solo, and Miss Virginia Root sang a difficult aria, resondign to an encore with the song of the Goose Girl from Soursa's opera by that name.

Miss Margel Gluck, the violinist, played with wonderful technique. Her Carmen Fantasia, was splendidly rendered.

OLD SHARON BOY IS HERE WITH SOUSA BAND

"Dick" McCann well known former Sharon boy, who is one of the premier cornetists in the country, and who is here today, with Sousa's Band, called at the Herald office this afternoon for a short visit. And it was only a short one, because he had only a few minutes before time to play at the Morgan Grand.

Dick, as he is known to his many friends, has not been "home" for many years and was surprised at the many improvements and changes in the town. He got a warm welcome from his old pals.

St. Louis Post-Dispatch 10/15/14

MARGEL GLUCK TO PLAY WITH SOUSA'S BAND

One of the well-known soloists to appear with Sousa's band at the Murat theater Sunday afternoon and evening is Miss Margel Gluck, one of the foremost violinists of this country. She will play a part of the "Concerto in D Major," by Wieniawski, and the "Carmen Fantasia," by Sarasate.

It was in the fall of 1892 that John Philip Sousa made his first tour with Sousa's band, and since that day, it is fair to say, that he has found no idle time. Sousa is never absolutely idle. His so-called vacations are busy times in some directions—home and abroad.

It might be inferred that during that long period Sousa had accumulated such masses of music that he would never need to compose further, in so far as the requirements of his band concerts are concerned. He has masses of music of the best sorts, all right enough, and several depositories are required to furnish storage room—but Sousa is progressive. He does not rest on his oars. There are ever



MISS MARGEL GLUCK,

Who Will Appear as Violin Soloist With Sousa's Band.

new fields opening to larger development. Sousa is not satisfied with being abreast of each new period; he leads! This fact is born out by his late exceedingly apt creation, "The Gliding Girl."

For the present season the Sousa concerts present enough that is new to give

them altogether new and added interest. Sousa comes none too often. His only appearance here this season will be on Sunday at the Murat, with full band and soloists, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

Massachusetts 10/14

Overflow for First Steinert Concert in Providence—Sousa Programs

PROVIDENCE, Nov. 12.—Before an audience that completely filled the auditorium of Infantry Hall and also the

Two concerts by Sousa's Band were given on Wednesday in Infantry Hall before large and appreciative audiences. Nearly every number was supplemented by an encore. The concerts were given under the direction of the Carrie Hancock Bible class of the Trinity Union Church, the proceeds of which are to be devoted to the Sunday school building fund. The applauded soloists were Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist.

G. F. H.

Charlotte, N.C. Observer 10/27/14

John Philip Sousa tells us that one reason why the love for music in America has been more difficult to develop than the love for music in Europe is attributable to the vast number of other amusements or diversions that the American people enjoy. He suggests that there is a big difference between the German, calmly sitting in his beer garden sipping his favorite drink and listening to a Beethoven Symphony, and the strenuous and commercial American who hears his Wagnerian opera with half his mind set upon the problem of how he is going to squeeze a sea-bath, an automobile ride, a moving picture show and a course dinner into the next hour.

Logansport Star Reporter 10/27/14

STARS MAY NOT COME TO NELSON

Poor Crowd Which Greeted Sousa Causes Manager Fallon to Think About Cancelling Them.

The audience which attended the Nelson theatre last evening was much smaller than Sousa and his band deserved. The audience was the smallest one which the great march king had played to in over a month and it is possible that Logansport, henceforth will be cut off John Phillip Sousa's calling list.

The concert was excellent. Sousa and his band were at their best and everyone present was delighted. The smallness of the audience did not cause the great leader to cut the program or to refuse encores. He gave his usual concert and if anything was more generous in responding to encores. His solisists were muchly enjoyed. It is possible that they are the best that Sousa has had in his twenty years as leader of one of the world's best bands. They delighted with their work and added much to the concert's success.

Unless the attendance at the Nelson becomes better, Manager Charles Fallon intends to cancel some of the big productions which he has booked. The biggest stars in the theatrical world are booked to appear in Logansport this season, but if business does not pick up, the bookings will be cancelled. Manager Fallon says that he cannot afford to bring world celebrities here to have them play to empty seats.

Akron, O. Journal 10/27/14

SOUSA AND HIS BAND.

Probably no band master within recent history has enjoyed so world-wide a popularity as John Philip Sousa. He has girdled the globe several times, and each time he comes back with more medals on his breast and a greater celebrity.

His band never fails to draw a crowd in Akron, and you cannot divorce him from his band. One cannot imagine any one else ever having directed these men, they are so inseparable.

John Philip Sousa and his band gave a characteristic performance at Music hall, Monday evening to a well filled house and an appreciative audience. The secret of his success with the masses is the way in which he keeps in touch with progress. He absorbs and imitates every new wrinkle in commerce in science and art. For instance on this program he played a suite of his own composition called "Impressions at the Movies," and the number that made the greatest hit of the evening was an encore arranged from the popular song "Get Out and Get Under," in which he interweaves the melody of the song with the toot of the automobile horn, the noise of the exhaust and final bursting of a tire.

The band was generous with encores, and the soloists were greatly enjoyed. Herbert Clarke ranks among the greatest solo cornetists of the day. Following is the program:

Toledo Blade 10/23/14

THE SOUSA CONCERT

There are bands and bands! There is the pathetic group of musical tramps, who blow up their wheezy horns on some sunny March morning and set the children on the block all a-dancing—as unmistakable a sign of spring as the first robin; and there is Sousa.

They are as far apart as the poles, and yet they have their relationship. Both are composed of instruments which can be crled along as they are played (that is really what distinguishes a band from an orchestra), and both are devoted to the militant, the inspiring sort of music. Mr. Sousa does, indeed, add a single harp and one or two stationary percussion instruments to his otherwise portable outfit, and he plays some very complicated and colorful music—but yet he leads a real band and gives a real band concert.

And what an enjoyable thing a Sousa band concert is! There are moments when one hears Wagner or Debussy effects, exactly as in an orchestral concert—but yet the whole thing is different. In the first place, the music is always optimistic, care-free, gay. A soloist may, indeed, touch a note of tender sentiment, but nothing problematical or harrowing is allowed to intrude. And then, conductor and band are so free and easy—often Mr. Sousa leads by swinging his arms by his sides as though sauntering down the street; and now and then six trombones or as many cornets advance to the front, and all at once blare a piece of melody out over the audience with an emphasis that nearly splits our ear-drums—but that does not make us feel as though we really must jump into the war and annihilate the enemy.

And then the audience is different, too. It is largely made up of men—old men, young men and boys. One can see many family groups, too, and many fathers who have brought their sons, down to the youngest, evidently to give them a turn toward a musical taste. And at a Sousa concert we all talk during the pieces, too, if we want to—a thing that would be very bad form at an orchestral concert, as everybody knows. And we beat time with toes, with hands and with heads—the little boys with fingers and pencils, in clever imitation of Sousa—and we are not ashamed. Neither are we afraid to hum favorite passages along with the band. We get so good-natured after a little that we chat with all our neighbors and laugh together unrestrainedly over the threatening growls of the trombones and the pathetic squeals of the oboes in "The Crafty Villain and the Timid Maid." There are many such "tone pictures" for the delight of the plain people. And there are morsels for the connoisseurs as well, as in the huge musical joke of the popular "Get Out and Get Under," embroidered over the web of the Second Liszt Rhapsody; and the exhibition of the human whistle used as an orchestral instrument; and the automobile Klaxon used in the same way. (The latter would surely have delighted Wagner, and he would no doubt have employed it to suggest the snarl of some malignant dragon.)

And then there were two lovely young ladies to sing and to play the violin—extraordinarily competent, too. It was worth the price of admission to hear Miss Virginia Root sing Annie Laurie, or Miss Margel Gluck play her graceful French waltz. Truly a Sousa concert is a most enjoyable affair.

But probably the most enjoyable part for everybody was the playing of the inimitable Sousa marches; there were only nine numbers on the program, but there must have been

at least eighteen encores, and most of them were Sousa marches. There was always another one up the conductor's sleeve and each seemed better than the last. What is there comparable to the impetuous, virile, blatant onrush of the unique pieces? They are the musical voicing forth of the joy of living and doing which belongs to us as a people. All of the old favorites were there—Manhattan Beach, King Cotton, Hands Across the Sea, Stars and Stripes Forever, and the rest. How refreshing they are by contrast with the limp and halt of the over-synopated music of the day! And they seem as fresh and vigorous as they did twenty years ago. Truly there is but one Sousa, and he has expressed in music certain traits of American life as no one else has done. And one of his concerts is really a most enjoyable affair! L. E. D.

Danville Signal 9/29/14

THE SOUSA BAND AT THE SCHULTZ MADE A BIG HIT

A Large Audience Is Delighted With Entire Program of Music.

Sousa and his band delighted a large audience at the Schult theatre Monday night, delighted them by the good program presented, the willingness to respond to encores and the encore selections.

The soloist who pleased the most was Herbert L. Clarke, cornetist, his handling of this difficult instrument being most excellent, his notes clear, forceful and tuneful and the soft melody in the selections sweetly played. He gave a number of his own composition called "Neptune's Court."

Miss Margaret Gluck, violinist, apparently ranked next as a soloist with the audience and delighted in her rendition of Sarasate's "Carmen Fantasia." Miss Virginia Root, soprano soloist, pleasingly gave the aria from Puccini's "La Boheme."

The band selection on the regular program most pleasing, to judge by the applause of the audience, was Liszt's Rhapsody "Pester Carnival" encore numbers which delighted were Sheridan's Ride and Ireland Forever. The band program included eight regular numbers with numerous encores. Several of the numbers were by John Philip Sousa, conductor of the band, who directed them in his own inimitable way.

Coliseum O. Times 10/27/14

MUSIC FILLS THE AIR WHEN SOUSA COMES WITH BAND

Sousa is no longer to be regarded as simply a composer and a bandmaster. He is an institution—an American institution just like Buffalo Bill, Barnum & Bailey's circus, ragtime and quick lunches. We always expect him to be good and he is always as good as we expect. Last night was no exception. He was the same, smooth, gentlemanly leader, coaxing music from his men by a few graceful movements of his white-gloved hand or his small, dainty baton, apparently taking it all very easily yet never for an instant losing his powerful grip on the band.

It was refreshing to note that more than half of the program was new music, and yet it was well-worn. "Stars and Stripes Forever" that invoked the greatest salves of applause. The rendering of MacDowell's "Forest Spirits" and "In a Haunted Forest" was very fine, and brought out all the good qualities of the musicians.

Mr. Herbert Clarke, the cornetist, did not do himself full justice, some of his high notes being particularly faulty. In spite of this there was no mistaking his remarkable command of his instrument.

Apart from Sousa, the star of the whole performance was Miss Margel Gluck, a violinist such as we seldom hear in Akron. The "Carmen Fantasia" was a revelation of technique and expression, and the exquisite tones, the almost faultless execution won the admiration of all. Miss Virginia Root, the soprano, sung "Aria from La Boheme" and this also was well received.

Sousa looks a little older than he did one year ago. He stands just as straight, he is just as much the "maestro," but there seemed to be a faint trace of fatigue in his actions as if the years were beginning at last to tell on him. We hope not. We trust that it will be many, many years before he steps out of the limelight, for he will never outlive the love we have for him.

Dr. Louis Simon 11/28/14

BAND BENEFIT CONCERT.

Sousa, who directs the monster band concert at the Coliseum Tuesday evening, by his recent concert at the New York Hippodrome, moved the Musical Courier to this outburst:

"Sousa and his band filled the Hippodrome and the riotous enthusiasm of the audience when the ever-popular conductor led his marches, proved that when once the popularity of an American composer is established in his own country, it is as permanent as it is genuine. Sousa represents in his music the tonal expression of American optimism, pride and power, and that is why it has reached so close to the hearts of his fellow-countrymen. He is the most typical American composer of today."

N.Y. Morning Telegraph 10/10/14

HARMONIES CAUSE DISCORDANT NOTE

Authors and Composers Fancy They
Should Be Played to Accompani-
ment of Money Jingle.

VICTOR HERBERT JOINS FRAY

Petitions Court of Appeals to Allow
His Association to Participate
in Legal Battle.

Victor Herbert, composer and author of light operas, is the latest to take up the cudgels for the new Association of Authors, Composers and Music Publishers. In the interest of his art, and also from a monetary standpoint, Mr. Herbert, it was learned yesterday, has filed a brief with the United States Circuit Court of Appeals in which he begs to be allowed to take part in the fray now waging between the society and the Hotel Men's Association.

The Authors' Association has come boldly to the front with a statement that it does not intend to permit the playing of numbers written by any of its members, in hotel dining rooms or cabarets, until proprietors of these places have first observed the formality of contributing to the kitty maintained by the writers of songs.

Association Wins First Round.

First blood went to the association when Judge Lacombe, in the United States District Court, granted an injunction to the John Church Company, publishers, restraining the Hilliard Hotel Company, which operates the Vanderbilt, from playing "From Maine to Oregon." The piece is from the pen of John Philip Sousa, the bandmaster.

But the Hilliard Hotel Company, backed by the Hotel Men's Association, has carried its case to the Court of Appeals. Inasmuch as the hotel men are in the fight for all they are worth, Mr. Herbert, really representing the Association of Authors, opines that body ought to have the right to intervene in the proceedings.

Through his attorney, Nathan Burkan, of 165 Broadway, the composer declares that he owns a residence at 321 West 108th street, and entertains serious doubts whether the playing of successful compositions in places other than the houses licensed to produce them does not detract from the box office receipts.

"There is also a question whether there is not a lowering of the standard of such works by these presentations," declares Mr. Herbert. "Certainly if the public is to hear, free of charge to itself and the hotel managements, pieces for which some people are gladly paying \$2, it is manifestly unfair to some one."

Managers Don't Like It.

Primarily it is unfair to both producing managers and the composers drawing royalties for their works, he concludes, and urges the Court to let him and the association further enlighten it on the subject.

St. Wayne Journal 10/11/14

SOUSA AND MELODY

The programs presented by John Philip Sousa have always contained works by the great masters and the modern classic composers, and have been instructive as well as entertaining, for they have been performed by musicians of rare ability and experience, and in the most perfect manner. Sousa's own music makes an appeal to the two ultimate foundations of music—definite rhythm and flowing melody, and at once finds appreciation among the vast majority of people who have not had the time or inclination to study music, but who, nevertheless, love it in the form of melody and rhythm. Even the disciples of what might be called "the higher cult" cannot help enjoying a Sousa march. A delightful program will be presented here by Sousa and his band on Wednesday afternoon and

evening at the Majestic, including solos by Miss Virginia Root, soprano, and Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist.

ALL THE WAY FROM NEW ZEALAND.

He Came To See Sousa and the Wonderful Country That Produced Him!

A fine-appearing old gentleman, clearly of foreign extraction, entered the Sousa office one morning last summer, and, with forceful dignity, asked to see John Philip Sousa. Unluckily, Mr. Sousa was not in town. The visitor expressed much chagrin. He said:

"I have come all the way from New Zealand and have stopped over purposely to see Mr. Sousa. In Christ church, N. Z., three years ago, I heard Sousa and his incomparable band; I watched him conduct his remarkable concerts. I am forever searching after rare and elect things that attract attention in this world, in so far as I can, and I felt that I must come and see for myself the wonderful country that has produced such a man! Such a musician and director! And I am here for this purpose! I shall remain to see all I can of this amazing country and people, until I am satisfied. But I wish most of all to meet Mr. Sousa—the composer who has enchanted the whole world by his music!"

The old gentleman had his desire gratified later on, and, was cordially received by Mr. Sousa. His last declaration before leaving for England was, "I found not only the greatest musical director I have ever met, but also one of the most finished and modest of gentlemen!"

Detroit Times 10/11/14

John Philip Sousa has extended his fame from America to other continents, and Sousa's band is one of the most popular musical organizations in the world. Sousa suits everybody, for reasons as different as 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 classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him, and no light air is beneath his careful attention. His concert here on Sunday, Oct. 11, in Detroit opera house, will be replete with interesting features.

Sandusky Register 10/20/14

SOUSA AND HIS GIVE FINE CONCERT

Sousa and his band, Miss Virginia Root, soprano; Miss Margel Gluck, violiniste, and Herbert L. Clarke, the celebrated cornetist, gave one of the most delightful concerts ever enjoyed by Sanduskyans at the Sandusky theatre, Saturday night. Unfortunately the audience was smaller than it should have been but this was probably due to the fact that numerous music lovers are unable to leave their business or their employment—as the case may be—on Saturday nights.

There are numbers of musicians playing in Sousa's band who took part in the first concert by the organization in September, 1892, at the Broadway theatre, New York. There are certain members who have played continuously with Sousa ever since, and very many who have been on the list and played at intervening times, as, for instance, some whose family obligations prevented them from going abroad with Sousa on his five foreign tours, including his tour around the world.

Such a membership directed by such a master is the paramount reason why Sousa's band is the ranking organization of the world—far and away.

The Misses Root and Gluck and Mr. Clarke are artists in their respective fields. Their work contributed materially to the success of the program as a whole.

Laguardia Reporter 10/11/14

In a Nutshell.

It was a Peoria County (Ill.) farmer who gave the best definition of Sousa and his band that has yet been given. He came to Peoria to hear Sousa concert, and if there was anything on the programme or in the concert that got away from him that evening, there is no record of it. He was so elated over what he had heard that he went afterward to the hotel where Mr. Sousa was stopping determined to shake hands with Sousa and tell him what he thought of the outfit, which was something very near to this:

"I am mighty glad to shake hands with you Mr. Sousa, I am good and honest! I have been far and near myself and I've heard a heap good bands, and most every sort of good music that's going! Besides I can play a baritone horn myself good enough to throw my neighbors into fits any summer night. But I s'wanee, I never heard anything to equal Sousa and his band, and that's the truth! It ain't like anything else on earth but itself! It wouldn't be possible to be any more than it is, and if it was any less it wouldn't be Sousa's band!"

That's the whole thing in a nutshell! And nothing more convincing could be said. Sousa and his band are just Sousa and his band! They will be here on Wednesday, October 21, at the Nelson.

