

1/28/13

N.Y. Times

1/28/13

John Philip Sousa's New Opera Heard.
 [RECAPITULATION TO THE HERALD.]
 N. Y., Monday.—"The Glassblowers," described as a melodramatic opera, was produced in the Shubert Theatre to-night by Mr. John Cort. Mr. John Philip Sousa wrote the music and he conducted the orchestra to-night. The book, by Mr. Leonard Liebbling, treats satirically of the conflict between capital and labor. The scenes are laid in New York and Cuba. There are eighteen musical numbers.
 The company includes Messrs. John Park, Charles Brown, Gilbert Gregory, George O'Donnell and Edward Wade, Misses Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon and Louise Ford.

N.Y. Journal of Commerce 1/28/13

"THE GLASSBLOWERS" OPENS.
New Sousa Opera First Seen in Rochester Last Night.
 ROCHESTER, N. Y., Jan. 27.—"The Glassblowers," which may properly be described as a melodramatic opera, was given its first public presentation at the Shubert Theatre here to-night under the management of John Cort. The book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor. The story has to do with a certain set of New York's millionaire society which comes into contact with the laboring class employed in a glass factory and later all interested are found at the front fighting for one union. The first act is laid in New York. The second act depicts the interior of a glass works in full operation and in the third act the scene shifts to the military camp of the United States army in Cuba. The music by John Philip Sousa proves enjoyable. The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and others.

N.Y. Tribune 1/28/13

SOUSA'S "THE GLASSBLOWERS."
 [By Telegraph to The Tribune.]
 Rochester, Jan. 27.—"The Glassblowers," music by John Philip Sousa and book by Leonard Liebbling, was produced at the Sam Shubert Theatre to-night under the management of John Cort. The production may be described as a musical melodrama. During the performance Mr. Sousa was called upon to conduct the rendition of one number, his newest march, "From Maine to Oregon."

N.Y. Sun 1/28/13

"The Glassblowers" Produced.
 ROCHESTER, Jan. 27.—"The Glassblowers," melodramatic operetta by Leonard Liebbling, music by John Philip Sousa, was staged to-night for the first time anywhere at the Shubert Theatre here by John Cort. The first scene is the drawing room of a well to do New York family's house. In the midst of a big reception comes news of the family's bankruptcy. The second act is laid in a glass factory. In the third act a camp of the American army in Cuba is shown. The cast included John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon and Louise Ford.

"The Glassblowers," Opera by Sousa, Is Produced
 ROCHESTER, N. Y., Jan. 27.—"The Glassblowers," which may properly be described as a melodramatic opera, had its first public presentation in the Shubert Theatre here to-night under the management of John Cort. The book is by Leonard Liebbling, who has treated in a satirical manner the conflict between capital and labor.
 The music by John Philip Sousa is stirring. There are many of the eighteen numbers which should prove popular, especially a new march entitled "From Maine to Oregon," in which the orchestra was conducted by Sousa.
 The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothy Maynard and Marguerite Farrell.

N.Y. Telegram 1/28/13

[SPECIAL TO THE EVENING TELEGRAM.]
 ROCHESTER, N. Y., Tuesday.—"The Glassblowers," which is described as a melodramatic opera, was given its first public presentation at the Shubert Theatre here to-night under the management of John Cort. The book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor. The music, by John Philip Sousa, is stirring and harmoniously enjoyable. There are many of the eighteen numbers which should prove popular, especially a new march entitled, "From Maine to Oregon," during the rendition of which the orchestra was personally conducted by the March King himself.
 The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and numerous others, with an ensemble of seventy-five. The production is staged by George Marion.

N.Y. Dramatic News 1/1/13

The Glassblowers Make a Noise in Rochester—The First Sousa Opera in Years.
 (Special to The Dramatic News.)
 ROCHESTER.—For the first time in several years there is a new Sousa opera in the market. It is called The Glassblowers, and it made a lot of noise here because The Bandmaster was the conductor of a large orchestra and there was a great deal of praiseworthy material in the lyrical comedy. The staging, supplied by John Cort, was as beautiful as were the costumes. There is a departure from the old-fashioned light opera and much of the music is destined to popularity.
 There is quite a large company, including Edna Showalter, Gilbert Gregory, a good comedian; Dorothea Maynard, Louise Forde, John Parks, Edward Wade and George O'Donnell. After its three night's engagement here the company will go to Syracuse, then to Detroit. A New York engagement has been booked for March.

"The Glassblowers," which may be described as a melodramatic opera, by John Philip Sousa, was given its first public presentation at the Shubert Theatre at Rochester last night under the management of John Cort. The book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor. There is a new march, entitled "From Maine to Oregon," during the rendition of which the orchestra was personally conducted by the March King himself.

Bridley Standard Union 1/28/13

SOUSA OPERA PRODUCED IN ROCHESTER.

ROCHESTER, N. Y., Jan. 28.—"The Glassblowers," which may properly be described as a melodramatic opera, was given its first public presentation at the Shubert Theatre here last night under the management of John Cort. The book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor. The story has to do with a certain set of New York's millionaire society which comes into contact with the laboring class employed in a glass factory, and later all interested are found at the front fighting for one union. The first act is laid in New York, the scene showing the drawing room of a family upon whom, during a large reception, comes the news of financial disaster. The second act depicts the interior of a glass works in full operation, and in the third the scene shifts to the military camp of the United States army in Cuba. The music, by John Philip Sousa, is stirring and harmoniously enjoyable. There are many of the eighteen numbers which should prove highly popular, especially a new march, entitled "From Maine to Oregon," during the rendition of which the orchestra was personally conducted by the "March King" himself. The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and numerous others, with an ensemble of seventy-five. The production, which is staged by George Marion, is beautifully costumed and mounted.

ble of seventy-five. The production, which is staged by George Marion, is beautifully costumed and mounted.
 Special classes now being given.

Mass American 1/1/13

New Sousa Opera Has Premiere in Rochester

ROCHESTER, N. Y., Jan. 27.—John Philip Sousa's latest opera, "The Glassblowers," had its first public performance to-night in the Shubert Theatre here. Mr. Sousa, who has written some very stirring music, conducted the orchestra in one of the numbers, a new march, "From Maine to Oregon," which was received with the greatest favor. The book of the opera is by Leonard Liebbling and treats in satirical vein of the conflict of capital and labor. Edna Blanche Showalter sings the principal woman's rôle.

N.Y. Dramatic News 1/1/13

FROM MAINE TO OREGON.

John Philip Sousa has written an inspiring march in The Glassblowers called "From Maine to Oregon."

Shubert Theater

There came to the Shubert Theater last night a new light opera that gave bright promise, by reason of its composer, of being of notable interest, at least from a musical standpoint. For John Philip Sousa, than whom no one has done more in the past to produce a certain definite, distinctive type of American popular music that possessed individuality and unquestioned merit, had written the score. Mr. Sousa's marches represented, in a way, the spirit of America with its enthusiasm, its rush and its hurrying, oftentimes thrilling tempi. His gay melodies and inspiring rhythms went marching merrily over the world, and everywhere they were hailed with pleasure. Mr. Sousa and his band are famous in many lands and his music has set unnumbered feet tapping.

With his operas he has had many successes, and now after an interval of five years he has given us another, "The Glassblowers," which had its first performance on any stage last evening. It won success for its composer, its librettist and its producer and proclaimed itself to be quite the most delightful light lyrical entertainment, of American origin, that has come out in many seasons. It seems to have all those elusive qualities that make for popularity, and if laurels don't strew its path it will be due to a lack of good taste on the part of an undiscerning public.

Mr. Leonard Liebbling, who wrote the book, should prove a monarch in that sparsely populated country of capable librettists. He has contrived a simple, coherent plot that winds its way through places of wide diversity of location and that is unraveled with many an original touch. He has consistently avoided horseplay, yet there is abundant comedy of a kind that is in entire harmony with his story. Many of his lines are exceedingly diverting and the libretto, if not brilliant, is refreshing in its refinement, simplicity and general interest.

The first act opens in the drawing room of the Vanderveers' mansion, where a reception is in progress in honor of the Duke of Branford, at the moment the cynosure of all the eyes of the American world of fashion. The Vanderveers have a daughter, Annabel, who, not eager for social triumphs, is in love with Jack Bartlett, a young millionaire who plays at dalliance with the serious things of life, to her disappointment. Silas Pompton, a veritable octopus of finance and owner of the Consolidated Glass Works, wants the Duke in his family, a desire which is eagerly shared by his wife and his daughter. Through a misunderstanding it becomes apparent that the Duke has succumbed to the charms of Annabel, so, hurt in pride and love, Jack and Geraldine announce their engagement, to the discomfiture of the elder Pomptons. The scene is brilliantly staged and costumed, the color scheme being softly variegated hues of old rose, the detail of the decorations being, as one of the characters deliciously puts it, "early Pullman" or "late North German Lloyd." Then word is received that a deal, involving all of the Vandever's fortune, has been prevented through the machinations of the jealous Pompton and they find themselves penniless, figuratively speaking. So, the curtain falls on the conventional complications. The

next act shows the glass factory in operation, the scene being capably handled and distinctly novel. Annabel has gone to work as Pompton's secretary, and Bartlett is beginning at the bottom of the ladder to win her regard, though she is ostensibly engaged to a British peer. News is brought that the Spanish War has begun and the scene shifts to Cuba, where there are some picturesque specialties and where the battle of Santiago is shown by the ingenious introduction of moving pictures. The difficulties are easily smoothed over, of course, and the Vanderveers' mining project is discovered to be a means of future affluence. All through the three acts, which are a trifle over length and which quite naturally need the pruning a "first night" invariably shows necessary, there are charming novelties in the way of solos, duets, trios, quartettes, sextettes and choruses. The stage "business" is particularly effective and shows the result of a master directing hand, which is Mr. George Marion's, by the way.

The score is Mr. Sousa at his best and is filled with ingratiating melodies, martial airs and lovely bits of orchestration. It was good to hear once more a march by the "march king" and his "From Maine to Oregon" had the invigorating swing of

his former and much loved quick-steps. Mr. John Cort, the producer has assembled a cast of principal and a chorus of really extraordinary merit, which is headed by Miss Edna Blanche Showalter, as Annabel. Miss Showalter sang as few prima donnas have ever sung in American productions of opera bouffe. After hearing her consummate vocal skill and exceedingly beautiful voice it would almost be impertinence to say that she is equipped for "grand opera." She has extraordinary facility of execution and sings with perfect ease.

Her range is wide and she touches "high E" three times with no effort whatsoever. Her singing is characterized by rare good taste, absolute accuracy of pitch and a grateful lack of mannerisms. Her tones are constantly musical, never forced, yet large and powerful, and her pianissimo and fortissimo passages are accomplished with equally happy results. Not only in her singing, but in her acting as well, Miss Showalter achieved a personal triumph.

Miss Dorothy Maynard as Geraldine was delightfully cast, singing well and dancing and acting with sprightly, pleasing grace. Miss Maude Turner Gordon as Mrs. Pompton, Miss Louise Ford as Mrs. Vandever and Miss Margherite Farrell as Rose Green all deserve a special word of appreciation. John Parks has a thoroughly agreeable voice and acted the part of Jack Bartlett with a fine spirit. Charles Brown was a completely satisfying and artistic comedian as the Duke of Branford, and Edward Wade, Gilbert Gregory and George O'Donnell did Silas Pompton, "Stumpy" and Colonel Vandever, respectively, with admirable realization of the significance of the roles. The ensemble singing of the chorus reached a high plane of musical excellence and the beauty of the costumes and the scenery made a series of pictures that were a joy to the eye.

One of the special features of last evening was the fact that Mr. Sousa himself conducted the orchestra during the entire performance. By all means see "The Glassblowers." It offers exceptionally charming entertainment.

SHUBERT THEATER.

"The Glassblowers."

A lyrical comedy in three acts with book by Leonard Liebbling and music by John Philip Sousa. The first act shows the home of the Vanderveers on Fifth avenue; the second the Pompton's Glass works on Long Island; the third, Camp Jackson near Santiago in 1898. The cast includes:
Jack Bartlett.....John Parks
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....Gilbert Gregory
Colonel Vandever.....George O'Donnell
Annabel Vandever.....Edna Blanche Showalter
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maude Turner Gordon
Mrs. Vandever.....Louise Ford
Rose Green.....Margherite Farrell
(And Others.)

The music of this new Sousa opera is lively, spirited, martial in its character; and during the musical numbers, "The Glassblowers" is interesting and vivid, but the book is weak and common place in its plot and dialogue, so that the scenes devoted to conversation and exposition of the plot seem dull. Of course the showing of a factory in a musical comedy is unusual, it might as well be a shirt waist factory as a glassblowing, however, for all the effective use that is made of the occupation, and the introduction of the walking delegate and the strike make a spirited moment, but the spirit with which it is worked up is largely due to the music.

This is essentially an opera of choruses, for in the big crashing numbers is the most color attained, and in the main the chorus singing is quite good, though there is in it little of shading. The big march of the opera is "From Maine to Oregon" which was loudly acclaimed. The soprano song "The Crystal Lute" is pretentious but not nearly so effective as the charming "Red Cross" both of which were sung by Miss Showalter, the latter with far more art and success than the former. The Reveille song by Mr. Parks in the last act is musically fine but the words are abominable.

At present the work runs much too long; the impression of the music is of that vigor and elan that belongs primarily to the band; and the plot is not better than other musical comedies though it possesses some features more original and more pretentious and departs somewhat from the musical comedy environment. Evidently it was well liked; the applause and demand for encores was most insistent and the composer was at all points warmly greeted.

Though most of the members of the company do a part of their work well, it seems as if it needed some strengthening; but this may not be the effect when the newness of the performance has worn off. The production is elaborate; the setting of the first act is inartistic, that of the second good, that of the third very pretty, and the moving pictures of the battle are, it must be admitted, more realistic than the return of the victors.

Miss Showalter has most of the singing to do; her voice is a high soprano, very sweet in certain tones but now lacking in roundness and fullness. Few musical comedy prima donne can exhibit high notes to equal hers. Her role does not give great scope for acting or comedy, but Miss Showalter does not exhaust its possibilities in these respects.

The dancing of Miss Maynard is a charming feature of the production, and Miss Farrell also did well in her dance in the last act after the song "When You Change Your Name to Mine." Miss Ford was so attractive in the first act as to cause regret that she did not appear again.

Mr. O'Donnell impressed as having one of the good voices in the company but unfortunately it was heard only in the ensembles. Mr. Parks played the part of the millionaire who goes to work as water boy in the glass factory, with an agreeable light comedy touch and sang pleasantly, while Mr. Brown deserves a vote of thanks for his self-restraint in his acting of the English duke, whom he made a quite possible human being.

"The Glassblowers" will be repeated to-night and twice to-morrow and at each performance Mr. Sousa will conduct the orchestra.

SHUBERT.

With John Philip Sousa personally directing the orchestra, his new musical play, "The Glassblowers," was given its first presentation on any stage at the Shubert Theater last night, and if the Rochester judgment is worth anything it is destined to be one of the big successes of the year. Although the delays always connected with a premiere prolonged the performance last night until 11:20 o'clock not an individual left the theater, so strongly was the audience gripped by the entertaining qualities of the piece. "The Glassblowers" has an unhackneyed story with real dramatic value and its music is Sousa in his best vein. The song numbers include an inspiring battle song, written as only the "March King" can write this swinging style of melody, and one which makes for stirring ensembles. There are eighteen musical numbers in all and they were splendidly handled by the principals, who were particularly well cast vocally.

The story of the play deals with the adventures of Jack Bartlett, a wealthy New Yorker and the Duke of Brantford, an Englishman who is much sought after by mammas with marriageable daughters. Bartlett's favorite girl refuses to marry any man unless he is able to do something for himself and her particular aversion is a person who lives in ease on the wealth amassed by others. In order to win her Bartlett decides to go to work and finds employment in a glass factory. To the same factory comes the girl of his heart after her father's business has failed. In the meantime the duke and Bartlett have become engaged to the wrong girl through a pardonable mistake and the remainder of the plot is devoted to straightening things out. The first scene shows a Fifth Avenue reception, the second takes the audience to the plant of the Continental Glass Works at Greenpoint, L. I., while the last scene is laid in Cuba in the vicinity of Santiago. The time is 1898.

It is difficult to pick out the best musical numbers; they are all good, but the stirring battle song, "From Maine to Oregon," with its galling gun interpolation probably was the favorite with the audience by nature of its martial, inspiring swing. Leonard Liebling is the author of the book and most of the lyrics. Franklin P. Adams, the New York Evening Mail's humorist, contributes the verses for the first songs, "Cleopatra's a Strawberry Blonde," while R. J. Burdette and R. M. Skinner furnish words for two other melodies. "This is My Busy Day," "Nevermore," "Most Omniscient Maid," "The Dinner Pail," "The Crystal Lute," "The American Girl" and "When You Change Your Name to Mine" were all admirably sung and received most enthusiastically. The chorus is large and appeared splendidly drilled for a first performance. Costumes are new and pretty and the ensembles are well worked out. Of the presenting company, although it includes no one commonly characterized as a "star," too much cannot be said. It numbers some splendid vocalists and two exceedingly graceful dancers. The largest vocal demand is made upon Edna Blanche Showalter and her fine soprano voice was, at all times equal to the task. Every number that she sang was a treat. Dorothy Maynard, a saltant sylph, pretty and vivacious, and with a most apparent joyousness in her work, danced her way through half a dozen numbers with a charm and grace that made the audience clamor for more. Margherite Farrell in an ingenue role also proved to be a particular clever dancer and her songs were equally

as well received. John Cort, as "Bartlett," disclosed a splendid baritone and was heard to fine advantage in the numbers entrusted to him. There is in his personality a certain bonhomie that aids materially in "getting his songs over." George O'Donnell was also well liked in the small singing parts assigned to him. Charles Brown, last seen here in the ill-fated "C. O. D.," had the chief comedy role and he made it exceedingly funny, chiefly by his facial expression. Gilbert Gregory, Maude T. Gordon and Louise Ford were all well cast. The play is presented by John Cort and staged by George Marion.

It will be at the Shubert to-night and twice to-morrow.

SHUBERT THEATER.

What with swaying music, an interesting story, unusually attractive settings, bright costumes and a generally strong company, the new lyrical comedy of Sousa and Liebling, "The Glassblowers," won a warm Rochester endorsement at its premiere in the Shubert Theater last evening. In fact, the production showed itself possessed of enough winning qualities to justify the prediction that it will achieve substantial success.

Of course, the presence of John Philip Sousa himself was an added element of interest in the first night performance. As soon as he emerged from the dock and grasped the baton, he was given a rousing greeting, for which he bowed and smiled graciously. Even his pleasing personality was almost forgotten, however, when the orchestra rolled into the impressive overture, and later surprised with his latest march, "From Maine to Oregon." This work has full, rich strains that thrill; it has a touch of art that makes the whole house swing to its rhythm. Throughout the score, this march is heard at times, and it always catches the fancy and makes the pulse beat faster.

As might be expected, the most effective parts of Sousa's music are rendered by the wind instruments. However, the strings are not neglected, and there are some pretty airs in which they come to the front. The march lacks a very little of being genuinely brilliant, and the remainder of the music has more or less originality that makes it welcome. All in all, Mr. Sousa has done better than the majority of score composers for light opera of late.

The book by Leonard Liebling has a real story cleverly enough constructed so that the introduction of musical features at various points do not seriously interrupt its continuity; in fact, some of them tend to emphasize its situations. It is a story with real sentiment and interesting climaxes. Moreover, it has provided John Cort, the producer, with excellent opportunities for scenic embellishment, of which he has availed himself in a gratifying manner. The first set, a Fifth Avenue mansion's reception room, is in excellent taste; the second, a scene in a Long Island glass works, is unique in its faithful reproduction and realistic atmosphere, and the third, a bivouac scene near Santiago in the Spanish-American war, showing trees and verdure and a hill rising at the rear, is striking in its fidelity to nature.

There are some good songs in the piece, a few of which will likely become popular. Among those that proved most acceptable last evening were "Cleopatra's a Strawberry Blonde," "The American Girl," "My Love is a Flower," "The Crystal Lute," "Margherite's Song,"

"The Glassblowers."

Much interest is bound to be centered in the announcement that at the Southern on Saturday, February 15, John Cort, a proprietor of many theaters and a producing manager of great magnitude, will offer "The Glassblowers," a new lyrical comedy in three acts, for which John Philip Sousa, the concert master and composer, has supplied the score. Mr. Sousa has penned a score containing nineteen numbers, one of which is his latest march, entitled "From Maine to Oregon." A superb company of seventy-five will assist in the presentation. An augmented orchestra will be necessary to properly render the music.

B. F. KEITH'S.

The piece introduces a new light opera, prima donna in the person of Miss Edna Showalter. She displays an excellent soprano voice of no little range and fineness of texture, and she manages it in a skillful manner that delights. She sings with ease, fluency and much intelligent expression is pointed and shows understanding, and it is likely that she will display a little more poise when the production has become a trifle seasoned. At present there are a few lapses in action that tend to distract the most self-possessed performer, but these will be overcome, of course.

Second honors in the cast are about equally divided between Dorothy Maynard, a vivacious, pretty, charming ingenue, who sings well in a pleasing soprano and dances spiritedly, and John Parks, who acts and sings the hero into favor. His voice is agreeable to hear, he has a good stage presence and he generally acts intelligently. There was a little poise lacking in him last evening, also. Edward Wade and George O'Donnell impersonate business men effectively. The latter has a very good baritone, and he makes a correct figure as a volunteer colonel.

One of the strongest in the cast is Charles Brown, as the Duke of Brantford. Naturally slim and small of features, his skillful comedy methods materialize a fitted simoleon that is very funny. Gilbert Gregory, as valet, time-keeper and corporal, is a capable performer, but he did not always appear at his best last evening. He was either upset or was upsetting things much of the time. The two matrons are well impersonated by Maude Turner Gordon and Louise Ford, and Margherite Farrell is winsome and graceful as maid and working girl. Her acting is good, and she sings in a pleasing voice. The chorus work, especially of the young women, who are pretty and graceful, is satisfactory.

The Glassblowers, by John Philip Sousa, was produced this week in Rochester under the management of John Cort, and was received with success. The story is a satirical one upon labor and capital, the first act showing a society drawing-room, the second one, the interior of a glassworks factory in full operation, and the third, the military camp of the United States in Cuba. The music is said to be stirring and of the popular kind. The orchestra was directed by the composer himself.

MAYBE RAGTIME WILL GET SOUSA

Inspiration All He Needs,
Composer Asserts.

COMEDY STAR'S DAY PAST

March King Says Man Who Puts
Putty on Nose to Create Fun
Isn't Needed—Stage Needs More
to Interest and Less to Laugh At

John Philip Sousa, celebrated the world over for his march music and known to Rochester gunners as a good fellow at the traps, is not deaf to the popular demand for ragtime.

"Moreover, if I get into a cabaret show some night on Broadway, who knows but what I'll write a shuffling rag?" he suggested, as he sat dining with his wife and daughter at the Hotel Seneca last night. An orchestra on the mezzanine floor was filling the ear with a catchy melody and the composer hummed the words indistinctly.

Anybody can write music, declares Mr. Sousa. The staggering task is to compose music that will live.

"And to compose lasting music one must have an inspiration," he said. "I have always been inspired to write marches."

The orchestra now was playing the opening measures of Sousa's "Stars and Stripes," a composition that made an instant hit some ten years ago.

"Now that, for instance, came to me on a trip across the Atlantic," Mr. Sousa mused. "I was coming home from England; I was homesick, and well, there was my theme. I put into the music all the happiness and all the elation I felt over returning."

Melodramatic Light Opera.

Mr. Sousa is to produce in Rochester to-night what he terms the "first melodramatic light opera ever written"—his first opera in which the characters are every-day Americans. Mr. Sousa wrote "Desiree" for DeWolf Hopper when that comedian made his debut in opera in 1882, but the scenes were laid abroad.

"Music is purely exotic," he went on. "Ten years ago the American imagination was so underdeveloped that, while you could realize that it was possible for a peasant to sing arias in the fields of France, you pooh-poohed the American who tried to do the same thing."

The opera of to-day, thinks Mr. Sousa, has gone beyond the comedy star who puts putty on his nose to make fun. The columns of "tremendously humorous stories," in the newspapers every day and the growth of vaudeville have made it imperative, he says, for the stage to offer a higher form of opera.

Musical Comedy Trivial.

"When you pay \$2 for opera, I believe you want something to interest rather than something that will keep you in a painful roar of laughter for two hours," Mr. Sousa commented. "Musical comedy has become too trivial. I don't ask for Carusos or Melbas in my operas, but I do demand a cast that can act and dance and carry my notes over the footlights. There has been and is too much talking to music."

Mr. Sousa's maiden effort was "The Glassblowers." It was a "splendid failure." He made his first ripple with "Resurrection." What he calls his "first real dent" was made with "The Gladiator."

"England superior to us?" he said. "Not a bit of it. Musical ears are the same all over. If it hits one, it hits another."

Mr. Sousa early espoused the cause of equal suffrage. He says women have more courage than men and just as efficient brains, and he believes that quibbling over allowing them the ballot is "tommyrot."

"As it is now, the men only pretend to make the laws," he said. "The petticoat molds their judgment, so why not have the petticoat right up in line with the trousers?"

A delegation from the Rochester Gun Club met Mr. Sousa when he arrived in the city last evening and escorted him to his hotel.

Utica Observer 1/29/13

The New Sousa Opera.

The Rochester papers speak very highly of "The Glassblowers," the new comic opera which had its first presentation in that city Monday evening and has been running half the week. The music is by John Philip Sousa, and the book and most of the lyrics by Leonard Liebling, formerly of the Utica Conservatory of Music. One criticism says:

"The Glassblowers" has an unhackneyed story with real dramatic value and its music is Sousa in his best vein. The song numbers include an inspiring battle song, written as only the 'March King' can write this swinging style of melody, and one which makes for stirring ensembles. There are 18 musical numbers in all and they were splendidly handled by the principals, who were particularly well cast vocally.

"It is difficult to pick out the best musical numbers; they are all good, but the stirring battle song, 'From Maine to Oregon,' with its galling gun interpolation probably was the favorite with the audience by nature of its martial, inspiring swing. Leonard Liebling is the author of the book and most of the lyrics. Franklin P. Adams, the New York Evening Mail's humorist, contributes the verses for the first song, 'Cleopatra's a Strawberry Blonde,' while R. J. Burdette and R. M. Skinner furnish words for two other melodies, 'This Is My Busy Day,' 'Nevermore,' 'Most Omniscient Maid,' 'The Dinner Pall,' 'The Crystal Lute,' 'The American Girl,' and 'When You Change Your Name to Mine' were all admirably sung and received most enthusiastically."

N.Y. Variety 1/31/13

SHOWS IN AND OUT.

This week saw several movements of production in and out of New York. "The Lady From Oklahoma" (William A. Brady's) left the city to open at Buffalo Tuesday night; John Cort sent his "Glassblowers" into Rochester Monday; "The Unwritten Law" came in from Chicago to take its Metropolitan plunge at the Fulton Feb. 7; "The Bridal Path" (another Cort show) will open at Rochester Feb. 6, and "The Iron Door," due at the 39th Street Feb. 5, opens the day before at New Haven, just behind the Gaby Deslys production, which is to enter the Winter Garden Feb. 6.

A MUSICAL MELODRAMA, SAYS SOUSA

Famous Bandmaster Thus
Describes His Newest
Offering.

"Piano, if you please," and there was a familiar swaying of the body in sympathy with the beat of the music. But there was not the customary glare of brass, and the stray visitor in the Shubert Theater this forenoon rubbed his eyes to make certain. A mistake was impossible, for that wave of the baton and the accompanying movement of the director could indicate but one person—John Phillip Sousa. And John Phillip Sousa it was, directing the final rehearsal of the orchestra which to-night will play the music for the premiere of Mr. Sousa's latest offering, "The Glassblowers."

A very busy man Mr. Sousa was, too, but in between times he found opportunity to answer some questions. "Yes," said he, "this is my first theatrical offering since 'The Free Lance,' and I sincerely believe it is the best I have ever done."

"And I think it is something entirely new," he added, during a momentary rest. "a musical melodrama really describes it better than any other term, and the story has appealed to Mr. Cort and myself as certain to

maintain an unusual degree of interest throughout."

"Now, gentlemen, if your please," and he turned from the interviewer to resume his directing of the musicians. "There, that is better, don't you think so, Mr. Marion," this last addressed to George Marion, under whose watchful care the stage management has been placed, and there was a chorus of approval from two score members of the big company, who sat about the auditorium to watch and listen to the playing of the overture.

And now it practically all rests upon the critical judgment of Rochester playgoers, upon which Manager John Cort places implicit reliance—and hope.

Detroit Free Press 1/31/13

John Phillip Sousa will direct the orchestra and opera at the Garrick theater tonight. Mr. Sousa's latest effort, "The Glassblowers," is on view there this week. The famous leader has come here to provide some new music and generally to direct the organization for a few days. Tonight will be his only appearance here as conductor.

Shubert Theater

John Philip Sousa's "lyrical comedy," "The Glassblowers," which calls for a cast and chorus of 75 to interpret it, and the ninth of his operatic compositions, will have its premiere at the Shubert Theater the first half of next week. There will be unusual interest in this new work by the "march king" because Mr. Sousa has not been in the lime-light of light opera composers for the past five years when "The Free Lance" was produced by Klaw & Erlanger, and since that time Mr. Sousa has given himself over to travel and concertizing.

Leonard Liebbling is the author of the book and lyrics and he is said to have infused a great deal of fun into his work, hence the title "lyrical comedy." Mr. Sousa's music is sure to have the same melodic flow and brilliant marches which have distinguished his other scores. One may always look for something novel in the way of martial movement from him. One scene—the second act—will show a glass factory in operation, with the glassblowers at work, a scene which has never before been introduced on the stage. The first act takes place in New York at a fashionable residence, and the last act has been placed in Cuba. Love interest there is also in abundance and the comedy comes from the efforts of a young man to run the glass works upon original ideas.

Success has always followed Sousa since his first production, many years ago, of "The Smugglers," which made what he said was "the most successful failure I ever heard of." Following "The Smugglers" came "Desiree," "The Queen of Hearts," "El Capitan," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp" and "The Free Lance." For a number of seasons De Wolf Hopper starred in "El Cap-

itan," and "The Bride Elect" first brought Christie MacDonald into prominence. Jerome Sykes and Edna Wallace Hopper had the star roles in "Chris and the Wonderful Lamp."

There are 19 musical numbers in "The Glassblowers," and during the playing of one of these numbers, a march, "From Maine to Oregon." Mr. Sousa will himself conduct the orchestra. The list of principals will include Edna Showalter, Dorothea Maynard, Margaret Farrell, Maude Turner Gordon, Louise Forde, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, George O'Donnell and Tony Nash.

George Marion, the well-known stage manager, is putting the finishing touches to John Philip Sousa's "The Glass Blowers," which will have its out-of-town try-out in New Haven, after which it will be brought to New York, where the eminent bandmaster has hosts of friends ready to give it and its composer the heartiest greetings.

The principal scene in Sousa's new opera, "Glassblowers," is laid in a glass factory and not in a rathskeller as some suppose.

THE GLASSBLOWERS

Sousa's Lyrical Comedy Is Well Received.

OPERA AT THE EMPIRE

"The Chimes of Normandy" Attractively Staged and Well Sung by the Aborns—"The Country Boy" at the Bastable.

"The Glassblowers," John Philip Sousa's new lyrical comedy, commenced a half week's engagement at the Wieting last night, and in many essentials the production scored an emphatic success. Leonard Liebbling is the author of the book and lyrics, and the rich humor that he has infused into his work is responsible for its title, "lyrical comedy."

The piece is in three acts, and the story evolves around capital and labor conditions. The scenes are laid in a New York Fifth avenue mansion, the consolidated Glass works at Greenpoint, L. I., and in the camp of the United States volunteers at Santiago, Cuba, during the Spanish-American war. A scene in the second act showing the glass factory in operation, with the glassblowers at work is wholly novel in its effect, as it is the first scene of its character introduced on the stage. There is a plethora of love interest in the piece, and the comedy comes mainly from the attempts of a young man to run the glass works upon his own original ideas.

Mr Sousa has succeeded admirably in his new composition and the applause which greeted many of the musical numbers and their rendition by the accomplished singers attested the deep interest of the audience in the performance and its hearty approval of the great composers latest musical effort. The enthusiasm manifested was unbounded and spontaneous and extended throughout the several acts.

The entire score of the opera is spirited and impressive and the production bids fair to add materially to the fame of the distinguished composer.

The theme of the piece is the march air "From Maine to Oregon," which is repeated intermittently during the performance and which bids fair to rival in popularity the other famous marches of the composer. The piece requires vocalism of a high order which is generally accorded the several members and the concerted music.

Miss Edna Blanche Showalter as "Annabel" made a decided impression. She possesses a pure, clear, high soprano voice of great sweetness and

sang her role with spirit and true artistic style. Dorothy Maynard's dancing is an attractive feature of the production and the dancing of Miss Marguerite Farrell in the last act was deservedly applauded.

Others who were acceptable in their several roles were George O'Donnell, Charles Brown and Miss Louise Lord. The piece is elaborately staged and mounted and the moving pictures of a battle are exceedingly realistic. "The Glassblowers" will be seen again to-night and twice tomorrow.

"Glassblowers" a Success in Rochester

New Operetta by March King Has Many Stirring Musical Numbers.

(Special to The New York Review.)

ROCHESTER, Jan., 27.—"The Glassblowers," which may properly be described as a melodramatic opera, was given its first public presentation at the Shubert Theatre here to-night, under the management of John Cort. The music is by John Philip Sousa and the book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor.

The story has to do with a certain set of New York's millionaire society, which comes into contact with the laboring class employed in a glass factory and later all interested are found at the front fighting for one Union. The first act is laid in New York, the scene showing the drawing room of a respected family upon whom, during a large reception, comes the news of financial disaster. The second act depicts the interior of a glass works in full operation and in the third act the scene shifts to the military camp of the United States Army in Cuba.

The music by Sousa is stirring. There are many numbers of the eighteen which should prove highly popular, especially a new march entitled, "From Maine to Oregon," during the rendition of which the orchestra was personally conducted by the March King himself.

The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and numerous others, with an ensemble of seventy-five. The production, which is staged by George Marion, is beautifully costumed and mounted.

SOUSA'S OPERA IS MUSICAL MELODRAMA.

John Philip Sousa's melodramatic opera, "The Glassblowers," which John Cort produced at the Shubert Theatre, Rochester, on last Monday night, will remain on tour three or four weeks more before its Broadway presentation. Leonard Liebbling is responsible for the book, and the author of "Vera Violetta" frankly states that his one aim in writing the book of "The Glassblowers" was to work out a story strictly along melodramatic lines. The production is a large one and shows in the second act exciting scenes in a glass works, where glassblowers and others are engaged in the performance of their labors. The last act displays with telling effect a battle scene in which American volunteers and Red Cross nurses play active parts.

American Grand Opera No Longer Impossible Says John Philip Sousa

Some day John Philip Sousa may begin the writing of a grand opera. When he does he will enter upon the work wholeheartedly and with a definite idea of the story. It will be an American theme, for Sousa is an American to the core, and he is sure that his greatest inspiration will be in the selection of events happening in that romantic period of American history when Dolly Madison was the toast, when the Mexican War was imminent. Mr. Sousa's latest light opera, "The Glassblowers," will be presented at the Shubert Theater beginning to-morrow.

"It is curious," says Mr. Sousa, "that 'The Glassblowers' is the first opera I have written with an American theme. It was the custom in times now past to set the scene of action in some kingdom or principality where the postal service did not reach, in a strange and unfamiliar land. Fifteen or twenty years ago the American personage in opera would have been an impossibility. This was not because we were any the less musical than other nations, but it seemed to be the custom to devote the librettos to foreign lands and mythical regions. It

mattered not what the chorus seemed to be if there was only a suggestion of foreign raiment in their character of dress. To-day all that has changed; the American as a stage character in grand opera has received recognition. For instance, 'Madame Butterfly' and 'The Girl of the Golden West.'

"For some years I have had in mind the writing of a grand opera with an American subject. The time of Dolly Madison and the Mexican War seem to me to be the most alluring, and I have that period in mind in advance of the writing. Of course I should endeavor to create something that would be wholly original and desirable. The American public is not lacking in appreciation of good music. They demand it. Witness how quickly the cheap song hits go out. The reason is the public knows good music; they have finely attuned ears and keen appreciation. Popular music may win applause but it will be found that there is needed leaves of big music and most any programme will convince you that conductors recognize this cosmopolitan taste on the part of the public."

SOUSA OPERA OPENS.

(By Telegraph.)

ROCHESTER, N. Y., January 27, 1913.

To The Musical Courier:

John Philip Sousa's new comic opera, "The Glassblowers," opened here tonight before a brilliant audience at the Shubert Theater. The piece proved to be a timely exploitation of the present taste for melodrama, and told a story of politics, social strife and patriotism, all treated from the satirical standpoint. Sousa has written a strikingly melodious score, abounding in characteristic numbers, and finding a climax in the stirring march, "From Maine to Oregon," which had to be repeated again and again at the close of the elaborate second act, the audience espying the March King in the house and forcing him to lead the march as one of the encores. Edna Blanche Showalter won the singing honors of the piece and scored a triumph in her entrance song and a splendid waltz in the second act, "The Crystal Lute." A company of eighty presents the opera—or, rather, musical melodrama—including John Park, Charles Brown, Gilbert Gregory and the Misses Gordon, Maynard, Ford, Farrell, etc. The book and lyrics of the play are by Leonard Liebbling. C.

Chicago Eng. Post 1/30/13

New Plays Elsewhere; Sousa's Operetta Sung

ROCHESTER and Washington had the theatrical novelties of the week. For the approval of upstate New York there was submitted John Philip Sousa's new operetta "The Glassblowers," while Washington on Monday night saw the first American performance of "The Sunshine Girl," a new musical play, which brings Julia Sanderson to her first stellar role. Broadway has reached a condition of pre-Lenten equilibrium. The only play new to metropolitan audiences this week was Chauncey Olcott's "The Isle o' Dreams," which already has been acted here.

If the Rochester verdict is reliable, and it usually is, the new Sousa piece might not inappropriately be called "The Brassblowers," for the score is marked by a number of vigorous and martial numbers. One number, "Maine to Oregon," is hailed as a successor to "Stars and Stripes," "El Capitan" and "Washington Post."

"The music of the new Sousa opera," writes the Post-Express, "is lively, spirited, martial in its character, and during the musical numbers ('The Glassblowers') is interesting and vivid, but the book is weak and commonplace in its plot and dialogue, so that the scenes devoted to conversation and exposition of the plot seem dull. Of course the showing of a factory in a musical comedy is unusual; it might as well be a shirtwaist factory as a glass-blowing, however, for all the effective use that is made of the occupation, and the introduction of the walking delegate and the strike make a spirited moment, but the spirit with which it is worked up is largely due to the music."

"This is essentially an opera of choruses, for in the big crashing numbers is the most color attained, and in the main the chorus singing is quite good, though there is in it little of shading. The big march of the opera is 'From Maine to Oregon,' which was loudly acclaimed. The soprano song, 'The Crystal Lute,' is pretentious but not nearly so effective as the charming 'Red Cross,' both of which were sung by Miss Showalter, the latter with far more art and success than the former. The reveille song by Mr. Parks in the last act is musically fine, but the words are abominable."

The book tells of a young man and his sweetheart who determine to develop character by working as common employees in a glass factory at Greenpoint, L. I. It is hard work, but they stick to it until the owner of the works discharges them both because the young man has crossed him in a certain financial deal involving the purchase of mines near Santiago. Then the war breaks out with Spain, and the scene shifts to Camp Jackson. A film of motion pictures is utilized to show the capture of the hill at Santiago, and the play closes in a blaze of martial and patriotic glory.

The second scene, showing the interior of the glass works, pleased Rochester. The company was said to do justice to Sousa's score. John Parks, Charles Brown, Edna Blanche Showalter and Dorothy Maynard have the four principal parts.

"GLASSBLOWERS" PRAISED.

Rochester, N. Y., Jan. 30.

The new lyrical comedy by Sousa and Liebbling, "The Glassblowers," won a warm Rochester indorsement at its premiere in the Shubert Monday evening. The production showed itself possessed of enough winning qualities to justify the prediction that it will achieve substantial success.

The presence of Sousa himself was an added element of interest, and his latest march, "From Maine to Oregon," made a decided hit. The most effective parts of Sousa's music are rendered by the wind instruments. However, the strings are not neglected. All in all, Mr. Sousa has done better than a large majority of score composers of light opera of late.

The book by Leonard Liebbling has a real story cleverly enough constructed, so that the introduction of musical features does not interrupt its continuity. It holds real sentiment and interesting climaxes, and has provided John Cort, the producer, with excellent opportunities for scenic effects. The first act, a Fifth avenue mansion's reception room, is in excellent taste; the second, a scene in a Long Island glass works, is unique; and the third, a bivouac scene in the Spanish-American War, is striking in its fidelity.

There are some numbers likely to become popular. Among them are "Cleopatra's Strawberry Blonde," "The Matrimonial Mart," "My Love Is a Blower," "The Crystal Lute," and "Red Cross."

Edna Showalter, in the lead, has an excellent soprano voice. Second honors are about equally divided between Dorothy Maynard and John Parks, who acts and sings the hero into favor. The chorus work is graceful and satisfactory.

Shubert Theater.

The production of a new musical work by John Philip Sousa is always regarded as an event of moment in the musical world. Mr. Sousa's marches are known the world over, and his light operas, which number nine, have been sung all over this continent. His latest composition, entitled "The Glassblowers," the book and lyrics by Leonard Liebbling, will be presented by John Cort at the Shubert Theater for three nights and a Wednesday matinee starting to-morrow evening.

For this piece Mr. Cort is said to have provided a handsome production, scenically attractive and costumed in first class manner. One scene, that of the second

act, will represent a glass works in operation, introduced for the first time on any stage. The first act will represent a handsome drawing room in a fashionable New York home, and the last act will take the characters to Cuba amid military surroundings.

While Mr. Sousa has chosen to style his last work a "lyrical comedy," it is said to have all the charm of light opera, because of the many ensemble numbers, solos and comedy situations in musical setting. The conflict between labor and capital will be a feature of the piece, but treated in a humorous vein. It may be of interest to those who delight in the Sousa music, to have brought to their attention the former operas by this composer. Many years ago his first opera, called "The Smugglers," was produced and it scored a "most successful failure," to quote Mr. Sousa. But failure meant to Sousa success, for it inspired him to renewed efforts at lyrical composing. His next production was "Desiree," produced by the famous McCall Opera Company, of which DeWolf Hopper, Digby Bell, Laura Joyce Bell, Jefferson De Angelis, Marion Manola and William Hoff were members. "The Queen of Hearts" came next, and then followed "El Capitan," in which Hopper starred. "The Bride Elect," which first brought Christie MacDonald prominently forward, "The Charlatan," which was written for De Wolf Hopper, "Chris and the Wonderful Lamp," in which appeared Jerome Sykes and Edna Wallace Hopper, and "The Free Lance," produced by Klaw and Erlanger.

During his career Mr. Sousa has given 9,000 band concerts, and his marches have become world famous. During his concerts the last winter, he incorporated in his programmes many selections from "The Glassblowers," which were received with applause, it is said. In the cast of "The Glassblowers," these names will figure conspicuously: Edna Showalter, Dorothea Maynard, Margaret Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, George O'Donnell and Tony Nash.



JOHN PHILIP SOUSA COMPOSER OF
"THE GLASS BLOWERS"
= SHUBERT.

N.Y. North Side News 1/29/13

"The Glassblowers," which may properly be described as a melodramatic opera, was given its first public presentation at the Shubert Theatre, Rochester, Monday, under the management of John Cort. The book is by Leonard Liebbling, who has treated in a more or less satirical manner the conflict between capital and labor. The story has to do with a certain set of New York's millionaire society which comes into contact with the laboring class employed in a glass factory, and later all interested are found at the front fighting for one union. The first act is laid in New York, the scene showing the drawing room of a respected family upon whom, during a large reception, come the news of financial disaster. The second act depicts the interior of a glass works in full operation, and in the third act the scene shifts to the military camp of the United States Army in Cuba. The music by John Philip Sousa is stirring and harmoniously enjoyable. There are many of the eighteen numbers which should prove highly popular, especially a new march, entitled "From Maine to Oregon," during the rendition of which the orchestra was personally conducted by the March King himself. The cast includes John Park, Charles Brown, Gilbert Gregory, Geo. O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and numerous others, with an ensemble of seventy-five. The production, which is staged by George Marion, is beautifully costumed and mounted.

JOHN PHILIP SOUSA AT REHEARSAL TODAY

John Cort and George Marion Also Present at the Shubert.

Not often does a theater in Rochester hold three such celebrities at a rehearsal as John Philip Sousa, George Marion, the veteran stage director, and John Cort, the well-known producer, who were in the Shubert Theater this morning during a final impromptu rehearsal of "The Glassblowers," which is to have its premiere tonight.

It was a unique and animated scene that disclosed itself; the auditorium half filled with the principals and chorus of the operetta, Mr. Sousa conducting the orchestra, Mr. Marion hurrying up and down the aisle, illustrating with vivid gesticulations his various directions, and Mr. John Cort standing quietly in the back of the house watching the proceedings.

During an interval, when the music ceased, Mr. Sousa cordially greeted a representative of The Evening Times, adding, without being asked: "I like this better than any opera I have ever written, it has qualities that appeal to me more. I have been at work for two years on it and hope it's going to be popular." Then he turned and, raising his baton, led the orchestra through alluring passages and quickening march tempi that seemed to augur much for the opera's welfare.

Further back, Mr. Cort had a word to say regarding Mr. Sousa's consideration and kindness. "He isn't like most composers who, when they have completed their scores, turn them over to the producer and leave him to see that their effects are obtained. He gives invaluable aid at rehearsals, leads the orchestra through difficult passages and gives the singers many a helpful hint. This opera, by the way," added Mr. Cort, "takes up a new field in the location of one of its scenes which shows a glass factory in operation. I don't believe, smiled Mr. Cort, that the stage has ever showed this particular form of activity despite the fact that many believe that the saying, 'there's nothing new under the sun' holds good for theatrical affairs."

Detroit Times - 2/5/13

SOUSA WILL BE IN ORCHESTRA PIT

Famous Conductor to Wield
Baton in Garrick Theater,
Thursday Evening

John Philip Sousa, the famous bandmaster and composer of "The Glass-Blowers," which is playing in the Garrick theater, this week, will conduct the orchestra himself for the Thursday evening performance.

Washington Herald 2/9/13

New Play a Success.

"The Glassblowers," by John Philip Sousa, was produced in Rochester under the management of John Cort, and was received with success. The story is a satirical one upon labor and capital, the first act showing a society drawing-room, the second one, the interior of a glass-works factory in full operation, and the third, the military camp of the United States in Cuba. The music is said to be stirring and of the popular kind. The orchestra was directed by the composer himself.

SHUBERT THEATER.

"The Glassblowers."

American light opera with music by John Philip Sousa and book by Leonard Liebbling.

CAST OF PRINCIPAL CHARACTERS.

Jack Bartlett.....John Parks
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....Gilbert Gregory
Colonel Vandever.....George O'Donnell
Annabel Vandever.....
.....Edna Blanche Showalter
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maude Turner Gordon
Mrs. Vandever.....Louise Ford
Act I—Reception at Mrs. Vandever's,
Fifth Avenue, New York.
Act II—The Consolidated Glass
Works, Greenpoint, L. I.
Act III—Camp Jackson, near Santi-
ago, Cuba.
Time—1898.

There is no composer in the musical world whom the American public regards as so peculiarly its own as John Philip Sousa, for there is none who has succeeded as he has in expressing the true American spirit in all the music he has written. His marches and martial airs have been played wherever the American flag waves, his name has come to be associated with the dashing and stirring type of music so essentially American, and he has maintained a high quality in all his compositions that places him in the front rank of modern music writers. It is always a deep pleasure, therefore, to welcome any new work from Mr. Sousa's pen, and it is a matter of special gratification to Rochester, where he has always been a prime favorite, that this city should have first chance to see "The Glassblowers," his latest effort.

There was no doubt as to the opinion of the audience at the Shubert Theater last evening concerning the piece. While it is true that Mr. Sousa himself, who conducted the orchestra throughout, was responsible for much of the enthusiasm shown, there was a spontaneity in the applause accorded the many musical numbers and the manner in which they were sung, that showed that the audience was unfeignedly delighted with the piece from beginning to end. And well it might be. The piece is genuine light opera, and is written in Mr. Sousa's most fascinating vein, which is to say that the music is of that spirited, dashing, colorful style which he knows so well how to write and which keeps everyone in the audience humming and beating time unconsciously. It is vigorous music, most of it, with drums and cymbals and the big brasses sounding loudly and then the whole orchestra bringing its entire volume into play, taxing the singers to their utmost to make themselves heard at all. That is Sousa music, and that is what an American audience, no matter how cultured its taste, likes, for it is always genuine music that Sousa writes and not a mere din of instruments, such as is so often the case.

The entire score of "The Glassblowers" is of the same brilliant, invigorating character. It is elaborately and effectively orchestrated to the last detail, and it demands vocalism of an unusual caliber to do it justice. What might be termed its theme is the march air, "From Maine to Oregon," which recurs at intervals throughout the piece. There is no doubt that before long it will be as well known as "Stars and Stripes," "El Capitan" and "Wash-

ington Post." The pleasing song numbers are so numerous that it would be impossible to mention all. "The American Girl," a lively air sung by the chorus; "The Crystal Lute," "Red Cross," "The Dinner Pail" and "We Chant a Song of Labor" are a few of the particularly haunting melodies, while there are several of a semi-humorous character, such as "Cleopatra's a Strawberry Blonde," "This Is My Busy Day," "Nevermore" and "When You Change to Mine."

Scenically and dramatically, the book provided by Leonard Liebbling is a fitting companion for the score. It tells a connected story of a more serious and dignified tone than is found in ordinary musical comedy, which is entirely as it should be. The comedy misses fire quite often and several incidents, evidently introduced for comedy purposes, might well be dispensed with, which would tend to shorten a performance which at present is somewhat too long. It deals with a young man and his sweetheart, who determine to develop their strength of character by working as common employees in a glass factory at Greenpoint, L. I. It is hard work, but they stick to it until the owner of the works discharges them both because the young man has crossed him in a certain financial deal involving the purchase of mines near Santiago. Then war breaks out with Spain, and the scene shifts to Camp Jackson. A film of motion pictures is utilized to show the capture of the hill at Santiago, and the play closes in a blaze of martial and patriotic glory.

The second scene, showing the interior of the glass works, is a wonderful setting, notable as much for the completeness of detail as for its spectacularism. On the whole, the company is well able to do justice to Sousa's score. John Parks, Charles Brown, Edna Blanche Showalter and Dorothy Maynard have the four principal parts, those of the lovers playing at cross purposes, and they are entirely satisfactory. Miss Showalter has a sweet, high and powerful soprano of great flexibility and Miss Maynard dances with delightful grace and spirit. Edward Wade gives a capital portrayal of the hot tempered owner of the glass works, Gilbert Gregory makes the most of a comedy part, and Maude Turner Goodwin and Louise Ford have good parts. The chorus is large and artistically costumed.

Detroit Sat. Night 7/11/10



Louise Ford, in *The Glassblowers*, at the Garrick next week.

SOUSA'S NEW OPERA.

An American light opera, with characteristic music by John Philip Sousa and words by Leonard Liebbling, was offered at the Wieting last night by a cast including the following principals:

Jack Bartlett.....John Parks
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....Gilbert Gregory
Colonel Vandever.....George O'Donnell
Annabel Vandever.....
.....Edna Blanche Showalter
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maude Turner Gordon
Mrs. Vandever.....Louise Ford

The staging of the piece suffers somewhat in picturesqueness as compared with operas and other musical pieces set in more romantic times and places, for the afternoon costume of the modern American citizen does not lend itself especially well to the purposes of the stage manager. In the cast John Cort, the producer of the piece, has been in most particulars

fortunate. John Parks as the young American millionaire who, spurred by the ambitions of a socialistic young lady decides to begin at the bottom of a glass factory, is vigorous, humorous and generally effective. As his foil Gilbert Gregory, the "Stumpy" of the piece, is a real source of pleasure. Dorothy Maynard in a soubrette part is vivacious and always entertaining. Miss Showalter's main reliance is her voice. She lacks the personality to give the role of Annabel the charm which the opera requires. The lines are witty and John Philip Sousa's music is Sousa music. To paraphrase dear old Mrs. Lecks (or was it Mrs. Alshine?) and her observation about red flannel, Sousa's Sousa anywhere.

The true merits of *The Glassblowers* do not show themselves until the second act. Here the scene is laid in the glass factory, where the rich young man, who has his meals brought in from a fashionable restaurant, is seen rapidly winning his way to a position among the organized toilers. The scenic effects and the "business" of this act are captivating in a very high degree, and the action is both spirited and humorous. "Cheer Up," a sextet in which Jack, the Duke and Stumpy, with the three young ladies of the story, appear in the depths of depression by reason of their disjointed love affairs, is as funny a bit of comic opera entertainment as has been seen here in many a day, and Jack and the male chorus in the song, "The Dinner Pail," followed by Miss Showalter's beautiful vocalization in "The Crystal Lute" and the rollicking "American Girl" by the company lead up to the Sousa finale, "From Maine to Oregon," a composition which, like many others in the score, called forth great enthusiasm in last night's audience. The concluding scene, an army camp before Santiago, changes to the romantic, with a lively and picturesque morning scene, in which the old bugle call, "I can't get 'em up," is worked into a very effective male song and chorus.

Mr. Sousa has again earned the compliments of the lovers of American music by his masterly workmanship. His score is always as brilliant and vigorous as it is simple and obvious. The theme of the opera, if there is one, is the march "From Maine to Oregon." It is genuine, rhythmical, rousing, just as the composer intends that it shall be. Mr. Sousa never strives for subtle and symbolical transcendences. His scores are exactly what they seem. They demand the thrill of the drums and the clarion chorus of the brass, and their appeal is to the simplest emotions. Of their sort there is of course nothing at all like them anywhere. These effects are to be found in plenty in "The Glassblowers" whose simple and straightforward story of true love, parental opposition, the democracy of labor and the call to arms is admirably adapted to the style of music with which this famous composer has endowed it.

Some changes in the first act would bring the play into better proportions, and it seems entitled to a long run of favor with American and perhaps foreign audiences.

Syracuse Herald 1/31/12

"Glassblowers"

Blow Up Lot Of Beauties

"Chimes of Normandy" Re-
vived by Aborns and
Well Sung.