Cleveland Young Topics 10/31/14

Buffalo Express 12/15 N.Y. Sun 11/2/15

The Theatre

Being Chronicles Carefully Selected from the Night Life Episodes of Willie Cleaveland, Jr. As Set Down in His Diary for the Season 1914-1915 A.D.



CLEVELAND has been tingle-ingle-ingle-ingle-ing all week. The reason that we were all so tickle-ickle-ickled at "High Jinks," at the Col-olo-olo-olo-nial. Somehow, ever since we heard the song we can't talk without a lavish use of hyphens and we can't sing a song without putting horizontal bars between the syllables.

The Drew party went to the Hippodrome to hear our other great personal national institution, John Philip Sousa. We shamefacedly confess that we followed for the feast that the sight gave our eyes. Quite an attractive combination—Drew and Sousa—for Cleveland on a Sunday night we should say.

Cleveland could not have commended itself to Mr. Drew on his return here after eight years absence. The audiences were not large. Probably he never did a better thing than "The Prodigal Husband," yet Cleveland, possibly because we do not customarily read the New York papers, did not patronize him as it should.

Is there any more wonderful entertainer than our grand old, fellow-countryman, John Sousa? We doubt it. Also we doubt that there ever was or will be. Archie Bell agrees with us and that proves our contention.

"Several years ago I interviewed Sousa, shortly after he had been presented to King Edward," Mr. Bell told us. "I asked him if he was not rattled when the supreme moment came and this is what he answered:

"No; I have met gentlemen before."

We had one thought as we listened to the concert—at least one—and it was the fervent hope that none of Sousa's wonderful marches would ever again be played by American bands to lead American boys into battle.

Max Cornier, 11/25/14 Boston Notes

SOUSA AND HIS BAND APPEAR.

Sousa and his Band formed the powerful attraction at the pair of benefit concerts given in Symphony Hall on Tuesday afternoon and evening of this week in aid of the restoration and endowment fund of Wellesley College. The Sousa programs are filled with variety, spontaneity and delight, and the great bandmaster certainly never fails to cater to the desires of the public. A Sousa concert means that all those who hear it are sure to be satisfied to their heart's content, experience a good many thrills and go home feeling that the entertainment was complete and satisfying in every way. The "March King" is a veritable genius in his line, and his superb band responds to his every desire. Sousa's capable assisting solo artists were: Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

Last Sunday evening Sousa and his Band gave their own concert to an audience that packed the Colonial Theatre.

N.Y. Sun Topics 11/28/15

JOHN PHILIP SOUSA, at the Pinehurst traps, has been in the centre of the spotlight this week, and everyone has strolled up to see the genial bandmaster—who shoots as well as he conducts—shoot the middles out of the bull's-eyes. Not even the famous professionals present seemed to detract from his glory.

Hobart Weed has received a letter from John Philip Sousa, saying that the printed copies of his new hymn, We March, We March to Victory, will be sent on to Saint Paul's choir in a fortnight or so. It will be recalled that Mr. Sousa wrote the music for these verses at the suggestion of Mr. Weed, and there is much interest in hearing this new departure of Mr. Sousa. Saint Paul's choir is having an innovation on Sunday, January 3d, in two kettle-drums, which will be used with the organ in the hymns and heavier choral numbers.

Salt Lake City Herald 10/3/15

Graham Attractions.

THE office of the Fred C. Graham Music bureau has moved from the Garrick theatre to 314 McIntyre building, his lease having expired on the Garrick. Mr. Graham will devote his entire energies to managing and presenting musical and literary attractions and booking same for the inter-mountain section. He has just been appointed exclusive representative for the Redpath attractions for next season. The talent available through this source will include some of the greatest lecturers and musical numbers that ever come west.

One of the special attractions arranged for through the office of the Graham Music bureau is the appearance of Sousa and his famous band, May 18 and 19. They will play in the Tabernacle in Salt Lake and arrangements have also been completed for their appearance in Provo before they arrive in this city. Ogden is also scheduled for an appearance. Sousa will carry fifty musicians in the band, besides several soloists of international reputation, and for this attraction the management, in order to make it possible for especially the school children of the city to attend, has made lower rates than ever before for such an event.

Buffalo Enquirer 11/2/14

FINE CONCERTS BY SOUSA AND BAND

A large audience attended the concert given at the Teck theater yesterday afternoon by John Philip Sousa and his band. Solos were rendered by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. Sousa, justly called the march king, presented the usual wonderful array of artists, and the music went with that inimitable dash and vigor for which he is celebrated. His own compositions were especially well received.

Virginia Root charmed the audience with her exquisite soprano voice. Miss Margel Gluck, daughter of the late James Fraser Gluck, a well-known Buffalo lawyer, rendered violin solos in a manner to justify the enthusiastic applause she received. Herbert L. Clarke, a local favorite, was required to play encores. The evening performance was equally successful.

Sousa at Georgetown.

Georgetown, Jan. 7.—John Philip Sousa, the great bandmaster, with several took out hunters' licenses on Monday morning. They are now hunting on the preserves of the Kinloch Gun Club, of which Mr. Sousa is a member.

The Lure of Syncopation.

Probably in the history of American manias it will be recorded that ragtime as a musical diversion—the critics would probably declare that it is not even musical—succeeded the age of Sousa. At all events its hold on the public taste has lasted so long that there is reason to believe the popular music of this country will be affected permanently by what is a really characteristic national rhythm. This winter the popularity of these syncopated forms has practically excluded all other light music.

In fact the public has ears for no other kind at present. It is doubtful if the most tuneful operetta even from such geniuses in the field as JOHANN STRAUSS, OFFENBACH or SULLIVAN could just now bring the taste of the people back to the scores it used to love in the past. More than one wise theatre manager has decided to refrain from the production at present of any operetta score that may not be liberally seasoned with syncopation.

While the new songs which brought into existence the dances that suit it were popular in other countries there was never such a rage for this music as to exclude all other lighter forms as it does here. It is difficult to bring the public into theatres which offer musical plays not seasoned with this highly

spiced, heady and unsettling music. Practically no other forms are capable of holding the public attention at the present minute.

It may be that this popularity is not to be merely temporary. This music may after all be what is best suited to our civilization at this time. The mixture of races in this country grows every year thicker. In order to please all the incongruous elements which go to make up this people something was needed that could not be supplied by the composers of Austria, France or England. So ragtime came into existence and the melting pot boils to that as to no other rhythm in the world. As the pot seems likely to boil for some time to come it is well that there seems no likelihood that the fountains of inspiration for all the "rags" that the public continues to love will run dry.

Buffalo News 11/2/14

SOUSA'S FAMOUS BAND GETS FINE RECEPTION

Sousa and his band paid their annual visit to Buffalo yesterday afternoon and again in the evening at the Teck theater. Each concert was attended by a large number of admirers of this most popular of all organizations. The new contributions to band music that figured on the program were well played and enthusiastically received. The soloists included Margel Gluck, a native of Buffalo, and Virginia Root, soprano, who was heard to advantage in an air by Winne and an encore from Sousa's Goose Girl. Herbert L. Clarke, the cornetist, played his own Rondo Capriccioso.

Spartanburg Journal 11/2/15

LESSEES HEARD FROM

Say They Have Lost Heavily on Local Contract—Regard Anderson as Poor Show Town

J. B. (Ben) Austin, 1207 West Fourth street, has been appointed as local representative of the Allardt circuit, lessee of the Grand opera house. Mr. Austin has been general manager of the Gentry Bros.' dog and pony shows for several years. He recently returned home for the winter.

"ANDERSON POOR SHOW TOWN"

Letter From Grand Opera House Lessees to The Herald.

Allardt Bros., of Chicago, lessees of Grand opera house writing The Herald concerning a recent editorial, say:

"Our attention has been called to an editorial in your paper under date of Friday, November 13th on 'Stage Smut That Hurts This City.' In reply thereto, wish to state that Anderson has at no time patronized a good show at least in the past three years. In operating the Grand opera house during September and October this year, with good clean vaudeville, we sustained a loss of over \$3,000. Some two years ago when we operated the Crystal theatre we sustained a loss of over \$2,000.

"Mr. Moore, who has the Grand opera house for the past two years, also operated the same at a loss. In towns the size of Peru, Michigan City, Elkhart and Kokomo, where we operate houses, we had at least fifty per cent more business than we did at Anderson. As an example, we played Sousa's band which you will admit is a high class attraction at a loss to us. The receipts were only about half of what we did with a burlesque show, in fact it is indeed a very hard matter to get any of the first class attractions to play Anderson at all, as producing managers will bear is out in stating that Anderson is a very poor show town.

"We have 'The Yellow Ticket' for next week for the Grand, which is one of the very best one night stand attractions on the road at the present time and we will be very agreeably surprised if we do business enough to pay for the opening of the theatre.

The Musicians' Mutual Benefit Association of the American Federation of Musicians certainly laid well the foundation for its old-age pension fund. More than the accumulation of dollars was accomplished by the concert at the Coliseum. It gave Mr. Sousa and the public an idea of the artistic stature of the local musicians. To anyone interested in band playing the affair was compelling, independent of its worthy purpose. Mr. Sousa faced a fine, alert and plastic band of players, and made the most of his material.

The selection of soloists was judicious. Mr. Clarke's brass sounded golden and Mrs. Epstein triumphed in the vast auditorium in which many a proud prima donna has been humbled.

C. J. RUSSELL HOME FROM TOUR

Sousa's Band Did Fine Business in New England.

"A KNITTING PARTY"

C. J. Russell has just returned from his fall tour with Sousa's band which commenced early in August and ended last week. The tour included Illinois, Indiana, Michigan, Ohio, West Virginia, New York, Pennsylvania, New Jersey and the New England states.

The tour was a success financially. General business depression was noticed most in Illinois and Indiana, while the band did better business in New England than it has in the past two years. During August the band played to 45,000 one day in Luna park, to 11,000 one concert in the Auditorium, at Ocean Grove at the coronation of Virginia Hope Kelsey as Queen Titanic XIV and, to 100,000 one day in Willow Grove park near Philadelphia.

On the occasion of Mr. Sousa's birthday, which occurred during the tour, the members of the band presented him with an illuminated congratulatory address. At one of the recent concerts the members of the band, notified in the audience a "knitting-party" busily engaged throughout the concert in knitting for the European war sufferers.

The band went out of commission last week but will reassemble April 1st and start on an eight months tour which will extend to the Pacific coast and include many weeks at the San Francisco exposition.

Several thousand had the opportunity of hearing a collection of 250 instrumentalists last Tuesday night when John Philip Sousa led a band of this size in the Coliseum at a monster benefit concert given for the Pension Fund for Aged Musicians. The Musicians' Mutual Benefit Association gave the concert and Mr. Sousa donated his services. All the players were St. Louis musicians. The definite program consisted of the Prelude to the third act of "Lohengrin" and the Overture to "Rienzi," "Sheridan's Ride" by Sousa, with its war-like effects, Strauss's "Blue Danube," selections from "Faust," "Narcissus" by Nevin and "Stars and Stripes Forever." Three other Sousa marches were played before the audience was satisfied. The soloists were Mrs. A. I. Epstein, soprano, and Herbert L. Clarke, cornetist. Mrs. Epstein sang an aria from Verdi's "Forza del destino" and added Mrs. Beach's "The Year's at the Spring." Mr. Clarke played a "Rondo Caprice" with an encore.

SOUSA TO CONDUCT

John Philip Sousa will conduct a band of 400 musicians in the eleventh annual concert of the Musicians' Mutual Relief Society of Boston, at Mechanics' Hall, Sunday evening, Feb. 14. Assisting will be Mrs. Gertrude Holt, soprano soloist, and Messrs. Corey, Procter, Gulesian and Howard, trombonists. Tickets go on sale Monday at Oliver Ditson's music store.

CORONA MAN "INVENTED" SOUSA'S POINTED BEARD

It may interest some to know that John Philip Sousa, the famous bandmaster and "march king," came to wear his black beard in the pointed style, familiar to nearly everyone, at the suggestion of a resident of Corona, August Schippell, whose barber shop is now on 45th street. He was the proprietor of several prominent barber shops in Manhattan hotels in his younger days.

Mr. Schippell became reminiscent yesterday morning at his shop in the presence of several customers, who were waiting for the call of "next." He told how John Philip Sousa was a regular customer of the Schippell barbershop, which twenty years ago was in the Martin House, 14th street and Broadway, Manhattan.

The great bandmaster, then in the height of his career, at that time always had his beard parted.

Mr. Schippell suggested that Mr. Sousa wear a pointed beard and the "march king" promptly fell in with the idea, instructing Mr. Schippell to "go ahead and trim his beard as he suggested." The result was that Mr. Sousa was delighted with the change in his facial appearance with the pointed beard. He promptly went to Sarony, the noted photographer, and had his photos taken, which soon were to be had all over the world, showing the great American bandmaster with a pointed beard, which he still wears today.

MAGAZINES.

Midway between the tales of persecution and passion that address themselves frankly to servant girls, country school teachers and the public stenographers in commercial hotels and those works of popular romance which yet hang hazardingly, as it were, upon the far-flung yardarms of beautiful letters—midway, as I say, between these wholly atrocious and quasi-respectable evangels of amour and derring-do, there floats a literature vast, gaudy and rich in usufructs which outrages all sense and probability without descending to actual vulgarity and buffoonery, and so manages to impinge agreeably upon that vast and money-in-pocket public which takes instinctively a safe, middle course in all things, preferring Sousa's band to either a street piano or the Boston Symphony orchestra, and the New York Times to either the Evening Journal or the Evening Post, and Dr. Woodrow Wilson to either Debs or Mellen, and dinner at 6 o'clock to either dinner at noon or dinner at 8:30 and three children (two boys and a girl) to either the lone heir of Fifth avenue or the all-the-traffic-can-bear hatching of the Ghetto, and honest malt liquor to either Croton water or champagne, and Rosa Bonheur's The Horse Fair to either Corot's Danse de Nymphes or a Portrait of a Lady from the Police Gazette, and fried chicken to either liver or terrapin, and a once-a-week religion to either religion every day or no religion at all, and the Odd Fellows to either the Trappists or the Black Hand, and a fairly pretty girl who can cook pretty well to either a prettier girl who can't cook a stroke or a good cook who sours the milk.

Arrangements have been made to have Sousa's band play a two day engagement at Pleasure Beach next season. It will be the opening attraction, and Conductor Sousa will introduce a genuine military spectacle in which all the local military will take part.

Boston Globe 12/14

CONCERT NETTED \$3500.

General Appeal to Friends of Wellesley for Final \$270,000 Needed to Complete Fund.

The Sousa concert given at Symphony Hall Nov. 17, under the auspices of the Boston Wellesley College Club, netted the club \$3500 above expenses. This sum is larger than there was reason to expect, and the club naturally is gratified to be able to make so substantial a contribution to the restoration and endowment fund which the college is endeavoring to raise.

As Bishop Lawrence stated at the concert, a large proportion of the amount already pledged toward this fund is upon condition that the full amount be paid or pledged before Jan. 1.

On Nov. 17 there still remained to be raised a balance of \$270,000. If this balance is not raised before the date set these conditional pledges, amounting to several hundred thousand dollars, will be imperilled.

A final appeal has been sent out to all the friends and alumnae throughout the country to do their utmost to secure pledges or contributions to make up the amount necessary to fulfill these conditions.

The many loyal friends of Wellesley, however, are working hard so that the work will be accomplished within the time set and that the college will begin the new year with the long-sought-for \$2,000,000 fund all in sight.

St. Louis Republic 12/14

MUSICIANS' BENEFIT TO-NIGHT

Monster Band, to Be Led by Sousa, Serenades Downtown St. Louis.

A band of the musicians who will be led by John Philip Sousa at a concert of the Musicians' Mutual Benefit Association at the Coliseum to-night, marched through the downtown district yesterday afternoon, played selections at street corners and serenaded The Republic.

The best musicians in St. Louis comprise the band of 250 pieces that has been rehearsing for a week. The proceeds of the concert will be used as a nucleus for an old-age pension fund for members of the M. M. B. A.

Besides Mrs. A. I. Epstein of St. Louis and Herbert L. Clarke, Mr. Sousa's cornet soloist, there will be 60 clarinets, 6 piccolos, 8 flutes, 6 oboes, 6 bassoons, 8 saxophones, 24 cornets and trumpets, 8 horns, 12 melaphones, 18 trombones, 10 barytones, 10 tubas, 10 string basses, 12 cellos, 10 percussion instruments and 2 harps.

Boston Advertiser 12/14

FINAL APPEAL TO COMPLETE \$2,000,000 WELLESLEY FUND

WELLESLEY, Dec. 6.—A final appeal to complete the \$2,000,000 building fund necessary by Jan. 1 has been sent out to all friends and alumnae of Wellesley College.

The Sousa concert given recently at Symphony Hall under the auspices of the Boston Wellesley College Club netted the club \$3500.

As Bishop Lawrence so clearly stated at the concert, a large proportion of the amount already pledged toward the fund is upon condition that the full amount be paid or pledged before Jan. 1. On Nov. 17 there still remained to be raised a balance of \$270,000.

If this balance is not raised before the date set these conditional pledges, amounting to several hundred thousand dollars, will be imperilled.

Our Boyhood Ambitions.

(Copyright, 1914, by H. T. Webster.)

—By Webster.



FRANK D. CASEY'S
WAS TO BE A DRUM MAJOR
AND MARCH DOWN MAIN STREET
AT THE HEAD OF A BAND WHILE
IT PLAYED SOUSA'S "STARS
AND STRIPES FOREVER"
WHAT WAS YOURS?

Leiter Shoots Ducks.

Special to The State.
Georgetown, Jan. 15.—Joseph Leiter of New York, formerly of Chicago and the famous "busted" wheat corner, is at the Santee Gun club shooting ducks. He passed through this town a day or two ago on his way to the club. Mr. Leiter was asked to say something about the wheat situation and the climbing prices of the grain but declined to talk for publication. John Philip Sousa, Jr., was with Mr. Leiter to join his father, the famous march king, at the club.

MANY NOTABLES HEARD

Noted actors and musicians aspire to appear in the Greek theater. Here have been heard and seen Sarah Bernhardt, Julia Marlowe, Ben Greet's English Players, Francis Crawley, Maude Adams, Nance O'Neil, Margaret Anglin, William Crane, the Hacketts, Tetrazzini, Nordica, Gadsby, Schuman-Heink, David Bispham, Dr. Wullner, Petchnikoff, Hekking, Rosenthal, Dr. Wolle's Symphony Orchestra, the New York Symphony orchestra, and the Bach choir. Of the bands are to be mentioned Sousa's, Ellery's, the Filipines, the Hawaiians.

Three presidents of the United States have appeared in the Greek theater: Roosevelt, Taft and Wilson. Among the distinguished men who have spoken here are Ambassador James Bryce, Premier McBride of British Columbia, President Hadley of Yale, the late Joaquin Miller, Governor Johnson of California, former Governors Pardee, Gillett and Gage, and many other men of national character.

Oakland Enquirer 1/30/15

Buffalo Courier 7/1/14

MARGEL GLUCK.



Buffalo girl, and gifted violinist who will be one of the soloists at the two concerts given by Sousa and his band at the Teck theater this afternoon and evening. Miss Gluck is the daughter of the late James Fraser Gluck.

Elmira Telegram 7/1/14

KATHERINE TOMPKINS.

GIFTED VIOLIN SOLOIST WHO IS NOW WITH THE GREAT SOUSA.

Ithaca, N. Y., Oct. 31.—Katherine Tompkins is with Sousa now as his violin soloist. That reads big, and it is a big place for a young lady to have. It tells a great story to others who aim for high things as musicians. Katherine, a native of Cortland, was a student, ten or twelve years ago, of Grant Egbert in our local conservatory of music. She then gave promise of reaching fame and all the rich things that generally go with fame to an artiste. We judged her the strongest armed female violinist we ever heard having man's power with her bow. Nor did she acquire any bumps of conceit when critics and audiences lavished praises upon her. Katherine's mother now passed away, was a native of Ithaca; her maternal grandfather was Harmon Hill, of Ithaca; her mother a daughter of James Landon, of Ithaca, and sister of Daniel Landon, of the postoffice staff now. We hope Sousa will give her many old conservatory and city friends a chance to hear Katherine before his winter tour is ended. Miss Margel Gluck, granddaughter of the Rev. C. M. Tyler, D.D., of Cornell, was another wonder upon the violin, about that time and a pupil of Mr. Egbert. She also won fame in both Europe and America since then and grew no bumps, and remained the plain, modest and lovable girl into her young womanhood. We hope Mr. Egbert will bring her back to us some time in the near future for a concert. Her friends are many in Ithaca. The two artistes are fresh in the memories of those who knew and heard them at the conservatory student recitals in Music hall in the dear old Wilgus building that has also disappeared forever.

N.Y. Star 7/4/14

Music Folk Win in Skirmishes with Hotel Batteries

The assault on the restaurants and cabarets by the Music Publishers' Board of Trade gained ground when it was learned that Victor Herbert and John Philip Sousa are with them not alone in sentiment, but also in action.

The Music Publishers' Board of Trade and the Authors' and Composers' Society are now formed on one side of a legal embankment, while the hotel proprietors, restaurant managers and cabarets are entrenched in the offing, slowly retreating before legal batteries of the melody creators.

Victor Herbert says that it seems unfair to charge any one two dollars to hear some catchy music at a theatre when the same tunes can be heard gratis while eating soup at some food dispensary or even over some Pilsner, if there is any left in America. So he came out of his fort in West 108th Street and filed a petition with the United States Circuit Court asking for permission to join the general invasion of the restaurants, melodiously speaking, which was granted.

John Philip Sousa asked for an injunction in the United States Circuit Court restraining the Vanderbilt Hotel from using a march he had written. Judge Lacombe granted the injunction and the orchestras of the Vanderbilt Hotel are shy of Sousa's compositions.

Watterson, Berlin and Snyder marched to court with an order to show cause why a certain restaurant in the Putnam Building should not be restrained from using their compositions and won the motion before Supreme Court Justice Mayer.

The hotels are now either paying the licenses required or are using foreign compositions.

In one restaurant not a hundred miles from the Globe Theatre, nothing but Hawaiian music is to be heard, but who understands Hawaiian?

Boston Eve Record 7/12/15

FOUR HUNDRED MUSICIANS LED BY SOUSA



MRS. GERTRUDE HOLT. Soloist at the big concert at Mechanics Hall tomorrow night.

At Mechanics Hall tomorrow night occurs the 11th annual benefit of the Musicians' Relief Society, on which occasion John Philip Sousa will conduct the band of 400 musicians, and Mrs. Gertrude Holt will be the soloist.

Supreme Court 7/3/14

TRAP SHOOTING FOR WOMEN BY SOUSA

John Philip Sousa, the great bandmaster, had this to say about women shooting:

"Trap-shooting is a splendid pastime for women. It is a tonic for the nervous system and makes a woman agile and alert. I have shot in many matches with women and have never seen an ungraceful one at the traps. The sport is most suitable to the gentle sex, for woman's quick perception, both of eye and brain, are splendid factors in the make-up of the shooter. In the beginning women did not take to the shotgun, because it was synonymous with death to the feathery denizens of the air. She whom we call grandmother, mother, aunt, sister, wife and daughter love innocent nature too much to destroy it for sport. With the coming of the clay-bird women shooters have become nearly as numerous as women golfers and tennis players. In the shooting game she is not segregated; she is not classified as a woman, but as a shooter. She meets all men shooters on an equality and there is nothing in which she so delights as beating mere man at his own game. Among the growing number of women trap-shooters it is significant that two prominent Eastern clubs are composed of women members exclusively.

"The trap-shooting world embraces all from potentate to peasant; from octogenarian to callow youth; from grizzled warrior to sweet 16; and all are happy when they call 'Pull' and hear the referee announce 'Dead!'"

Boston Eve Record 7/8/15

War Drives Music to America

The European war has benefited the United States in one respect at least," says John Philip Sousa, "the March King," in the hastening to America of some of the latest works of modern continental composers.

"The American stage is now producing some operatic favorites that would still be the hits of London, Paris, Berlin or Vienna were it not for the terrible conflict of nations now in progress."

To the warring nations we owe some of the world's famous compositions to be featured in the programme of the mammoth band concert at Mechanics' Hall on next Sunday evening, Feb. 14, in which Sousa will conduct the largest band in the world, composed of 400 of Boston's leading musicians.

SOUSA

And the Largest Band in the World



11th Annual Benefit Concert of the Musicians' Mutual Relief Society of Boston, Inc.

400

Musicians Assisted by
Mrs. GERTRUDE HOLT

SOPRANO
and the Famous Trombone Quartet, Messrs.
COREY, PROCTER, GULESIAN
and HOWARD

MECHANICS' HALL

Sunday, Feb. 14, at 8 P. M.

Prices 75c, \$1, \$1.50

Seats now on sale at Ditson's Music Store

150 Tremont St.

Hours—12.30 to 4.30

Sousa Coming Feb. 14

Sousa, "the March King," will conduct the largest band in the world, composed of 400 of Boston's most prominent musicians, in a concert in Mechanics' Hall, on the evening of Sunday, Feb. 14, in aid of the benefit fund of the Musicians' Mutual Relief Society. The soloist will be Mrs. Gertrude Holt, soprano.

Sousa and a Big Band.

John Philip Sousa will conduct a band of 400 musicians in Mechanics' Hall on Sunday evening, Feb. 14, in aid of the benefit fund of the Musicians' Mutual Relief Society of Boston.

The program will include, in addition to several of Sousa's own compositions, Rubenstein's "Kamenoi Ostrov," Liszt's "Second Polonaise" and "The Benediction of the Poignards," from Meyerbeer's "Les Huguenots." The vocal soloist will be Mrs. Gertrude Holt, soprano. The quartet of trombonists, Messrs. Corey, Procter, Gulesian and Howard, will also contribute to the program.

MUSICIANS' BENEFIT

Mrs. Gertrude Holt will be the soloist at the band concert of 400 musicians on Sunday evening, Feb. 14, at Mechanics' building for the Musicians' Mutual Relief Society of Boston, Inc. She will sing the "Polonaise" from "Mignon," accompanied by the band of 400, conducted by Sousa.

"Benediction of the Poignards," from "The Huguenots," Meyerbeer Suite, "The Tales of a Traveller," Sousa Second Polonaise, Liszt Trombone Quartet, "Come Where My Love," "Lee's Dreaming," Foster Messrs. Corey, Procter, Gulesian and Howard. Nocturne, "Kamenoi Ostrov," Rubinstein Scenes Historical "Sheridan's Ride," Sousa Soprano solo, "Polonaise," from "Mignon," Thomas

Mrs. Gertrude Holt, "On the Banks of the Beautiful Blue Danube," Strauss March, "The Lamb's," Spousa March, "Pomp and Circumstance," Edgar

The advance sale of seats at Ditson's music store, 150 Tremont street, is progressing rapidly.

SOUSA HERE FEB. 14

"The European war has benefited the United States in one respect, at least," says John Philip Sousa, the "March King," "in hastening to America some of the latest works of modern continental composers. The American stage is now producing some operatic favorites that would still be the hits of London, Paris, Berlin or Vienna were it not for the terrible conflict of nations now in progress." The warring nations will contribute some of the famous compositions to be featured in the program of the mammoth band concert at Mechanics' Hall on Sunday evening, Feb. 14, in which Sousa will conduct the largest band in the world, composed of 400 of Boston's leading musicians. The concert is in aid of the Musicians' Mutual Relief Society. Seats are now on sale at Ditson's.

SOUSA TO LEAD BAND OF 400

"The European war has benefited the United States in one respect, at least," says Sousa, the March King, "in hastening to America some of the latest works of modern continental composers."

To the warring nations we owe some of the world's famous compositions to be featured in the program of the mammoth band concert at Mechanics' Hall on Sunday evening, Feb. 14, in which Sousa will conduct the largest band in the world, composed of 400 of Boston's leading musicians.

Assisting in the concert, which is in aid of the Musicians' Mutual Relief Society of Boston, Inc., will be Mrs. Gertrude Holt, lyric soprano, and the famous trombone quartet, Messrs. Procter, Corey, Gulesian and Howard.

SOUSA TO CONDUCT MAMMOTH BAND HERE

John Philip Sousa, "the March King," will conduct the largest band in the world, composed of 400 of Boston's most prominent musicians, in a mammoth concert in Mechanics' Hall on the evening of Sunday, February 14, in aid of the benefit fund of the Musicians' Mutual Relief Society.

The musical worth of the concert is evidenced by the program, which includes, in addition to several of Sousa's own compositions Rubenstein's "Kamenoi Ostrov," Liszt's "Second Polonaise" and "The Benediction of the Poignards," from Meyerbeer's "Les Huguenots."

The soloist at the concert will be Mrs. Gertrude Holt, whose voice is a lyric soprano of rare quality and who is well and favorably known to Greater Boston's lovers of music. The famous quartet of trombonists, Messrs. Corey, Procter, Gulesian and Howard, will also contribute to the program.

The advance sale of tickets, at Oliver Ditson & Sons Co., 150 Tremont street, has been so large that it is within the range of possibility that every available seat in Mechanics' Hall will be taken well before the date of the mammoth concert.

Sousa to Lead 400 at Musicians' Benefit

John Philip Sousa, famous leader of the famous band that has played before the crowned heads of Europe and has delighted music lovers in all civilized countries, will return to Boston on Sunday evening, February 14, to lead 400 musicians in the eleventh annual benefit concert of the Musicians' Mutual Relief Society of Boston, Inc.

This band, composed of all the leading musicians of Boston, will be assisted by Mrs. Gertrude Holt, soprano, and Messrs. Corey, Procter, Gulesian and Howard, trombonists.

Members of the society have secured Mechanics' Hall for the concert and expect a crowd of music lovers which will tax the seating capacity of the big building, this annual concert being one of the big features of the city's musical season.

Arrangements have been completed for the opening of the advance sale of tickets, at Oliver Ditson's music store, No. 150 Tremont street, tomorrow morning.

MUSICIANS' BENEFIT

John Philip Sousa will conduct a band composed of 400 of Boston's most prominent musicians in a concert in Mechanics' Hall on the evening of Sunday, Feb. 14, in aid of the benefit fund of the Musicians' Mutual Relief Society of Boston, Inc. The program includes, in addition to several of Sousa's own compositions, Rubinstein's "Kamenoi Ostrov," Liszt's "Second Polonaise" and "The Benediction of the Poignards," from "Les Huguenots."

The soloists at the concert, the 11th benefit of the society, will be Mrs. Gertrude Holt, lyric soprano, who is favorably known to local lovers of music. The famous quartet of trombonists, Messrs. Corey, Procter, Gulesian and Howard, will also contribute to the program.

The advance sale of tickets, at Oliver Ditson Company's, 150 Tremont street, has been so large that it looks as if every available seat in Mechanics' Hall will be taken well before the date for the concert.

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N.Y. Sun 2/15

"AMERICA" OR "GOD SAVE THE KING"?

Admiral Chadwick Discusses This National Air of Many Nations.

To THE EDITOR OF THE SUN—Sir: Referring to "A. E. G.'s" letter on "God Save the King" in THE SUN of January 19, Lord Cromer in his excellent account of his late caliphate discusses somewhat the difference between the Eastern and Western administration of justice. He tells a story of a conversation between a French Judge and an Algerian sheik on the introduction of the French procedure in Algeria. The gist of the story as I recall it is that the sheik remarked: "We'll have no more justice now; witnesses will be required."

There is a depth of philosophy in this, a phase of which is that witnesses would also have to be believed. In this case I have no hesitancy in placing myself with the Arab, for the psychical testimony far transcends in my mind any of the sort produced.

The air in question, call it what we may, let us say "America," is the national air of Great Britain, the German Empire, Prussia, Bavaria, Saxony, Württemberg, Norway, Sweden and Switzerland. My authority is the official publication of the Navy Department, prepared for the use of ships' bands by Sousa. It does not stand to reason that the wide distribution of this as a national air, and established, too, when intercommunication was difficult and slow, and interchange of literature, music, science and thought but moderate as compared with to-day, should have been taken up in any degree simultaneously in so many countries. Such things are not done at haphazard. Even we, so largely British in descent, have never used it except as a popular air and never as a national one; that is, with the stamp of the Government.

I have not formed an offhand opinion in this subject in which I have been interested many years, and I will give "A. E. G." even an additional authority on his side, the "Conversationslexicon"; but all such, to my mind, fade before the fact of this widespread and inexplicable use in a matter in which national sensitiveness is usually extreme.

And I know, too, the habit of our relatives (not that we are a bit better) to appropriate every honor of the sort: musical, poetic or scientific, or if not successful, to reduce it, as in the case of the Roentgen ray, to the unknown quantity x . In 1913 I unwittingly raised a storm in the British contingent at Nauheim by the casual remark to a very charming and cultivated elderly English lady that "Home, Sweet Home" was of American composition. Her amazement and indeed consternation were extreme and spread throughout the little colony instantly.

"Do you mean to tell me," she said, "that 'Home, Sweet Home' was not written by an Englishman?"

Of like sort was a remark made to a friend of mine, well known in Europe as well as in America. Discussing literature with an English friend, the latter said:

"You'll be claiming our Longfellow next."

Now, these two anecdotes are facts and they but illustrate a characteristic, of which we ourselves have full share, which longs to appropriate every good thing as of one's own nationality.

Thus regarding the psychical testimony as much higher and more important than any adventitious written or spoken support from persons who had nothing directly to do with the subject, I sit with the Arab Cadi and believe the psychic evidence, and that we, for instance, have as good a right to the air as an American air as Britain has to it as a British air; that is, no right at all as such. Had Handel stated that John Bull (for a long time it was so assigned) or Carey had written it, I should succumb to such a proof, but to Handel's amanuensis, no!

F. E. CHADWICK.

NEWPORT, R. I., January 20.

N.Y. Morning Telegraph 2/11/15

COURT'S IDEA OF HARMONY A SAD BLOW TO MUSICIANS

Doesn't Accord at All With Views of Members of American Society of Authors, Composers and Music Publishers—Hits Their Revenues.

A decision that may go a long way toward undoing the work already accomplished by the American Society of Authors, Composers and Music Publishers was handed down yesterday by the United States Circuit Court of Appeals.

That body unanimously reversed a judgment of the lower court that had granted an injunction to the John Church Company, publishers, restraining the Hilliard Hotel Company, which operates the Vanderbilt Hotel, and the leader of its orchestra, Henry De Martini, from playing a musical composition entitled "From Maine to Oregon."

The work was by John Phillip Sousa, and although the association did not appear as a party plaintiff it was behind the application for an injunction.

The allegations were that the John Church Company controls the publishing rights to "From Maine to Oregon," but despite that the defendant caused the composition to be played in the dining room of the Vanderbilt without the precaution of first paying a fee.

Lower Court Agreed.

This constituted a violation of its rights, the plaintiff contended, and Judge Mayer in the District Court agreed with it. The opinion of the Court of Appeals, though, written by Judge Ward, declares when the copyright proprietor of a musical composition sells printed copies of a song or instrumental piece the performing rights go with them.

This is the very point the American Society has strived to make to the contrary. Under its rules and regulations it has been making an endeavor to restrain hotels, restaurants and cabarets from playing the compositions of any of its members unless they first pay a fee for the privilege.

A number of the bigger ones have already compiled and promised to hand over so much per month for the privilege of using the newest songs and music. So strong has the society become that one of Broadway's biggest restaurants recently compromised an injunction action against it by an author and publisher, rather than go to the bat on the points of law involved.

If the decision is allowed to stand, naturally the cabaret and restaurant owners are not going to pay for the privilege of playing something the Court says they may have for nothing, providing they buy their music.

Congress Protects Authors.

An act of Congress has given a composer the exclusive right to perform his copyrighted work publicly, if it be for profits, the Court's opinion points out,

or a public performance for profit. But at the same time, the decision says, the reproduction of a musical composition cannot be deemed a performance for profit unless a fee is charged for the admittance to the place of the reproduction or rendition.

Apparently the Court of Appeals has taken the position that the management of the Vanderbilt, as it charges nothing for admission to its dining room, is entitled to have its orchestra play any selection it may see fit.

Nathan Burkan, who appears as counsel for the association, could not be reached last night for a statement on what the association's next step will be, but it is safe to say it will carry the matter all the way to the United States Supreme Court, if necessary, in order to protect what it believes to be the rights of its members.