"THE COUNTRY BOY"

Matinee Hits at Grand—
Theaters Change to
New Bills.

Wieting "The Glassblowers"
Empire "Chimes of Normandy"
Bastable "Country Boy"
Grand Kiet hVaudeville

"The Glassblowers" is bound to be some blow, for there is so much beautiful music and so many clever lines with numerous novelties, that the backbone is there. It is only the frills of the new opera play that need fixing. "The Glassblowers" is the John Philip Sousa effort in music, with the book by Leonard Liebbling, staged by George Marion and produced by John Cort. The name sounds as if it was some new union of mechanics, but the real union is that of many typical harmonies with a story of trade and finance, love and a match-making mamma.

There is a big second act as the opera-play stands now; a first class jammed with pretty music that lacks the cohesion of familiarity in playing, and a third act that needs to be rewritten, but which is the real scenic picture of the whole affair. It is a Homer Emens picture, and Syracusans know what that Syracuse artist can do.

Sousa has put some of his most artistic effort into this opera-play. In orchestration it is of a higher grade than many of his famous two steps, and he has not neglected to write in a rattling good march that the audience goes home whistling. Liebbling's book is bright—so bright that you have to listen closely, the average audience not expecting so many clever things these days.

It is with a sextet of excellent vocalists and a fine chorus that the opera play is put on. Vocally, Edna Blanche Showalter does distinctive work as Annabelle, especially in her beautiful valse song, "The Crystal Lute." Miss Showalter has many friends here and they unhesitatingly said that this was one of the best opportunities she had ever had. John Park, fine singer and good comedian, is happily cast as Jack Bartlett, and he made one of the hits of the evening. That delicious little bundle of animation, Dorothy Maynard, was another to strike thirteen. Charles Brown, who looks a comer; George O'Donnell, Edward Wade, Gilbert Gregory, Maude Turner Gordon, Marguerite Farrell and Louise Ford are all entrusted with important parts, which they sing and play in a way to aid the story. Marion has done some good work in the handling of so many well-gowned women in the first act, and also in giving the glassworks scene realistic life in the second act. The music was under the direction of J. Sebastian von Hiller last night. The new opera play will be seen again tonight and twice Saturday.

Garrick Theater

JOHN PHILIP SOUSA'S new operetta, "The Glass Blowers," entered upon the second week of its mundane existence last evening by opening a six-day engagement at the Garrick theater. There is reason to suppose that it may have a prosperous career both here and elsewhere. Admirers of Mr. Sousa and his work will find a great deal to please them in the music he has provided. It is conceived in good vein and contains at least one march, "From Maine to Oregon" which should become generally popular. The orchestration is brilliantly hued, with no particular attempt at the delicate shadings for which the Viennese composers have given us appetite, but by free use of the kettle drum, the trombone and the softer, richer toned French horn, Mr. Sousa has made his score very effective after the old familiar manner. There is, of course, no particular effort at characterization except in the distinctly martial numbers, and frequently the music is quite divorced from the significance of the scene it is supposed to illustrate. This, however, is a Sousa infirmity and being one of the foreseen limitations of the operetta, should not seriously count against it.

Those who like a libretto with a genuine, even semi-serious plot will be pleased with the one which has been provided by Leonard Liebbling. It has some real situations, and some passable humor, also, a touch of real satire. Moreover, admirers of scenic productions cannot fail to be favorably impressed with the manner in which this musical piece is put on. Particularly will they be delighted with the staging of the second act, which presents the interior of a glass factory, and is a genuine stage novelty.

Add to the foregoing, a good singing company of more than ordinary strength, well adorned with competent principals, and you have all that is ordinarily necessary to insure a good success.

To particularize as to the plot, "The Glassblowers," after the manner of all light operas, tells the story of a young man and his sweetheart. These two have modern socialistic ideas, and they go to work as employees in a glass factory on Long Island. The hero, a millionaire, is discharged by the proprietor of the works because he has overreached him in a business deal, but the union comes to the rescue and there is the making of a good-sized riot in sight when the beginning of the Spanish-American war is announced. The entire male contingent enlists. The third act takes place in Cuba with a moving picture portrayal of the battle of San Juan hill and the finale is embellished with loads of material color and fanfares and patriotic atmosphere after Mr. Sousa's most approved style.

Several of the artists who make up the company distinguish themselves. Miss Edna Blanche Showalter, who as Annabel Vanderveer, the heroine, sings the leading soprano role, has a light soprano voice of good range and considerable excellence. She sings artistically and her coloratura work in the waltz song, "The Crystal Lute," is really better than the song itself deserves. Whatever Sousa's forte may be it is not the waltz song. Miss Showalter also shows good promise as an actress. Miss Dorothy Maynard has a role which in a comedy drama would be allotted to the ingenue. She is an attractive young woman and she acts and dances very well indeed. Among the men there is John Park, who is a somewhat frolicsome hero; Charles Brown, who is clever as the grotesque Duke of Branford, and Gilbert Gregory, who as Stumpy the valet, furnishes some very fair fun. The Silas Pompton of Edward Wade is really a creditable achievement in a small way. Among the minor characters who deserve especial mention are Marguerite Farrell as Nellie Brown, glass blower; Maude Turner Gordon as Mrs. Pompton, and Louise Ford as Mrs. Vanderveer. The engagement is for the week.



JOHN PHILLIP SOUSA, COMPOSER
OF "THE GLASS BLOWERS," GARRICK.

GARRICK.

A New Sousa Opera in Sight.

John Cort will bring to the Garrick theater for a week's engagement, beginning tomorrow evening, John Philip Sousa's latest concert, "The Glassblowers," a lyrical comedy. The announcement should prove of much interest when one considers that in the past the March King has given to the music-loving world "El Capitan," "The Charlatan," "The Bride Elect," "Desire," "Chris and His Wonderful Lamps," "The Queen of Hearts" and "The Free Lance."

"The Glassblowers" is in three acts and is the joint work of Mr. Sousa and Leonard Liebbling. The piece tells of the conflict between capital and labor. The first act takes place in a Fifth avenue mansion during a reception. The second shows the interior of the Consolidated Glass works at Greenpoint, Long Island, a picture presented for the first time on any stage. The third act transfers the act on to Santiago, Cuba, where the U. S. volunteers are in camp during the Spanish-American war.

Mr. Sousa has supplied a score containing nineteen numbers one of which is his latest march, entitled "From Maine to Oregon," and is introduced as the finale of the second act.

A company of seventy-five will participate in the entertainment the principal members being Edna Blanche Showalter, Dorothy Maynard, Margaret Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, George O'Donnell and Tony Nash.

George Marion is responsible for the staging. He is one of the ablest men in this branch of the profession.

N.Y. Herald 2/15/12

When Mr. John Cort presents Mr. John Philip Sousa's operetta, "The Glassblowers," in Cincinnati next Monday night the piece, which has been presented several weeks on tour, will be called "The American Maid," and Miss Louise Gunning, who played in "The Balkan Princess," will have the title rôle. The production will come to Broadway in two weeks.

GARRICK.

In returning to the field of light opera, after a long absence, John Philip Sousa is out to capture some of the plaudits which go George M. Cohan-ward, in staging patriotism and waving "the grand old rag," as any one can see in "The Glass Blowers," which began the second week of its young life, Monday evening, in the Garrick theater. This new three-act musical affair, programmed a "lyric

comedy," just shrieks with the red, white and blue spirit of the U. S. A. Mr. Sousa has written a score that has the military precision and the free swing of his far-famed marches. His music is a good deal better than the material provided by his librettist, Leonard Liebbling. In fact, without the "lyric" end of it, "The Glass Blowers" would be rather poor "comedy."

The whole idea of the piece is good and the story is a pretty one, but there is an impression of a lack of spontaneity, the something-or-other best conveyed perhaps in the phrase "the punch." Perhaps it will find this much-to-be-desired blow, for, be it remembered "The Glass Blowers" had its first presentation on any stage just one week ago in Rochester, N. Y.

In this day of scantily clad musical comedies the most remarkable thing about "The Glass Blowers," is the fact that it hasn't a bare knee in it. It is the most respectable and thoroughly "nice," theatrical entertainment many a decadent season has shown. Mr. Liebbling, while he may not have achieved anything tremendously original, or killing humorously, in his lyrics and lines, is to be loudly commended for cleanliness and decency. The stage producer, George Marion, has aided and abetted in providing some very pretty costumes that are feminine and modest.

The first scene of "The Glass Blowers," is in a Fifth-ave. mansion, during a reception, where the Duke of Brantford is the particular lion of the occasion. Thanks be, this duke is pictured by the librettist as a British gentleman and not a fortune-hunting cad. Annabel Vanderveer, one of two heiresses whose mammas are angling dexterously for the duke's capture as a son-in-law, has developed a notion that a man should be able to earn his daily bread, and so she turns away the man she really loves, Jack Bartlett, because he is a millionaire by virtue of inheritance. Jack makes up his mind to go to work, if the horny-handed labor way is the road to Annabel's heart, and the second act finds him—and Annabel too, because her father has lost all his money—employed in the Consolidated Glass works, on Long Island. The setting of the act is a novel one showing the interior of the factory with the glass blowers at work, two experts at the trade, a man and a woman, blowing glasses before the eyes of the audience. There is much mock labor-against-capital sentiment worked into this scene, which, however, is rather neatly kept from any melodramatic pitfalls by the librettist.

The close of the act sees the Spanish-American war declared, and the factory curtain rolls down to the marching of the factory hands to the front, the girls going along as Red Cross nurses. In the third act "pitched" near Santiago, there is opportunity for pretty stage settings, lots of Old Glory fervor, and the use of a moving picture machine, showing the battle of San Juan hill.

The piece has so much to recommend it on the score of decency, right sentiment, stirring music, attractive stage pictures and good talent in the cast of principals and in the clever young people in the chorus, that, when it is all summed up, its deficiencies fade into happy oblivion.

Edna Blanche Showalter, as Annabel, has a charming voice, pure, sweet and flexible, if light, and she uses it with the discretion and effectiveness of one who has been well taught, vocally. She is an attractive young woman who has a dainty way with her, and, in this, her first venture in the light opera field it is understood, it would seem that she has nothing to fear for the future.

The cast of principals is exceptionally good. Charles Brown, an English light comedian, is thoroughly at home as the duke, a part he interprets very cleverly. Edward Wade, as Silas Pompton, head of the glass trust; George O'Donnell, as Col. Vanderveer; Maude Turner Gordon, as Mrs. Pompton, and Louise Ford, as Mrs. Vanderveer, offer good straight, legitimate work that is effective and finished. Gilbert Gregory, as Stumpy, Jack Bartlett's chauffeur, and later, timekeeper in the glass works, is original and decidedly clever. John Park has good looks and a good voice, with acting talent, to carry him through the part of Jack. Dorothy Maynard, as Geraldine Pompton, in love with the duke, and Margherita Farrell, as Rose Green, Stumpy's best beloved, are such talented and attractive girls that the audience could not choose between them, so just showered applause and favor on both.

Director J. Sebastian von Hiller led an augmented orchestra through the Sousa score in a manner to bring out the best that was in it. There are many pretty numbers.

"The Glass Blowers" will stay in the Garrick all week, with Wednesday and Saturday afternoon performances. Monday evening, Feb. 10, the Weber & Fields show, "Hanky Panky" will have the right of way.

ELLA MAE HAWTHORNE.

"THE GLASSBLOWERS"

Reports reach New York that Sousa has written one of his best marches in "The Glassblowers," and that in it he revives memories of his greatest successes in that line. This is what the Rochester Post-Express has to say of the new work:

"The music of this new Sousa opera is lively, spirited, martial in its character, and during the musical numbers 'The Glassblowers' is interesting and vivid, but the book is weak and commonplace in its plot and dialogue, so that the scenes devoted to conversation and exposition of the plot seem dull. Of course, the showing of a factory in a musical comedy is unusual; it might as well be a shirtwaist factory as a glassblowing, however, for all the effective use that is made of the occupation; and the introduction of the walking delegate and the strike make a spirited moment; but the spirit with which it is worked up is largely due to the music.

"This is essentially an opera of choruses, for in the big, crashing numbers is the most color attained, and in the main the chorus singing is quite good, though there is in it little of shading. The big march of the opera is 'From Maine to Oregon,' which was loudly acclaimed. The soprano song 'The Crystal Lute' is pretentious, but not nearly so effective as the charming 'Red Cross,' both of which were sung by Miss Showalter, the latter with far more art and success than the former. The Reveille song, by Mr. Parks in the last act, is musically fine, but the words are abominable."

STAGE

"THE GLASSBLOWERS" AT THE GARRICK.

John Philip Sousa's newest composition, "The Glassblowers," described as a lyric comedy, with the book by Leonard Liebbling, was introduced to Detroit last night at the Garrick theater, before an audience that nearly filled the playhouse and that demonstrated at frequent intervals its appreciation of the stirring music.

Sousa we look upon as our own composer. No one else in America commands the attention that is given him when music of a certain, dashing nature is considered. He has given us much that has been found

worthy, and through all of his compositions, or the majority of them, runs the martial spirit which tends to keep an audience beating time or humming the air of his productions. In "The Glassblowers" he has held to this sort of music. Not that it isn't new, because he has given something out of the ordinary, but it is easily recognizable as Sousa music from the beginning, and there is a movement in it that is found enjoyable and inspiring to many persons. It ranks with the various marches which Sousa has produced from time to time, and no doubt portions of it, notably, "From Maine to Oregon," which threads through the piece until the end, will become as well known as his "El Capitán," "Washington Post" and "Stars and Stripes," which have been played wherever the national colors float.

In a number of instances Sousa and his co-worker have strayed a good ways from what is generally accepted as the standard plot and development of a musical production. He has escaped, for one thing, the latter day idea that an offering of this sort must of necessity depend largely on a display of bone and sinew, and he even gets by without a runway and an overgrown water trough into which alleged mermaids tumble at intervals. A fairly connected story is told in the piece, with a double-barreled love theme running through it, carrying a sprinkling of comedy to offset the heavier parts of the production.

The invigorating music makes the production one essentially of choruses. Various song numbers were received with a high degree of approbation, notably the duet "Nevermore," by Mr. Park and Mr. Gregory; "The

Crystal Lute," by Miss Showalter; the bivouac song of Mr. Park; "When You Change Your Name to Mine," by Miss Farrell; the same singer's Red Cross song, and the "Marconigrams" of Miss Maynard, Mr. Park and Mr. Brown.

The stage settings of the three acts are, on the whole, good. The first is not all that might be desired in the way of being artistic, but the second is out of the ordinary and typical of what it pretends to portray. Motion pictures of a battle scene are injected into the third act, but the camp scene is worthy of the applause that came when the curtain was raised on it.

The honors, vocally, go to Miss Showalter, who is possessed of a high and clear soprano, remarkably sweet in some of its tones and adapted to the music which Sousa has written. The part of Jack Bartlett was admirably played by John Park, as were the roles of the duke, by Charles Brown, the Silas Pompton of Edward Wade, and the Stump of Gilbert Gregory, who made the role yield a good deal of fun. George O'Donnell, as Col. Vanderveer, also was pleasing. The dancing of Miss Maynard, in the part of Geraldine Pompton was a pretty feature, and Maude Turner Gordon, as Mrs. Pompton, and Miss Farrell, as Mrs. Vanderveer, were more than ordinarily satisfactory.

The costumes of the piece have been given careful attention. The production will be seen here this evening of the week with the usual success.

The Glassblowers, melodramatic operetta by Leonard Liebbling, music by John Philip Sousa, was staged recently for the first time anywhere at the Shubert theatre, in Rochester, N. Y., by John Cort. The first scene is the drawing room of a well to do New York family's house. In the midst of a big reception comes news of the family's bankruptcy. The second act is laid in a glass factory. In the third act a camp of the American army in Cuba is shown. The cast included John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon and Louise Ford. Mr. Sousa regards "The Glassblowers" as his most important musical composition, and himself directed the orchestra at the initial performance. He states that in this piece for the first time scenes of American life have been "set to music" for a stage presentation. A company of 70 persons is required for the presentation. Incidentally there is a satirical treatment of the conflict between capital and labor in the "book." The overture is a delightfully soft and sweet composition. This notable melodramatic opera will soon be taken to New York for a long engagement.

The title of the new John Philip Sousa opera, shortly to be seen here, and previously known as "The Glassblowers," has been changed to "The American Maid."

N.Y. Clipper 2/8/13

LOEW-BROADWAY DEAL OFF.

The Marcus Loew-Broadway Theatre picture deal is off, and the big playhouse will continue to be the home of big dramatic and musical productions, after the "Satan" picture is through on Saturday night. Harry Lauder and his company take possession for a fortnight. Then follows John Cort's production of "The Glassblowers," an American opera by John Philip Sousa. This will remain at the Broadway as long as business warrants it. In May Lew M. Fields will make his annual musical production at this house.

N.Y. Dramatic News 2/8/13

SYRACUSE.

Bought and Paid For in Syracuse—Several Theatres Open with Good Business.

(Special to The Dramatic News.)

SYRACUSE.—Wieting Opera House.—Lew Fields' all star cast in Hanky Panky, appeared Monday and Tuesday nights, playing to a good business. The piece is the customary style offered by this producer and includes a number of very clever people.

Jan. 30-31 and Feb. 1, John Cort offered The Glassblowers, which took very well. Bought and Paid For is the attraction the week of Feb. 3. Big house to-night.

N.Y. Dramatic News 2/8/13

A ROSE BY ANY OTHER NAME, ETC.

John Philip Sousa says he is going to write a grand opera with an American theme. He points to Madame Butterfly and The Girl of the Golden West as examples of what American composers can do, and it may take him three or four years before his scheme develops. This is all incidental to the fact that his latest output, The Glassblowers, has been rechristened and will hereafter be known as The American Maid.

N.Y. Dramatic News 2/8/13

DETROIT

The Glassblowers, John Philip Sousa's new opera, spent the second week of its life at the Garrick Theater Feb. 3-8. It is a Sousa operetta in every sense of the word, and the material numbers will soon become popular music in the accepted meaning of the term. The supporting co. was excellent. Edna Blanche Showalter sang the leading soprano role, and her coloratura work, particularly in "The Crystal Lute" song, was favorably commented upon. Hanky Panky follows.

N.Y. Times 2/18/13

John Philip Sousa's new opera will have its title changed from "The Glassblowers" to "The American Maid" when it opens next Monday night at the Lyric Theatre, Cincinnati. On the same evening Louise Gunning will make her first appearance in the principal role of the piece.

The Glassblowers, melodramatic opera by John Philip Sousa and Leonard Liebbling, is being given a trial. The story has to do with a certain set of New York's millionaire society, which comes into contact with the laboring class employed in a glass factory and later all interested are found at the front fighting for the Union. The first act is laid in New York, the scene showing the drawing room of a respected family

upon whom, during a large reception, comes the news of financial disaster. The second act depicts the interior of a glass works in full operation, and in the third act the scene shifts to the military camp of the United States army in Cuba.

The music by Sousa includes many numbers which should prove popular, especially a new march entitled "From Maine to Oregon." The cast includes John Park, Charles Brown, Gilbert Gregory, George O'Donnell, Edward Wade, Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford and numerous others, with an ensemble of seventy-five. The production is staged by George Marion.

Toronto - Sat Night 2/8/13

Sousa Au Lehar.

That was a magnificent effort of Mr. John Cort's to develop *The Glass-Blowers* into an American *Merry Widow*. He provided a lot of helpful things—a capable, spirited cast that could act and sing as well as look, expensive settings, exquisite and brilliant costumes, a sturdy, good-looking, lusty-voiced, light-toed chorus. He had from Mr. Leonard Liebbling a libretto of some interest and originality, albeit one woefully padded with jokes far antedating in date the year in which the action was supposed to be laid—1898. But it was not in the least a *Merry Widow*, American or otherwise. The sad truth is that Mr. John Philip Sousa is not a Lehar, not an Oscar Straus. A good, old-fashioned comic opera or musical comedy, with the star entering to a whistleable march, and a brass band advancing to the footlights during the course of the performance and braying that march into the minds of the audience, is well within his powers. But, admirable as ambition is and should be, we feel it a mistake when the familiar Sousa themes appear in such unfamiliar forms as recitative, waltz-song, trio and sentimental duet. Mr. Sousa has tried to step into boots too big for him.

None the less, there is much that is enjoyable in *The Glass Blowers*, if one can only forget that it is trying to be an operetta. If the music is rather trite and meaningless, for the most part, the score boasts one stirring march, *From Maine to Oregon*. The plot is consistent, though the libretto could be cut to advantage, and there are a number of clever and laughable incidents. The principals—Miss Showalter, Mr. John Park, Mr. Chas. Brown and Miss Dorothy Maynard were an attractive quartet; Miss Showalter's voice, good looks and simplicity of manner promise her advancement. The chorus was unusually well-trained and good-looking.

Richmond Int. Item 2/8/13

Sousa to be Here.

It was learned this afternoon that John Philip Sousa, whose opera, "The Glassblowers," will be presented at the Gennett this evening, will conduct the orchestra himself. He arrived in the city this afternoon at 3:45 o'clock and will take personal charge of the music this evening.

N.Y. Commercial 2/18/13

John Philip Sousa's new comic opera, "The Glassblowers," will be rechristened by John Cort next Monday at the Lyric, Cincinnati, and thereafter, will be known as "The American Maid." Louise Gunning will make her first appearance in the principal singing role of the opera.

Providence Journal 2/2/13

Sousa Turns Composer.

John Philip Sousa, who used to lead a band, has invaded the musical comedy field. According to the programmes he is the composer of the music for "The Glassblowers," an American light opera which was seen for the first time on any stage in Rochester last Monday night. The book is by Leonard Liebbling, whose name also sounds new in libretto land.

The story of "The Glassblowers" deals with a young man and his sweetheart, who determine to develop their strength of character by working as common employees in a glass factory at Greenpoint, L. I. It is hard work, but they stick to it until the owner of the works discharges them both because the young man has crossed him in a certain financial deal involving the purchase of mines near Santiago. Then war breaks out with Spain, and the scene shifts to Camp Jackson. A film of motion pictures is utilized to show the capture of the hill at Santiago, and the play closes in a blaze of material and patriotic glory.

Of Sousa's music the critic of the Rochester Herald wrote enthusiastically. "It is written in his best vein," he said. "Which is to say that the music is of that spirited, dashing, colorful style which he knows so well how to write and which keeps everyone in the audience humming and beating time unconsciously."

The entire score of "The Glassblowers" is of a brilliant, invigorating character. It is elaborately and effectively orchestrated to the last detail, and it demands vocalism of an unusual calibre to do it justice. What might be termed its theme is the march air, "From Maine to Oregon," which recurs at intervals throughout the piece. There is no doubt that before long it will be as well known as "Stars and Stripes" and "El Capitan."

Holyoke Telegram 2/31/13

William Reardon, a Holyoke boy, is making good in the theatrical world. Mr. Reardon is singing the part of the Count in "The Glassblowers."

The Boston correspondent of

Chicago Examiner 2/12/13

John Philip Sousa's opera, "The Glass Blowers," has had its title changed to "The American Maid," and will be seen in New York early in March. Leonard Liebbling, who wrote the book, is the author of the play. The original appearance of the opera was at the Shubert theatre, in Rochester, N. Y., by John Cort.

'Sweethearts,' March King's Latest Sousa Writes Sentimental Ditty

New Composition Will Be
Played First Time Thursday
Evening in "The Glassblow-
ers," Famous Bandmaster's
New Light Opera.

John Philip Sousa, "march king" and musician by special appointment to H. T. M., the American Citizen, has just written a tender little eclogue in three fuses and a tete-a-tete, with a clinch at the end, entitled, "Sweethearts."

Yes, gentle reader, bow your head in sorrow at the passing of patriotic, soul-stirring Sousa airs of the Sousa American national music, for the latest accomplishment of the creator of "The Stars and Stripes Forever" and "El Capitan," "Sweethearts" is a composition of sentiment and love. This represents the newest effort of the man, for whom at the head of his band audiences rise to their feet at the opening bars of an American military number whether played in the first ward in Chicago or to an assemblage of blond Eskimos on the coast of Labrador wilds.

The new number will be incorporated in "The Glassblowers," Sousa's latest opera, now playing at the Garrick theater. Thursday evening the great American leader will occupy first place in the orchestra pit and direct the performers and the musicians through the piece with his own baton.

In justice to Mr. Sousa be it said that he looked a little shamefaced as he acknowledged that "Sweethearts" was the cognominal appendage possessed by the latest child of his soul.

"Detroit is the third city in which 'The Glassblowers' has been presented and it has received a warm welcome in each," said Mr. Sousa Wednesday evening with a tinge of pride. "Early next month we shall open in New York and I am looking forward to a welcome and a good reception there."

"The Glassblowers" is Mr. Sou-



JOHN PHILIP SOUSA.

sa's tenth opera and he has yet to score a failure. He was asked about number 11.

"I will wait until 'The Glassblowers' succeeds or fails, before attempting anything else," he said. "But another opera is formed in my mind. For many years I have wanted to write an opera based on the career of Dolly Madison, that sprite who kept the White House from becoming apathetic or dull during her uncle's incumbency. She will form the theme of my next opera. Her gay life and fine femininity has long appealed to me as splendid operatic material."

DETROIT.

The Glassblowers in Detroit—Likewise
The Chocolate Soldier—The New
Broadway Theatre a Success.

(Special to The Dramatic News.)

DETROIT, Mich.—The Wall Street Girl was the offering at the Detroit Opera House for the first half of the week. Blanche Ring was ill, but her part was well played by Alice Sullivan, her understudy, who proved to be pretty and clever, and the play passed off with much satisfaction.

May Irwin, always a great favorite here, made a hit the second half of the week in Widow by Proxy. There were no long faces, or at any rate, not for long, in the large audiences that laughed at and with Miss Irwin and her clever company.

The Glassblowers, a new lyrical comedy, with music by John Philip Sousa, drew all our musical people to the Garrick this Monday night. It is a fine musical attraction.

A. T. DALE.

SAYS MELODRAMA WILL NEVER RETURN

JOHN CORT, PRODUCER, ASSERTS
PUBLIC WILL ACCEPT ONLY
HIGH-PRICE THRILLS.

Theatrical Man Says "Glassblowers"
Is a Misnomer and Will Change
Name at Once.

John Cort, robust Californian, who controls 116 theaters west of Chicago and is seeking new worlds to conquer, preferably Chicago and New York, is in Detroit to see "The Glassblowers," the new Sousa opera which he is producing.

Mr. Cort is acknowledged to be one of the powers of the theatrical game, practically dominating the larger part of the territory between Chicago and the Pacific. Already he has obtained a foothold in Chicago, and in New York recently opened his own theater, the Cort, where "Peg o' My Heart" apparently is a success.

In the Garrick yesterday afternoon Mr. Cort, Mr. Sousa and a News representative comprised an audience that watched the rehearsal of "The Glassblowers" company in new scenes and new music written by Mr. Sousa to take the place of some of the original material.

"Of course we could not be expected to have any opinion other than that this production will be a success," said Mr. Cort. "The music is good and it is American. We expect to make some changes in it, notably in the name. I was afraid from the beginning that 'The Glassblowers' was an unfortunate choice. So we have changed the name to 'The American Maid,' and it will be so known when we reach Cincinnati. We will play a week of one-night stands before reaching that city and hope to have all the new material worked into nice shape by that time. We will take it to the Broadway theater, New York, March 2."