Paterson N.J. Call 2/5/15

SOUSA ARTIST FOR ORPHEUS CONCERT

Miss Grace Hoffman Will Sing Here Next Monday Evening.

Next Monday night, when the Orpheus concert takes place at the high school auditorium the public of this city will have the opportunity of hearing Miss Grace Hoffman, the soprano who last year made a most successful tour with Sousa's band. She is one of the finest concert sopranos ever to appear in public and her selections next Monday will prove a great pleasure to the Paterson audience.

Tickets for the concert may be obtained at Jordan's piano store on Market street. The final rehearsal of the club will be held this evening. In addition to Miss Hoffman the club will be assisted by Miss Laura Clark, a noted concert violinist.

Pittsburg Post 2/5/15

"No Music—No War," John Philip Sousa

BOSTON, Feb. 14.—"Without bands of music war will cease," said John Philip Sousa today.

"The band is the most romantic element of war and the fact that this has been eliminated by the great developments in waging war is one of the most hopeful signs for world peace. The romance of war is gone. There is nothing in it but drudgery."

do - 2/16/15

"Without bands of music war would cease," says John Philip Sousa. Or be very tame. Yet who will say that music has been a failure?

Lloyd George says the allies will spend \$10,000,000,000 on the war. Then will the war end?

San Francisco Chronicle 2/7/15

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MUCH EXPOSITION MUSIC TEN MONTHS OF MELODY

Management Announces Programme, Which Includes Notable Bands and Famous Artists

OF INTEREST to music lovers throughout the country is the announcement made yesterday by the Panama-Pacific International Exposition of the complete musical programme for the ten months of the exposition. With but few exceptions every feature of the music schedule is news to those who have been following this department of the exposition, and a quick scanning of the great artists secured is convincing enough that the exposition and San Francisco are to be the center of musical interest for the world this year.

Among the more important announcements are the appointment of Wallace A. Sabin as the official organist of the exposition, who is to dedicate the great organ installed in Festival Hall on the opening day, February 20th, and the engagement of the Boston Symphony Orchestra for two weeks, beginning May 15th.

The complete programme following may be altered from time to time:

CONCERT SERIES.

The Exposition Orchestra, eighty performers, will play the entire season. Auguste Bosc of Paris and Max Bendix, late of the Metropolitan Opera Company, New York, are the conductors.

Camille Saint-Saens will conduct a series of concerts in Festival Hall, consisting of his own compositions. In one concert he will play his G minor "Concerto." In another he will play an organ concerto with the Exposition Orchestra. The first concert takes place Saturday, June 12th, 8:15 P. M.; second, Wednesday, June 16th, 8:15 P. M.; third, Sunday, June 20th, 3:15 P. M., and farewell on Saturday, June 28th, 8:15 P. M.

Edwin H. Lemare, organist, will play 100 recitals in Festival Hall at noon, beginning June 1st and ending in September.

One hundred and eighty seven other organ recitals in Festival Hall are to take place at noon each day, which provides music for an organ concert every day of the entire period of the exposition.

MANY ORGANISTS PARTICIPATE.

Representative organists of California and the Pacific Coast, Middle West and East have been engaged to play, among whom are the following:

Wallace A. Sabin, official organist.
Dr. H. J. Stewart
Louis Eaton
Charles Heinroth
Frank W. Chace
Richard K. Biggs
Karl O. Stapps
John J. Bishop
Harry L. Vibbard
Will C. Macfarlane
J. Warren Andrews
Wallace Goodrich
Otto Fleissner
Ray Hastings
Clarence Eddy
Warren D. Allen
Albert D. Jordan
Fred Goodrich
Emil Kroeger
James D. D. Comey
T. Tertius Noble
Daniel Phillipi
Charles Galloway
Uda Waldrop
Roland Diggle
John Doane
Geo. H. Fairclough
Frederick Chubb
H. B. Jepson
Samuel Baldwin
Clarence Dickinson
William C. Hammond
William J. Gompf
H. D. Sleeper
Benjamin Moore
Bruce G. Kingsley
J. Percival Davis
John J. McClellan
Sidney Durst
James T. Quarles
Arthur Hyde
Frank Adams
Hamlin H. Hunt
George W. Andrews

BAND ORGANIZATIONS.

The band organizations follow:
Official band of forty performers, entire term of exposition; Charles H. Cassasa, conductor.

French band, seventy performers; Gabriel Pares, conductor, ex-chef de musique de la Garde Republicaine of Paris; eleven weeks, beginning March 6th, ending May 14th.

Creatore's band, eight weeks, beginning February 20th, ending April 16th.

Thaviu's band, two weeks, beginning February 20th, ending March 5th; six weeks, beginning September 23d, ending December 4th.

The Philippine board has detailed for the entire term of the exposition the Philippine Constabulary Band of ninety performers.

Sousa and his band, nine weeks, beginning Saturday, May 22d, ending July 24th.

Conway's band, eight weeks, beginning May 18th, ending July 12th.

Boston Band, sixty-five performers,

Emil Mollenhauer, conductor—Nine weeks, beginning July 17th, ending September 17th.

Philip Pelz and his band of fifty performers, from the Russian Imperial Court.

MASSED BAND CONCERTS.

Massed band concerts will be held as follows:

Saturday, May 22d, 170 performers, in Festival Hall—Official band, C. H. Cassasa conductor, forty performers; Sousa and his band, John Philip Sousa, sixty-five performers; French Band, Gabriel Pares conductor, sixty-five performers.

Thursday, June 17th, on the large bandstand in Band Concourse—The Official Band, Charles H. Cassasa conductor; Patrick Conway and his band and John Philip Sousa and his organization, massed into one mammoth band that will perform a descriptive fantasy entitled "The Battle of Bunker Hill."

Saturday, July 24th, 170 performers, in Festival Hall—Sousa and his band; Boston Band, Emil Mollenhauer conductor, and Official Band.

The following attractions are scheduled for Festival Hall:

The Apollo Musical Club of Chicago, consisting of 250 voices; Harrison Wild, conductor; July 15th, 16th, 17th and 18th.

Ogden Tabernacle Choir, of 300 voices; Joseph Ballentyne, conductor; July 21st, 22d, 23d, 24th and 25th.

The United Swedish Singers of the Pacific Coast will give a concert the afternoon and evening of June 18th.

The California School for the Blind will give an afternoon concert June 30th.

TO GIVE "CREATION."

The Pacific Choral Society of the College of the Pacific, 160 voices, will give the "Creation" April 10th, 2:30 to 4:30 P. M.

Rossini's "Stabat Mater," Paul Steindorff conductor, Easter Sunday, April 4th, chorus of 200 voices, four soloists and Exposition Orchestra.

Alameda County 1915 Chorus will give a concert with 250 voices some time in March. Alexander Stewart is conductor.

The Exposition Chorus of 250 voices, Wallace A. Sabin, conductor, and Robert Husband, concert master, will sing on the opening day, "The Heavens Are Telling," from "Creation," and the official hymn by Mrs. Beach. This will take place in the Court of Four Seasons.

There will be twenty symphony concerts by the Exposition Orchestra in Festival Hall.

The Boston Symphony Orchestra of 100 performers, Dr. Karl Muck, conductor, will be an attraction for two weeks, beginning May 15th and ending May 25th.

Mrs. Carrier 7/13/15

Last Sunday evening John Philip Sousa journeyed to Boston, where he conducted an improvised band of 400 local musicians, who gave a monster concert at Mechanics' Hall for the benefit of their pension fund. The perennially popular conductor and composer was accorded an ovation in the true sense of that much misused word.

New Haven, Conn. Journal - Courier 7/13/15

Bandmaster Sousa is right. War without music is drudgery. In his opinion the short cut to peace is the abandonment of music in war.

Washington D.C. Herald 2/15/15 Cincinnati Enquirer 7/13/15

"No Music, War Will Cease."

Boston, Feb. 14.—"Without bands of music war will cease," said John Philip Sousa today. "The band is the most romantic element of war, and the fact that this has been eliminated by the great developments in waging war is one of the most hopeful signs for world peace. The romance of war is gone. There is nothing in it but drudgery."

Sousa and His Band.

Contracts were signed yesterday for John Philip Sousa and his band to give two concerts at the Lyric Theater late in the season. This famous organization will then be en route to San Francisco for a long engagement at the Panama-Pacific Exposition.

N.Y. Morning Telegraph 2/2/15

Lincoln Star 2/2/15

Phila Record 2/2/15

MISSSES ONLY ONE TARGET IN 100

William M. Hyde Makes Remarkable Performance at Traps of Port Washington Y. C.

T. H. LEWIS SCORES A 96

John Philip Sousa, Bandmaster, Takes Third Place, Breaking 94 Clay Birds.

(Special Dispatch to The Morning Telegraph.)

PORT WASHINGTON, Feb. 6.

Shooting with machinelike precision, William M. Hyde broke 99 out of 100 clay birds at the traps of the Port Washington Yacht Club this afternoon. Hyde's performance was regarded by old-time trap shooters as the most remarkable ever witnessed in this section. He missed his only shot on the twenty-seventh bird. Tracy H. Lewis broke 96 and John Philip Sousa, the bandmaster, finished with the third best score, breaking 94.

High gun shoot, 100 clay birds—W. M. Hyde, 99; Tracy H. Lewis, 96; John P. Sousa, 94; H. H. Shannon, 93; C. L. Thompson, 92; L. B. Smull, 92; J. S. Fanning, 92; D. E. Smith, 92; D. S. Cornwall, 91; C. E. Hyde, 87; C. M. Prankard, 92; Dr. L. G. Newman, 81.

Handicap, 100 clay birds—W. M. Hyde (12), 100; Tracy H. Lewis (4), 100; John P. Sousa (12), 100; D. E. Smith (8), 100; C. E. Hyde (16), 100; C. M. Prankard (20), 100; Dr. L. G. Newman (20), 100; D. S. Cornwall (8), 99; H. H. Shannon (4), 97; L. B. Smull (4), 96; J. S. Fanning (0), 92.

Weekly handicap, 25 clay birds—W. M. Hyde (2), 25; C. M. Prankard (5), 25; C. E. Hyde (4), 25; J. P. Sousa (3), 25; L. B. Smull (1), 25; Tracy H. Lewis (1), 25; J. S. Fanning (0), 24; C. L. Thompson (1), 24; Dr. L. G. Newman (5), 24; H. H. Shannon (1), 22; D. E. Smith (2), 22; D. S. Cornwall (2), 22.

Monthly handicap, 25 clay birds—W. M. Hyde (5), 25; L. B. Smull (1), 25; J. P. Sousa (3), 25; C. E. Hyde (4), 25; D. E. Smith (2), 25; Tracy H. Lewis (1), 25; C. L. Thompson (1), 25; J. S. Fanning (0), 24; H. H. Shannon (1), 24; C. M. Prankard (5), 24; D. S. Cornwall (2), 24; Dr. L. G. Newman (5), 24.

Yearly handicap, 25 clay birds—W. M. Hyde (3), 25; H. H. Shannon (1), 25; J. P. Sousa (3), 25; C. E. Hyde (4), 25; C. M. Prankard (5), 25; D. S. Cornwall (2), 25; Dr. L. G. Newman (5), 25; D. E. Smith (2), 25; W. M. Hyde (3), 25; Tracy H. Lewis (1), 25; C. L. Thompson (1), 25; J. S. Fanning (0), 24.

Special handicap, 25 clay birds—H. H. Shannon (1), 25; D. S. Cornwall (2), 25; J. P. Sousa (3), 25; C. M. Prankard (5), 25; Dr. L. G. Newman (5), 25; D. E. Smith (2), 25; W. M. Hyde (3), 25; Tracy H. Lewis (1), 25; J. S. Fanning (0), 24; C. L. Thompson (1), 24; C. E. Hyde (4), 22.

N.Y. Press 2/2/15

Seven Full Scores at Port Washington Shoot

Twelve trapshooters who took part yesterday in the weekly matches of the Port Washington Yacht Club returned some really phenomenal scores. Seven men—John Philip Sousa, Tracy H. Lewis, W. M. Hyde, D. E. Smith, Dr. L. Newman, C. M. Prankard and C. E. Hyde—all shot full scores of 100, aided by their respective handicaps, and in the case of W. M. Hyde, who was high scratch man for the day, he broke 99, only missing one "bird;" that was his twenty-seventh. Hyde also won the legs for the Weekly, Monthly and Yearly cups.

In the shoot-off of the ties for the January Cup between C. E. Hyde, C. M. Prankard, L. V. Smull and C. L. Thompson, Smull proved the winner with a 25 straight. W. M. Hyde, H. H. Shannon and E. M. Cornwell tied for the special prize.

Sidney Silber's eighth public lecture of a series of ten on "Our Nation's Needs in Music" at All Souls' church last Sunday, was devoted mainly to a discussion of the national need of more male music students. Mr. Silber quoted statistics gathered by himself, showing the remarkable disparity in male attendance between American and German music schools. In America the percentage of male attendance runs from 5 per cent to 20 per cent, while in Germany it varies from 28 per cent to 79 per cent.

The German institutions cited were the following: Stern Conservatory of Music, Berlin; enrollment, 1,289; 360 males, 28 per cent.

Klindworth-Scharwenka Conservatory of Music, Berlin; enrollment, 750; 225 males, 30 per cent.

Grandducal School of Music, Weimar; enrollment, 169; 62 males, 36 per cent.

Royal High School of Music, Berlin; enrollment, 1,018; 814 males, 79 per cent.

The American schools cited were the following:

Cincinnati School of Music, 5 per cent males.

New England Conservatory of Music, Boston; enrollment, 3,006; 500 males, 16.2-3 per cent.

Peabody Conservatory of Music, Baltimore; enrollment, 1,500; 225 males, 15 per cent.

Mr. Silber believes that this disparity is very significant and leads to a conviction that many boys receive little or no encouragement to pursue serious music study in this country. In his own case, even after his aptitude was proven, his parents openly opposed his choosing music as a profession. He believes that parents generally have no adequate conception of the dignity of the musician's calling, socially or financially. Really competent piano teachers are earning between \$2,500 and \$5,000 annually in this country. There is a great dearth of competent native-born instructors which results in splendid opportunities for the elect.

In the field of interpretive art Mr. Silber quoted the vast incomes of some foreign celebrities in America. Paderewski's receipts on his first American tour were \$95,000, on his second \$100,000, on his third \$248,000. Kubelik made a half a million dollars with his violin in America in a few years. Jan de Reszke received \$3,000 for an evening's work at the Metropolitan opera, New York. Sembrich, Melba, Schumann-Heine, Tetrazzini and Gadske earn between \$50,000 and \$100,000 or more a year. Sembrich probably averages \$5,000 at her song recitals in New York City. Caruso has made as much as \$200,000 in one year, \$55,000 of which was for singing into a talking machine. John Philip Sousa cannot touch anything without turning it into gold. Henry Savage claimed that the "Merry Widow" was the most stupendous financial and popular successes the theatrical world had ever known. Up to April, 1909, it had 1,593 performances in America alone. Chicago paid \$364,000 in twenty-six weeks to heat it. Boston \$250,000 in eighteen weeks. More than 3,000,000 copies of the Merry Widow Waltz had been sold and \$400,000 worth of scores and selections in twenty-three months. Up to April, 1909, three American companies played to gross receipts of \$2,694,000.

Pittsburgh Leader 2/15/15

Now comes John Philip Sousa with the only sure cure for war—it is to not hire armies any bands. "No music, no war," he says. But he might tell us why they've been so successful in Europe without music, or why a musician wants to go to war.

TRAPSHOOTING AS A HOBBY

Bandmaster Sousa Finds Relaxation Over the Traps.

"In the wisdom of things, every man should have an active, muscle-building, fat-destroying, lung-developing hobby," says John Philip Sousa, the noted bandmaster. "It should be his hobby alone, and should never be offered to another to 'throw a leg across.' And so we come to my hobby—trapshooting. Trapshooting—largely an American sport—is now about 80 years old. While it obtains in other countries, it has reached its present dignity through the efforts of the American shooters. It took the place of live-bird shooting, which, as a 'sport,' appealed but to the few and was condemned by the many. The sport is mainly and, best of all, it gives even the timid self-reliance.

"The necessary adjuncts, apart from the men, their guns and ammunition, are: A fair-sized field with a good background; one or more traps to throw the targets; the targets, small saucer-shaped objects; trap-houses or screens to protect the trap boys from injury; referees, scorers and trap-pullers.

"The word 'pull,' spoken by the shooter, is a command to the trap-puller to release the target, and at the same time it is a declaration of the contestant that he is in the game and must abide by the result of his shot. The referee's duty is to announce the result of the shot, whether hit or missed; the scorer's to make a true record of that result.

"If it were keenness of vision or physique alone, many who cannot hit a flock of barn doors would be top-notchers among the trapshooting fraternity. Experience teaches us that it requires something beyond mere vision and brawn to make the invincible shot. The shooting faculty, in its highest development, must be a combination of intellectual faculties and certain physical traits. We call it the shooting eye, but in reality it means the faculty to combine location, time, concentration and energy. One may have a dozen eyes, but unless one employs these intellectual and physical faculties until they answer almost instinctively one will not be a great shooter. The young shooter, while developing these faculties, should pay attention to the velocity of his vision, the sensitiveness of his trigger finger and the pliability of his left arm.

"Age has nothing to do with expertness in trapshooting, for the beardless youth and the grizzled septuagenarian compete on an equal footing in every great tournament held during the year.

"There is no sport that is so dependent on the man himself as trapshooting. You, and you alone, can do it; and, whether or not, no one can help you.

"Ocular demonstration is the evidence of the contest. The man who breaks the most targets is the man of the hour, and everybody knows it and admires him."

Moving Picture World 2/27/15

OF INTEREST TO TRAP SHOOTERS.

Pathe Weekly No. 10, which has just been released, includes a section that will interest all gun bugs. It shows John Philip Sousa, the march king, and one of the best known amateur trap shooters in the country, shooting at targets thrown from a hand trap by Jack Fanning.

The film was staged at Mr. Sousa's home at Port Washington, New York. One section of it shows ten or more trap shooters lined up, with Fanning in the middle operating the hand trap.

The hand trap is not a new contrivance, but Fanning's method of operating it is decidedly new. When a trap is held firmly against the breast and the trigger pulled, an easy target will be thrown about 40 to 50 yards.