Mr. Cort said ten years ago that the musical show was losing its power to attract, but quite a number of fortunes have been made since that time in just such productions. The people will go to the theater to see musical shows just so long as the shows are good. They can't be expected to patronize a production that doesn't contain good music well sung, pretty girls well costumed and a good plot well acted.

Mr. Cort's string of theaters through the west is made up of legitimate houses. He was reminded that several years ago he placed a ban on melodrama in his theaters, and was asked if he had lifted it.

"Not a bit," he answered. "The people don't want melodrama. I mean by that they don't want the old style, cheap melodrama. Two-dollar melodrama, that's different. They like it, because the plays are better written and they are presented by high-class actors. For instance 'The Argyle Case' is purely melodrama, and it is making money. So is 'Within the Law' nothing less than melodrama, but see the long run it has had. I have a play of that nature of my own now, 'The Iron Door,' and it seems to be well liked. If melodrama is presented it must be a high-grade play from the standpoint of playwriting and it must have a cast of the best actors."

SOUSA CHANGES TITLE.

"The American Maid" will be the title by which John Philip Sousa's latest opera will be known when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title, "The Glassblowers," and finally induced Mr. Sousa, the composer, and Leonard Liebling, the author of the book, to agree with him for a new title. The christening will take place at the Lyric Theatre, Cincinnati, when the opera is presented in that city on the 23d of this month.

SOUSA HERE LAST EVENING

DISTINGUISHED COMPOSER DIRECTS
PERFORMANCE OF HIS
NEW COMIC OPERA

MR. LIEBLING PRESENT

"The Glassblowers" Thrills Large
Audience—Name of Production to
be Changed Soon

Rarely has Anderson had the privilege of experiencing a theatrical entertainment of the kind and quality offered last night at Grand opera house before an audience that manifested its delight throughout the performance.

The occasion was the production of "The Glassblowers," a comic opera by John Philip Sousa, book by Leonard Lieblich. From the very first strains of the tuneful and well-scored overture and the opening scenes of polished and really, witty dialogue, the audience realized the fact that the piece represented as high a level of excellence as has been attained in American light opera. It was to be expected that the Sousa music would prove its worth, for the mighty John Philip stands second to none as a master in the invention and treatment of melody.

Sousa's Best Tonal Work.

"The Glassblowers" is the best tonal work Sousa has penned, and contains a march "From Maine to Oregon," which, for stirring rhythm, captivating refrain, and overwhelming climax is not excelled even by the same composer's "El Capitan" and "Stars and Stripes." One of the best of the numbers in "The Glassblowers" is "Cleopatra," in which dainty, pert, and bewitchingly pretty little Dorothy Maynard made a resounding hit ten minutes after the curtain was up in the first act. "The Matrimonial Mart," a big concert number, showed the well-trained voice and exceptionally finished vocal art of Edna Blanche Showalter. In "The Crystal Lute" she displayed coloratura singing of a high order. John Park sang his duet, "Nevermore," "The Dinner Pail" song and "The Bivouac" with sympathetic voice and intelligent shading. In "When You Change Your Name," Miss Farrell, aside from making an impression with her beauty and graceful dancing, also sang prettily and with real verve. Another tremendously captivating selection was "The Honey Girl," in which Dorothy Maynard made the most of the opportunities for musical characterization and by her sylphide airs and graces completed the spell of fascination, which she exerted over her auditors during the entire evening. She is the best ingenue ever seen in Anderson, or anywhere else for that matter.

Story of "The Glassblowers" is built along the lines of a play and reveals the practical side of the craftsman who knows the dramatic and comedy values of every scene. There is real life in the place of vulgar "gags" and there are scintillating bits of the best kind of humor.

The story deals with love, romance and the perpetual conflict between capital and labor, all treated lightly and with real humor, and the characters demonstrate that no matter what the factional strife in our land, when there comes the call to arms, all Americans are brothers and ready to die to defend the land of the Stars and Stripes. The overpowering climax and tense finals of the second act resulted in prolonged applause and curtain calls. A military third act had much appropriate atmosphere and beautiful music and stage pictures. Scenically, acts II and III of "The Glassblowers" are artistic in the highest degree.

Apart from her singing, Miss Showalter exhibited good acting ability. John Parks, as the millionaire who becomes a laborer from choice is a capital comedian, who never resorts to low comedy for his effects. Mr. Wade, as Pompton, did a strong and consistent piece of characterization. Miss Gordon was a statuesque and forceful Mrs. Pompton, and Gilbert Gregory showed humor in the part of the valet who went to war as a corporal. Charles Brown, in the role of an English lord, had all the unctious of a finished comedian with the best continental methods.

Composer Directs Performance.

John Philip Sousa's leading was an inspiration to the principals and they sang and acted with infectious dash and spirit. The author of the book, Leonard Lieblich sat in the front row of the orchestra.

Numerous visitors from Muncie were present in the audience, making the journey in order to see "The Glassblowers" once more after its real hit in that city the evening before it came here. Anderson is delighted to have had the Sousa and Lieblich opera and to entertain and applaud the genial bandmaster and grand monarch of the march.

VISIT OF MR. SOUSA.

Will Change Name Comic Opera to
"The American Maid."

The visit of John Philip Sousa last night was his first to Anderson without his band. It was the first time also he directed his comic opera since it was recently produced for the first time at Rochester, N. Y. It was something extraordinary to see Sousa in the orchestra pit directing the music. It was also extraordinary for the company because each member realized full well as to the director. Mr. Sousa was modest. He was finally compelled by prolonged applause to face the audience. He bowed and smiled his pleasure over the appreciation expressed by the audience. Mr. Sousa will go on to Richmond with the company to direct it again tonight.

Mr. Sousa and Mr. Lieblich said last night they had decided to change the name of the comic opera from "The Glassblowers" to "The American Maid" before the New York engagement opens. "The Glassblowers"

does not seem to be understood as applied to the production. That name was derived from an interesting part of the plot concerning a romance including a blower employed in a glass factory on Long Island. The second act has a setting of the interior of a glass factory with furnaces and the glory-holes leading to the pots of molten glass. To many in the audience familiar with a glass factory the scene was realistic. The new comic opera will have its initial appearance in New York at the Broadway theatre March 3.

"The Glassblowers," John Philip Sousa's new lyrical comedy, said to be his most ambitious effort, will be presented at the Victoria on Friday evening under the management of John Cort. "The Glassblowers" represents two years of work on the part of the composer and his librettist, Leonard Lieblich, a writer of both humorous and serious fiction, and should be in complete and satisfactory form, more complete than most operas that have been hurried. The opera is in three acts, and deals with a young man and his sweetheart, who determine to develop their strength of character by working as common employees in a glass factory at Greenpoint, L. I. It is hard work, but they stick to it until the owner of the works discharges them both because the young man has crossed him in a certain financial deal involving the purchase of mines near Santiago. Then war breaks out with Spain, and the scene shifts to Camp Jackson. A film of motion pictures is utilized to show the capture of the hill at Santiago, and the play closes in a blaze of martial and patriotic glory.

"The Glassblowers" is called a lyrical comedy, because it is neither comic opera nor musical comedy, being a straight and legitimate story of much dramatic interest, of American purport and purpose and enhanced with music. The French would call it opera comique.

Mr. Sousa is remembered by the music-loving world in general for having given them such masterpieces in the past as "Desire," "The Queen of Hearts," "El Capitan," "The Bride-Elect," "The Charlatan," "Chris and the Wonderful Lamp," and "The Free Lance," which was the composer's last effort, and was produced about five years ago. Mr. Cort has supplied an excellent cast, the principals of whom are Edna Blanche Showalter, Dorothy Maynard, Maude Turner Gordon, Louise Ford, Marguerite Farrell, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, George O'Donnell, Tony Nash and others. George Marion is responsible for the staging of the production, which is produced in his tasty and elaborate manner for the nature of the story calls for an elaborate scenic investiture.

John Philip Sousa's new opera, "The Glassblowers," is to be renamed "The American Maid" at Cincinnati Monday.

and John Cort will produce it here in two weeks with Louise Gunning as the Maid.

Alan Mudie is down with tonsillitis and his part in "The Sunshine Girl" is being played by Joseph Tullar.

It was pretty well recognized that John Philip Sousa's new musical play, "The Glassblowers," was badly named, and so the announcement that its title has been changed to "The American Maid" is not surprising.

By a curious coincidence Mr. Locke, who wrote "The Silver Wedding," was a glassblower by trade before he became a playwright, and his piece is followed hard at the Murat by "The Glassblowers." It is understood, however, that the name of the Sousa opera is to be changed after the Indianapolis engagement.



SCENE FROM "THE GLASSBLOWERS."
SOUTHERN

Richmond Ad Item 2/14/13



MARGUERITE FARRETT, ONE OF THE PRINCIPALS WITH "THE GLASS BLOWERS," GENNETT THEATRE, WEDNESDAY, FEB. 12.

Richmond Ad Item 2/10/13

Amusements

Sousa May Write Ragtime.

John Philip Sousa, the composer of "The Glassblowers," which will be presented at the Gennett theater Wednesday, February 12, was approached recently by an admirer who asked the March King if he would ever attempt to write 'Rag Time.' The composer laughed, and said, "To be truthful, I cannot say but I might, should I chance to find myself some evening in a cabaret show, and an inspiration should suddenly come to me. I might sit right down and pen a shuffling rag. You know, I write all my music by inspiration. Why, I penned "The Stars and Stripes," which was quite a success, some ten years back, while on my return from England. I was homesick, and, well, there was my theme. I put into the music all the elation I felt over returning."

* * *

Cleveland True Globe 2/1/13

New Sousa Operetta.

"The Glassblowers" is the new Sousa opera, or, rather, the melodramatic operetta, as the production is styled. Leonard Lieblich, writer on musical topics, collaborated with the March King in the newest of Sousa operas. The producer, John Cort, has the management of the production, which received its initial presentation at Rochester the past week. The reviewers say the production is good, but the real verdict will be passed when New York is reached, for which place the production is headed.

Author and Principals in One of Week's Offerings



Miss Edna Blanche Showalter.



John Philip Sousa.



Miss Dorothy Maynard.

ONE OF SOUSA'S BEST IS TO BE SEEN IN MUNCIE

"The Glassblowers" Is First
Attraction of Good Week of
Local Theatricals.

"SWEETEST GIRL IN PARIS"
FOLLOWS THEN, TUESDAY

"The Third Degree" Finishes
on Wednesday, Mat. & Night.

"The Glassblowers," John Philip Sousa's new lyrical comedy, said to be his most ambitious effort, will be presented at the Wysor Grand, Muncie, tomorrow evening, Monday, Feb. 10, under the management of John Cort. "The Glassblowers" represents two years of work on the part of the composer and his librettist, Leonard Liebling, a writer of both humorous and serious fiction, and should be in complete and satisfactory form, more complete than most operas that have been hurried. The opera is in three acts, and deals with a young man and his sweetheart, who determine to develop their strength of character by working as common employes in a glass factory at Greenpoint, L. I. It is hard work, but they stick to it until the owner of the works discharges them both because the young man has crossed him in a certain financial deal involving the purchase of mines near Santiago. Then war breaks out with Spain, and the scene shifts to the city of Jackson.

A film of motion pictures is utilized to show the capture of the hill at Santiago, and the play closes in a blaze of martial and patriotic glory.

Some of the musical numbers are, "Cleopatra's A Strawberry Blonde," "In the Dimness of Twilight He Told His Love," "The Crystal Lute," "The American Girl," "Marconigrams," "Red Cross," and Mr. Sousa's most recent march composition, entitled "From Maine to Oregon."

Mr. Sousa is remembered by the music loving world in general for having given them such masterpieces in the past as "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," and "The Free Lance," which was the composer's last effort, and was produced about five years ago.

The theatergoing public will see something entirely new in the way of a musical offering when the new Sousa work, "The Glassblowers," is shown at the Victoria theater on Friday evening. It is called a lyrical comedy and is a straight story with a decided plot with much comedy set to music, with many soles and much effective scoring for the big musical ensembles. A splendid cast of seventy-five will take part in the performance and the orchestra will be an augmented one of twenty-five pieces. In speaking of Sousa's latest effort the Rochester Herald of recent date speaks as follows:

"There was no doubt as to the opinion of the audience at the Shubert theater last evening concerning the piece. While it is true that Mr. Sousa himself, who conducted the orchestra throughout, was responsible for much of the enthusiasm shown, there was a spontaneity in the applause accorded the many musical numbers and the manner in which they were sung, that showed that the audience was unfeignedly delighted with the piece from beginning to end. And well it might be. The piece is genuine light opera, and is written in Mr. Sousa's most fascinating vein, which is to say that the music is of that spirited, dashing, colorful style which he knows so well how to write and which keeps everyone in the audience humming and beating time unconsciously."

SOUSA TO MAKE CHANGE.

"The Glass Blowers" to Become "The American Maid."

[Special to The Indianapolis News] ANDERSON, Ind., February 12.—As John Philip Sousa was leaving Anderson today, he said he had decided to change the name of his new comic opera, "The Glass Blowers," to "The American Maid" before it is taken into New York for an engagement beginning March 3.

Mr. Sousa came here last night to direct his company for the first time since its first performance at Rochester, N. Y. Leonard Liebling, who wrote the book for the opera, also was here last night.

LEONARD LIEBLING, who has contributed the book and lyrics to "The Glassblowers," at the Murat beginning Thursday evening, Feb. 20, is a New Yorker by birth. "The Glassblowers" is by no means Mr. Liebling's maiden effort, for he is responsible for the "Girl and the Kaiser," which Lula Glaser used as a starring vehicle, and "Vera Violetta," in which Gaby Deslys appeared at the New York Winter Garden last season. Mr. Liebling also made the American adaptation of the "Balkan Princess," in which Louise Guinning scored the success of her career.

Leonard Liebling, author of the libretto of "The American Maid," which will be at the Lyric following "The Butterfly on the Wheel," is an ardent admirer of the Cincinnati Symphony orchestra. As one of the editors of the Musical Courier, Mr. Liebling has visited Cincinnati several times to review concerts. He has been at work with John Philip Sousa the past two years in writing the new opera, which was first known under the name "The Glass Blowers."

Small Audience Delighted With The "Glass Blowers"

Different from the ordinary run of comic opera, the "Glass Blowers," which appeared at the Gennett last evening, was witnessed by a small audience, but none the less enthusiastic.

John Philip Sousa, the "march king," is the composer. The lyrics were written by Leonard Liebling. Both Mr. Sousa and Mr. Liebling were present last evening to witness the presentation of their piece of clever comic opera writing. The "Glass Blowers" was not the best play that has been in the city this season, by far, but on account of the novelty of it as a musical comedy, it was one of most entertaining.

The play is different, and this is what makes it interesting. It is different in plot and distinctive in musical qualities compared with the usual comic opera. The idea of basing a

musical comedy on the conflict between capital and labor, is novel with the author as well as with the American audiences, but the writers of the "Glass Blowers" have so interwoven human interest, as found in the laboring class, with the comedy interest of those representing capital, that the play takes on a more dramatic atmosphere than is found in the ordinary comic opera.

Sousa has not lost his desire for writing marches, as was shown in the operetta last evening. The most attractive numbers in the long list of eighteen musical pieces were the marches. "From Maine to Oregon," his new march, which has been heard for the first time in this opera, was perhaps the most attractive number on the program. This was sung by the chorus of sixty-five voices, which was the feature of the entire program.

The principals, while strong, showed the lack of perfect acquaintance with the lyrics as well as the score, but the chorus, especially when ensemble, was far above the usual run of comic opera choruses and verged on grand opera.

The company which played here is the only company on the road and is just starting out on a tour which includes almost all the large cities of the country. It is booked for an entire week at Cincinnati and will also appear in Indianapolis in the near future.

The company has been on the road but a few weeks. The members frequently displayed lack of perfection in the drills and other mechanical details, but these points were overlooked because of its other features which held the interest of the audience. Undoubtedly some of the duller spots, especially in the first act, will be either eliminated or brushed up before the company opens up in New York.

As usual, Richmond passed up something worth while.

The Theaters

THE GENNETT.

When John Philip Sousa licks his new production of an operatic character into shape, trims off the rough edges and changes its title from "The Glass Blowers," to "The American Maid," as he announced his intention of doing, he will have something that will make a popular appeal.

It does that now, however.

For last evening's audience at the Gennett, while not large for some incomprehensive reason, was one of the most appreciative and enthusiastic of the local season.

John Philip Sousa understands the American temperament.

And contents himself by giving it musical compositions of the status which fits in with that temperament's calibre.

He understands its patriotic character.

And its sentimentality.

And plays to it.

"The Glass Blowers," contains all the elements of popularity from this point of view. And this was attested last night in the reception given it here.

"The Glass Blowers" is original in plot.

Here is a composer and a librettist who have gone outside the conventional plots located in mythical European principalities or treating of types unfamiliar to the average American.

While the labor conditions touched on are naturally burlesqued or at least made farcical, they nonetheless are known so well to the average theatre-goer that the comedy of it is at once recognized and its anomalousness understood.

The introduction of the moving pic-

ture into the third act fits in so easily with the action that, skillfully managed and with the assistance of the orchestra, the illusion of reality is almost complete.

The picture shows the action in the battle of the Spanish American war, to which the masculine principals are sent as officers, and which it would be impossible to other than suggest through the ordinary medium of theatrical presentation.

This is the first demonstration of the practicability of the union of the two forms of dramatic procedure and that it is successful, and adds much to stage realism, was seen last evening.

The only specially notable principals were Miss Edna Blanche Showalter, as "Annabel," Miss Showalter showing herself possessed of a voice of operatic calibre, and whose song "The Crystal Lute," caused her to be repeatedly recalled; John Park as "Jack Bartlett," the young American millionaire, who pretend to go to work to please his sweetheart, and who has an excellent baritone of unusual range; and Miss Dorothy Maynard as "Geraldine," whose dancing was noticeable.

The settings, costuming—entire mise en scene—were stunning. Elaborate in conception and arrangement they had the merit of freshness, since the company is just starting on its tour, the light effects in the last act, showing dawn over a Cuban landscape, eliciting rounds of applause from the audience.

The music was of that color and type which has endeared Sousa to the American public as a composer.

The orchestration is skillful, the melody alluring and the effects made through those accentuation of individual instruments which no one under-

While the humour was a bit forced now and then, there were many clever lines, the choruses were well done and the dancing was effective.

Both Sousa and the librettist, Mr. Liebling, were present which added interest to the affair. E. G. W.

Sousa's "American Maid."

John Cort will present at the Lyric Theater next Sunday night John Philip Sousa's latest conceit, "The American Maid," a comic opera in three acts, with a theme strictly American.

The announcement should prove of interest when one considers that in the past the March King has given to the music world such clever works as "El Capitan," "The Bride-Elect," "Chris and His Wonderful Lamp," "Desire," "The Charlatan" and "The Free Lance," which was Sousa's last effort, produced five years ago.

The nature of the story concerns the conflict that arises between capital and labor. Leonard Liebling, who furnished the book and lyrics, has to his credit such successes as "The Girl and the Kaiser," which Lulu Glaser used as a

starring vehicle, and "Vera Violetta," which served to bring Gaby Deslys into the limelight at the New York Winter Garden last season. Mr. Liebling also made the adaptation of "The Balkan Princess," in which Louise Gunning scored the success of her career.

Sousa's scores, said to be written in his best vein, contain eighteen numbers, one of which is his new march, "From Maine to Oregon."

A cast of metropolitan favorites will participate in the performance. The principals of the company are Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, John Park, Charles Brown, Gilbert Gregory, Edward Wade, Edward O'Donnell and

GLASS BLOWERS

Bring Pleasing Music and a Sparkling Plot

To Score Hit of the Season in Spite of the Absence of Sousa From His Promised Place.

You were not missed, Mr. Sousa, even though your press agent made it evident that it had been your intention to direct the orchestra and singing of your new and highly pleasing musical comedy, which bordered mighty near to real opera, last night. The man who used the baton in your stead is an artist, thus proving an acceptable director, but it is rather rough on the house and its patrons to have it advertised broadcast that you intend to visit the city with your new comedy, and then fail at the eleventh hour.

"The Glassblowers" is the title of the Sousa comedy, and while the name is appropriate to the second act, it is not such as to command the attention that the music and comedy demands.

Leonard Liebbling wrote the book for Sousa, and his lines are sparkling, like Sousa's music. He has constructed a simple and interesting plot. There is an English duke in love with the daughter of the owner of the glass works, a young American millionaire, the daughter of a rich man who speculated in Cuban mines, and a few other characters, sufficient to fill in the picture, making an ideal comic opera plot.

But, as aforesaid, Sousa was not missed, for the simple reason he was there in spirit as it were. The chorus of practically every song vibrated with his stirring music. For instance, the chorus to "The Matrimonial Mart" was a Sousa march, and it made one get up on his toes as it were. The flag, too, was dragged in, though not like our friend George Cohan hauls Old Glory around. It was during a scene in the Cuban war, when the blockhouse on Darlqui hill was captured. Then it was that the whole house vibrated with patriotic airs; the flag being applauded and the singers acclaimed.

Edna Blanche Showalter, the daughter of a New York newspaper man, had the honor role, and she has a mighty sweet soprano voice. Miss Showalter is a newcomer to Springfield audiences, and from the impression she created last night she will be warmly welcomed when she happens to come this way again. Her range is wide and she touches high "E" without difficulty. Her singing is characterized with rare good taste and her acting is of a high order.

Miss Dorothy Maynard, as Geraldine, the daughter of the glass manufacturer, was well cast and she, too, was warmly acclaimed.

George O'Donnell, Colonel Vandever, has a magnificent voice, and it was a pity that he had not more of an opportunity to make it known.

Charles Brown was the duke, and Gilbert Gregory was "Stumpy," valet to Jack Bartlett, the young millionaire, done by John Bark.

It is sufficient to say that there has never been a better produced musical comedy presented on the Fairbanks theater stage than that presented by Mr. Cort, the producer. The scenic effects were perfect, the interior of the glass factory being exceptionally realistic.

The Sousa comedy has only been "out" for a short time, but it has

NEW SOUSA OPERA PROVES FAVORITE WITH GOOD CAST

Scenes and Music Are American and First Few Weeks Prove Successful.

In the avalanche of good things which the Victoria has been offering this week, there has come nothing which has made a more favorable impression than did "The Glassblowers" Friday evening, when there was presented an American light opera, with American music, American romance, American every-day life, and American atmosphere fairly radiating from every song and line.

"The Glassblowers" ought to be one of the most successful efforts of the day, for it has everything to commend it. It has its hearty laughs, its pretty little love complications, and in addition a patriotic appeal which the rehearsed French and German offerings can never boast.

The theme is founded on present-day conditions, touching industrial life in an attractive manner which ought to make the offering a favorite for many years, and in some distant day a splendid historical picture of life at the time of the Spanish-American war.

The music is Sousa's, and having stated that fact, everything has been said. It radiates Sousa and speaks a broader musicianship than any light opera which has passed this way the entire season. The scenes depict fashionable life in Gotham with the smart set, a factory setting with the glassblowers at work, and lastly a camp scene in the Spanish-American war.

The gamut of songs ranges from the catchy to the patriotic with charming little love scenes and dances thrown in. There were so many which were favorites that to mention them would be to copy the program. The orchestration was a distinct item in Friday evening's treat.

Notable among the players and singers who appeared in the cast was Miss Edna Showalter, who is possessed of a very beautiful voice which she handles with ease and artistic finish. Here is another purely American product added to the other American items

of the piece. John Park as Jack, was equally capable as the doleful young millionaire, the glass worker, or the soldier. Gilbert Gregory was a dash of comedy well worth while. Dorothy Maynard was a very winsome maiden in the story, proving herself worthy of hearty applause at every appearance. Others most capable in their parts were Edward Wade, George O'Donnell, Maude Turner Gordon, and Louise Ford. Perhaps the weakest spot in the entire offering was Charles Brown as the duke.

When "The Glassblowers" blow this way again, it is to be sincerely hoped that Dayton will receive it with that hearty approval and crowd the Victoria to the doors, instead of welcoming Sousa's excellent offering with numerous empty seats.

SOUSA SAYS MOVING PICTURES TO REMAIN

Completion and Exhibition of "Talking Movies" Marks An Epoch.

"There is no discounting the moving picture," said Mr. John Philip Sousa, who with Mr. Liebbling, the librettist of "The Glassblowers," which will be seen at the Gennett this evening, arrived here this morning.

"The moving picture has come to stay. And its further development will be viewed with interest and anticipation. The completion and exhibition of the 'talking movies' marks an epoch in this form of dramatic entertainment and the future possibilities are immense.

"Recognizing its artistic value I have included a moving picture in the action and setting of my new production, 'The Glassblowers,' and it has met with the unqualified approval of the public.

"It is not introduced extraneously, however," continued Mr. Sousa, "but follows the plot of the story and comes in naturally.

"We have met with great success, so far," said Mr. Sousa in reply to a question concerning the reception of his new operetta, or lyrical comedy as the great bandmaster calls it, "and are looking forward to the presentation in Indianapolis with pleasure."

This city does not often have the opportunity of seeing the author of a

play or musical composition in connection with the presentation of his, or their own work. The appearance of Mr. Sousa this evening directing the orchestra, and Mr. Liebbling, who wrote the book and lyrics, will be interesting. Lady Gregory, with the Irish Players, was the last author this city has been privileged to see in such relation.

"From Maine to Oregon," Sousa's latest march, will be played this evening. The company carries its own orchestra of twenty-five men, all members of the Sousa summer band.

SOUSA OPERETTA NEXT.

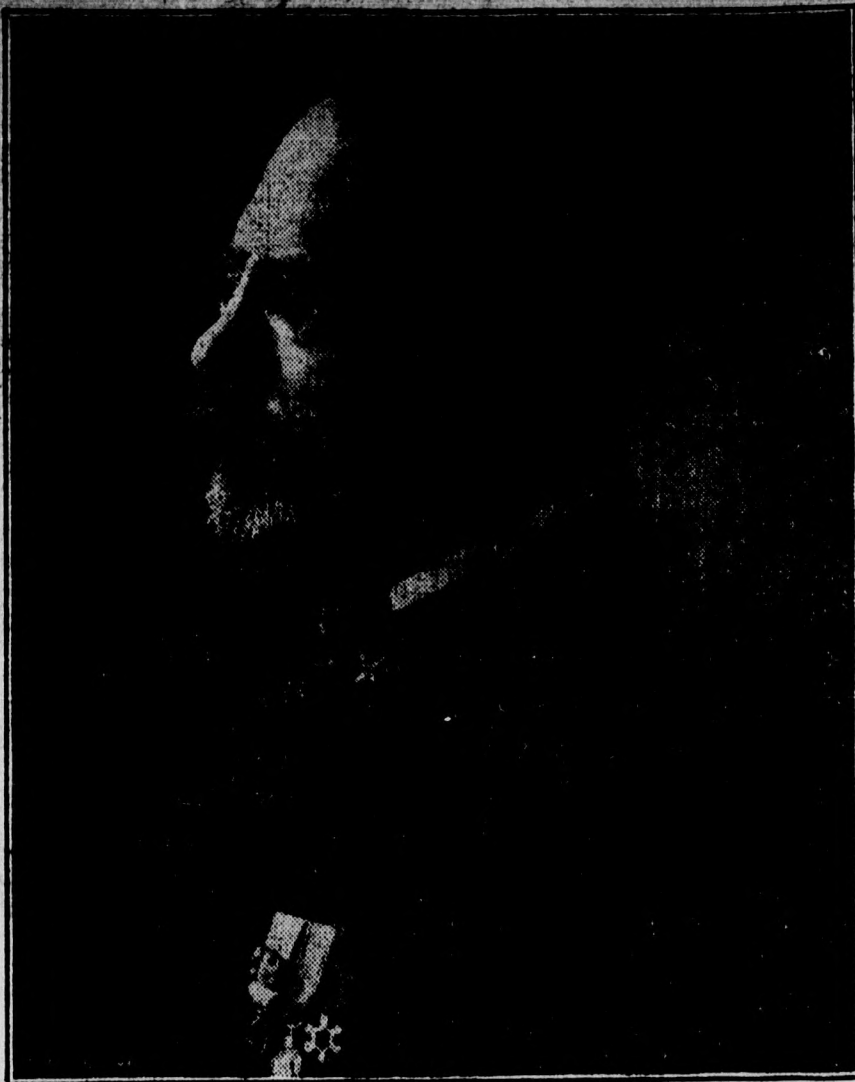
John Philip Sousa, the March King, whose name is world-famous, has written a new musical comedy in conjunction with Leonard Liebbling, who supplied the book and lyrics. It is called "The American Maid," and is to be seen at the Lyric beginning next Sunday night. The score is said to contain all the Sousa melody and swing and there are 19 musical numbers. One of the important ones is a new march entitled "From Maine to Oregon." John Cort has produced it and the big cast includes Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, Gilbert Gregory, John Park, George O'Donnell, Edward Wade, George O'Donnell, and many others.