Fanning has discovered that by swinging the loaded trap at arm's length and pulling the trigger near the end of the swing he can add 25 to 40 yards to the travel of the target. This is of interest to all trap shooters, because it makes possible a more difficult target than is thrown from the regulation stationary targets, and also pictures the possibilities of a portable trap shooting club requiring no clubhouse, trap house or trap boy.

Trap shooters who have a chance to see this film should not lose the opportunity.

Boston Transcript 3/3/15

It's about time Mr. Sousa wrote a stirring military march entitled "Hands Off, Across the Sea."

Music for 1915 Fair

By Redfern Mason

THE visit of the Boston Symphony would alone suffice to make the Panama-Pacific Exposition famous in the musical annals of the Coast, and that event, notable though it is, is only one of the things which will make music-lovers the world over turn towards San Francisco during our annus mirabilis.

Camille Saint Saens is to be with us. The old man eloquent of French music has rounded out his three score years and ten, but is still one of the world's young men, and, unlike Hans Richter, the Atlantic has no terrors for him. Not only will Saint Saens make the voyage to this Paris of the West, but he is engaged in composing a work in one of the larger forms which shall celebrate in enduring fashion the completion of the Panama canal.

The directors of the exposition gave him a free hand. The first thought was that he should write a commemoration march; but, bearing in mind, perhaps, the melancholy result which followed Wagner's attempt to write a "Centennial March" to order, George Stewart and his colleagues gave him to understand that he must allow Pegasus to bear him where it wished.

O O O

THERE is, of course, peculiar propriety in the choice of a Frenchman to compose this work, for to De Lesseps and France is due the inception and partial performance of the great work, the completion of which is the direct cause of the holding of the exposition. France's participation in the undertaking will, in all likelihood, be glanced at in the composition, and the native delicacy of the master makes it sure that the part played by the United States will receive equally loyal recognition.

Who will play the work when Saint Saens comes to conduct it? That brings me to another feature of the fair's music. It will be played by the Exposition Orchestra, a body of eighty instrumentalists recruited from among the best musicians of the country. Who the director shall be is not yet decided, but so eminent a man as Max Bendix will be the associate director.

Throughout the whole term of the exposition the orchestra will give concerts, classical indeed, but inclining to the works of the masters in their lighter moods rather than to the ponderous compositions beloved of music-lovers in their most exclusive art-worship. That the organization of this orchestral body is possible at all is largely due to an arrangement with the Union Pacific, by virtue of which concerts will be given at the Old Faithful Inn, which, by the way, it is confidently expected, will be one of the most frequented rendezvous of the exposition.

O O O

OF classic music in the rigorous acceptance of the term people will have their fill during the two weeks' stay of the Boston Symphony. The coming of this magnificent body of artists will give such a stimulus on music in California and the West as was exercised on painting and sculpture in this country by the art exhibit at the Chicago World's Fair.

There is no need to sing the praises of the Boston Symphony. It is unique among the world's orchestras. Its 104 men, every man of whom will be here, are the pick of the best organizations of Europe; they rehearse daily; their time is exclusively devoted to the work of the orchestra, and they have a tradition based on the leadership of men like Gericke, Fiedler and Dr. Karl Muck. Their playing will be an event to be marked "with a white stone" in the lives of thousands of people.

HAD it not been for the war we should have had the band of the Garde Republicaine; but Gabriel Pares, formerly chef de musique of that organization, will bring his French band; Creators will be here; John Phillip Sousa has been engaged for eight weeks; Emil Mollenhauer, the eminent head of the Handel and Haydn Society, will lead his Boston band for us; the Muscovite Thuriu and his Chicago band are to be among us, and our good San Franciscan, John Cassassa, will head the official exposition band and make music during the whole term of the fair.

O O O

BUT orchestral music will be only part of the music of the exposition. There will be choruses many and celebrated. The Apollo Club will make the journey from Chicago, 250 strong, in July; the 200 members of the Ogden Tabernacle choir are to come; the Welsh of the United States have decided to hold an Elsteddfodd, and our local organizations will do their part.

The wonderful organ will be completed in time for the opening this month, and not, as was the case at St. Louis, only be entirely installed in the exposition's last month. Edwin Lemare, one of the world's most distinguished organists, will be the official organist, and recitals are to be given by such masters of the instrument as Clarence Eddy, Samuel Baldwin, Tertius Noble, Clarence Dickenson, John Doane, W. C. Hammond, Henroth, McFarlane, Quarles and McLellan.

Chamber music will have its home at the fair and local organizations will obtain a hearing. What with concerts for band and orchestra, choral meetings under local and "guest" conductors, choral gatherings, recitals by distinguished violinists, pianists and organists, the music-lover, if he be so minded, may make his sojourn at the fair one continual round of musical events.

W Paul Pioneer Press 3/20/15

John Philip Sousa journeyed to Boston recently, where he conducted an improvised band of 400 local musicians, who gave a monster concert at Mechanics' hall for the benefit of their pension fund. The perennially popular conductor and composer was accorded an ovation in the true sense of that much misused word.

Syracuse Standard 3/3/15

Member of Sousa's Band Dead

Fernando A. Carter, director of the Museum of Fine Arts, was notified yesterday of the death of Stanley Lawton at St. Johns, N. B., at the age of 56 years. Mr.

Lawton was the saxophone player with Sousas Band for twenty years and on a number of occasions was entertained by Mr. Carter at the Century Club. He was widely known as a versatile musician.

SOUSA WILL PLAY FOR POOR BENEFIT

Decide to Have Famous Band Play at Armory—Plan Winkler Concert

Following a meeting of a committee, representing the Chamber of Commerce, and Richard Stockton, who has personal charge of the Relief Exchange, it was definitely decided yesterday afternoon to have Sousa and his band come to Trenton April 7. On this day two concerts will be given, one in the afternoon and another in the evening. The concerts will be held in the Armory through the kindness of Col. Horace M. Reading. The seats will be donated by the Inter-State Fair Association, and it is anticipated that several hundred dollars will be made for the benefit of the relief work in this city.

Winkler's Band will give a concert March 12 in Association Hall for the benefit of the work. An attractive program is being arranged for this event. Commissioner William F. Burk and A. Crozer Reeves, chairman of the Welfare Committee of the Chamber of Commerce, which is backing the relief work, are arranging for this concert.

Trenton, N.J. Times 2/13/15

THEME Lever.

AN INTERESTING OFFER.

In enclosing a cheque for £3 3s the John Church Company, music publishers, Wigmore-street, make an offer which the committee will note with satisfaction, and which perhaps other musical houses might imitate. Here is their letter:

We are very strongly in sympathy with your excellent movement towards the maintenance of bands for the New Army, and have pleasure in enclosing a small donation to the Fund.

We would also like to say that, as publishers of the famous marches of John Philip Sousa, R. B. Hall, &c., we shall be pleased to present complete band parts of any of these marches for use by such bands as, being officially engaged, may care to apply for them.

And, talking of letters, there are one or two more that are worth quoting. Take this, for example:

"A Mere Woman," who has walked in many Suffragist processions, knows how much less fatiguing and how much more inspiring it is when a band is present. She encloses 10s with pleasure for the recruits' bands so well started by *The Daily Telegraph*.

There, if you like, is first-hand evidence of the value of music on the march. "A Mere Woman" speaks feelingly; she knows. Another contributor, Mr. Harry A. Keyser, bears similar testimony. I know from personal experience," he writes, "how inspiring it is to march to the sound of a stirring tune."

Just one letter more from a subscriber. Mr. Douglas Halliday Macartney writes:

The Daily Telegraph is, indeed, a Portia, and the aid of your powerful organ in the advocacy of a cause implies success to any venture you support. It is with much pleasure I enclose a small donation. Music is an agent, if well employed, which appeals to that which is best in us. May I propose that some boys' bands—cadets and others—be utilised, as their participation in this valuable movement would not only direct attention to the importance of cadet and civil training for our youth, but would show that the rising generation are lending a helping hand. Further, the sound of the pipes, though uncanny to some, awakens a desire to follow the pipe-major.

Musical Courier 2/20/15

SOUSA AT LAST GETS MEDAL.

On the occasion of the eleventh annual benefit concert of the Musicians' Mutual Relief Society, of Boston, which was held in the Mechanics' Building last Sunday night, over 8,000 people were present to hear John Philip Sousa conduct the big band of 400 local musicians. Mr. Sousa had been in Boston several days previous to the concert rehearsing with the men, and the ensemble results he was able to get from the mighty band on Sunday night "were amazing and wonderful," as the MUSICAL COURIER Boston office reports. Assisting artists on the program were Gertrude Holt, lyric soprano, and a trombone quartet consisting of Messrs. Proctor, Gulesian, Corey and Howard. Mayor Curley, of Boston, in behalf of the Mutual Relief Society, presented the renowned composer-bandmaster with a gold medal after the second number on the program had been played.

In handing over the medal, Mayor Curley said: "It is an exceeding pleasure as mayor of this city to do honor to the great individual who, by his force of character and by his splendid qualities of leadership, has made possible a concert such as has not been equaled in the city of Boston. This great audience of over 8,000 persons is not only an indication of the high regard in which the Musicians' Mutual Relief Society is held, or merely appreciation of great music artistically interpreted, but it is also a tribute to Mr. Sousa. That I now present him with this medal no doubt will be one of the greatest surprises he ever has received. I take pleasure in pinning on his coat the purest metal in the world, in appreciation of the purest character of leadership in the world." The gift was fittingly acknowledged by Mr. Sousa and he made mention of the fact that if he received many more medals he would have to get a larger coat.

Wincent Leader, Chic. 3/18/15

John Philip Sousa, who is to spend nine weeks in San Francisco at the Exposition, is just emerging from a period of work which, according to those close to the great band master, composer and admirable musician, will be of wide interest. He has been collaborating with Joseph Herbert in an opera based upon the appealing old story of "Roger O'Malley," by Charles Lever. Its a long way from Tipperary to Panama, but Sousa has also a surprise up his sleeve, or wherever he carries those wonderful marches of his. He has a spick and span new march for the Panama-Pacific Exposition, said to be in his most genial style. What a joy it will be to get some of the music with a fling that starts your pulses and makes you forget even for a short moment "futurists" and "Cubists" and others of that ilk who prowl like a thief at night to steal away all the joy and the beauty from the sort of music which used to woo you into a sea of dreams, into a calm forgetfulness of all but the loveliness of melody and the beauty of the clear blue sky. This Sousa promises to do during the nine weeks at the San Francisco exposition, and he will keep his promise.

Mus. America 2/20/15

RIGHT TO PERFORM COPYRIGHTED MUSIC

**No Composers' Fee Necessary,
Says Court of Appeals, Unless
Admission is Charged**

"When the copyright proprietor of a musical composition sells printed copies of it to the public the performing right goes with them."

This important opinion of Judge Ward, of the United States Circuit Court of Appeals, was handed down, February 10, in a reversal of the order of the Federal District Court, which granted to the John Church Company, proprietors of a composition by John Philip Sousa called "From Maine to Oregon," an injunction restraining the Hillard Hotel Company and Henry De Martini from playing the work in the dining room of the Hotel Vanderbilt, New York.

Judge Ward's opinion, as above stated, is directly contrary to the contention of the American Society of Authors, Composers and Music Publishers, which has been striving with considerable success, to collect fees from hotels where the

music of members of the society was performed. The opinion goes on to say:

"The district judge held that the performance was public and that the hotel would not have paid Leader Martini and his orchestra for the playing of the piece unless it were to gain something thereby. If the complainant's construction that the defendants played 'From Maine to Oregon' for profit is right, then a church in which a copyrighted anthem is played is liable, together with the organist and every member of the chorus, not only to injunction, but to damages."

The decision of the Appeals Court, written by Judge Ward, was unanimous. An act of Congress has given a composer the exclusive right to perform his copyrighted work publicly, if it be for profits, the court's opinion points out, or a public performance for profit. But at the same time, the decision says, the reproduction of a musical composition cannot be deemed a performance for profit unless a fee is charged for the admittance to the place of the reproduction or rendition.

Nathan Burkan, counsel for the Music Publishers' Association, said that an appeal from Judge Ward's opinion would be made to the United States Supreme Court.

Boston Globe, 3/10/15

John Philip Sousa.

Editor People's Column—Please print a short sketch of John Philip Sousa, the bandmaster. South Swansea. J. C. Hoy.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1854, the son of Antonio and Elizabeth (Trinkhaus) Sousa. He studied music and was a teacher of music at 15 and a conductor at 17; one of the first violins of Jacques Offenbach's orchestra when the latter was in the United States. He was band leader of the United States Marine Corps 1880-1892, and since then the leader of Sousa's Band. With his band he toured Europe in 1900, 1901, 1903 and 1905, and made a tour of the world in 1907.

N. Y. Sun 2/21/15

By W. J. HENDERSON.

NUMEROUS estimable amateurs of music have plunged into print of late in honorable endeavors to set right all the professional historians of music who had erred on the subject of patriotic songs of this country, particularly "America" and "The Star Spangled Banner." The controversy was amusing to the professionals. Their position was like that of the old men in the eternal contest with the young ones. The young men think the old ones do not know anything; the old ones know the young ones don't.

The amateurs thought that the professional historians did not know anything; the professionals knew the amateurs didn't. One reason why they did not was that they were not acquainted with the literature of their subject. They did not know what had been written. The only man who arrived at anything like correctness was the one who chanced to have read John Philip Sousa's manual prepared for the use of United States bands. This man, by the way, was a professional lecturer on musical subjects.

The other men apparently did not know that such a book as Mr. Sousa's existed. Neither had they, it seemed, ever heard of Julian's "Dictionary of Hymnology," in which the subject of "America" and the origin of the tune, "God Save the King" is thoroughly treated.

Nor did any of them appear to be aware that Oscar Sonneck, assistant librarian of Congress and special curator of the musical department of the library, had written, by order of his superior, Herbert Putnam, librarian, a "Report on 'The Star Spangled Banner,' 'Hail Columbia,' 'America,' 'Yankee Doodle.'" Mr. Sonneck's book fills 247 pages and contains facsimiles of ancient prints of the various versions of tunes and words. Mr. Sonneck is known to professional historians of music as one whom no obstacles can daunt and who is as tire-

less in research as an Indian on the warpath seeking his enemy. When the estimable gentlemen who have written to THE SUN on the national songs calmly ignore the existence of authorities and proceed to assert that no one knows things which are quite well known the professionals can only smile.

Syracuse Post 3/24/15

Musical Events

General William Verbeck of the Manlius Schools received the following telegram yesterday from John Philip Sousa, the bandmaster complimenting the school band which will give a concert to-morrow night at the Empire:

"It must be a matter of great pleasure to you and officers of St. Johns School to know its band has been a training school for many great bands of America. Since the organization of my band we have had several most excellent players recruited from your school. Keep up the good work, and we who love training combined with ability will call you blessed."

The cadet band concert will be among the most interesting of the spring musical offerings in Syracuse. Lieutenant George W. C. Matz is the conductor. Mrs. Florence Gorton Hartman will be the soprano soloist and Cadet Del Staigers will play a cornet solo. The programme is composed of standard and popular music, and there will be novelties in the way of Japanese fencing, an exhibition with the razor-edged Japanese sword and the use of the bayonet in war.

Phil Record 2/28/15

Winter Days at Pinehurst



Mrs. I. D. H. Ralph and Mrs. S. F. Scattergood, of Philadelphia, with John Philip Sousa.

Provident Journal 7/1/15

For a National Dance.

Two well-known dancers in New York are said to have been mentally agitated for the past month with the conviction that this country ought to have a "national dance." So they have invented one which they think will serve the desired purpose, and they will show it to the public where they are appearing in nightly performances.

They emphasize the fact that every other country of importance has a national dance—the hornpipe, highland fling, bolero, czardas, gavotte and minuet suggest national characteristics—and the United States should not be without its dance. Well, if we really need an American dance that will properly exemplify a national spirit, why not revive the two-step? As a terpsichorean type this is really more American than any new dance that might be invented. No music was better for the two-step than the essentially American marches of Mr. John Philip Sousa. If no other nation claims the two-step it ought to be adopted by the United States. But if the matter is of real importance and an absolutely new dance is necessary, the question ought to be solemnly considered by Congress and the proper commission appointed. Perhaps the question could be officially and satisfactorily settled if due authority were extended to the Hon. W. J. Bryan and the Hon. Josephus Daniels to devote some of their spare time to the invention of a new step.

28 YEARS IN U. S. SERVICE

UNIQUE RECORD OF INSPECTOR
PARKER OF L. I. CITY CUSTOMS OFFICE.

Interesting Reminiscences of Experiences in Uncle Sam's Service—Has Copies of Earliest American Patriotic Songs.

Inspector Thurlow Parker, in charge of the Long Island City office of the United States customs service on Flushing street, has had an interesting career of twenty-eight years in the service of the United States Government.

Inspector Parker was appointed to the Long Island City office a month ago to succeed Inspector Vail, who is now stationed in Brooklyn.

Although few persons know it, the Long Island City branch of the customs office is one of the most important in the New York district. Its district includes eighteen square miles and comprises all that part of Queens contained within the territory bounded by a line drawn from the head of Newtown Creek to North Beach, and by the East River from North Beach to the mouth of the creek.

The work of the district is carried on by two inspectors. Rather than being lessened by the war, the business of the district has become heavier since the war started, Inspector Parker says.

Played in Marine Band.

Mr. Parker entered the government service in the United States marine corps in 1883 as a cornetist, and he was at once assigned to the famous Marine Band at Washington.

For three years he played second cornet in the band, which was then under the leadership of John Philip Sousa. Of his association with the great leader and his life in Washington as a member of the band, Inspector Parker tells many interesting stories.

He played with the band at the inauguration of President Grover Cleveland, and also at the wedding of the President several months later.

Inspector Parker relates how on the happy occasion of the wedding President Cleveland did not forget the "boys" of the band, and he ordered that refreshments and pieces of wedding cake be given to each musician.

Mr. Parker was obliged to retire from the Marine Band because of a slight paralysis of one side of his upper lip, which naturally affected his playing ability.

Sousa "Hypnotic."

Inspector Parker is an ardent admirer of Sousa, "King of Marches."

"Sousa is a fine type of a pure-minded man of high principles," says Inspector Parker. "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 Sousa's brother, George, who played the cymbals in the band and handed out the music to the musicians, did not give me the 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 where I was supposed to join in, and with a graceful sweep Sousa turned toward me."