"Glassblowers" tonight.

"The Glassblowers," the new musical offering by John Philip Sousa and Leonard Liebbling, will prove to be something new in light opera, inasmuch as it has been modeled after the French light opera idea styled opera comique. This is neither comic opera nor musical comedy in the American sense. American comic opera is usually burlesque and more often musical comedy. "The Glassblowers" is called a "lyrical comedy" for that reason. It tells a straight story at times of strong dramatic intent, but the element of comedy has not been overlooked. The dramatic interest is brought out in the second act, the scene showing a glass works in operation in which a conflict takes place between labor and capital. The operators turn soldiers and are found in the last act at Santiago at the time of the Spanish-American war. The first act will present a scene at a reception in a large New York residence. Seventy-five people will take part in the production. "The Glassblowers" will be presented by John Cort at the Gennett theater tonight.

The following telegram has been received from J. E. Jennings, manager of the Anderson theater:

"The Glassblowers pleased a big audience here tonight. You can safely recommend it as one of the best attractions that ever played your city. Music, company and production first class in every particular."



JOHN PHILIP SOUSA, Composer.
"The Glassblowers" at the Gennett Theater Tonight.

WILL CHANGE NAME.

When "The Glassblowers," the new Sousa operetta which was heard at the Southern Saturday night, begins a week's engagement in Cincinnati the week of Feb. 23 the name will be changed to "The American Maid."

The unattractive name, it is said, has been responsible for much of the bad business the operetta has played to. Only a small audience heard it Saturday night at the Southern. The music is splendid, written in the vivacious vein of Sousa and the book unusual and interesting.

Sousa Score.

At the Shubert Masonic next Tuesday and Wednesday John Philip Sousa's lyrical comedy, "The Glassblowers," will be presented. "The Glassblowers" is in three acts and is the joint work of Leonard Liebbling and Mr. Sousa. The nature of the story concerns the conflict between capital and labor. The theme is American. Mr. Sousa has supplied a score containing nineteen musical numbers, one of which is his latest march, entitled "From Maine to Oregon," and is introduced at the finale of the second act. It is said to be far superior to any of his former compositions, and is full of melody, dash and color. The company includes Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, Edward O'Donnell, Tony Nash and others. Seats for the engagement will be placed on sale this morning.

John Philip Sousa's melodramatic opera, "The Glassblowers," which John Cort produced at the Shubert Theatre, Rochester, on last Monday night, will remain on tour three or four weeks more before its Broadway presentation. This is the first time in our memory that melodrama has been acknowledged in connection with a musical production. Leonard Liebbling is responsible for the book, and the author of "Vera Violetta" frankly states that his one aim in writing the book of "The Glassblowers" was to work out a story strictly along melodramatic lines. The production is a large one, and shows in the second act exciting scenes in a glass works, where glass-blowers and others are engaged in the performance of their labor.

MANHATTAN LOBBIES.

John Philip Sousa's new comic opera, "The Glassblowers," will be rechristened by John Cort next Monday night at the Lyric Theatre, Cincinnati, and thereafter will be known as "The American Maid." At the same time and place Louise Gunning will make her first appearance in the principal singing role of the opera, having been engaged yesterday by Mr. Cort for that particular part. Miss Gunning had no more than returned from Southern California, where she has been ranching since she closed her engagement with "The Balkan Princess," than Mr. Cort immediately began negotiations for her services. She will leave this afternoon for Louisville, Ky., where the opera is now being arranged. "The American Maid" will be given its Broadway presentation at a theatre adjacent to Forty-second street.

SOUSA'S "THE AMERICAN MAID"

"The American Maid" will be the title John Philip Sousa's latest opera will be known by when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title, "The Glassblowers," and finally induced Mr. Sousa, the composer, and Leonard Liebbling, the author of the book, to agree with him in a new title. The christening will take place at the Lyric Theater, Cincinnati, when the opera is presented in that city on the 23d of this month.

"The American Maid" will be the title of John Philip Sousa's latest opera will be known by when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title, "The Glass Blowers," and finally induced Mr. Sousa, the composer, and Leonard Liebbling, the author of the book, to agree with him in a new title.

POTENTATE SENDS OUT ARABIC CRY TO NOBLES

SHRINERS TO HAVE THEATER
PARTY AT MURAT FEB. 20

TO SEE 'THE GLASSBLOWERS'

Es selamu aleikum is the Arabic cry that has been sent out by the illustrious potentate, Denton F. Billingsly, to the army of faithful Arabs in Indianapolis and throughout the state, and in this instance it means that another Shriners' theater party will be held at the Murat Thursday evening, February 20, when John Philip Sousa's new opera, "The Glassblowers," will be the attraction.

The parties given by the nobles for their families and their friends in the last few years have grown to be very popular among the members of the order and crowded houses have been the rule. The Shriners say that they take advantage of these social occasions to give their wives an opportunity to see where they spend their time during the ceremonial sessions when the Arabian goat "gets in his work" on a lot of fellows who summon up their courage to take a "little journey" across the hot sands of the desert to Mecca.

New Opera by Sousa.

"The Glassblowers," the opening night of which engagement at the Murat has been set aside as Shriners' night, is the first opera composed by Mr. Sousa in five years and he has been at work on it for the last two years in collaboration with his librettist, Leonard Liebbling. From all reports they have turned out an interesting work. It is in three acts which are laid in a New York mansion, in the Consolidated glass works, at Greenpoint, L. I., and at Camp Jackson, Santiago, Cuba, during the Spanish-American war. The glass blowing scene is very picturesque, it is said, and is presented for the first time on any American stage.

Mr. Liebbling, who has written the book and the lyrics, is well known in his field and has to his credit last season's New York Winter Garden success, "Vera Violetta," in which Gaby Deslys appeared.

Nineteen Numbers.

Mr. Sousa's score contains nineteen numbers, and the spirit of the music is strictly American and is written in the composer's best style. They include "Cleopatra," "A Strawberry Blond," "In the Dimness of the Twilight He Told His Love," "The Crystal Lute," "The American Girl," and his spirited march, "From Maine to Oregon."

As a special courtesy to the Shriners, Mr. Sousa will come to Indianapolis for this occasion to conduct the opera personally for this night.

Dancing After the Show.

As is the custom, after the performance, the entire temple will be thrown open to the Shriners and their guests, and there will be dancing in the banquet hall, for which arrangements will be in the charge of the entertainment committee, composed of Ohio L. Wade, chairman; William A. Holt, Edward J. Schoonover, George F. Meyer, William T. Rasmussen and Fred J. Dalley.

The entertainment committee, Charles S. Murphy (chairman), Andrew A. Fendrick, Edward O. York, Fred C. Krauss and Charles E. Crawford, will provide refreshments for the members and their guests during the social season.



LOUISE FORD, "THE GLASSBLOWERS," MONDAY NIGHT.

Am. Musician 2/15/13

"The American Maid" will be the title John Philip Sousa's latest opera will be known by when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title, "The Glassblowers," and finally induced Mr. Sousa, the composer, and Leonard Liebbling, the author of the book, to agree with him in a new title. The christening will take place at the Lyric Theater, Cincinnati, when the opera is presented in that city on the 23d of this month.

THE AMERICAN MAID



John Philip Sousa has come back. That is, he has taken up the writing of musical comedies again, and most successfully. "The American Maid" is his latest effort and said to be the best, the piece surpassing in many ways "El Capitan" or any of his former musical plays. It will be presented by a big Shubert company at the Lyric next week. Mr. Sousa will himself direct the orchestra.

Indpls Star 2/16/13

Pretty Actress to Be Seen at
Murat in "The Glassblowers"



MARGUERITE FARRELL

Indpls Star 2/16/13

MISS DOROTHY MAYNARD of the "Glassblowers" company, the new American comic opera by John Philip Sousa and Leonard Lieblich, which will be the attraction at the Murat beginning Thursday evening, Feb. 20, enacted the opposite role to Mizzi Hajos in the "Spring Maid" last season. During the period of Mizzi's illness Miss Maynard stepped into the breach and went on at short notice to play the principal role.

MAUD TURNER GORDON, a principal member of "The Glassblowers," claims Indianapolis as her birthplace. Miss Gordon was connected with the Liebler forces for several seasons, during which time she created many leading roles in their productions. At one time she served as leading woman to Blanche Walsh. Miss Gordon's last appearance in

this city was in Paul Armstrong's drama entitled "Alias Jimmy Valentine."

MISS MARGUERITE FARRELL of "The Glassblowers" company, which will be the attraction at the Shubert Murat Thursday evening, Feb. 20, is a recruit from the vaudeville field. When Mr. Cort was making a tour of his theaters out West last season, he chanced to attend the Orpheum Theater, and there perceived Miss Farrell in a singing and dancing act. He was so impressed with her work that he offered her a contract to appear in a new opera entitled "Miss Princess," which he contemplated producing. When Mr. Cort made preparation for "The Glassblowers," he found that he had another role which just suited Miss Farrell to a nicety.

Columbian Journal 2/15/13

LOUISE FORD.



She has a prominent part in the new Sousa opera, "The Glassblowers," at the Southern this afternoon and evening.

"THE GLASSBLOWERS."

"The Glassblowers," John Philip Sousa's new lyrical comedy, said to be his most ambitious effort, will be presented at the Opera House Monday night under the management of John Cort. "The Glassblowers" represents two years of work on the part of the composer and his librettist, Leonard Leibling, a writer of both

humorous and serious fiction, and should be in complete and satisfactory form, more complete than most operas that have been heard.

"The Glassblowers" is called a lyrical comedy, because it is neither comic opera nor musical comedy, being a straight and legitimate story of much dramatic interest of American purport and purpose, enhanced with music. The French would call it opera comique.

In the story "The Glassblowers" deals with the adventures of Jack Bartlett, a wealthy New Yorker, and the Duke of Brantford, an Englishman, who is much sought after by mammas with marriageable daughters. Bartlett's favorite girl refuses to marry any man unless he is able to do something for himself, and her particular aversion is a person who lives in ease on the wealth amassed by others. In

order to win her, Bartlett decides to go to work and finds employment in a glass factory. To the same factory comes the girl of his heart after her father's business has failed. In the meantime the Duke and Bartlett have become engaged to the wrong girl through a pardonable mistake, and the remainder of the plot is devoted

to straightening out things.

The first scene shows a Fifth Avenue reception, the second takes the audience to the plant of the Continental Glass Works, at Greenpoint, L. I., while the last scene is laid in Cuba in the vicinity of Santiago. The time is 1898.

Some of the musical numbers in

"The Glassblowers" that are bound to find favor with the lovers of good music are "Cleopatra's a Strawberry Blonde," "The Crystal Lute," "The American Girl," "Marconigrams," "Red Cross," and Mr. Sousa's most recent march composition, entitled "From Maine to Oregon."

Mr. Sousa is remembered by the music loving world in general, for having given them such masterpieces in the past as "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," and "The Free Lance," which was the composer's last effort and was produced about five years ago.

Mr. Cort has supplied an excellent cast, the principals of whom are Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, Edward O'Donnell and Tony Nash.

George Marion is responsible for the staging of "The Glassblowers," which is produced in his tasty and elaborate manner, for the nature of the story calls for an elaborate scenic investiture. A special augmented orchestra is carried by the company.

DOROTHY
MAYNARD
AND JOHN
PARK IN
"THE
GLASSBLOWERS"
MURAT

N.Y. Town Topics 2/20/13

A LITTLE bird, all the way from Anderson, Indiana (wherever that may be), has whispered a very amusing tale to me anent a one-night-stand performance in that metropolis of a new and, I hear, very successful comic opera yclept "The American Maid," which is on its way to Broadway. The music of this piece is by John Philip Sousa, and the distinguished composer himself was advertised to conduct the opera as a special attraction on this occasion. But a great calamity befell the company! The twelve members of the orchestra, who are carried with the troupe and to whom are added the musicians of the local theatre, missed their train and did not appear at the Anderson "opery" house! But the town was aflame with excitement over the appearance of the mighty Sousa and would not be denied. The local orchestras, all combined, contained but seven musicians, but—true to the three sheets—when the curtain rose, there stood the great March King, kid gloved and be-medalled, leading the awestricken members of the local "orchestra" with all the grace and sombre gravity for which he is so distinguished.

splendid singing company whose physical charms are only surpassed by their musical equipment, pretentious scenic embellishments, an interesting and thoroughly unified story and catchy, meaningful music, avail anything in the judgment of a musical vehicle, then the best new offering of this kind that has visited this city this year is "The Glassblowers." This, the most meritorious offering of its kind, and the kind of a musical comedy that Dayton fairly loves, was witnessed by one of the poorest audiences of the season at the Victoria theater Friday evening.

It is to be regretted that "The Glassblowers" followed so closely upon the heels of Maude Adams in "Peter Pan." Theatergoers in this city generally have to take a week off to recover from the effects of witnessing one expensive attraction, and ought to be allowed to take this vacation.

"The Glassblowers" is the combined work of Leonard Liebbling and John Philip Sousa, which statement is sufficiently indicative of its American character both in story and in music. In fact, the eagle fairly screams for recognition during the progress of "The Glassblowers." The offering is described as a lyrical comedy, and the form is said to be indebted to the famous productions at the Opera Comique in Paris for numerous suggestions. It differs from the Viennese brand of operetta in the character of its music and in the locale of its story, and it differs from American musical comedy in the persistency of its story and in the worth of its music. But just how it varies from old-fash-

ioned comic opera is an explanation that will not be attempted, because it is beyond the pen of this reviewer.

The sprightly, foot-tapping music of Mr. Sousa shows that the hand of the march king has not lost its cunning. It is catchy, swinging and tuneful without being trashy. The score abounds in duets, trios and sextets of a most fascinating nature. There is a selection "From Maine to Oregon" that is written in march time and which bids fair to rival "El Capitan" and "Stars and Stripes Forever."

The lyrics have some of the substance of those devised by the English librettists. They tell a tale of their own and carry the story along with them rather than interfere with the progress of it.

A story that commences after the singing of the opening chorus and which holds the interest of the audience throughout the three acts of the

lyrical comedy, is principally concerned with the love of Jack Bartlett for Anabel Vandever. She refuses his offers of marriage because he is a parasitic millionaire instead of a producer. He obtains employment in the Consolidated Glass works, owned by the villain of the piece, and reverses in her father's fortune compel the young lady to seek a similar position. During the development of the story the scenes change from a Fifth avenue residence to the glassblowing mills, and from the mills to Camp Jackson, near Santiago, Cuba.

Peopling the cast are singers of feeling and temperament. Among those that directed special attention to themselves Friday evening were Edna Blanche Showalter, a soprano with a voice of unusual range and peculiar sweetness as well as an actress who does not belittle the name, Dorothy Maynard, John Park, Charles Brown, Edward Wade, Gilbert Gregory and George O'Donnell. The chorus possessed optical as well as auricular worth, a combination that is indeed rare. An orchestra that is full of brass is directed by the leader and plays the Sousa selections with full enjoyment of them.

New Sousa. Opera Full of Sousian Music

A new Sousa opera was revealed before two small audiences at the Southern yesterday afternoon and night. "The Glassblowers," as it is now called, or "The American Maid," as it is soon to be rechristened, contains a great deal of very pretty, bright and very Sousian music. It is handsomely mounted and presented by a large company, including several interesting people, and it deserved far better patronage than it received here.

It is doubtful, however, if the new piece will be altogether successful, unless, that is, it is considerably altered. Its chief faults are in the libretto; and, as the piece is what the program calls a "lyrical comedy," the book is of importance. It is a wandering sort of book. The first act shows an American drawing room. There are two young American girls, their scheming parents, a young English lord and a rich young American man as the leading characters. Through jealousy, the girls become engaged to the wrong man. The father of one of the girls loses his fortune through the machinations of the other parent; and for these and other reasons, not clearly explained and unimportant, all the characters betake themselves in the second act to a glass works, where those who are poor join in the laboring class and the others come and look on.

Here a strike is promulgated (a novelty surely for comic opera); but just as it reaches its height, the unexpected announcement is made that war has broken out in Cuba. Whereupon the hero (played by the fascinating John Park) states at once that the only Union he is for is the U. S. A.; and everybody starts for Cuba. The last act is laid in the tropical picturesqueness of that island. Here part of the war, including a charge up a hill, supposedly San Juan, is portrayed in stirring and artistic moving pictures. For the rest, the warriors are applauded by their admiring lady friends, who, being on a cruise, just happen to stop off in Cuba—like that; and, of course, the complicated love affairs are happily adjusted, just as they might have been at the close of the first act, for all that the plot has to do with it.

But, be that as it may, some of the music is very pretty. And it is all stirring and entertaining. But who could imagine Sousa being dull? A song, "This Is My Busy Day," in the first act would make the bluest want to smile. Then there is the stirring march, "From Maine to Oregon," at the end of the second act, and plenty of other pleasing melodies.

A prima donna new to Columbus is Edna Blanche Showalter who has the leading role, but we shall be eager to hear her again for she has a remarkably lovely soprano voice, with beautiful high notes, soft and velvety and fresh and clear. She does not appear altogether at ease on the comic opera stage, for she is a bit awkward at times. Dorothy Maynard is a delightful little lady in the cast. She dances charmingly. John Park, the good looking fun-maker whom we have seen here in previous seasons with Edna

and Carle, has the leading masculine role, and he adds to the little comedy it contains, being ably assisted by Charles Brown, who plays the English lord. Mr. Brown was one of the funniest of the comedians in the cast of the ill-fated "C. O. D." The chorus is large and can sing. The costumes are pretty and the settings are elaborate, the first act being, as one of the characters put it, "either early Pullman or late German Lloyd."

After playing a few more towns in this part of the country the production expects to go into the Broadway Theater, New York.

ALICE COON BROWN.

Dayton News 2/13/13



EDNA BLANCHE SHOWALTER,
Who appears in the cast of "The Glassblowers."

John Philip Sousa's new lyrical comedy, "The Glassblowers," comes to the Victoria theater Friday evening for one performance, and the admirers of Mr. Sousa and his work will find a great deal to please them in the music he has provided, it is coaxed in his best vein and contains at least one march "From Maine to Oregon," which is destined to become more popular than any of the previous efforts of the march king.

Manager Cort has provided an exceptional cast including such well-known artists as Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, Tony Nash and 70 others, in addition to whom an augmented orchestra of 25 pieces has been provided.

Edna Blanche Showalter - 2/13/13
Name of new one.

Name of John Philip Sousa's new opera has been changed from "The Glassblowers" to "The American Maid." That's better. The other was too suggestive of removing the foam from the top.

SCENE IN "THE GLASSBLOWERS"



DOROTHY MAYNARD AND JOHN PARK.

They are the principals in the musical comedy attraction for the Shubert Masonic Theater next Tuesday and Wednesday.

Am. Musician 7/15/12

John Philip Sousa's new melodramatic opera, "The Glassblowers," which is being produced by John Cort, scored a big success in the cities where it was played. In Rochester, where it had its initial performance, the verdict of the press was a big success. Favorable notices were also given this opera by the press in Syracuse, Detroit and other places. This is the first time in our memory that melodrama has been acknowledged in connection with the musical production. Leonard Liebbling, who is responsible for the book and the author of "Vera Vio-

letta," frankly states that his one aim in writing the book of "The Glassblowers" was to work out a story strictly along melodramatic lines. The production is a large one and shows in the second act exciting scenes in a glass works where glassblowers and others are engaged in the performance of their labors. The last act displays that telling effect, a battle scene in which American volunteers and red cross nurses play active parts. The music is written in Mr. Sousa's most pleasing vein, some of the numbers being infectious; especially may this be said of his march, "From Maine to Oregon," strains of which run through the entire opera. The book by Leonard Liebbling is described as follows in the Detroit Free Press, which says: "Those who like a libretto with a genuine, even semi-serious plot will be pleased with the one which has been provided by Leonard Liebbling. It has some real situations and some passable humor, also a touch portrayal of the methods of the old time walking delegate, a touch of the real satire." "The Glassblowers" will remain on tour two or three weeks more before its Broadway production.

N.Y. Morning Telegraph 7/21/12

Cort's Opera at Broadway.

Well, well, well! After all these years of promise we are at last to hear John Philip Sousa's opera, "The Glassblowers." To be sure, civilization has progressed somewhat, Mr. Sousa's bald spot has grown slightly more expansive and the opera's name has been changed since first the name of "The Glassblowers" crept into print; but here it is, and under the management this time of John Cort.

It is as "The American Maid" that the piece will bid for recognition in New York. The date is March 3; the place, the Broadway Theatre; and the star, Louise Gunning.

N.Y. Herald 7/21/12

Heard in the Greenroom

The Broadway Theatre has been selected as the playhouse at which Mr. John Philip Sousa's latest operetta, "The American Maid," will be presented, March 3, by Mr. John Cort. Miss Louise Gunning will have the leading rôle. The piece was presented on tour several weeks ago under the title "The Glass Blowers."

The Glassblowers.
The new comic opera, "The Glassblowers," for which John Philip Sousa, the

celebrated bandmaster and composer, has furnished the score, will be the attraction at the Shubert Masonic Theater next Tuesday and Wednesday nights, with a matinee on Wednesday, under the management of John Cort.

"The Glassblowers" represents two years' work on the part of the composer and the librettist, Leonard Liebbling.

The opera is in three acts and the story deals with the adventures of Jack Bartlett, a wealthy New Yorker, and the Duke of Brantford, an Englishman, who is much sought after by the mammas with marriageable daughters. Bartlett's favorite girl refuses to marry any man unless he is able to do something for himself, and her particular aversion is a person who lives in ease on the wealth amassed by others. In order to win her Bartlett decides to go to work, and finds employment in a glass factory. To the same factory comes the girl of his heart after her father's failure in business. In the meantime the Duke and Bartlett have become engaged to the wrong girl through a pardonable mistake, and the remainder of the plot is devoted to the straightening out of things.

The first scene shows a Fifth-avenue reception, the second takes the audience to the plant of the Continental Glass Works, at Greenpoint, L. I., while the last scene is laid in Cuba in the vicinity of Santiago.

Some of the musical numbers in "The Glassblowers" that are bound to find favor with the lovers of good music are "Cleopatra's a Strawberry Blone," "The Crystal Lute," "The American Girl," "Marconigrams," "Red Cross," and Mr. Sousa's most recent march composition entitled "From Maine to Oregon."

Mr. Cort has supplied an excellent cast, the principal members of which consist of Edna Blanche Showalter, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Louise Ford, John Parks, Charles Brown, Gilbert Gregory, Edward Wade, Edward O'Donnell, Tony Nash and seventy-five others.

An added feature is the augmented orchestra, consisting of twenty-five men, which is necessary to adequately interpret Sousa's music.



Louise Gunning
in "The American Maid"
Lyric

COUSA'S "AMERICAN MAID;" MISS GUNNING AS STAR

Louise Gunning, late star of "The Balkan Princess," will sing the title role in the new comic opera, "The American Maid," which John Cort will present at the Lyric Theater next Sunday evening. The score of the new opera is the work of John Philip Sousa. Leonard Lieblich, a writer of both humorous and serious fiction, has supplied the book and lyrics.

The theme of "The American Maid" is strictly American and deals with the conflict that arises between capital and labor. The first act takes place in the mansion of a Fifth avenue home, while the second occurs in the plant of the Consolidated Glass Works, located at Greenpoint, L. I. The third act reveals

the camp of the United States volunteers at Santiago, Cuba, during the Spanish-American War.

It is said not only are the stage settings most elaborate, but the display of costumes surpass anything of its kind ever offered.

The gorgeous stage settings, electrical effects and beautiful costumes are only part of the attractions of "The American Maid." There are a score of swingy, catchy songs, written in Sousa's best vein, and a continued fire of fun, and many other novelties.

Miss Gunning is said to have the best role of her career. Mr. Cort has selected with care the cast to support the star, and it contains the names of many metropolitan favorites, such as John Parks, Charles Brown, Georgie Mack, Edward Wade, Edward O'Donnell, Tony Nash, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Mabelle Baker and seventy-five others. An added feature is an augmented orchestra, which is found necessary to adequately render Sousa's music. The composer will direct the opening performance.

John Cort announced yesterday that definite arrangements have been made between the Messrs. Shubert and himself, whereby John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, will receive its New York premiere on Monday night, March 3, at the Broadway Theatre. Georgie Mack, who created the part of the "copy" boy in "The Truth Waxed" at Daly's Theatre last season, has been engaged for one of the principal parts.

John Philip Sousa Directs.

"The American Maid," the Glassblowers, which opened last night at the Shubert Theatre, presents a very pretty paradox, in that it is decidedly reminiscent and still is not "reminiscent" at all. All of which is intended to convey the thought that it is quite reminiscent of the old days when folk flocked joyously forth to hear Sousa's band; and not "reminiscent" of the ancient and modern works of other composers—as, alas, too many of our so-called musical shows are this day and time. John Philip Sousa directed the greatly amplified orchestra last evening and contributed much to an already very enjoyable evening of light entertainment.

In collaboration with Leonard Lieblich Mr. Sousa appears to have brought forth a "lyrical comedy" which has neither cribbed, lifted, borrowed nor stolen anything from other cribbers and borrowers—which is the thing the public expects to have impressed upon it in connection with these names. Therefore a handsome and appreciative audience nearly filled the Masonic last evening and received something for its pains. The chorus was unusually attractive and painstaking, and the small deficiencies which appear to the eyes of those not particularly interested in this form of dramatic endeavor were of such character as to become a negligible quantity in the merging of the various attractive elements.

Here we have a musical comedy based upon some probable events in the lives of rich Americans and titled English folk; and though the Jack Bartletts and Dukes of Brantford are scarcely common knowledge with the rank and file of our theatergoers, these are convincing enough in their lives and loves to stir the sympathy of even the most democratic and anti-capitalistic. Their loves become entangled because Jack Bartlett's (John Parks) fiancée, Annabel Vandevere (Edna Showalter), endeavors to teach the Duke of Brantford (Charles Brown) how to make love to the wealthy Geraldine Pompton (Dorothy Maynard) and gets caught at it. Naturally, misunderstandings follow, as intended.

Miss Showalter gave a very graceful presentation of the part of the once pampered child of wealth, who accepts the offer of the Duke's hand when her perplexed lover flies into the arms of the wealthy Miss Pompton for solace; and she almost simultaneously learns that her father is a bankrupt through the market devilities of Silas Pompton, the multi-millionaire (Edward Wade). She can sing beyond criticism her part, and also is an actress of excellent ability. Her part is rather diversified, and gives her opportunity to be seen as a butterfly of society, a stenographer in a glass works and a trained nurse at the Cuban front just preceding the battle of Santiago. This is quite a range of experience even for the most earnest of young girls, and provided thrills for the more purposeful of the youngsters in the audience.

Miss Maynard, on the other hand, is privileged to sustain one phase of human character throughout the piece. She is a regular charmer, so the boys all agreed, seeming to take a lot of interest in doing her part well—and so doing. She is one of the most thoroughly agile young persons whom it has been our privilege to observe across the footlights—and all without any evidences of that gross muscularity which detracts so much from the charm of those whose draperies are not always too demure. Miss Maynard also sings in a thoroughly acceptable fashion, though, of course, her dancing interposes itself as against too much "method" in the vocal side of her performance, save in the third act, when she is a really, truly Cuban fortune teller—according to stage tenets—and her work in this scene also is of the first class.

John Parks, as the young man of great wealth, sings in pleasing tones and with considerable histrionic ability. He makes a handsome soldier, and in his factory scene, as the multi-millionaire water boy who seeks by honest toil to please his lady love, he is most amusing. The truth of the matter is that the company as such is exceedingly well balanced, and there appears to be a high order of artistic corps, which works against overacting. Mr. Parks was quite ably seconded by the other men of the company, notably Gilbert Gregory as Stumpy and Maude Turner Gordon as Annabel Vandevere, and George O'Donnell as the Duke.

Marguerite Farrell, as the glass worker, and later lady's maid and lover of the self-loving Stumpy, proved very acceptable amongst the women, along with Maude Gordon as Mrs. Pompton and Louise Ford as Mrs. Vandevere.

Not a single smirch of coarseness mars this production—which is going some for any "lyrical comedy" under present conditions. The big audience enjoyed it to the full, and the motion picture of the charge up San Juan Hill was a thriller well worth while, especially with Mr. Sousa's very ingenious orchestration to help establish the unties. Musical sharps nearby said that his management of the tempos was unusual and skillful. The engagement calls for performances this afternoon and evening, both of which Mr. Sousa will direct. J. R. K.

Lexington Herald 2/17/13

John Philip Sousa's big comic opera company, "The Glassblowers," name of which has just been changed to that of "The American Maid," arrived in Lexington Sunday afternoon for its performance at the opera house this evening.

Shortly after the company arrived a telegram was received from Sousa himself, directing his manager to arrange for accommodations for him at the Phoenix Hotel, stating that he had decided to be present at the Lexington engagement, and probably will lead the orchestra this evening.

Mr. Sousa has played in Lexington before, and every time he has an opportunity to visit the Blue Grass, where he has many friends, he takes advantage of it.

The company brought seventy-five members, two cars of scenery and three coaches to accommodate the players. The Sousa company has received flattering notices throughout the country, and is said to number in its ranks some of the best singers in America.

N.Y. Herald 2/24/13

"The American Maid" Produced.

[SPECIAL DESPATCH TO THE HERALD.]

CINCINNATI, Ohio, Sunday.—Before an audience that filled the Lyric Theatre, Miss Louise Gunning appeared to-night in the title role of "The American Maid," Messrs. John Philip Sousa and Leonard Lieblich's new comic opera. The composer conducted the orchestra, and after the second act the audience called him before the curtain with Miss Gunning and Mr. Lieblich.

Sharing honors with the star and composer were Mr. John Parks, Miss Dorothy Maynard, Mr. Charles Brown, Miss Marguerite Farrell and Miss Georgie Mack. "The American Maid" will be in New York on March 3.

In. 10/25/13 7/21/13

Murat—"The Glassblowers."

Fifteen years ago John Philip Sousa's new opera, "The Glassblowers," to be known after this week as "The American Maid," would have swept the country like a prairie fire fed by the newly stirred patriotism which had come into being with the Spanish-American war. But there is patriotism enough still left in the heart of the public, and there are enough other interesting features to the new play that, with some revision, it should attain all the success which fell to the lot of the bandmaster's earlier compositions.

"The Glassblowers," which opened a three days' engagement at the Murat last night, before a house pervaded with the spirit of Shrine night carnival, is a distinct innovation in light opera. It is American to the core. There is not one sly hint that the piece belongs to that same general form of entertainment as the operas from Vienna. It is American in subject matter, it is American in its patriotic appeal, it is American in the melodramatic sweep of its story, in the novelty of its details, in the swing and color and enthusiasm of the score.

Despite its admirable originality in conception and details, "The Glassblowers" can well yield to the revision which new plays must nearly always undergo. Mr. Sousa's score is a finished product. It flows freely and without halting, breaking from one dashing, exhilarating strain into another with bewildering variety. But the book lacks that desirable unity and balance which it will have after the generous array of raw material is sifted down, sorted over, the best retained and the whole worked into a concise, original whole.

For a moment after the rise of the curtain it seems as if the conventional light opera of a decade or two ago is to be revived. But the story soon swings into its thoroughly modern stride. Jack Bartlett, rejected by Annabelle Vanderveer because he is not earning his right to live, resolves to take employment in the glassblowers works of Silas Pompton. Through a set of peculiar circumstances he has become engaged to Geraldine Pompton, while the Duke of Brantford is engaged to marry Miss Vanderveer. A reversal in the fortunes of Colonel Vanderveer forces his daughter to go to work in the same glass factory. Hither also come the duke and Geraldine to inspect the works and they are all still present when an incipient revolt against the employer stirs the men and women of the factory to decisive action. The consequence of their passion is averted by the declaration of war with Spain and the whole institution thereupon doffs working attire, dons the garb of the military and the Red Cross and hies itself away to the vicinity of Santiago. A motion picture device is utilized to set before the audience the realistic details of the actual fighting. Events just before and succeeding the battle serve to right the tangled engagements, restore each heart to its proper possessor and, incidentally, to finish a mining investment coup to the advantage of the hero of the tale.

The ragged effect of Mr. Liebling's book in spots is due, it seems, to an overabundance of possible material rather than to a lack of it. There is genuine hope, therefore, that with judgment and taste a more fluent story can be worked out.

Never has Mr. Sousa written a more martial, blood-stirring score. His march, "From Maine to Oregon," the finale of the second act, will take its place among the many historic marches of the composer. Naturally the score is more generously written for the orchestra than for the singing voice in solo. There are many striking chorus effects in combination with the orchestra. And just as naturally, Mr. Sousa's training as a bandmaster has led him to favor the brass and percussion instruments in his orchestra instead of his strings. That is a matter, though, for mention rather than for comment or criticism.

There are elements of strength and weakness in the cast much after the manner of the good and somewhat indifferent aspects of the book of the play. John Park easily stands at the head of the company as it is made up at present. He is a singer with a clear, powerful, pleasing voice which he knows how to use unusually well. He has fine stage presence and bearing, too, and adds to these qualities a genuine sense of humor. Edna Blanche Showalter is blessed with a voice of grand opera caliber, but she lacks the spark of personality which is required for the light of light opera success. Dorothy Maynard is strong where Miss Showalter is weak and weak where she is strong. She has vivacity and personal appeal, though hardly beauty, but her voice is not equal to the demands of the score.

Mr. Sousa himself directed the orchestra and the production for the Shriners during the first two acts last night. The performance tonight and the two tomorrow will be open to the public.

SOUSA SCORES AGAIN IN THE 'GLASSBLOWERS'

"March King's" Latest Offering a Pleasing and Ambitious Opera

MUSIC IS GLORIOUS

Author Witnesses Lexington Production and Mr. Sousa Leads Orchestra

(By Enoch Grehan.)

John Philip Sousa, the gentleman of the modern music world, whose clean life and lofty interpretations of the best there is of melody have made him the idol of the country, added new laurels to a chapter that needs no further adornment here, in his presentation at the Lexington Opera House Monday night of "The Glassblowers," or more appropriately named, "The American Maid."

Distinguishing features of the production in Lexington of the charming lyrical comedy, or possibly more better described, the light opera, were the presence of the eminent leader, who came on from New York and personally directed the orchestra in the first and second acts, and also that of Leonard Liebling, author of the book, who witnessed the play, and presided at the piano in the closing act with the augmented orchestra that handled the piece. Both were here because of their intense personal interest in the opera, which has been out only five weeks, which gives indication of gratifying future popularity and which is on its way back to New York for a long engagement at the Broadway Theater; and these gentlemen desired to witness every performance of its provincial run, so as to be assured that it is in first-class condition when it reaches the metropolis.

Both Mr. Liebling and Mr. Sousa expressed gratification at the warm reception given the play in Lexington, and took away with them happy recollections of renewed acquaintances here, where the March King is beloved, and where Mr. Liebling is destined no longer to be a stranger.

The opera, so far as its lyrics, its production and the rendering of its exquisite music are concerned, is flawless, and while the acting of some of its principals might be improved upon, its appearance here last evening was so abundantly acceptable that Mr. Sousa was compelled to do the unusual thing in an orchestra leader, of making brief acknowledgement from the orchestra pit at the close of the second act, when the audience gave him and his company an ovation that was well taken.

Mr. Sousa's marches represent in a way the spirit of America with its enthusiasm, its rush and its dashing, even thrilling tempo, and his melodies have gone rollicking around the world, setting unnumbered hearts athrob and unnumbered feet a-tapping to their tuneful invitation. Laurels have come to him from many lands, and now in the evening of life, as the time approaches when most men abandon endeavor, after many triumphs and at the end of five years of cessation from production, he has made the public another offering in which conspire the qualities that are destined to strew his path with laurels, unless there be greater lack of public taste than the average American citizen is willing to confess for his people.

Mr. Liebling has written a simple, coherent plot that runs like a silver thread through wide diversity of location, and that is handled throughout with deft and original touch, avoiding horse-play, eschewing the risqué, and getting as far away from the coarse joke and dependence on pink tights and fetching lingerie as possible, for effect.

The plot has already been too well told in these columns by the press agent to burden the present review, but suffice it to say that it "holds up" to the end.

All through the three acts, which are a trifle over length and which quite naturally need the pruning a "first night" invariably shows necessary, there are charming novelties in the way of solos, duets, trios, quartettes, sextettes and choruses. The stage "business" is particularly effective and shows the result of a master directing hand.

The score is Mr. Sousa at his best, and is filled with ingratiating melodies, martial airs, and lovely bits of orchestration. It was good to hear once more a march by the "march king" and his "From Maine to Oregon" was invigorating.

Mr. Cort, the producer, has assembled a cast of principals and chorus of extraordinary merit, headed by Miss Edna Blanche Showalter as "Annabel." She sang as few prima donnas can in light opera, disclosing a voice whose range and sweetness are commensurate with grand opera demands. It is regrettable that, with her remarkable execution and perfect ease, touching "E" flat three times in the progress of the play, she does not combine more attractive acting ability, a delinquency, however, one feels assured will be easily overcome.

Dorothy Maynard, as "Geraldine," was delightfully cast, won a personal triumph here, where she is remembered pleasantly by reason of her work in "The Spring Maid."

John Parks, as "Jack Bartlett," acted his exacting role with fine effect.

The remainder of the roles were all well taken. The piece is beautifully costumed and effectively staged.

Journal Courier Journal 2/16/13



Dorothy Maynard

"The American Maid" Lyric

Sousa says John Philip Sousa intends to write a grand opera, and when he does he will enter upon the work wholeheartedly and with a definite idea of the sort of finished product he will achieve. It will be on an American theme, for Sousa is American to the core, and he is sure that his greatest in-

spiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast or when the Mexican War was imminent. Mr. Sousa's latest light opera, "The Glassblowers," will be the attraction at the Shubert Masonic Tuesday and Wednesday of this week.

"It is curious," said Sousa, "that 'The Glassblowers' is the first opera that I have written on an American theme. It was the custom in times now past, to set the scene of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there was a suggestion of foreign environment in the character of dress. To-day that is changed. The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and in 'The Girl of the Golden West,' and he will continue to receive recognition.

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The times of Dolly Madison or of the Mexican War seemed to me to be the most inviting, and I have that period in mind, in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive.

"The American public is gaining in appreciation of music. The public demands good music because the people know music better and how quickly the cheap hits go out! That means that the public knows music better—they have finer attuned ears and keener appreciation. The popular music may win applause but it will be found that there is needed the leaven of big music, and almost any programme will convince you that conductors recognize this cosmopolitan taste."

SOUSA'S OPERA.

Something out of the ordinary is promised in the engagement of "The American Maid," the new American comic opera by John Philip Sousa and Leonard Lieb-ling, which comes to the Lyric Theater for an engagement of one week, Sunday night.

Louise Gunning, whose last appearance in this city was as the star of "The Balkan Princess," at this same house, will assume the title role in "The American Maid." The new opera is said to be Sousa's most ambitious work. It is strictly American in theme.

In preparing the piece Sousa and his collaborator, Leonard Lieb-ling, were employed for more than two years. The plot is said to be more consistent and reasonable than is usually found in musical plays and contains a number of agreeable surprises. The music is written in Sousa's best vein. One of the most important numbers is the composer's latest march entitled, "From Maine to Oregon."

John Cort, the managerial sponsor, has given Miss Gunning a supporting company of more than ordinary excellence. The principal members are John Parks, Charles Brown, Georgie Mack, Edward Wade, Edward O'Donnell, Tony Nash, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon and Mabelle Baker. George Marlon is responsible for the staging of the piece, which is said to be massive and beautiful in its scenic investiture.

Notes of the Stage.

The fourth magician in three weeks will mystify Indianapolis audiences when Raymond comes to English's the first three days of next week.

Edna Blanche Showalter, who will play the role of Annabelle in the new Sousa opera, which comes to the Murat for four performances, beginning tomorrow night, has long been an admirer of the march king's music. On the production of "The Free Lance," five years ago, Miss Showalter wrote to Sousa for a part in one of his operas. There was nothing available at that time. Next season Miss Showalter went on the stage in another production. A short time ago when "The Glassblowers" was announced for production, Miss Showalter received the long belated opportunity to play in an opera by Sousa.

Miss Showalter to Wed.

[Special to The Indianapolis News] ANDERSON, Ind., February 19.—Miss Edna Blanche Showalter, prima donna of "The Glassblowers" company, and Ross Fargo, of Portland, Ore., formerly of Anderson, will be married in the spring, according to Mr. Fargo's sister, Mrs. W. J. Giltner, who has just returned from Portland. The young people met while studying music in New York, two years ago. Fargo is an instructor in the Portland Conservatory of Music. Mrs. Giltner will visit Miss Showalter in Indianapolis while the company is there this week.

MACK REPLACES GREGORY.

Indianapolis, Feb. 20.

Gilbert Gregory has been replaced in "The American Maid" by Georgie Mack, who came on here this week from New York. It is the Sousa (John Cort) show, "The Glassblowers," under its latest title.

Louise Gunning has been placed under contract by John Cort for the show. She will be featured in the billing.

Notes.

John Cort announced yesterday that definite arrangements have been made between the Messrs. Schubert and himself whereby John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, will receive its New York premiere on Monday night, March 2, at the Broadway Theatre. Georgie Mack, who created the part of the "copy" boy in "The Truth Wagon" at Daly's Theatre last season, has been engaged for one of the principal parts.

"Spring Openings" in New York.

THE past two weeks have been notable in New York for the several new plays that have opened there, after a period of utter deadness in theatrical circles. The Sousa operetta, seen here under the name of "The Glass-Blowers," has come to town, under the title of "The American Maid," with Louise Gunning as star; but opinions as to its merit are as yet reserved.

Boston, Ideas 3/15/13

John Cort's production of John Philip Sousa's opera, "The American Maid," is a genuine hit. The star is Louise Gunning, and her voice has never been heard to better advantage. "An American Maid" is good for a long stay at the Broadway.

Detroit Sat Night 3/15/13

Murat—"The Glassblowers."

THE CAST.
 Jack Bartlett.....John Park
 Duke of Brantford.....Charles Brown
 Silas Pompton.....Edward Wade
 Col. Vandevere.....George O'Donnell
 Stumpy.....Gilbert Gregory
 Lefty McCarty.....Tony Nash
 Annabelle Vandevere.....Edna Blanche Showalter
 Geraldine Pompton.....Dorothy Maynard
 Mrs. Pompton.....Maude Turner Farrell
 Rose Green.....Marguerite Farrell
 Mrs. Vandevere.....Mabella Baker
 Nellie Brown.....Mary Smith
 Hans Hipple.....H. Hooper
 Pietro Nuttini.....Pietro Canova
 Gawkins.....J. Kern
 Receiving at Mrs. Vandevere's—
 Gladys.....Katherine Stoessel
 Helen.....Julia Bruns
 Alice.....Amy Russell
 Veronica.....Nellie Gould
 Hazel.....Marie Elliott
 Madge.....Marjorie Edwards
 Edith.....Neoma Summers
 Mabel.....Marie Dolber
 Beatrice.....Irma Bertrand
 Irene.....Carrie Landers
 First Glassblower.....James Yunch
 Second Glassblower.....Ella Yunch
 A. Batchman.....George Wilson
 Six Maids—Misses McKay, Barabon, Sullivan, Jordan, M. Sullivan, Brown.
 Factory Girls, Factory Boys, Glassblowers, Teasers, Batchmen, Cuban Girls, Red Cross Nurses and United States Volunteers.

A cordial and enthusiastic reception was accorded "The Glassblowers," the new John Philip Sousa comic opera, at the Murat last night. The house was packed with Mystic Shriners and their families. It was one of those well-dressed, happy audiences so characteristic of Indianapolis. It was plain that every one was out for a good time, and between the acts of the piece there was much throwing of confetti and skylarking with a big rubber ball. The same spirit of fun pervaded the players in the opera, also, and during the action of the piece some clever hits were introduced at prominent local members of the Mystic Shrine.

But, after all, it was the opera that was the main thing, and this was most thoroughly enjoyable from every point of view. Well sung, well acted and beautifully staged, the piece moved the audience to the highest pitch of enthusiasm, and there were so many encores for Mr. Sousa's fine music that it was late before the opera was over.

There is much more plot than is usual in this class of entertainment. The first act shows the drawing room of the mansion of the Vandeveres where a reception is in progress in honor of the Duke of Brantford. The Vandeveres have a daughter, Annabell, who is in love with Jack Bartlett, a young millionaire. Silas Pompton, owner of the Consolidated Glass Works, wants to get the duke into his family and so does Pompton's daughter. But the duke falls in love with Annabelle and Jack Bartlett announces his engagement to Geraldine Pompton. Before the end of the act word is received that the fortune of the Vandeveres has been swept away through the machinations of old Pompton. In the next act is the glass factory. Annabelle has gone to work as Pompton's secretary and Jack Bartlett is working in the factory, trying to win her regard, in spite of the fact that she is supposed to be engaged to the duke. News is brought that the Spanish war has begun and the scene shifts to Cuba, where the battle of Santiago takes place. At the end the Vandeveres become rich again through a mining scheme and all ends as happily as such stories should.

The piece is full of beautiful and much of it catchy music. Most of this falls to the lot of John Parks, than whom there are few better singing comedians on the stage. Perhaps the most striking number is Mr. Sousa's new march, "From Maine to Oregon," which is distinctly the sort of tune that every one will soon be whistling. Another rattling good song "put over" by Mr. Parks is "The Dinner Pail," and he made yet another hit in the last act with his revellie song, "I can't get 'em up." An excellent foil to Mr. Parks is Miss Dorothy Maynard, one of those clever comedienettes who sing and dance as if they really liked it. Her vivacity and grace were great factors in the success of the evening.

Miss Edna Blanche Showalter, as Annabelle displayed a voice of singular purity and sweetness, and among the musical delights of the evening were her brilliant singing of "The Matrimonial Mart," "Sweethearts," and particularly "The Crystal Lute," a song in which she displayed to perfection the extremely high, liquid tones of an upper register of a quality rarely heard outside grand opera. Unfortunately, Miss Showalter does not act as well as she sings, which is a

of the Duke, played by Charles Brown, who would play the Duke of Brantford, did not come with such an elaborate fort. His best work was done in a clever dance and song, "My Love is a Blower."

There is a large and efficient chorus, known tastefully and expensively, and its work, under the able stage direction of George Marion, is worthy of high praise.

"The Glassblowers" is very nicely dressed scenically, and in the last act a novelty is introduced by way of moving pictures showing the battle of Santiago. John Philip Sousa personally conducted the orchestra last night. He was warmly applauded and called upon for a speech, but he declined the honor. He will continue to direct the orchestra for the remaining performances in this city.

INDIANAPOLIS ENJOYS AN INTERESTING WEEK

"The Pink Lady" Returns and Sousa's Opera, "The Glassblowers," Gets Hearing.

(Special Dispatch to The Morning Telegraph.)

INDIANAPOLIS, Feb. 22.

Though "The Pink Lady" had been seen several times before it has lost none of its popularity. This was demonstrated by the good houses it drew all week at English's. "The Great Raymond" follows.

At the Murat John Philip Sousa's new opera, "The Glassblowers," opened Thursday night to a capacity house. The production was well received and business was excellent.

SOUSA ON RAGTIME.

John Philip Sousa, the composer of "The American Maid," which will be presented to local theater-goers at the Lyric Theater Sunday evening, was approached by an admirer recently, who asked the March King if he would ever attempt to write rag-time. The composer laughed and said: "To be truthful, I can not say but that I might. Should I chance to find myself some evening in a cabaret show and an inspiration should suddenly come to me, I would sit right down and pen a shuffling rag. You know I write all my music by inspiration. Why, I penned 'The Stars and Stripes,' which was quite a success, some ten years back, while on my return from England. I was homesick, and, well—there was my theme. I put into the music all the elation I felt over returning."

"You know anyone can write music, but the staggering task is to write music that will live. See how quickly the hits go out of vogue. To compose lasting music one must have an inspiration."

"Music is purely exotic. Ten years ago the American imagination was so undeveloped that while you could realize that it was possible for a peasant to sing arias in the field of Sunny France, you pooh poohed the American who would attempt to do the same thing."

"I believe when you pay \$2 to see an opera you want to see something worth while. Something to interest you, then to keep you in painless raptures of laughter. Of course, I can not expect to see Malba or Caruso, but I do expect a man that can act and sing sufficiently well to give me over the top."

"The Glassblowers" at the Masonic.

John Philip Sousa occupied the director's stand at the Shubert Masonic last night, and conducted the orchestra at the performance of "The Glassblowers," a lyrical comedy with music by Mr. Sousa, which is now in the fifth week of its existence.

Mr. Sousa was given a warm greeting by the audience, as he has long been held in friendly esteem by the people of Louisville, but as the performance proceeded the charm of the music Mr. Sousa has written for the comedy, and the general excellence of the production, roused the audience to great enthusiasm. Each number was encored, and after the first act there was continued applause, while after the second act the audience was so demonstrative of its approval that Mr. Sousa had to appear before the curtain, after he had left the orchestra pit, and smilingly bow his acknowledgment of the warm appreciation of his work.

In the credit for this most meritorious offering Mr. Leonard Liebling, who wrote the book, is entitled to share. "The Glassblowers" has a plot which is as reasonable as the plot of a musical comedy could be expected to be; its lines are clever and the lyrics have a Gilbertian flavor.

For "The Glassblowers" Mr. Sousa has provided marches and ensembles that are in his most animated style, mingled with the softer strains of the lyrics. The score has the Sousa charm and power, and is peculiarly of America and the army.

The company that has been provided for "The Glassblowers" is excellent. The audience last night was rather agreeably surprised to find so much talent assembled.

John Parks, a young man who possesses the trinity of musical comedy graces, good looks, a good voice and ability to dance, is cast for the role of Jack Bartlett, a young American, with lots of money, who loves Annabelle Vandevere with such true devotion that he is willing to go to work to prove it. This he does in the glass-works of Silas Pompton, a type of the disagreeable rich. Pompton and his wife want to marry their daughter, Geraldine, to the Duke of Brantford. The Duke is on the scene, and he is depicted by Charles Brown as possessing the modicum of brains ascribed to the British nobility. The Duke, however, is not a bad sort at all, and loves Geraldine sincerely.

The love affairs of the four get so tangled that in order to straighten them out the librettist has to carry them through the Pompton glass-works and then into the American army before Santiago, for all this happened in the brave days of 1898.

Edna Blanche Showalter, who has a grand opera voice, sang the role of Annabelle Vandevere delightfully, while Dorothy Maynard was a fascinating Geraldine.

There are many pleasing songs in "The Glassblowers," most of which fall to Mr. Parks and Miss Showalter, who do them full justice. Also there is a Sousa march, "From Maine to Oregon," which contains a "Gatling Gun, Gatling Gun" number that is thrilling.

George Marion has staged "The Glassblowers," with rare skill and there are many novelties, especially in the glass works scene, which is about to end in a strike when the call comes to arms against Spain. The costumes are new and unusually handsome and the chorus looks as though recruited from the freshest pastures of Broadway.

Altogether "The Glassblowers" shows every sign of being the success Mr. Sousa's friends hope it will be. It will be seen at the Masonic this afternoon and tonight and Mr. Sousa will again direct the orchestra.

SOUSA GIVEN AN OVATION

Noted Composer and Band Master Enjoys Appreciation Shown for Production "The Glass Blowers."

SOUSA AND LIEBLING CONDUCT ORCHESTRA

Cordial, unmistakably sincere, and of something more than brief continuance, was the greeting given to John Philip Sousa, Leonard Liebling and their lyrical play on American life and American patriotism, "The Glassblowers," at the Lexington Opera House Monday night. Probably for the reason that it has never played in New York, and therefore has not enjoyed its name in the newspapers and magazines of the metropolis, the play did not have it deserved audience, but with the final changes which will be made by Mr. Liebling and Mr. Sousa after witnessing the performance last night, and with the change of name to "The American Maid," it will go to Gotham, prepared in every way to enjoy a most successful run.

"The Glassblowers" is an expression of Mr. Sousa's best thoughts and his greatest ideal-patriotism. Ever since the time, years ago, when John Phillips felt the thrill of Americanism that made him add U. S. A. to his name, becoming John Philip Sousa, he has stood out prominently as an exponent of that ideal. In the scores of marches that have given him the title of "March King," in the music of last night and in Mr. Liebling's book his ideal found ample expression.

"The Glassblowers" marks an entirely new innovation in the realm of lyrical plays—the introduction of a brand of march music to the present confined almost entirely to brass bands, and hitherto unknown in comic opera. The success of this innovation was shown by the fact that often the audience was unable to hold itself until the end, but would break out into a storm of applause in the very middle of a number.

A very able cast was selected by Mr. Cort to present Mr. Liebling's new play. In the feminine roles a trio of stars made individual hits—Miss Shonwalter with her singing, Miss Maynard with her acting and Miss Farrel with her dancing.

The part of Annabelle Vandever was taken by Miss Edna Blanche Shonwalter, a delightful prima donna, with a wonderful vocal ability. She sings with a rare voice, of which she has perfect control, and her solo in the second act gave ample opportunity to demonstrate her best powers.

Dorothy Maynard showed Lexington playgoers her ability last year by so ably stepping into Mizzi Hajos' shoes when that little lady was ill here, and she fully sustained her reputation last evening.