"I was panicstricken, but as I looked toward him in despair, my eye 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."

Inspector Parker returned to his home in Potsdam, St. Lawrence County, N. Y., after leaving the band. There he convalesced from a breakdown.

In 1889 he came to New York as secretary to Daniel Magone, of Potsdam, then Collector of the Port of New York. Inspector Parker mentions incidentally that St. Lawrence County has given New York City two collectors of the port, Mr. Magone and Edwin A. Merritt, sr., father of the late Edwin A. Merritt, jr., former speaker of the New York Assembly and Congressman. The elder Merritt is still living in Potsdam, hale and hearty, at the age of ninety.

Inspector Parker remained in the customs service after Mr. Magone's term of office expired. His work has principally been about New York City. Helped Catch Gang of Wharf Thieves.

He was active in tracing a gang of thieves who stole sugar from wharves and lighters. The sugar was landed in Brooklyn from small boats, and later disposed of through a "fence."

Through the efforts of Inspector Parker and the secret service, the gang was run down and the thefts stopped.

Inspector Parker celebrated his fifty-fourth birthday on February 15. He is a bachelor and lives with his mother in Brooklyn. His father was the late Abraham X. Parker, who was appointed an Assistant Attorney General of New York State by President Harrison, and who also represented his district in St. Lawrence County in the State Legislature. The family are among the first settlers of Andover, Mass., in 1642.

Rare Collection of Old American Songs.

For twenty-five years Inspector Parker has made a hobby of collecting old American music, and today in his Brooklyn home he has 2,500 copies, which were published between 1743 and 1830.

The piece in the collection most prized by Inspector Parker is an original copy of a chorus sung by the women and children of Trenton, N. J., when Washington passed through the city on April 21, 1789, on the way to Boston.

The piece was published by Rice, of Philadelphia. The music was composed by Alex. Reinagle, a famous musician of the day, and the words were written by a governor of New Jersey.

Another piece, "The Land of Washington," Inspector Parker considers the scarcest piece of American music. It is an inspiring fife and drum selection, very popular with the Continental army. Mr. Parker believes he has the only copy of the music in existence.

A copy of the chorus sung by the Trenton women and children in honor of Washington is also in the possession of the New York Society of Iconophiles. Inspector Parker's copy shows that the chorus was dedicated to Martha Washington.

Features of the collection are copies of old political songs, such as "Tippecanoe and Tyler, Too," and copies of the songs of the famous Rice minstrels. Inspector Parker intends to give the collection to a museum.

Mr. Parker is greatly interested in the Long Island Agricultural College. He worked indefatigably for its establishment by the State, and he brought all his influence to bear in favor of the school on the late Leader Merritt of the Assembly, his boyhood friend, who was instrumental in having the bill establishing the school passed.

Miss Courier 3/3/15

Sousa's Interesting Views.

While in Boston recently, where he donated his services at the eleventh annual benefit concert of the Musicians' Mutual Relief Society of Boston, John Philip Sousa, the "March King" and dean of band leaders, expressed his views on the influence of bands in war, according to the Boston Globe of February 13, 1915, in the following interesting manner:

"Without the band, war will cease. The band is the most romantic element of war and the fact that this has been eliminated by the great developments in waging war in the last few decades is one of the most hopeful signs for world peace.

"War is killing itself. The romance of war is gone; the battle with stirring martial music leading the soldiers on and the half torn banner waving in the thickest part of the fight is a thing of the past. Instead we have batteries and detachments of troops miles away shooting frequently at objects or persons whom they cannot see with the naked eye. There is nothing in that but drudgery—no romance, nothing to look forward to. Nowadays a man can die without glorying himself for his country; in fact, the chances are good that he will.

"You can't make me feel that this rejection of all that is stimulating to the tired human body is not going to show itself in the long run in decreased efficiency and a general disgust of the people of the earth for war.

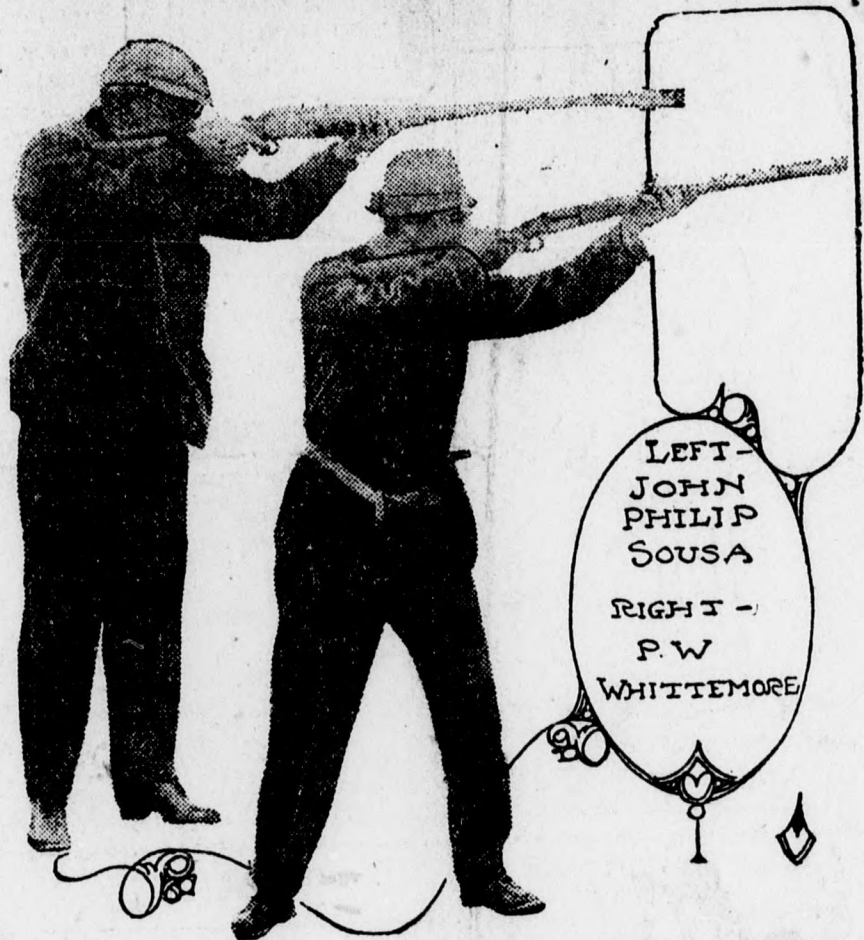
"These great fighting machines that we have heard so much about are too rigid; they do not take into account the true nature of man.

"When I was at the head of the United States Marine Band in Washington for over ten years I had an excellent opportunity to observe the stimulating effect of martial music on tired men. We frequently had very long marches; sometimes we would be on our feet all day. For example, when President Garfield was buried we were marching about ten hours, and I noticed then when the fellows were getting near the end, all fagged out, and we started up a lively, tuneful march, you could see them brace right up. They were new men.

"The same thing is true in war, I believe, and a man has got to have more than a smoke in the trenches to reinvigorate him and strengthen his courage. Without the band, war machines are going to decay."

Richmond Ind. Palladium 3/9/15

Sousa and Whittemore in Pinehurst Shooting



John Phillip Sousa and P. W Whittemore are leading figures at the traps in the shooting contests being held here this season. Greater interest never was taken before in the sport here, and although several tournaments have already been run off this season no more are scheduled.

Phila No American 3/2/15

MUSIC IN THE HOME

RECORD MUSIC AND
MUSICAL COMEDIES

By Arthur Selwyn Garbett

[The author of these articles on record-music wishes to inform his readers that he will be pleased to assist in forming suitable programs for special occasions in which record-music is destined to play a part, and to answer questions regarding records.]

WHATEVER difficulty may be noticeable in trying to persuade the American public to become enthusiastic about grand opera, there seems to be no difficulty about obtaining support for light opera and musical comedy. In fact, the United States has not only shown unlimited favor for the best comic operas that Europe has to offer, but has evolved a species of light opera entirely of her own. Victor Herbert, John Philip Sousa and Reginald de Koven have each composed light operas of a kind that will bear comparison with any that have been written abroad, which, nevertheless, strike a distinctly American note—something which is often entirely absent from the more serious composers; or, as one should say, the composers of more serious music. A clever critic once noted that you can nearly always tell in which European school an American composer has studied, thus hinting that, so far, the leading American composers have been followers, rather than founders, in the matter of musical composition.



Herbert

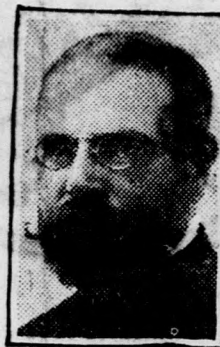
WHETHER or not this is true, it certainly does not apply to American composers of lighter music. Tunefulness, gayety and effervescence are necessary ingredients of all light opera, but there is a snap and dash about American musical comedies that is peculiar to the soil—one might almost say peculiar to Broadway, which seems to be the principal hive whence comes our musical honey.

Writing a popular opera is not so easy a matter as might be supposed. Victor Herbert once confessed in an interview published in *The Etude*: "I have never

been able to look upon the music I have written for my own light operas as music demanding less thought, or less skill, or less careful detailed attention than the music I have written for the so-called serious works. I have always held before me the motto, 'Always do the best you can no matter what the work may be.' Everybody knows I could write fugues if I chose to do so. The work upon a comic opera is no less exacting in a way, but of a different kind. When I look back upon the actual labor which my comic operas have necessitated, I can assure you I have a most whole-some respect for them." The composer of "Sweethearts," "Algeria," "Babes in Toyland" and a score of other works that set one's foot going, is not the only one who finds the writing of merry music a serious business. Reginald de Koven used the money earned with his first success—a forgotten comic opera, entitled "The Begum"—as a means of paying for an elaborate musical education abroad. He went to Vienna and studied with Genée and others in the city "On the Beautiful Blue Danube," with the result that, when he came to write "Robin Hood," he established his reputation as a composer of light music ranking with Johann Strauss, Sullivan, Planquette or any of the acknowledged masters of the art.

But musical comedy is the last field of musical endeavor to be influenced by merely national considerations. So long as the music is sufficiently light and tuneful, with a dash of honest sentiment here and there, nobody cares from what country it emanates. The United States has been particularly generous in this matter as in other international matters. We are all neutrals here. Musical comedies from England, France, Germany, Austria, all seem to thrive alike. Perhaps the English have an extra advantage in that English librettos do not have to be translated for American consumption as is the case with continental works. In addition to that, England was blessed with a rare pair of jesters in Gilbert and Sullivan, who, beginning with "H. M. S. Pinafore," produced a long series of sparkling operettas in which satire and humor were equally blended in both words and music—only trained musicians can appreciate the subtle humor of Sullivan in his imitations of the ponderous Handel in such numbers as "He is an Englishman," from "H. M. S. Pinafore." Since Gilbert and Sullivan have passed the quality of English musical comedy has fallen, though there have been several English works that have had great success, such, for instance, as "The Geisha" and "Florodora."

Of late years, however, the American public seems to have either been satisfied with its own product or else to have turned to Vienna for its musical comedy. The Viennese school has been particularly in vogue of late, though perhaps none of the modern offerings quite comes up to "Die Fledermaus," of Johann Strauss, Jr., which has been rejuvenated into "The Merry Countess"



Sousa

and is still holding its own with works cast in a more modern mold.

One notes with mild curiosity that just as certain grand operas seem to have taken permanent hold of the popular imagination—"Faust," "Carmen," "Il Trovatore," etc.—so certain light operas seem to have established themselves as permanent favorites. It may be assumed that the manufacturers of sound-reproducing machines do not add to their record catalogs works for which there is no demand, yet as one turns over the leaves one cannot help noting that among the hundreds of musical comedies that have floated into popular favor and out again some few have survived from earlier days and become almost classic. Does not this justify Victor Herbert's contention that hard work pays, even when you make a labor of frivolity? Scores of "musical comedies" are mounted on the stage each year at enormous cost which have nothing to them that can appeal to any but the most stupid. And yet no matter how often these works meet with financial ruin, there always seems to be money enough next season to launch others just as stupid. "Angels" step in, apparently, where wise men fear to tread.

Luckily, however, there are plenty of good musical comedies along with the bad ones, and it is quite possible for a composer to secure immortality as a writer of musical nonsense. The pedestal on which stand such masters of melody as Sullivan, the Vienna Strausses, or Planquette, may not be as high as that which holds Beethoven, Wagner, Verdi and company, but still it is a pedestal, and no pedestal is to be sneezed at in this overcrowded world. Glancing through the catalogs, I have made selections from light operas, old and new, making up a list from them that may well be studied by all who want to have a representative group of a dozen light opera records in their collection. The list would also make an effectively varied program as it stands:

- March of the Toys ("Babes in Toyland," Herbert)
- O Promise Me ("Robin Hood," De Koven)
- El Capitan ("El Capitan," Sousa)
- Vocal Gems ("H. M. S. Pinafore," Sullivan)
- With Joy My Heart ("Chimes of Normandy," Planquette)
- My Beautiful Lady ("The Pink Lady," Caryl)
- Selections from "The Geisha" (Grace Kerns and Chorus)
- Tell Me, Pretty Maiden ("Florodora," Stuart)
- Women ("Merry Widow," Lehar)
- My Hero ("Chocolate Soldier," Oscar Straus)
- Mein Herr Marquis ("Die Fledermaus," Johann Strauss, Jr.)
- "Sweethearts" (selection) ... Victor Herbert's Orchestra



De Koven

Musical American 3/13/15

Harriet Ware Discusses Mr. John Wanamaker's Method of Helping the American Composer

To the Editor of MUSICAL AMERICA:

I was greatly interested in your editorial concerning the way many society women get the artists to give their services free for their musicales. Every musician has been through the same experience and we all need such a champion as you. I am sure you have the love and gratitude of all musicians in this country for all you are doing in their behalf.

In a line with your recent editorial I want to tell you of another line of graft which, to me, seems even worse than that of the society women you mention. For eight years or more John Wanamaker has been getting the services of artists and composers free of charge for the purpose of drawing the crowds to his store in the way of advertising his wares.

Last week the musical manager of the John Wanamaker store of Philadelphia asked me, through one of my publishers, if I would give a concert of my own compositions for them. He assured me that a first-class singer would be engaged for me, and that they would "pay him his price" (John Barnes Wells, if I wished, knowing that I do a great deal of work with him), and that my expenses would all be paid. He also added that Mr. Wanamaker intended to spend \$1,000 on flowers alone in order to make this series of composers' concerts as delightful as possible.

"What am I to receive?" I asked. "Oh, the composers are giving their services," was the reply. "Mr. Wanamaker never pays the composers, and such men as Victor Herbert, Walter Damrosch, John Sousa and Charles Gilbert Spross all give their services." "Well," I replied, "with all due respect to these gentlemen, whom I admire most sincerely, in my opinion they are making a great mistake to give their services to a multimillionaire for advertising purposes; for, say what you will about honoring the American composer, the whole thing is for selfish reasons and the composer has as much need of money as Mr. Wanamaker."

Such names as Victor Herbert, Sousa and the rest bring hundreds to his store. Why should these distinguished composers, who, no doubt, are already overworked, give a concert to make more money for Mr. Wanamaker, who is already a millionaire? Is not the composer worthy of his hire?

I have already given my services at three such concerts for Mr. Wanamaker, so I asked my publisher to please tell Mr. Wanamaker, or his representative, that I should be glad to give a concert for him at my regular concert price. Yesterday I received word that I had not been engaged.

No doubt Mr. Wanamaker does not know that the work of the composer is more taxing than that of the singer, and that in nearly every case he has spent more upon his education than the artists who take up one line of concert work. The composer must become proficient in many branches of music if he is to be successful. In my own case I have spent thousands of dollars and years of my life in studying not only compositions but piano and the voice as well, with the greatest masters in all these branches in this country and in Europe, so that my education has cost three times as much as those who have taken but one branch. Is it then asking too much, after all this hard work, for it is hard work, and after having gone through it all with many deprivations and hardships,

to say nothing of the thousands of dollars expended, and after having given my time and strength for three of these concerts, that I receive remuneration the fourth time?

About eight years ago I took part in such a concert in New York, and about six years ago I gave two entire concerts of my compositions, one in the morning and one in the afternoon of the same day, in the Philadelphia Wanamaker Store, dedicating one of the beautiful music halls, and at each concert the place was packed to the doors. I received no pay for these concerts, and returned to my house extremely fatigued, for I had, at each concert, been at the piano for nearly two hours, playing my entire program without notes.

The society woman who "sponges" upon the labor and attainments of musicians is magnanimous in comparison with a millionaire "sponging" upon the labor and attainments and reputation of composers.

Such a condition should be exposed, and I, for one, enter my protest.

Yours faithfully,

HARRIET WARE.

Garden City, L. I., March 2.

Phila. Am. 3/30/15

SOUSA CONDUCTS TWO J. W. C. I. BAND CONCERTS

Noted Leader Appears in Grand Court and Egyptian Hall, Wanamaker Store

CROWDS IN GALLERIES

John Phillip Sousa conducted two recitals of the J. W. C. I. Military Band yesterday in the Wanamaker store. In the morning he appeared in the grand court, where he swung his baton as the band played three numbers. The afternoon concert took place in the Egyptian hall and was featured by some of Sousa's own selections. At the conclusion, the famous bandmaster was presented with a piece of plate and a medal of the Order of the Star. He was the guest of John Wanamaker.

That Sousa has lost none of the popularity he has gained in the many years since 1886, when he first appeared in this city at the Academy of Music and later at Willow Grove, was shown yesterday by the enormous crowds of shoppers—and those who came merely to hear the music—who filled the galleries from the second to the sixth floors.

That the construction of the Panama canal and the peaceful position of the United States are the inspiring things in the world today, and that the war merely is a negative proposition, so far as music and literature are concerned, is the belief of Sousa, as expressed last night at the home of J. Maxwell Bullock, 2045 Locust street, where he was a guest.

His belief he has embodied in two new pieces, "The Pathfinder of Panama" and "The Messiah of the Nations." The latter piece, written in collaboration with James Whitcomb Riley, glorifies the peace of America and expresses the hope that this country will be the savior for the warring countries. "The Pathfinder of Panama" was written particularly for the Panama-Pacific exposition, where Sousa and his band will play this summer.

Phila. Ledger 3/18/15

BANQUET FOLLOWS SHOOT IN HONOR OF FRED GILBERT

Newcomb Wins Trophy, Breaking 99 Out of 100 Targets—Richardson Second With 97.

WILMINGTON, Del., March 17.—Charles H. Newcomb, of Philadelphia, today won the Fred Gilbert trapshooting trophy by breaking 99 out of 100 targets. A. B. Richardson was second, with 97 tagrets.

Gilbert, whose 20th anniversary is being celebrated, participated in the shoot and was high professional gun, breaking 94 out of 100.

In the evening he was the guest of honor at a dinner given in the Hotel du Pont.

About 300 marksmen from this and other places sat at the table and paid their compliments to Gilbert and applauded when the speakers lauded him. Ex-Congressman C. B. Landis, formerly of Indiana, but now connected with the du Pont Powder Company in this city, was the toastmaster. Pierre S. du Pont, president of the big powder company, responded to the toast "The du Pont Powder Company and Fred Gilbert," and the head of the big concern spoke of the pleasant relations between the two and of the work of Gilbert for trapshooting. He paid a high compliment to the sportsmanship of the guest of honor.

Mayor Harrison W. Howell responded to "Our Visitors." He told the visitors that Wilmington was anxious to welcome such men, and also took occasion to praise the work which Gilbert has done in the trapshooting line, though the Mayor is not a trapshooter.

C. E. Narey, president of the bank of Spirit Lake and a life-long friend of Gilbert, spoke of the work of his friend and told a number of incidents in his career, things which came to his notice as the intimate friend of the guest of honor.

John Phillip Sousa, the bandmaster, spoke on "Some Observations," and they proved to be interesting observations, both on Gilbert and on trapshooting in general.

Elmer E. Shaner, the treasurer and manager of the Interstate Association, told of the work of Gilbert in shoots under the direction of that body and also of the work of Gilbert in general.

Gilbert was compelled to respond, but the veteran alluded but little to himself except to state his appreciation of the kind words which had been said about him and the compliments paid him. He made an enthusiastic plea for trapshooting as a splendid sport.

Many notable shots were present, among them some of the best in the world. Renowned amateurs, like Charles Newcomb, Philadelphia; William Foord, of Wilmington; A. B. Richardson, Dover, Del.; J. P. Sousa, New York city; L. Z. Lawrence, Haddonfield, N. J.; Harry Sloan, Philadelphia; Fred Plum and H. B. Cook, of Atlantic City, N. J.; Dwight F. Mallory, Baltimore, and many others competed for the handsome array of prizes offered.

Paterson, N.J. Journal 3/11/15

SOUSA'S BAND HERE APRIL 6

At a meeting of the Officers' Club, held at the Fifth Regiment armory last night, announcement was made by Colonel Wilmer A. Cadmus, vice president of the club, that arrangements had been made with R. E. Johnstone, manager of Sousa's Band, to bring John Philip Sousa and his entire band of sixty pieces, including twelve soloists, to the armory for an afternoon and evening concert, on April 6.

It is many years since Sousa and his famous band played to a Paterson audience and that the opportunity to hear this great organization again presents itself will be welcome news to thousands of our citizens who will recall this bandmaster and his wonderful musicians in years gone by when the "Stars and Stripes Forever" and many other popular marches were played, whistled and hummed in every household.

Sousa has just closed a contract to play for a long period in San Francisco at the Panama Exposition, at \$10,000 per week. He will open the season at the Hippodrome, New York, on April 4, and will then tour the United States, playing at all of the large cities. The Paterson concert will be the third of the itinerary and

the audience will have the opportunity of seeing the band in the uniforms which have been specially designed for the engagement at the exposition.

In addition to the soloists directly connected with the band, Mr. Sousa will be assisted by Miss Virginia Root, soprano, and Miss Margel Gluck, violiniste, two brilliant young artists, who will give the same kind of performance that has made the name of Sousa a household word.

When interviewed by the committee, Mr. Sousa said: "It will be one of the greatest pleasures of my tour to again play for a Paterson audience; they are always so appreciative and seem to enjoy my popular marches."

The concert is in charge of the following: General committee—Major Joseph Bergin, chairman; Colonel A. A. Van Walraven, Colonel William W. Stalter, Colonel Wilmer A. Cadmus, Captain John T. Hilton, Lieutenant James C. Hinchliffe, Jr., secretary and Lieutenant John T. Deighton, treasurer.

Executive committee—Colonel Wilmer A. Cadmus, chairman; Major Joseph Bergin, Captain E. C. Chacey, Captain D. L. Doran, Captain Richard R. Chiswell, Captain Charles Reynolds and Lieutenant George F. Myers.

Phila. Evening 3/24/15

WILLOW GROVE PARK WILL OPEN MAY 22

Usual Brilliant List of Musical Attractions Has Been Engaged for Coming Season

Willow Grove Park will inaugurate its twentieth season on Saturday, May 22. The management has engaged six of the best musical organizations in this country, all of which are well known and popular with Willow Grove Park audiences. Music-loving people of Philadelphia and the surrounding Eastern States should anticipate with pleasure the rare musical treat being provided for them.

The opening musical attraction, from May 22 to June 5, will be the Russian Symphony Orchestra, Modest Altschuler, conductor. This famous organization has not been at the park since 1912, when its success was so pronounced that the management has been receiving requests for its return ever since. The organization will be further augmented by well-known operatic soloists.

From June 6 to June 26 Arthur Pryor's American Band, Arthur Pryor, conductor, will play a return engagement. This popular leader will no doubt repeat his success of last year, and will have with him several vocal and instrumental soloists. From June 27 to July 17, Victor Herbert and his Orchestra, Victor Herbert, conductor, will be the attraction. Mr. Herbert's engagement is always looked forward to by all patrons who delight in his compositions.

During the fortnight from July 18 to July 31 Patrick Conway and his Band, Patrick Conway, conductor, will play at the park. Mr. Conway will have fifty well-trained musicians; Miss Josephine Dunfee, soprano soloist, and other vocal and instrumental soloists. This organization comes direct to the park from an eight weeks' engagement at the San Francisco Panama-Pacific International Exposition. The next attraction will be Wassili Leps and his Symphony Orchestra, Wassili Leps, conductor, from August 1 to August 14.

The closing musical attraction for the season will be Sousa and his Band, John Philip Sousa, conductor, from August 15 to September 12. The popularity of Mr. Sousa and his band is shown by the increased attendance each year during his engagements. The organization will bring forward several new well-known vocal and instrumental soloists, and comes to the park at the close of a long transcontinental tour, which includes a ten weeks' engagement at the Panama-Pacific International Exposition at San Francisco. In addition to the bands and orchestras engaged, announcements will be made later of the engagements of the Philadelphia Choral Society, Philadelphia Operatic Society and other famous choruses.

Phila. Eve. Telegram 3/24/15

PEACE HYMN FEATURES "SOUSA DAY" CELEBRATION

Famed Composer of "Messiah of Nations" Directs Singing by 600 Voices in the Wanamaker Store.

"The Messiah of Nations," hailed as the nation's hymn of peace, thrilled the throngs that took part in the celebration of "Sousa Day" at Wanamaker's yesterday afternoon. Six hundred voices under the direction of John Philip Sousa, the composer of the music, sang the hymn during the program in Egyptian Hall. It was the second time the hymn has been sung in public. The first time was several weeks ago in Indianapolis, the home of James Whitcomb Riley, the "Hoosier Poet," who wrote the verses.

During the morning celebration of "Sousa Day" the military band of the John Wanamaker Commercial Institute gave a concert in the Grand Court of the store under the direction of Mr. Sousa. Following the celebration "The March King" was the guest of the founder of the Wanamaker store. The composer was presented with the bronze medal of the Order of the Star, which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

Worth Eve News 3/21/15

Will Be Ahead of Sousa's Band. Special Service of the NEWS.

WASHINGTON, N. J., March 25.—Frank T. Nutze left Washington today on a trip across the continent, beginning at Trenton, as the advance representative of Sousa's band. He will be about ten days ahead of the band, making arrangements in the cities at which the musical organization stops. Mr. Nutze is due to arrive in San Francisco May 9 and will then play with the band and act as assistant general manager to E. G. Clark at the Panama-Pacific Exposition. He does not expect to return home until August 1. Mr. Nutze is a cornetist.

SOUSA REFLECTS HIS COUNTRY

Band Master Who Plays Here
Characteristic of Nation and
Its People

All the wise things that are possible to the sages of the American press are not uttered by the metropolitan writers whose hat bands measure 7 1/4. Winter size. One has to get out around the country now and then, and read provincial papers to get real horse sense, and the trend of practical human ideas as they form in the minds of the people at large. Real nuggets of sense and value are picked up every day in the columns of the papers in smaller cities and towns.

As an instance, the Zanesville, O., Recorder said recently:

"There's no vaudeville about Mr. John Philip Sousa when conducting his great band in concert; he is always the cultured American gentleman, without the monkey-shines of the new-fangled school of conductors who run to antics and long hair!

"That's one reason why the American people love Sousa, and why Zanesville gave him a capacity house at the Schultze Opera House last evening. Strict observance of fire laws barred more than a hundred people who were willing to stand in order to hear and see Mr. Sousa direct his great organization throughout an extraordinary performance!"

This same sound and sensible declaration was reiterated by the Indianapolis News soon after, which said:

"Mr. Sousa has been entertaining us for 10, these many years, and has thoroughly established a feeling of intimate cordiality between himself and his audiences. Yet rippling, rollicking, joyous and humorous as much of his music is, he never departs from gentlemanliness and gracefulness, nor degenerates into mere riot. All the excitement is under complete control, and never for an instant is there a trace of frenzy, irritation, or doubt!"

"Sousa is as thoroughly American as is Coney Island, Pittsburgh or baseball," says the Albany Argus. "In brass he tells the story of our boastings, our virility and our supremacy. More than this, his marches reflect in harmony the strenuous idealism of the country and its slap-dash way of doing things. We may stray after the false gods of Viennese waltzers, ragtime and Tango time, but way down in our hearts we like Sousa because he is our reflection of ourselves."

"And then there is the Sousa back, which shares with Mary Garden, the rear view fame of the stage. There is melody peeping out from between the shoulder blades and march-time in the sway of his waist line. Last night the March king paid tributes to the Waltz king by playing 'The Beautiful Blue

Danube" as an encore. During his leading he performed a stepless waltz that would have done credit to Donald Brian. At one moment he suggested Walter Travis making a smashing golf play, and at another one thought of Eleanor Sears in the throes of tennis."

"It was the same old Sousa, leading his band with his whole body and almost forgot the fine playing of the good old waltz in amusement over one of his calisthenics!" Sousa and his big organization will appear here on April 6, at the Fifth Regiment armory, for an afternoon and evening performance. Reserved seats for the evening concert will be on sale at Inglis' Stationery Store, Main street. No seats will be reserved for the afternoon concert. Children under fifteen years of age will be admitted for twenty-five cents; adults fifty cents

N.Y. Sun 3/29/15

ADVERTISING STUDY IN POSTER DISPLAY

National Arts Club Exhibit
Extensive—MacDowell
Paintings Tame.

DANNAT CHARITY SALE

The National Arts Club follows up the recent exhibition of advertising posters in the Municipal Art Gallery with an even more extensive and comprehensive show. The specimens have been selected from the several thousands in the well known collection of Henry Lawrence Sparks.

The posters have been arranged on the walls in national groups and there are characteristic designs from Belgium, Germany, Japan, England, Russia, France, Italy, Holland, Spain, Switzerland and the United States. The posters include the work of recognized masters in the various countries, and students of color, art and advertising will find among them much material for study.

Of practical interest is an exhibit of the materials used in producing posters by the woodcut and lithographic methods. Alongside of a "Watch Your Step" theatrical poster are four large boards from each of which one of the colors of the poster was printed. A large lithographed portrait of Sousa is accompanied by the etched sheet of aluminum used in the place of lithographic stone for the printing. This feature is shown through the courtesy of the Carey Printing Company.

A portion of the exhibit that is of great interest at this time is a collection of miniature posters in the form of advertising stamps. This exhibition, which is under the auspices of the American Institute of Graphic Arts, will remain on view until April 3.

MUSIC OF GIRL SAVES LIVES IN THEATER FIRE

Pianist at Movie House Stills
Panic by Playing a March
of Sousa.

John Philip Sousa, the March King, and Miss Jeanette Connell, pianist, in a hair-raising, life-saving scene, was the startling double bill staged at the Bijou Theater, Jackson boulevard and Halsted street, yesterday morning. John Philip was only there in spirit, but that Miss Connell was there in fact can be attested to by the 1,200 persons who probably owe their lives to the fact that she remained cool and calm through the first crisis in her life.

It was just before noon and the large picture theater was crowded to the doors. The hero of the last picture had just triumphed over the villain when the audience became aware that the theater was filling with smoke. Ominous crackling came from the rear room where theater paraphernalia is stored. An excited murmur ran through the crowd. Nervous persons began hurriedly to gather up parcels and wraps and edge toward the doors when the crowd became panic stricken. Those in front had started to clamber over their neighbors toward aisles and exits, when Miss Connell crashed a chord upon the piano and dashed off into one of Sousa's most popular marches. The music drowned out the noise of the flames and the crowd hesitated, then fell into step and filed out in orderly manner.

By the time the music had started Manager George Weinberg had ordered the steel curtain down and lights up and was assuring the audience there was no danger.

"I don't know how I did it," Miss Connell said after the crowd had dispersed. "I realized that there would be a panic and that women and children might be killed if something was not done. So I just thought I would give them a Sousa march. That usually pacifies them when they get tired of waiting between pictures, so I thought I would put Sousa to a more serious test. I wasn't nervous then, but I certainly was when it was all over."

The blaze was confined to the scenery room at the side of the stage. Prompt work by the fire department kept it from the main theater. The loss is estimated at \$2,000, not covered by insurance. Business goes on as usual.

Trapshooting for the "Movies"—The Bandmaster Does Stunts



Wonder if He Shot by Note

By E. R. GALVIN

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

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

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

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

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

So, one morning after a hearty breakfast, the entire



The Bandmaster in Shooting Togs



The "Die" Man on the Job

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

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

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

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

Philadelphian 3/21/15

122

106 Portland, Me. Aug. 8/23/15

JOHN SOUSA AND JACK FANNING DO STUNTS, MOVIES

Two Famous Trap Shooters
Perform For Benefit of
The Camera Men.



JACK FANNING.

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Phila Press 4/30/15

SOUSA CONDUCTS AT WANAMAKER'S

The Great Peace Hymn Sung by
a Chorus of Six Hundred
Men and Women.

Hailed as a great national anthem, the nation's hymn of peace, "The Messiah of Nations," was sung in the Wanamaker store yesterday afternoon by a chorus of six hundred men and women under the direction of John Philip Sousa, its composer.

It was the second time that the hymn has been sung publicly. The first time was a few weeks ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. Modestly, Mr. Sousa said he believed the hymn had merit and that many believed it a fitting song of the nation. "But you'll have to judge for yourself," he said, and he played it on the piano in great crashing strains filled with dignity and rhythm. "You see," Mr. Sousa said, "it could lend itself well to general use, for it is written within an octave and does not require a voice of extraordinary range. The words, written by Mr. Riley, I think are noble and inspiring."

The hymn follows:—

The Hymn.

In the need that bows us thus, America!
Shave a mighty song for us, America!
Song to 'whelm a hundred years'
Roar of wars and rain of tears
'Neath a world's triumphant cheers, America!
America!
Lift the trumpet to thy mouth, America!
East and West and North and South, America!
Call us 'round the dazzling shrine
Of the starry old ensign,
Holier yet through blood of thine, America!
America!
High o'erlooking sea and land, America!
Trustfully with outstretched hand, America!
Thou dost welcome all in quest
Of thy freedom, peace and rest,
Ev'ry exile is thy guest, America! America!
Thine a universal love, America!
Thine the cross and crown thereof, America!
Aid us, then, to sing thy worth:
God hast builded, from thy birth,
The first nation of the earth, America!
America!

A Splendid Concert.

The singing of the hymn was the feature of the afternoon concert at the Wanamaker Store on "Sousa Day." In the morning the military Band of the John Wanamaker Commercial Institute gave a concert in the Grand Court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Miss Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the march king."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

Enc 9d (N.Y.) 4/21/15

HEART BALM DEFENDANT NOT SOUSA'S BAND MAN

Herman Hand, said to have been at one time champion French horn soloist, who was made defendant in a breach of promise suit by Miss Louise Nutter, an English girl, who testified before Judge Pendleton in the Supreme Court that he wooed her while on a trip around the world, is no longer a member of Sousa's Band, according to a statement made by the band management to-day. It was said that Hand was with the band at one time but has not been for more than four years.

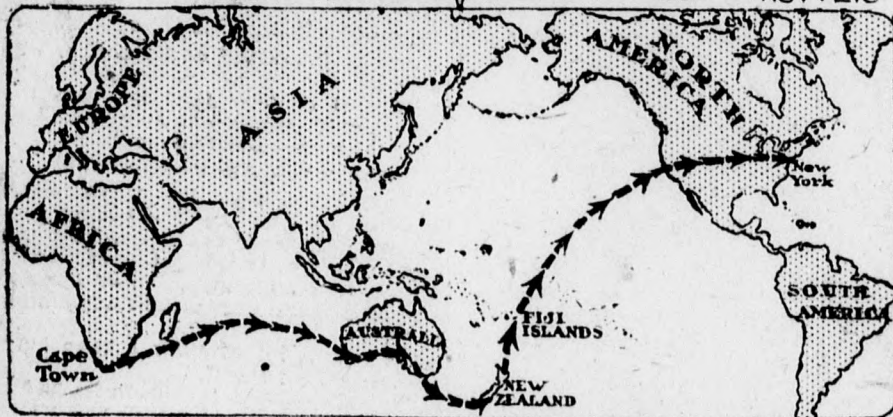
N.Y. World 4/27/15

LOVE CHASE LED HER HALF AROUND GLOBE.



HERMAN
HAND

Miss
LOUISA
NUTTER



MAP of the PURSUIT.

But Jury Failed to Award Her
\$10,000 Against Hand.
It Disagreed.