John Park as "Jack Bartlett," the hero of the piece, is a good actor, a good singer and was very enjoyable in his comedy lines. His work was received well at all times. Charles Brown as the Duke of Brantford made an excellent comedian, and filled the prevailing American idea of the English duke to perfection.

Both Mr. Sousa and Mr. Liebling, author of the book, were present throughout the performance. The bandmaster presided over the orchestra during the first and second acts, and Mr. Liebling was at the piano during the third act. The usual fear in the hearts of authors and composers as to the success of a production during its early life had not worn off, and the reception their work received here was greatly appreciated.

The piece is delightfully staged, with a wealth of scenery and scenic effects and rich costumes in plenty. "The Glassblowers" certainly reflects credit on the composer, the librettist and the producer.

MAURICE BURNAUGH.

John Philip Sousa's new comic opera, "The Glassblowers," will be rechristened by John Cort to-morrow night at the Lyric Theatre, Cincinnati, and thereafter will be known as "The American Maid." At the same time and place Louise Gunning will make her first appearance in the principal role of the opera, having been engaged by Mr. Cort for that particular part. Miss Gunning had no more than returned from Southern California, where she has been ranching since she closed her engagement with "The Ballerina Princess," than Mr. Cort immediately began negotiations for her services.

John Cort telegraphed Manager Morosco yesterday saying he needed a prima donna for his new opera, "The Glassblowers," by John Philip Sousa. Mr. Cort desired to borrow Miss Morosco's lately acquired star, Miss Louise Gunning. Morosco therefore loaned Miss Gunning to Mr. Cort for a period of not over eight weeks, when that lady will return to Los Angeles to appear in a new play now being written for her by Hayden Talbot and Louis Gottschalk.

Lowell Courier Journal - 7/19/13

JOHN PHILIP SOUSA himself directed the splendid orchestra which played with vim his martial and characteristic music, which is the vivid point in the new lyrical comedy, "The Glassblowers," which opened a three-performance engagement at the Shubert Masonic last evening.

"March King" Sousa has done nothing which rings with such patriotic fervor as does his lively and spirited musical backing to the book of Leonard Liebling, and he has rarely toned any of his compositions to the beautiful softness of some of the pretentious numbers throughout the score. Many of his song numbers are, of course, like flashes of the younger Sousa, which go crashing along in quick march time and are sung with a swing by the several choruses. Much color is gained for "The Glassblowers" by the refreshing score from the United States' own composer.

"The Glassblowers" is essentially an American musical comedy, starting in New York, running down to Greenpoint, R. I., and then on to Santiago with the United States troops during the Spanish-American War. My, what a crash this opera would have made had it appeared on Broadway in 1898!

The book, which hasn't any particular strength, offers some original ideas and allows for some novelty in stage settings in musical comedy. A glassworks during laboring hours is new and it is good meat to chew upon. At least, George Marion, a resourceful stage director, finds a great deal in the occupation to use as articles for the hands of many chorus men and women. All of his "numbers" are staged artistically and with an effect which is decidedly unique.

Brilliant new costumes, clean as the inside of an eggshell; scenery that is tasteful and not splashed with a thousand different tints, add to the artistic effect created by the music of Mr. Sousa. A chorus that is, in the feminine section, pretty and graceful, adds to the pictures arranged by Mr. Marion.

Dorothy Maynard, through a natural ability and an inclination to top the cast through continual effort, heads the principals. Miss Maynard is vivacious, pretty and graceful. She possesses a sweet voice and acts with expression. John Parks is a well-known comedian who is entertaining, and he has a prominent part as a gilded youth who leaves his club and life of idleness to become useful to please his fiancée. Edna Blanche Shonwalter, in the prima donna role, is blessed with a clear, well-trained voice, and she is given most of the pretentious numbers to sing. Last evening she scored heavily in a waltz song called "The Crystal Lute" and another pretty melody, "Red Cross." Charles Brown assists Miss Maynard in several dances and gives the characteristic stage conception of an English title holder. Maude Turner Gordon is more noticeable through the various stunning gowns she wears than through her histrionic ability, though she has not much chance to display any talent she might possess. Gilbert Gregory is quite droll in an original character, which he makes so by his portrayal. In the writing it appears to have been rather commonplace.

The other members of the cast more than fill requirements. Time will not allow for a more detailed account of the endeavors of the several performers who were especially responsible for the success of "The Glassblowers" or allow for a more lengthy account of Miss Maynard's achievement last evening.

Two performances of the opera will be given to-day. It is promised that Mr. Sousa will direct at both.

Providence Tribune 7/19/13

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway Theatre in New York a week ago under the direction of John Cort, is

proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

John Philip Sousa Directs.

Musically speaking, "The Glassblowers," which opened last night at the Shubert Masonic Theater, presents a very pretty paradox, in that it is decidedly reminiscent and still is not "reminiscent" at all. All of which is intended to convey the thought that it is quite reminiscent of the old days when folk flocked joyously forth to hear Sousa's band; and not "reminiscent" of the ancient and modern works of other composers—as, alas, too many of our so-called musical shows are this day and time. John Philip Sousa directed the greatly amplified orchestra last evening and contributed much to an already very enjoyable evening of light entertainment.

In collaboration with Leonard Liebbling Mr. Sousa appears to have brought forth a "lyrical comedy" which has neither cribbed, lifted, borrowed nor stolen anything from other cribbers and borrowers—which is the thing the public expects to have impressed upon it in connection with these names. Therefore a handsome and appreciative audience nearly filled the Masonic last evening and received something for its pains. The chorus was unusually attractive and painstaking, and the small deficiencies which appear to the eyes of those not particularly interested in this form of dramatic endeavor were of such character as to become a negligible quantity in the merging of the various attractive elements.

Here we have a musical comedy based upon some probable events in the lives of rich Americans and titled English folk; and though the Jack Bartletts and Dukes of Brantford are scarcely common knowledge with the rank and file of our theatergoers, these are convincing enough in their lives and loves to stir the sympathy of even the most democratic and anti-capitalistic. Their loves become entangled because Jack Bartlett's (John Parks) fiancée, Annabelle Vandever (Edna Showalter), endeavors to teach the Duke of Brantford (Charles Brown) how to make love to the wealthy Geraldine Pompton (Dorothy Maynard) and gets caught at it. Naturally, misunderstandings follow, as intended.

Miss Showalter gave a very graceful presentation of the part of the once pampered child of wealth, who accepts the offer of the Duke's hand when her perplexed lover flies into the arms of the wealthy Miss Pompton for solace; and she almost simultaneously learns that her father is a bankrupt through the market devilties of Silas Pompton, the multi-millionaire (Edward Wade). She can sing beyond criticism her part, and also is an actress of excellent ability. Her part is rather diversified, and gives her opportunity to be seen as a butterfly of society, a stenographer in a glass works and a trained nurse at the Cuban front just preceding the battle of Santiago. This is quite a range of experience even for the most earnest of young girls, and provided thrills for the more purposeful of the youngsters in the audience.

Miss Maynard, on the other hand, is privileged to sustain one phase of human character throughout the piece. She is a regular charmer, so the boys all agreed, seeming to take a lot of interest in doing her part well—and so doing. She is one of the most thoroughly agile young persons whom it has been our privilege to observe across the footlights—and all without any evidences of that gross muscularity which detracts so much from the charm of those whose draperies are not always too demure. Miss Maynard also sings in a thoroughly acceptable fashion, though, of course, her dancing interposes itself as against too much "method" in the vocal side of her performance, save in the third act, when she is a really, truly Cuban fortune teller—according to stage tenets—and her work in this scene also is of the first class.

John Parks, as the young man of great wealth, sings in pleasing tones and with considerable histrionic ability. He makes a handsome soldier, and in his factory scene, as the multi-millionaire water boy who seeks by honest toil to please his lady love, he is most amusing. The truth of the matter is that the company as such is exceedingly well balanced, and there appears to be a high order of effort de corps, which works against overreaching. Mr. Parks was quite ably seconded by the other men of the company, notably Gilbert Gregory as Stubby and Maunce Brown, Wade and George O'Donnell, as Cal, T. J. Sever.

and later, when the love of a self-loving man, who is very acceptable American and woman, along with Maude Gordon as Mrs. Pompton and Louise Ford as Mrs. Vandever.

Not a single smirch of coarseness mars this production—which is going some for any "lyrical comedy" under present conditions. The big audience enjoyed it to the full, and the motion picture of the charge up San Juan Hill was a thriller well worth while, especially with Mr. Sousa's very ingenious orchestration to help establish the unities. Musical sharps nearby said that his management of the tempos was unusual and skilful. The engagement calls for performances this afternoon and evening, both of which Mr. Sousa will direct.

J. R. K.

"The Glassblowers" Is Sousa Success.

JOHN Philip Sousa has boldly blazed the way along a new path in theatrical entertainment, and it is a way that promises well. It will surely tempt other feet to follow.

"The Glassblowers" is authoritatively designated on the program "a lyrical comedy." Perhaps that gets as near to describing it as any phrase that can be used. It is a sort of musical comedy on a light opera scale. It departs from precedent in operatic traditions by the extreme modernity of its theme and the employment of situations drafted from a realm to which the musical composer seldom looks for inspiration. The introduction of such up-to-date matters as mining deals, and labor unionism give a touch of fin-de-siècle dramatic interest that is novel in a production of this kind. But the material is well handled; the lines provided by Leonard Liebbling are bright and witty; the lyrics are pleasing, and the Sousa music adds new laurels to the wreaths that encircle the brow of America's favorite composer.

It differs from the customary musical comedy in the fact that its lyrics are no lugged into the action of the piece by the heels, but spring spontaneously from the story and contribute to its development. In similar manner the music that accompanies the action is interpretative, and gives added swing to its movement while affording all the pleasure of its delightful melody.

Mr. Sousa has effected a happy wedding between music of light opera quality and action of modern dramatic interest. He has done more—he has shown that good music can be written with charming result to fit an American theme, and that it is not necessary for the composer to wander away to Spain or the Balkans, or invent some mythical realm in order to find opportunity for colorful and worthy expression. For all this we ought to be grateful. We hope Mr. Sousa will not only inspire others to attempt what he has done so well, but that he will do again and even better this same thing.

It should have been said earlier in this review that "The Glassblowers" was presented at the Shubert Masonic theater last night to an excellent audience and was given a most gratifying reception. At the close of the second act, the curtain having fallen upon a stirring march "From Maine to Oregon," the audience evinced such enthusiasm that after the company had responded to repeated curtain calls, Mr. Sousa was compelled to mount the stage and acknowledge its generous applause.

The composer, who has taken the deepest interest in his latest venture, conducted the orchestra in person during the first two acts.

The company presenting the comedy is composed of gifted people. The leading roles are exceptionally well taken, and the voices are pleasing. The scenic presentation is strikingly effective. The second act depicts the interior of a glass factory and shows the workmen at their tasks. The third act presents Camp Jackson, near Santiago, Cuba, and introduces a novelty in a moving picture portrayal of the battle of Santiago, that was most vivid and satisfying. We doubt if any moving picture has ever been accompanied by music specially written to harmonize with its action until Mr. Sousa boldly adopted this feature for his present work.

RECENT NEWS

The American Mail opera, which was under the title, "The Glassblowers," and which was brought out in New York last week, will be taken off Saturday night. The cast of the opera

was strengthened after it was seen here by the addition of Louise Gunning. But the fundamental weakness of the libretto made it impossible of success.

Louisville Herald 2/19/13

The story concerns the love affairs of Annabelle Vandever and Geraldine Pompton, the former the daughter of an honest American citizen of wealth, the latter the daughter of an American whose business conscience needs the attention of the Progressive party. A young American millionaire and a British Duke are both suitors for the hand of Annabelle, while Geraldine and her scheming parents have their plans set to capture the aristocrat. Vandever falls in business, and is refused help by Pompton. His daughter goes to work in the glass factory, whither the young millionaire Jack Bartlett, follows her. She has previously declared her unwillingness to marry a man who has not earned his wealth, and he accepts the opportunity to prove his ability to work and at the same time be near her. His habit of having champagne sent over to the factory for himself and fellow workers, and buying hot lunches for the whole outfit, furnishes much of the amusement in the second act.

War is declared with Spain, and the whole factory volunteers for service, thus carrying everybody to Cuba, including the Duke, Geraldine and her parents. There are complications in the love affairs of the quartette, weird negotiations over a certain mine, and other entertaining features; but eventually, Santiago being captured, everybody else capitulates, and the curtain brings a happy climax.

Mr. Sousa has filled the musical theme of his production with delightful melody. There are pleasing contrasts of soft and soothing strains with dashing, martial music. A chorus dances and sings admirably, and wears attractive costumes with grace. Where good songs are plentiful, and good singers equally so, it is difficult to select any for special mention. We liked "The Matrimonial Mart" in the first act in which Edith Blanche Showalter had the solo part, as Annabelle. Miss Showalter is a dainty, capricious little actress, and sings sweetly, and with sympathetic understanding. Her song "The Crystal Lute," in the second act, met with much favor, and is one of the prettiest lyrics of the production. Dorothy Maynard, as Geraldine, was attractive to the eye, and pleasing to the ear, and danced most gracefully. Others who deserve special mention are John Parks, as Jack Bartlett, and Charles Brown, as the Duke.

Tonight's performance closes the engagement. "The Glassblowers" is headed for New York, where we wish for it a successful season.

MERLIN.

Sousa Comes To Louisville To See Child Of His Pen Staged

The arrival of John Phillip Sousa in town yesterday to attend the performance of his new light opera "The Glassblowers" at the Shubert Masonic Theater, stirred a decided ripple of interest in circles that retain pleasant recollections of the old Auditorium days when he was a frequent visitor with his famous organization.

Mr. Sousa was found in the lobby of the Seelbach by a representative of The Herald, and asked to talk about his latest venture. He was a little diffident about confiding his paternal opinion of the infant, and seemed much more anxious to discover what the critics and the public thought of it.

Mr. Sousa admitted, however, that he had been experimenting a little off the beaten track.

"My other productions followed traditional lines for opera," he said. "I sought a foreign setting, or some mythical kingdom; but I wanted to see what could be done with a distinctly American and modern theme."

"I have tried to make a comedy in which the music and lyrics will be more than incidental; in which they will contribute to the dramatic action and facilitate the movement of the story. I do not think there is a spot in the piece where a song could be interpolated without destroying its unity, and the songs that are now included are all part of the theme and appropriate to its development."

"I hope that perhaps it may encourage others to seek their material nearer home, and to give a worthy musical interpretation to those things that are part of American life and character."

Mr. Sousa is much pleased with the reception the public has given his production in other cities, and is looking forward to the New York appearance with hope.

He regretted the fact that the absence of any building suitable to orchestral concerts and elaborate musical productions had compelled his long absence from Louisville, and he was assured that Louisville also regretted



JOHN PHILLIP SOUSA

As seen by The Herald's caricaturist.

it, and that there was hope the defect would be remedied in the near future.

Mr. Sousa will conduct the orchestra at the Shubert Masonic Theater this afternoon and tonight.

JOHN PHILIP SOUSA.

Some day John Phillip Sousa may begin the writing of a grand opera, and when he does he will enter upon the work whole heartedly and with a definite idea of the sort of finished product he may achieve. It will be on an American theme, for Sousa is American to the core, and he is sure that his greatest inspiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast, or when the Mexican War was imminent.

Mr. Sousa's latest light opera, "The American Maid," will be the attraction at the Lyric Theater for the week commencing next Sunday evening.

"It is curious," said Sousa, "that 'The American Maid' is the first opera that I have written on an American theme. It was the custom in times past to set the scenes of action in some kingdom or principality where the postal service did not reach and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be, if only there was a suggestion of foreign environment in the character of dress. Today that is changed."

"The American as a stage character in grand opera has received recognition in 'Madame Butterfly' and in 'The Girl of the Golden West,' and he will continue to receive recognition."

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The times of Dolly Madison, or of the Mexican War, seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. The American public is gaining in appreciation of music. The public demands good music, because the people know music better, and how quickly the cheap hits go out! That means that the public knows music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that conductors recognize this cosmopolitan taste."

WILL LEAD HERE



SOUSA.

On Sunday night at the Lyric theater John Phillip Sousa's latest opera, "The American Maid," will open a week's engagement. The bandmaster will conduct the orchestra Sunday night, thus adding an attraction to the opera's Cincinnati premiere. The opera was formerly known as "The Glassblowers," and has been on the road but a few weeks, preparatory to making its bow in New York. Louise Gunning is the prima donna. The libretto was written by Leonard Liebbling, an editor of the Musical Courier, and well known to those associated with the Cincinnati Symphony orchestra.

John Phillip Sousa's latest comic opera, "The American Maid," with Louise Gunning as star, comes to the Broadway Monday night under the management of John Cort.

The opera is in three acts, the scenes shifting from the reception room in a Fifth Avenue home to Santiago with the United States army during the Spanish-American war. The book is by Leonard Liebbling, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton and the Duke of Branford, in love with Geraldine.

The company surrounding Miss Gunning will include John Park, Charles Brown, George Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, and about 100 others. Mr. Sousa will conduct the orchestra on the opening night while it plays his latest march, "From Maine to Oregon."

Buffalo Commercial 2/27/13

and vital phases of the life of today.

John Phillip Sousa's new comic opera, "The Glassblowers," was renamed last Monday night at the Lyric Theatre, Cincinnati, and hereafter will be known as "The American Maid." At the same time and place Louise Gunning made her first appearance in the principal singing role of the opera.

N.Y. Variety 2/28/13

"The American Maid," the new John Phillip Sousa comic opera, has its New York premiere at the Broadway theatre Monday night. "The American Maid" was originally named "The Glass Blowers," being produced upstate and at St. Louis by John Cort. With Louise Gunning, in the cast are George Mack, John Park, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon. George Marlon staged the production.

N.Y. Call 2/27/13

John G. Sparks has been engaged by John Cort for a principal part in John Phillip Sousa's comic opera, "The American Maid," which will be produced at the Broadway Theater next Monday night with Louise Gunning in the title role. Sparks joined the company in Cincinnati.

Cincinnati Enquirer 7/25/13



Georgia Mack and John Parks in "The American Maid" Lyric

"AMERICAN MAID"

Louise Gunning, the celebrated actress, will sing the title role in "The American Maid," John Cort's production of John Philip Sousa's new comic opera at the Lyric Theater, beginning this evening. The new opera is in three acts and is the work of Sousa and Leonard Lieblich, a writer of both humorous and serious fiction.

In story, "The American Maid" deals with the adventure of Jack Bartlett, a wealthy New Yorker, and the Duke of Brantford, an Englishman, who is much sought after by the mammas with marriageable daughters. Bartlett's favorite girl refuses to marry any man, unless he can do something for himself, and her particular aversion is a person who lives off the wealth amassed by others. To win her Bartlett decides to go to work, and accepts a position in a glass factory. To this same factory comes the girl of his heart after her father has been financially ruined. In the meantime the Duke and Bartlett become engaged to the wrong girl, through a pardonable mistake, and the balance of the plot is devoted to the straightening out of affairs.

For this production Mr. Cort has provided a handsome production, scenically attractive and costumed in first-class manner. One scene, that of the second act, will represent a glass factory in operation, a new and novel scene, introduced for the first time on any stage. The first act will represent a handsome drawing room of a Fifth avenue, New York, mansion, and the last act will take the characters to Cuba, amid military surroundings, a setting of unusual interest.

It may be of interest to those who delight in the Sousa music to have brought to their attention the former operas by this composer. They consist of "Desire," "The Bride Elect," "Chris and His Wonderful Lamp," "El Capitan," "The Charlatan," "The Queen of Hearts" and "The Free Lance," which was the composer's last effort and was produced about five years ago. Figuring conspicuously among the cast of 100 in "The American Maid" are Dorothy Maynard, Marguerite Farrell, Maudé Turner Gordon, Mabelle Baker, John Parks, Charles Brown, John G. Sparks, Georgie Mack, Edward Wade and Edward O'Donnell. The staging of the production is the work of George Marion. An augmented orchestra of 25 is found necessary to adequately interpret Sousa's music. The composer will direct this evening's performance.

Cincinnati Enquirer 7/24/13



John Parks Dorothy Maynard and Charles Brown in "The American Maid" Lyric

N.Y. Journal of Commerce 7/1/13

"The American Maid."

The musical play of the week is John Philip Sousa's opera, "The Glassblowers," under a new name and with Louise Gunning in the principal role. There are three acts, the first being laid in a Fifth avenue home, the second at the Consolidated Glass Company's works on Long Island and the third at Santiago during the Spanish War. The book is by Leonard Lieblich, and has to do with the love affairs of Annabelle Vandever and Jack Bartlett, a young millionaire. The Duke of Brantford and Geraldine Pompton, daughter of the owner of the glass works, also figure.

Annabelle's father loses his money and she goes to work in the glass factory, where Jack follows her. He works many changes in the factory, having champagne served with hot lunches, replacing the iron water buckets with aluminum ones and otherwise revolutionizing the plant. When war is declared and the whole factory force volunteers.

In the company with Miss Gunning are John Parks, Dorothy Maynard, Charles Brown, Georgie Mack, Edward Wade, John Sparks, Marguerite Farrell, Maudé Turner Gordon and others. George Marion staged the production and Mr. Sousa will conduct the orchestra on the opening night in his latest march, "From Maine to Oregon."

Sousa's "The American Maid" Conducted at the Lyric; "The Pink Lady," "Busy Izzy" and Other Attractions



Louise Gunning in
"The American Maid"
Lyric

LOUISE GUNNING, STAR OF SOUSA OPERA

BY MONTGOMERY PHISTER.

No one, of course, would presume to question the success of "The American Maid" after that large, sympathetic, cheering audience of last night had called John Philip Sousa, the composer, and Leonard Lieblich, the author of the book, to the Lyric's stage, making so pleasant an addendum to Act 2 that the enthusiasts cheered again. Mr. Sousa himself directed the orchestra and visible stage matters until the conclusion of the second act, when

very popular success.

"From Maine to Oregon," the tuneful and inspiring finale of act two, brought the curtain down to one of those pleasant tumults of excitement commonly called "furore." Mr. Sousa, answering the insistent call, bowed his acknowledgment from the leader's stand. This, however, was not sufficient to quell the babble of approving sound; the curtain must be lifted, and as the great velvet hanging swung aloft, Miss Louise Gunning, the auburn-haired and golden-voiced, stepped from the wings, the composer upon one hand, the maker of the book upon the other.

Thus conducted to center stage Mr. "Strawberry Blonde" and the trios and scherzos, very pleasing in themselves and applauded lustily when sounded between times.

One duet, "Nevermore," was accorded a triple encore, John Park, the millionaire eccentric, who takes the menial position of water carrier in the Consolidated Glass Works to satisfy his lady-love, and Georgie Mack, his Lilliputian chauffeur, accomplishing its singing so entertainingly that recalls were imperative.

Miss Gunning was delightful in this as in the preceding parts, her "Sweethearts" and "The Crystal Lute," Mr. Park, Miss Georgie Mack and Charles Brown.

This somewhat commonplace call for applause, fortunately, is spurred by enough of real sentiment to command the proper answer; and at the end of Jack's pictorial victory, that worthy is returned to his American maid with the unhesitating consent of that previously unreasonably stubborn young person, and the joyous approval of all spectators. This, the final act, just a bit too well trimmed with fustian, is, notwithstanding, picturesquely pretty and offers certain melodies that must add something to the Sousa reputation. "Sweethearts" is one of these vocal gems, a Spanish, gypsy-like affair, beautiful in itself, artistically arranged and sung and acted in fascinating voice and spirit.

Miss Gunning was exceptionally effective as Annabelle Vandever. In excellent voice and given ample opportunity for its best display, she scarcely required Mr. Sousa's informing kindness to give her stellar position in the esteem of the audience. Her waltz song, "The Crystal Lute," in Act 2, the elaborately staged glass-blowing scene, was sincerely redemanded the second and even a third time.

John Parke acquitted himself with great credit as Jack Bartlett, and Miss Dorothy Maynard, as Geraldine Pompton, was a spirited little player and vocalist, who shared honors most liberally with Miss Gunning and the others. Charles Brown was fairly good as the Duke of Branford, one of those distressingly silly Englishmen of musical comedy persistency, and Miss Marguerite Farrell, Georgie Mack and one or two others of the large company were very pleasing.

Although not called before the curtain with Mr. Sousa and the others, that very excellent stage director, the practical producer of this newest comic opera success, George Marion, is not to be overlooked, as his splendid arrangement of matters was everywhere apparent to the discerning eye. The staging of the Consolidated Glass Works had the convincing atmosphere of realism and, without sacrifice of beauty, the artistic idealization of very commonplace surroundings, being an achievement upon which Mr. Marion (present back of stage during the performance) is to be sincerely congratulated.



John Parks in "The American Maid" Lyric

"THE AMERICAN MAID" HAS A PLEASING SCORE

The Libretto is Rather Dull, and the Melodramatic Plot Drags Wearily—Miss Gunning Met All Artistic Demands Upon Her in the Title Role.

John Philip Sousa long ago established his hold on the American people, who for the past two decades and more have been keeping step to the peculiar lyrical quality of his marches. It is therefore a pleasure to record that the score of his latest opera, "The American Maid," realizes expectation. There is a characteristic march with a grandiloquent and comprehensive title, "From Maine to Oregon;" there is a charming finale in the first act, and later a waltz song delightfully rendered by Louise Gunning. These numbers are mentioned because they are distinctive, but the entire score is of good workmanship. The opening of the opera at the Lyric Sunday was really a Sousa evening. The composer was greeted enthusiastically as he assumed his place as conductor of the orchestra, and at the conclusion of the second act was forced to appear on the stage with Miss Gunning, the prima donna, and Leonard Liebling, author of the book.

Notwithstanding Mr. Sousa's delightful music and Miss Gunning's ability as a coloratura soprano, it is doubtful if "The American Maid" will ever be noted for longevity unless sweeping changes are made in the libretto. The author has evolved unfortunately a very melodramatic plot, which drags at times rather wearily. In fact, stripped of its musical setting it would be nothing more than very bad melodrama that should hardly find acceptance in the cheaper temples of the heart throb, where no half tones are permitted, but all characters are either white in heroism or black in villainy. While Mr. Sousa's music appeals to the entire theater, the libretto rises above the parquet and balcony and wings its way direct to the gallery. Without the composer's assistance "The American Maid" would be "Jack, the Rich Glassblower" or "Annabel, the Beautiful Trained Nurse" on another circuit. The author has employed the flag, for which George M. Cohan will probably sue for infringement, and he has used the battle of Santiago, somewhat vicariously by moving picture, but patriotism does not supply the place of imagination. There are several bright lines, but many dull situations. The future of "The American Maid" depends on how far Mr. Sousa's music can go under a severe handicap. The opera has been several weeks in preparation, and as it has now emerged from chrysalis it bears one wing of bright colors with the other a weak affair of rather rabid complications.

Louise Gunning is a coloratura soprano, but "The Crystal Lute" in the second act was the only song that permitted the flight necessary to reveal her rare ability. She met artistically every demand made upon her and confirmed the opinion that she has few equals in light opera. John Park, as "Jack Bartlett," possesses not only a good voice, but a pleasing personality. There are others in the cast who do well and still others not so well. The chorus is good looking and does justice to Mr. Sousa's music. The settings are elaborate and appropriate and the opera has been well staged by George Marion.

RUSSELL WILSON.

Cincinnati Com - Tribune 7/13/13

LOUISE GUNNING PRIMA DONNA OF SOUSA OPERA

LOUISE GUNNING.