The jury hearing the \$10,000 breach of promise suit brought by Louisa Nutter, a young Englishwoman, against Herman Hand, formerly a French horn player in Sousa's Band, yesterday reported to Justice Pendleton, after five hours of deliberation, that they were unable to agree and were dismissed. It was learned that the final vote of the jury stood seven to five in favor of the defendant.

On the trial Miss Nutter testified that she met the musician on the steamship Ionic bound from Cape Town to Australia, and that during the trip he had been very kind to her and had asked her to become his wife. Hand told on the stand a very different story of their friendship.

He swore that, because he had felt sorry for her and had once saved her life when she tried to jump overboard from the steamer, she had pursued him from Australia to New

Zealand, from there to the Fiji Islands, and later to America. In this country, he said, for three years she made his life miserable by telephoning him continually that she would ruin him and drive to the cemetery.

Col. Robert Townsend, attorney for the plaintiff, in summing up yesterday, told the jury of his client's long love chase, and said that when her funds became exhausted she had taken employment as a kitchen servant until she had saved up enough money to continue the pursuit.

"Hell hath no fury like a woman scorned!" he exclaimed toward the close of his address.

Attorney Levy, counsel for Hand, likened the suit to the Rae Tanzer case, and hinted that all the plaintiff wanted was money.

An hour after the jury retired, they sent out a note to Justice Pendleton asking if they might award exemplary damages to Miss Nutter, even if they found that there had been no contract to marry. The Justice instructed them that they must first determine that there had been such a contract before they could award any damages.

Hand, who had been a dramatic witness, and had shouted to the jury, "For three years I have waited for this opportunity to clear my honor," seemed much disappointed by the jury's failure to agree.

script

How a Live Manager Starts Out to Put the Hippodrome on the Theatrical Map.

Patrons of amusements rejoiced when they learned that the enterprising Mr. Charles Dillingham had taken possession of the great Hippodrome on Sixth avenue. They predicted that from now on this building would have a big place on the theatrical map. Mr. Dillingham makes a brilliant beginning. He announced yesterday that he has engaged John Phillip Sousa as his orchestra leader and that Mr. Sousa's band of sixty-five pieces will be the Hippodrome's orchestra. Good news, indeed, for every one. There is no more popular musical director or composer in all America than Sousa. It is an evening's entertainment and delight to see this master of harmony, the March King, lead the band. Sousa has a popularity that almost is unique in this country. The cheers that greet him when he appears on the leader's stand are just an expression of the love that people have for those who add to the joy of life. Men who entertain others by composing soul-stirring marches and inspiring operas have a legion of sworn friends. With R. H. Burnside, one of the artists of the theatre, directing the stage and Mr. Sousa in charge of the music Mr. Dillingham's Hippodrome will be a great place during the seasons to come.

St. Louis Globe Democrat 1914

SOUSA AND BAND OF 250 SCORE TRIUMPH

Great Leader Directs St. Louis Musicians in Concert at Coliseum

BY RICHARD SPAMER.

While in the nature of the case, the mammoth band concert at the Coliseum last night turned out to be a deserved ovation to John Phillip Sousa, the incomparable leader, another pleasant fact stood out prominently, namely that the 250 St. Louis musicians played a first-rate programme in a first-rate way. Indeed, there were many times when the music sounded quite Sousasque, so well balanced was the tone volume and so fine the execution. All of which shows that band musicianship has reached a high level of excellence in our midst. Sousa had no difficulty whatsoever in keeping the impromptu mammoth band at tempo, and the obedience of the men to his direction was excellent throughout the evening.

The programme consisted of nine acceptable selections, to which, out of his invariable liberality, Sousa added five more, namely, his own "King Cotton March," "Giding Girl" two-step (or Rutschmaedel as it is already known in Germany), "Liberty Bell" and "El Capitan," also "Berlin's Croony Melody" to which the entire audience seemed at one time to be singing the refrain.

Sousa began with the "Prelude" to act 3 of Lohengrin, including the "Bridal Chorus." This and the following "Rienzi Overture" were the only Wagner selections. It was good to hear these immortal harmonies by a quarter of a thousand men playing in unison.

Clarke Pleases.

The sound volume and the tone quality were undeniably fine here, and in a measure introduced properly one of the great events of the night, the cornet solo, "Rondo Caprice," written and played by Herbert L. Clarke, to-day the admitted premier cornet soloist in the United

States, if not in the entire world. The composition includes all the tricks of virtuoso cornetism, plus a production of the highest attainable note on the instrument, F above the staff, with which the artist thrilled the house while playing a florid and sumptuously performed cadenza. Better still was his rendition of the "Inflammatus" from Rossini's Stabat Mater with complete band accompaniment—in many respects the finest contribution of the entire evening.

Sousa's "Scenes Historical (Sheridan's Ride)," with the trumpet calls given from the topmost gallery to encompass the illusion of distance, was a spirited thing and keenly followed by the house. Several movements from Strauss' "On the Beautiful Blue Danube" waltz were given sinuously, the sixty clarinets competing bravely with the wilderness of brasses on the platform.

At the conclusion of the first part of the programme, Owen Miller, chairman of the Executive Committee of the M. M. B. A., for whose old-age pension fund benefit the concert was given, addressed the audience and explained the plans the association desired to perfect. Frank Gecks spoke in furtherance of the scheme and presented to Sousa and to Clarke a first gold medal each in token of the M. M. B. A.'s appreciation of their co-operation.

Mrs. Epstein Sings.

A selection from Gounod's Faust began the latter portion of the programme. Mrs. A. I. Epstein, with A. I. Epstein at the piano, sang effectively the aria from Verdi's Force of Destiny. Mrs. Epstein was in fine voice and made herself heard without apparent effort in the remotest sections of the vast hall. Nevin's "Narcissus" and Sousa's "Stars and Stripes Forever" completed the regular list. As a proper postludium, the bandmaster gave Victor Herbert's "American Fantasia," a medley of most of our national airs, concluding with a powerful massed effect of "The Star Spangled Banner," which brought the audience to its feet in respectful attitude.

Sousa conducted the affair in his usual suave and ingratiating manner. He appeared in strictly correct evening dress, discarding for the nonce his bandmaster's sack coat and medals. The bandmen on the big platform made a brave array, and their work created a most favorable impression. An instrumental feature consisted in a battery of giant double tubas, which from a distance looked for all the work like a brace of prompter's boxes. They blared forth resonantly whenever required. The dynamic power of the aggregation was enormous, and Sousa evoked every bit of it many times to the true delight of those present.

St. Louis Republic 1914

SOUSA LEADS GREAT BAND TO A TRIUMPH

Thousands Attend Coliseum Concert for Benefit of Pension Fund for Aged Musicians.

PLAYING OF 250 DELIGHTFUL

Herbert L. Clark Reveals All Wonderful Possibilities of Cornet in Rondo Caprice.

BY HOMER MOORE.

Thousands attended a magnificent concert last night in the Coliseum, conducted by John Philip Sousa. It was an important night in the history of St. Louis music, for it marked the foundation of an old-age pension fund for the benefit of aged musicians.

In a brief address Owen Miller said he never had known a musician who had made himself rich by his art, and that about the best that many could do was to make a living.

The Musicians' Mutual Benefit Association of the American Federation of Musicians gave the concert and Mr. Sousa contributed his services.

Of course, it was a band concert. Could it be otherwise under the direction of the man who has placed a golden band of tone around the world? There were 250 St. Louis musicians in the band—more musicians than we supposed we had, and it was a magnificent band, too—one that Mr. Sousa was proud to conduct.

There were 60 clarinets, 12 trombones, 20 cornets, 7 bass tubas, fortified by 7 contra-bass viols, 6 bassoons, about 20 cellos, nearly a dozen French horns, and, besides many other instruments, a double contra-bass saxophone that could hit and hold the low F sounded by the roar of Niagara Falls.

Rehearsed But Few Times.

These 250 musicians have been playing together only a few times during the last week or so, under the direction of P. A. Cavallo and Noel Poeping. There were eight regular band numbers on the program and the encores about doubled it. Mr. Sousa had one rehearsal with the monster organization yesterday morning.

To all appearance he had his own band beneath his hand. If he wished to change the tempo he changed it. A single gesture produced a soft and tender passage. A forceful down beat brought out a column of tone that shook the whole building.

All hail to you, St. Louis musicians, for your artistic playing last night, and gratitude to you for the honor you did the fair name of this, your home city. May those who love music learn not to forget the musician.

The program began with the prelude to the third act of "Lohengrin," by Wagner, and included his overture to "Rienzi," "Sheridan's Ride," by Sousa, "The Danube Waltzes," by Strauss, wonderfully played, delicacy and grace being conspicuous, a selection from "Faust," "Narcissus," by Nevin; "Stars and Stripes Forever," by Sousa, and Herbert's "American Fantasia."

Playing Delights Audience.

Besides these regular numbers Sousa's "King Cotton," "Liberty Bell," "El Capitan" and some others were added as encores. In every number the playing of the great band was a source of delight to the vast audience, and of wonder to those of us who know the technical difficulties involved.

Just before the "Faust" selection Frank Gecks presented to Mr. Sousa a beautiful gold pendant medal as a token of regard from the St. Louis musicians in the band. A beautiful watch charm was given to Herbert L. Clark, the cornet soloist.

In his presentation speech, Mr. Gecks called attention to the fact that both these famed musicians were so interested in the welfare of their brother musicians in St. Louis that they had traveled hundreds of miles and devoted valuable time to help found this old-age pension fund.

Reveals Cornet's Possibilities.

Mr. Clark played a Rondo Caprice that revealed about all the possibilities of the cornet, carrying its compass through three octaves and executing all the prima donna intricacies known to grand opera. As an encore he played the Inflammatus from Rossini's "Stabat Mater."

Mrs. A. I. Epstein sang an aria from Verdi's "Force of Destiny," and, it seemed to me, never appeared to better advantage. Her voice was as sweet and pure as can be imagined and it completely filled every part of the huge Coliseum. As an encore she sang "Years at the Spring," by Mrs. Beach, putting into it a dash and go that were truly inspiring.

Next year the association will give another grand concert for this same worthy cause, and next year there will not be a vacant seat in the entire Coliseum, if the music-loving public of St. Louis realizes what a feast of fine music is to be had almost for the asking.

Music Sousa's Profession, Trap Shooting His Hobby



JOHN PHILIP SOUSA.

John Philip Sousa is almost quite so good a trap shot as he is bandmaster. Music is Sousa's profession; trap shooting is his hobby. The world famous musician and composer travels all over the country during his vacation, shooting at the various registered tournaments. Friday and Saturday he competed at the Maine State shoot for the second time since he has taken up this fascinating sport. When he shot here several years ago he used a \$1000 gun made to his order, but he has since changed, and is now shooting a regular type Daly trap gun.

At the trap shoots Sousa is recognized and welcomed as a hail fellow well met, and as the politicians say "a good mixer."

Sousa now wears the emblem of the New York Athletic club, wherever he shoots. On the opening day of the State shoot he shot about 20th in a field of the best in New England breaking 162 targets out of his 200. Yesterday he was right up with the singers breaking 174 birds and finishing with the ninth highest score of the day amongst the amateurs, in a field of 50 trap shots.

THE PEOPLE'S SAFETY VALVE

MISUSED FOREIGN LANGUAGES.

Editor The Chronicle—Sir: Considering that California was originally Spanish, that it contains many Spanish-speaking inhabitants and is bordered by Mexico, why should the very useful and beautiful Spanish language be almost ignored in the education of Californians, as of Americans generally? This even to the extent that Spanish words commonly used by English speakers are often misspelt or pronounced, such as "bronco," spelt "broncho," "guerrilla," spelt "guerilla," and often used when "guerrillero," English "skirmisher," is the right word; "Sancho," pronounced "sanko," instead of "santcho," and "Luis" pronounced "looy," instead of "loois." If any one foreign tongue is taught in the public schools it is the unpronounceable French, and this so carelessly that any novel or newspaper contains numerous quasi French expressions either incorrectly employed or written, but, although this may be the most useful language in Europe, it certainly yields to Spanish in the Americas, which, moreover, has the immense advantage of being almost absolutely phonetic. While on the subject of language, may I express the hope that the Californian motto will as soon as possible be written in its correct orthography, namely, Heureka? The omission of the aspirate is nothing but a mere ignorant vulgarism, due to the confounding of the first syllable with that of "eulogy," "euphony," etc., with which it has no connection, being the perfect tense of the verb

"heurisko" ("I find"). On the Continent of Europe, it is, of course, properly written.

EVACUSTES A. PHIPSON.
San Francisco, June 11, 1915.

PRONUNCIATION OF SHOSHONE.

Editor The Chronicle—Sir: The word "Shoshone," translated into English, means snake. I believe that it is the custom nowadays to pronounce the geographical name in two syllables, and sound the "os" long, as in the English word "zone." Fifty-five years ago I heard the aborigine on his native heath (or rather sagebrush) pronounce the word always in three syllables, the "os" short, as in the English word "pond," and the accent on the second syllable, thus: "Sho-shon-ny." The word had a musical sound as it fell from the native's lips; and it should be presumed that he knew how to pronounce his own name.

WILL HUNTLEY.
Hopland, June 7, 1915.

SHE CANNOT SEE THE DIFFERENCE.

Editor The Chronicle—Sir: A dispatch from Portland, in The Chronicle of June 7th, states that at a meeting of the Confederated German-Speaking Societies, of Oregon resolutions were adopted condemning the President and Secretary of State for the exportation of war material and denouncing the "inhumanity and injustice of the position." Is it any less "inhuman" for the Germans to manufacture arms and death-dealing machines for the purpose of slaugh-

tering men? If the United States Government stopped all exportation of arms would the German Government consent to stop such manufacture in Germany? OAKLANDER.
Oakland, June 8, 1915.

THINKS "AMERICA" IS OUR NATIONAL ANTHEM.

Editor The Chronicle—Sir: I am a loyal American citizen. My foreparents helped to make this country what it is. I have always understood "America" to be our national anthem, the wording of which I admire, and hope that in this I voice the sentiment of every true American citizen, and that they will rally to her support. There was a bill, if I am not mistaken, introduced in our last Congress, trying to make "The Star-Spangled Banner" our national anthem. I do not know what became of this bill, but it was very drastic in its tone. A part of it was that when anyone might be passing a military or other band, playing this especial piece, they should take their hats off while it was being played. Now, I hope we American people do not have to be shown our duty on things patriotic, for I love to see the Stars and Stripes unfurled to the breeze, and if she is insulted you will see how quick all true American citizens will come to her defense. There seems to be a party at work trying to become guardians of our liberties and trying to obliterate anything that might be obnoxious to them. It would be well to find out who they are, and under what authority they

are proceeding. It would be well to call the attention of the Governors of the states, Mayors of cities, etc., to this, and when they assemble themselves together on the Fourth of July to sing our national anthem—"America." "The Star-Spangled Banner," or any other patriotic song, can be sung afterwards. Let us as true Americans nip this in the bud before it blooms. AMERICAN CITIZEN.
Cushing, Okla., June 5, 1915.

WATER FRONT LIFE-SAVING.

Editor The Chronicle—Sir: What a sad case was that recently related in your paper of a little child drowning and no one helping to save him. Why don't they have ropes with life-preservers attached hung where anyone could see them all along the water front, say four or five to every block? Anyone could then throw a rope or don a life preserver and go to the relief of the drowning person without danger. There should be some protection where there are so many drownings. E. D.

San Francisco, June 7, 1915.

MONROE DOCTRINE IN DANGER.

Editor The Chronicle—Sir: Should the United States now interfere in the European imbroglio, upon what ground could the United States hereafter object to interference by European powers in the Americas? In such case what would become of the Monroe doctrine? We should look long and carefully before we leap.

S. JOSEPH THEISEN.
San Francisco, June 8, 1915.

AT FIRST GLANCE.

"Do you think there is anything remarkable in love at first sight?" asked the romantic youth.

"Not at all!" answered the cynic. "It's when people have been looking at each other for four or five years that it becomes remarkable."—Pearson's Weekly.

ORA PRO BOSCHIS.

"What a pronounced nose Blinks has."

"That's because he talks through it so much."—Philadelphia Ledger.

REAL CHIVALRY.

"I want you," said the fair society leader, "to give me a plain opinion about my picture."

"Madame," said the gallant cavalier, bowing, "to speak in plain terms of that portrait would be impossible."—Baltimore American.

THE ACID TEST.

"What is the acid test of affection?"

"A willingness to eat any kind of salad that a woman likes."—Washington Star.

WOULDN'T BE HEAVEN.

Little Girl—When I get to heaven will I have wings?

Mamma—Yes, my pet; and a crown and a harp.

"And candy?"

"No."

Well, I'm glad we've got a good doctor."—Kansas City Star.

JUST BEFORE THE BATTLE.

"This paper says a woman's brain is lighter than a man's."

"You can tell that by the clothes they wear."—Buffalo Express.

PHASES OF THE PROBLEM.

"Do you find it easy to enforce prohibition in Crimson Gulch?"

"Yes," replied Bronco Bob. "The only difficulty is to keep the population from movin' over an' settlin' permanent in Rum Holler."—Washington Star.

NOT PROPORTIONATE.

"They say the national conscience is growing."

"They can't prove it by the national conscience fund."—Baltimore American.

actually... Sahara desert. A two-part Keystone comedy, "The Cannon Ball," with Chester Conklin in the leading role, will also be shown.

TIVOLI

WILLIAM FARNUM in "The Plunderer," a new film drama by Roy Norton, will be seen this afternoon and for the coming week at the Tivoli. Like "The Spoilers," the Norton scenario tells the story of the turbulent lives of pioneers who follow "the yellow lure of gold."

The story, in which will be featured Farnum, the \$100,000 star of the Fox film company, moves with a rush. Its heroes take possession of an abandoned mine and are imprisoned in it by a huge boulder rolled into the mouth of the shaft by rivals

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"They've been out all winter and haven't caught cold."

greatest dramatic success... have been adjusted to motion picture productions, and will be seen shortly at the Imperial Theater. "The Dangerous Maid," with Sam Bernard in the leading role, is another production soon to be seen on the Imperial screen.

It has been announced that the Stratford-on-Avon players, who were at the Columbia Theater a little more than a year ago, are to return to the United States because of the war, and that they will undertake an extended tour of America.

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—ALSO—

VIVIAN MARTIN

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