Miss Louise Gunning, the auburn-haired prima, who so delighted Cincinnati audiences in "The Balkan Princess," is to sing the title role in John Philip Sousa's latest opera, "The American Maid," at the Lyric Theater Sunday night.

Miss Gunning, one of the most brilliant and popular of light opera stars, is a recent acquisition to the Sousa forces. Her success, however, in "The American Maid" is said to have been instantaneous and positive and her appearance at the Lyric will be an event of importance.

MURAT.

With Sousa himself holding the baton and the theater packed with a jolly crowd of Shriners and their friends, the players all entered into the spirit of the festive occasion and gave "The Glassblowers" an auspicious opening at the Murat last night. The members of the Mystic Shrine brought their usual supply of confetti and between the acts the long streamers were waving through the air in all parts of the house, while the huge rubber balls battled to and fro over the audience occasioned the usual merriment. The Arabs were out for a good time and they had it. The players contributed by introducing several take-offs on prominent Masons.

"The Glassblowers" has a real plot, something rare in this day of musical comedy. In skeleton form it consists of the efforts to untangle the love affairs of two couples who by an unfortunate circumstance find themselves mismated. In the first act a reception is given at the Fifth avenue mansion of Mrs. Vandevere for the duke of Grantford, who is looked on with favor as a match for the daughter Annabelle. She really loves Jack Bartlett, a rich carefree young fellow, but refuses to marry him unless he will go to work. The duke loves Annabelle's friend Geraldine Pompton. Through the manipulation of mining stock by Silas Pompton, Col. Vandevere is ruined and Annabelle seeks work in the glass factory owned by Pompton.

The second act shifts to the factory where Jack and Annabelle find employment. For thwarting his employer's plans by buying up stock on the outside, Jack is discharged. His fellow workers strike and just when matters begin to grow serious news comes that war has been declared against Spain.

The third act is staged in Cuba before the city of Santiago. The assault on the Spanish fortifications is shown by means of moving pictures. Both the entanglements of love and finance are straightened out and the piece has the usual musical comedy ending.

The first act of "The Glassblowers" is slow and only serves as a prologue to introduce the characters and to furnish complications for two more acts to untangle. The piece gathers headway during the last two acts, however, and ends with a dash and swing that brings an outburst of patriotic fervor. Although much of the music is catchy, it is in his own realm as March King that the real Sousa asserts himself. His march "From Maine to Oregon" has a martial dash that places it alongside of other famous Sousa compositions.

John Park, as Jack Bartlett, makes a capital comedian with a rich singing voice. Charles Brown, as the duke of Brantford, offsets mediocre voice and acting by some clever dancing. Edna Blanche Showalter—who, by the way, will soon be Miss Showalter no longer—has a voice of unusual range and purity. It was given full expression in "The Crystal Lute," in which Miss Showalter touched notes in a high register seldom heard outside of grand opera. Her acting, however, does not measure up to her voice, as it savors too much of the concert stage.

Dorothy Maynard is a petite little comedienne, possessing all of the charm and vivacity so necessary to musical comedy success. Marguerite Farrell, as Rose Green, the maid, and Gilbert Gregory, as Stumpy, the valet, make a clever pair. George O'Donnell, as Col. Vandevere, has a voice of unusual power. The stage settings, especially for the last act, are handsome. The engagement continues for the remain-

JOHN PHILIP SOUSA CONDUCTS THE ORCHESTRA

**Famous Bandmaster Will Wield
the Baton at the Shubert
Masonic Tonight.**

John Philip Sousa, who has made the world step in time to his marches, will personally conduct the orchestra tonight at the performance of his comic opera, "The Glassblowers," at the Shubert Masonic.

Mr. Sousa has not been in Louisville for some time and his many friends here will give him a warm welcome. He has been a favorite in Louisville since the days of his first triumphs when he would bring his band to the old Auditorium and conduct it in the Sousaesque style that became almost as famous as his music.

The latest Sousa march, "From Maine to Oregon," is part of the score of "The Glassblowers."

Mr. Sousa is stopping at the Seelbach.

Mr. Leonard Lieblich, the author of the book, will also have a share in the performance tonight. Mr. Lieblich is a pianist of skill and he will be in the orchestra pit at the piano.

Mr. Sousa Talks of His Infant.

"The child is now in its fifth week," said Mr. Sousa, with a laugh, to a reporter for the Evening Post, when asked about his new musical play, "The Glassblowers," and we expect to wear it next week in New York. It's decidedly the lushest babe that I've ever had anything to do with."

Mr. Sousa seemed to be much pleased with the success the play has met. He said that he entertained the hope that it would be the forerunner of what will be a change in musical comedy.

"It should take something more than pink tights to make a good musical comedy, and this essentially American story, which Mr. Lieblich has evolved and which I have put to music, illustrates what I mean by a change in musical comedy," said Mr. Sousa.

The train was late getting in from Lexington, and the renowned orchestra leader was seated at a table in the dining-room of the Seelbach with Mr. Lieblich, smoking a cigar when seen by the reporter.

He was as gracious and cordial in manner as usual, but said with a laugh, "ask me anything but my age, you know I voted at the last election, and naturally I'm a little sensitive on that subject."

The Prima Donna.

Miss Edna Showalter, prima donna in Mr. Sousa's orchestra, was seated with one or two of her friends at the center table of the Seelbach dining-room.

Miss Showalter, off the stage, is as attractive as she is on, even though she is quiet and modest in manner.

Miss Showalter has been successful in two grand opera productions, and this is her first entrance into the field of light opera.

When the reporter spoke of her voice reaching high E three times successively in "The Glassblowers," her companion enthusiastically remarked, "She can make eight high E's in succession, and has all the qualifications of the most famed opera singers except the Italian name."

"And I don't want that," replied Miss Showalter emphatically. "My training was in the American, and what I can do will be credited to me."

SOME MEMORIES OF SOUSA

Truly our old and esteemed friend, John Philip Sousa, who journeyed all the way here from Washington and New York to direct a few performances of "The Glassblowers" at the Masonic Theater, owns a powerful and influential baton—a very Excalibur of a baton, as one might say. He waved it gently before us last night; and what memories of happy days in the years gone by might gratify a bandmaster, composer and director even already satiated with years of pronounced successes. Just a little grayer; just a trifle more rotund; a bit more studious, and perhaps a trifle more conservative in method; but when all's said, the same. And he was graciously welcomed as befits his standing in our midst.

Of course, his present and important work held the more engrossing interest of the evening, still, in lulls and after the piece, folks' minds harked back a decade and more to times when the rising star of the Sousa was setting the big cities and the county towns by the ears—when dancing parties forsook the staid beauties of the waltz to prance in joyous abandon to the rollicking two-step—and all to the tune of some Sousa march or other. In fact, were memory to permit us a bit of frivolity, one might remark that Sousa is the man who put the step in two-step. Rather a thin jest, but true just the same.

Sat Very Close.

We used to troop out to the old Auditorium—alas that it is no more—and despite all that brass and those resounding tympani, we couldn't get close enough, because we all wanted to get a flash of the Sousa smile when some particularly well-designed and well-executed Sousa production had brought forth the applause which was given to him alone, of all the bandmasters. That smile and that twirl of the moustache were two elements of the Sousa concerts which all the youngsters and lots of the older folk looked eager forward to.

Most of us in those days gone by were musical low-brows and a lot of us are still so. Not quite so low, perhaps, as to alarm anyone, but the fact remains that the big brasses, the giant wood-winds and the booming tympani were what was wanted in the old days; and we love 'em still. The higher forms of composition which Sousa produced here, however, were guiding lights to many a struggler for higher musical enjoyment, and for the good which he had done and the pleasure given, Louisville, as represented by last night's big audience at the Masonic gave him a very gracious welcome, showing that the luster of his renown here and the affection in which he is held by a large section of the Louisville public cannot be dimmed by the mere passage of the years.

Memories.

We were reminded of a lot of things by the march feature "From Maine to Oregon." Principally we were reminded of the old "High School Cadets," and this memory in return brought back a flock of other memories to bear it company. The waltz and the old lancers were about the proper caper at dancing parties of those days—eighteen years ago or more—and then the two-step came along to confuse the young idea just beginning awkwardly to ask an occasional Gracious Lady to step a measure or twain. And the Gracious Lady generally was about five or six years senior, at that.

Our gang got away with the occasional waltz, and as to the lancers, we all were right there. Didn't step on more than four or five little feet in a set, and seldom carried away more than half a founce. Remembering that in that day short dancing frocks or gowns were not the vogue, that was doing pretty tolerably well. But that two-step! The gang had a tough time with that. The older men in our little town despised we brats with a fervor not surprising when some consummations are recollected, and we got no aid or countenance of them. The younger girls giggled at the thought of bestowing dancing lessons upon a lot of louts, and the older ones laughed at us so much they had us hacked.

Self-Reliance.

Finally we decided to learn amongst

ourselves. This was a laudable manifestation of self-reliance, but not so wise as laudable. We congregated once in a while in a big old country dining room, and to the mournful walls of one of these abominable "French harps," tenderly embracing the family chairs, the struggle went forward. We had a distaste for dancing with men, hence the chairs. Moreover, we were afraid that our leading or guiding would suffer if any submitted to the leadership of another. It is only reasonable to remark, however, that we were unduly exercised over this phase of the matter—nothing could have injured the technique thus acquired.

But 'tis a lone lane, etc. One day we inveigled in a big black man, by name Skissem Grundy, roped a couple of real dancers, and Skissem treated us to a very spirited rendition of "High School Cadets," following this up with the "Washington Post," if memory serves, and with those swinging periods to help we really accomplished something. After that Skissem, who had long been a valued friend and ally, had to share that high honor with John Philip Sousa.

So for many years. We always went in a gang—used advisedly—to hear him, and we'd do it again. When he came here last night we were glad, and so were lots of other folk, and they showed it. J. R. K.

THE AMERICAN MAID AT THE BROADWAY THEATRE.

Louise Gunning sang the prima donna role in The American Maid at the Lyric Theatre in Cincinnati on Monday night. John Cort has arranged to place this Sousa opera in the Broadway Theatre.

NEW SOUSA OPERETTA.

"The American Maid" received its premiere last night at the Lyric. This same operetta, the music of which was composed by John Philip Sousa, and the book by Leonard Liebbling, was heretofore known as "The Glassblowers," which might have signified a vaudeville specialty, or anything but a musical comedy. But even the new name, which is just a name, for the operetta would be as enjoyable or as unenjoyable if known by any other cognomen, has little to do with the case. It sounds better than "The Glassblowers," that much is sure, and it has the ring of comic opera, a boon to the average audience, which refuses to be fooled by any equivocal title.

It was quite a gala event. "The American Maid" is in the process of formation. It has been in that process for a fortnight and out of all the labor which has been expended upon it there is emanating an entertainment which will furnish any audience its money's worth. Active in this formation are, quite naturally, the composer and the librettist. So, Mr. Sousa, looking a little grayer and a little balder than the last time, and Mr. Liebbling, debonair and nervous, were both on hand last night to take their curtain call after the second act, as behooves well behaved composers and librettists. The audience liked it even though they scarcely understood the few words Mr. Sousa had to mutter as he bowed toward Miss Gunning and Mr. Liebbling. They cheered quite as much as they did when the "Star Spangled Banner" was worked in later on. That means, there were some cheers, as the last act of this operetta makes a strong bid for the patriotism which is supposed to lurk in the bosom of each and every mother's son and daughter.

All this is important because it explains the exact situation of "The American Maid" at present writing. Four principals were practically new in their parts last night, and everybody who gave ear to the management was informed that as the performance goes along there will be a decided improvement apparent. So there will, which will aid all the more in making the piece successful.

There were several things about "The American Maid" which will attract attention. First of all, Mr. Sousa has written some very tuneful music, and he has actually withstood the temptation of writing a Viennese waltz. True, he gives Miss Gunning a concert value to sing in the second act, but that is a colorature effort considerably removed from the bane which "The Merry Widow" inflicted on a suffering multitude. He has put in a stirring march, however, as was to be expected. But it has been some time since a Sousa march has really become popular so that the present one, with its tuneful melody, is likely to be a worthy successor of those that have gone before.

Secondly, Mr. Liebbling has made an effort to get away from the conventional comic opera scenes. This departure is surely in accidental features, to be sure; but the second act is sufficiently novel to give color to this laudable effort. It shows a glassblowers' establishment, with furnaces and other accoutrements of the trade. The chorus is neatly dressed as working boys and girls, and most of their singing and dancing is done during the lunch hour. The finale is a call to arms, for war has been declared against the Spaniards, and everybody is off to Cuba. The workingmen go as soldiers and the girls as nurses. That brings the entire company to Santiago, which is the final act. The battle is shown by means of the moving picture machine and "Old Glory" is waved frantically to the national anthem. The stirring march then makes another fortissimo climax.

There is also a subsidiary story concerning the romances of two maids, and two men, one of them an American millionaire and the other an English Duke. There is the designing mother, the scheming father and a few other conventionalities, but they are incidental. It is rather a dangerous procedure to make a labor play, so to speak, the basis of a comic opera, yet it has its good points in the present instance, for there is a liberal sprinkling of comedy to go with the mock heroics.

The production is an extremely elaborate one, the last act in particular being very effective. The first act is the weakest and can stand some bolstering, though there is plenty of action in the other two to sustain the audience.

An excellent company is presenting "The American Maid" at the Lyric Theatre, Cincinnati, O., Sunday night, Feb. 23. The cast included Louise Gunning, John Parks, Dorothy Baynard, Charles Brown, Marguerite Farrell and George Mack. "The American Maid" will open at the Broadway Theatre, in New York, on March 3.

Charles Brown as the Englishman is conventional, but extremely funny. George O'Donnell as Colonel Vandever, has comparatively little opportunity to use his fine bass voice, but does the little well. Dorothy Maynard as Geraldine, is a charming singer, good dancer and a vivacious little body. George Mack as the diminutive valet, and Marguerite Farrell as Rose Green, are also clever, while the smaller parts are well done.

The costuming is good in the main, though there are six green dresses in the first act which are never lost. Sousa himself conducted for two acts last night, and was given an ovation. In all, it is a very ambitious production and, while there may be some speculation as to its ultimate success, it bears the marks of being ready to strike close to the center.

"AMERICAN MAID" WELL RECEIVED.

"The American Maid" was well received at its first production at the Lyric Theatre, Cincinnati, O., Sunday night, Feb. 23. The cast included Louise Gunning, John Parks, Dorothy Baynard, Charles Brown, Marguerite Farrell and George Mack. "The American Maid" will open at the Broadway Theatre, in New York, on March 3.

Sousa's "American Maid."

With two performances today, a matinee and night presentation, the engagement of "The American Maid" will close at the Lyric Theatre. The presenting company is an exceptionally good one, with Louise Gunning, one of the best light opera sopranos, in the leading role. Miss Gunning has an agreeable part and sings charmingly.

SOUSA IS PROUD OF 'AMERICAN MAID,' HIS LATEST OPERA

Comes to Cincinnati To See First Performance in a Large City and Conducts Orchestra.

It would hardly be correct to say that the March King of America is in this city this week, this title having been antedated by the possessor thereof, so rather this deals with the author of "The American Maid," John Philip Sousa.

He is still the same Sousa, master of the baton, director extraordinary and withal the smiling, urbane personage whom it is a delight to meet and hear. Mr. Sousa, with the star of his production, Miss Louise Gunning, was seen at the Lyric last night and had the following expressions to make as to the ideas and ideals that he has worked into a tuneful presentation.

Sousa arrived in Cincinnati to see the first big production of his latest opera and conducted the orchestra at the Lyric.

"Yes, this is my tenth opera and I have fond hopes that it is the best thing I have done. I might say that, like a fond mother, the last child is always the one most loved. The child is now five weeks old and as far as I can judge it shows no signs of senility.

"In Love With It."

"It is a great pleasure to see Miss Gunning in the role of Annabelle. The part was written with a view toward its presentation by a thoroughly attractive young woman and that."

"I am in love with it," Miss Gunning said. "The past four years that I have been a star have been put in playing those English parts, something foreign, don't you know, in text and portrayal, and it seems so nice to be natural once more, to be what I am—an American maid."

Mr. Sousa then stated that in building the opera his idea and intention is shown in the finale of the second act, where, after labor and capital have had several set-tos, the opposite forces are joined together to fight off a common enemy.

Typically American.

"The idea throughout is typically American," he continued. "There are no wigs, no slapsticks, the story and the music are the methods I have tried to make carry out the ideas. Not a putty-nosed comedian will you find in the show. I might say that if the putty makers depended on us to use their supply of product they would all go bankrupt."

"I think there is plenty in the production to laugh at. Were it possible to write a three-part harmony to show a man with the toothache or have a man wash his face to the tune of a symphonic expression, the work of the builder of comic operas would be made easy."

"This effort contains nothing to offend the highbrow, and there is plenty in it to interest his opposite. That was its object in the building and I hope we have succeeded."

Public Changed.

"One more idea that we have worked into this opera is that we have gone nowhere outside of our own country for the laying of the scenes. The Spanish peasants do not do any more singing, coming and going from their work, than do the farmers of America. The opera-going public know this; they learned it slowly, but they know it. So, why not lay the scenes right here among our own people?"

"When I wrote 'El Capitan' and many of my other operas I had to go to Peru, to Spain, and goodness knows where, all to lay the scenes, but our own public has changed."

"Yes, and I believe it is changing from those Viennese things, too," suggested Miss Gunning.

"I might say on the score of music loving by our own home folk, I was in Cleveland some while ago and was taken to one of the schools of music."

DRAMATIC NOVELTIES IN PLENTY ARE PROMISED FOR COMING WEEK

ANCIENT, MODERN AND UP-TO-THE-MINUTE SUBJECTS WILL OFFER A WIDE CHOICE TO PLAY PATRONS.



MARGARET GREENE and GEORGE M. COHAN, Grand Opera House.



LOUISE GUNNING, "The American Maid."



FLORENCE REED in "The Painted Woman."



VIOLET ROMER, Dancer "Joseph and His Brethren."

THREE dramas, a comedy, a comic opera and the reappearance of the perennially youthful Lillian Russell are the novelties programmed at New York theatres next week. On Monday night there will be four premieres—"The Ghost Breaker" at the Lyceum; "Coats" at Wallack's; "The Five Frankforters" at the Thirty-ninth Street "The American Maid," a new Sousa opera with Louise Gunning as star, at the Broadway, and Lillian Russell at the Fulton. On Wednesday night the first performance of "The Painted Woman" will be seen at the Playhouse. At the Metropolitan on Friday evening "Cyrano," the new Damrosch-Henderson opera in English will be heard for a second time.

Cincinnati Times Star 4/20/13

Cincinnati had the honor of having the premiere performance of Louise Gunning in "The American Maid" at the Lyric Sunday night. The score of the new Sousa piece proved both characteristic and delightful. The bill at B. F. Keith's theater proved unusually good, and the Empress offered its patrons a typically enjoyable programme. The Walnut Street theater reopened with that old favorite, George Sidney, in "Busy Izzy," which confirmed its previous popularity. Both burlesque houses, People's and the Standard, offer good attractions. The German players gave a good performance of Georg Engel's "Der Scharfe Junker." The Orpheum continued to do good business under the new management. On Monday night "The Pink Lady" will open at the Grand Opera House, with Hazel Dawn and Frank Lalor in the cast.

N.Y. Eve Mail 3/1/13



LOUISE GUNNING, "THE AMERICAN MAID" BROADWAY.

Dramatic News 3/1/13

Louise Gunning Joins The American Maid in Cincinnati—Mlle. Dazie at Keith's—The Pink Lady Returns to the Grand—George Sidney on Deck.
(Special to The Dramatic News.)

CINCINNATI.—Louise Gunning became the star of The American Maid at the Lyric Theatre on Sunday night. This new opera drew heavily because John Philip Sousa conducted the orchestra. Miss Gunning had been traveling with the company all the week perfecting herself in the part. The book and lyrics were written by Leonard Lieblich. The story tells of a conflict between capital and labor. There is a Fifth avenue mansion scene, the plant of a glass works at Greenpoint, and the third act reveals the U. S. Volunteers at Santiago. In the company are Georgie Mack, John Parks, Dorothy Maynard and Charles Brown.

Toronto News 4/22/13

NEW SOUSA OPERA.

"The American Maid" will be the title John Philip Sousa's latest opera will be known by when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title. "The Glassblowers" and finally induced Mr. Sousa, the composer, and Leonard Lieblich, the author of the book, to agree with him in a new title.

Am Musician 4/28/13

Georgie Mack has been engaged by John Cort for the important parts in John Philip Sousa's latest opera, "The American Maid," the book of which is Leonard Lieblich. The opera will be given its Broadway presentation the first week in March.

Two splendid musical attractions paid this city a visit last week and their appearance was most indifferently received by the public. The first was Sousa's three weeks-old opera, "The Glassblowers," that is to have its name changed before it reaches New York, and the Aborn Opera company in the ever-welcome "Bohemian Girl." The Sousa offering was magnificent although still in the rough. The music has the attractive swing that has made the bandmaster famous, albeit that some of the cornets could well have had the rough edges of their notes filed down without offending the musical ear any. This blarey brass is Sousa's stayle, and although the public may like this sort of thing in a band concert, in a comic opera it is as much out of place as a plug hat with a bathing suit. The opera has many novel features including a massive chandelier that lets down and forms a witch's cauldron to go with a song about what Shakespeare would have to do to make a hit in these days. A glassblowing establishment in full operation is another of the novelties and the third act by the aid of the "movies," a battle in Cuba is shown, so it will be seen that there is something doing at all times in this latest musical offering. Much good singing and more good dancing and an orchestra that in numbers almost exceeded the audiences were other features of the production.

"American Maid," By Sousa, Is Distinctive Success at the Lyric

Everybody will tell you that John Philip Sousa's new comic opera, "The American Maid," at the Lyric Theater, is a relief, meaning that it is distinctive and has none of that foreign flavor, of which there has been such quantities lately.

It is that and more. For, besides being by an American composer, with an American librettist, an American setting and an American name—besides all the patriotic trimmings—"The American Maid" deserves to stand upon its own merits as one of the most tuneful and broadly entertaining musical productions of recent issue.

It is a comic opera, in which the comedy is rivaled if not overshadowed by the dramatic action. Instead of a sinuous or seductive Viennese waltz for its piece de resistance, a bang-up, brassy Sousa war march runs through its fabric, and it is not too brassy, either. It is called "From Maine to Oregon."

Its score, to be sure, is the most notable thing about "The American Maid." There is the characteristic swing and rush and pleasing harmony one would expect of the composer of "El Capitan." A particularly melodious number is



"Sweethearts," sung by a quintet. "The Crystal Lute," a waltz, proved another exquisite offering.

Miss Louise Gunning made practically her first appearance in the title role, and sang with a delicious sweetness that has not been forgotten since the days of "The Balkan Princess." Dorothy Maynard, John Park, Charles Brown and Edward Wade, in the principal supports, are individually excellent.

In fact, like a prism, there are good points to the new Sousa creation, look where you will. Leonard Liebbling has written an interesting book about a rich young American and a decent sort of English Duke, who become mixed in their love affairs, and he takes them to a Cuban battlefield before he straightens out the tangle.

In more than an ordinary degree the effects are secured through aid of unusual and artistic settings, done by George Marion. Showing the interior of a glass factory for the background of an ensemble must be classed as daring and rather likeable.

The Sunday night's performance of "The American Maid" was marked by an extremely enthusiastic reception, to be construed as much a personal tribute to Sousa, who directed the orchestra, as to a kindness for the opera itself and its stars. Responding to cries of "speech," Sousa and Miss Gunning appeared with Liebbling in a brief acknowledgement.

GEORGIE MACK AND CHARLES BROWN



AND JOHN PHILIP SOUSA HIMSELF

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre tomorrow night, under the management of John Cort. It was originally called "The Glassblowers." The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Glass Company on Long Island, in the second, and then to Santiago with the United States Army during the Spanish-American War, in the third act.

Sousa to Conduct Orchestra Monday Night.

Annabelle's father fails in business and she goes to work in the glass works, whither the young millionaire follows her, accepting the opportunity to prove his ability to work and at the same time to be near her. Jack's innovation of having champagne served with hot lunches by his caterer to himself and fellow workers at the noon hour; replacing the iron water buckets with pails made of aluminum, and otherwise revolutionizing the business creates serious conflict between capital and labor.

Then war is declared with Spain, and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba.

The company surrounding Miss Gunning will include John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon and about a hundred others. The production is staged by George Marion.

Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

Broadway (Wm. Wood, mgr.)—Louise Gunning, in "The American Maid," closed her engagement here Saturday night, 15. The house is dark this week, and re-opens March 24 with Loew pictures.

Sponsor of "American Maid."

John Cort, the managerial sponsor of Sousa's "The American Maid," arrived in the city last night to look over the performance at the Lyric. The house was full for a long time.

N.Y. Eve World 11/13



John Philip Sousa's latest comic opera, "The American Maid," with book by Leonard Liebbling, will be offered at the Broadway Theatre on Monday night. When Annabelle Vandever's father falls in business the young woman finds employment in a glass works. Jack Bartlett, a young millionaire, takes a job in the same place to prove he can earn his living, but when he introduces champagne luncheons and otherwise revolutionizes the business there is a clash between capital and labor. Then war is declared with Spain and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba. Louise Gunning will be seen in the title role and among others in the cast will be John Park, Charles Brown, Georgie Mack, Edward Wade, John G. Sparks, Dorothy Maynard and Marguerite Farrell. At the opening performance Mr. Sousa will conduct the orchestra.

N.Y. Herald 3/2/13



PHOTO BY WHITE



LOUISE GUNNING
THE AMERICAN MAID
at the BROADWAY

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre to-morrow night. The book, by Leonard Liebbling, sets forth how Annabelle Vandever came to declare that she never would marry a man who had not earned his wealth, greatly to the discomfiture of Jack Bartlett. It is worth noting that Geraldine Pompton, whose father owns the glass works, is madly adored by the Duke of Branford. When Annabelle's father falls, she bravely takes a job in the glass works. Finally war is declared with Spain. The scenes shift from the reception room of a Fifth avenue house in the first act, to the glass works in the second and to Santiago with the United States army in the third.

Mr. Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

Bklyn Time 3/1/13

**"THE AMERICAN MAID"
AT THE BROADWAY**

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre Monday night under the management of John Cort. The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Glass Company, on Long Island, in the second act, and then on to Santiago, with the United States Army in the third. The book is by Leonard Liebbling, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an honored American citizen, and Jack Bartlett, a young American millionaire.

N.Y. Eve Sun 3/1/13

Sousa's latest comic opera, "The American Maid," with Louise Gunning in the

star part, will open at the Broadway Theatre Monday night under the management of John Cort.

N.Y. Eve Post

"The American Maid," a new operetta by John Philip Sousa, will have its first production in this city on Monday night at the Broadway Theatre. The scenes are laid in New York and in Cuba during the Spanish War. In the company will be Louise Gunning, John Park, Charles Brown, Georgie Mack, Edward Wade, John G. Sparks, Dorothy Maynard, and others. Sousa will conduct the orchestra on the

first night during the playing of his new march, "From Maine to Oregon."

Cinemat. Commercial

"American Maid" at Lyric.

Much interest is centered in the announcement that at the Lyric Theater, commencing this evening, John Cort will present Louise Gunning, the celebrated prima donna, in John Philip Sousa's new comic opera, "The American Maid." It will no doubt prove to be the social as

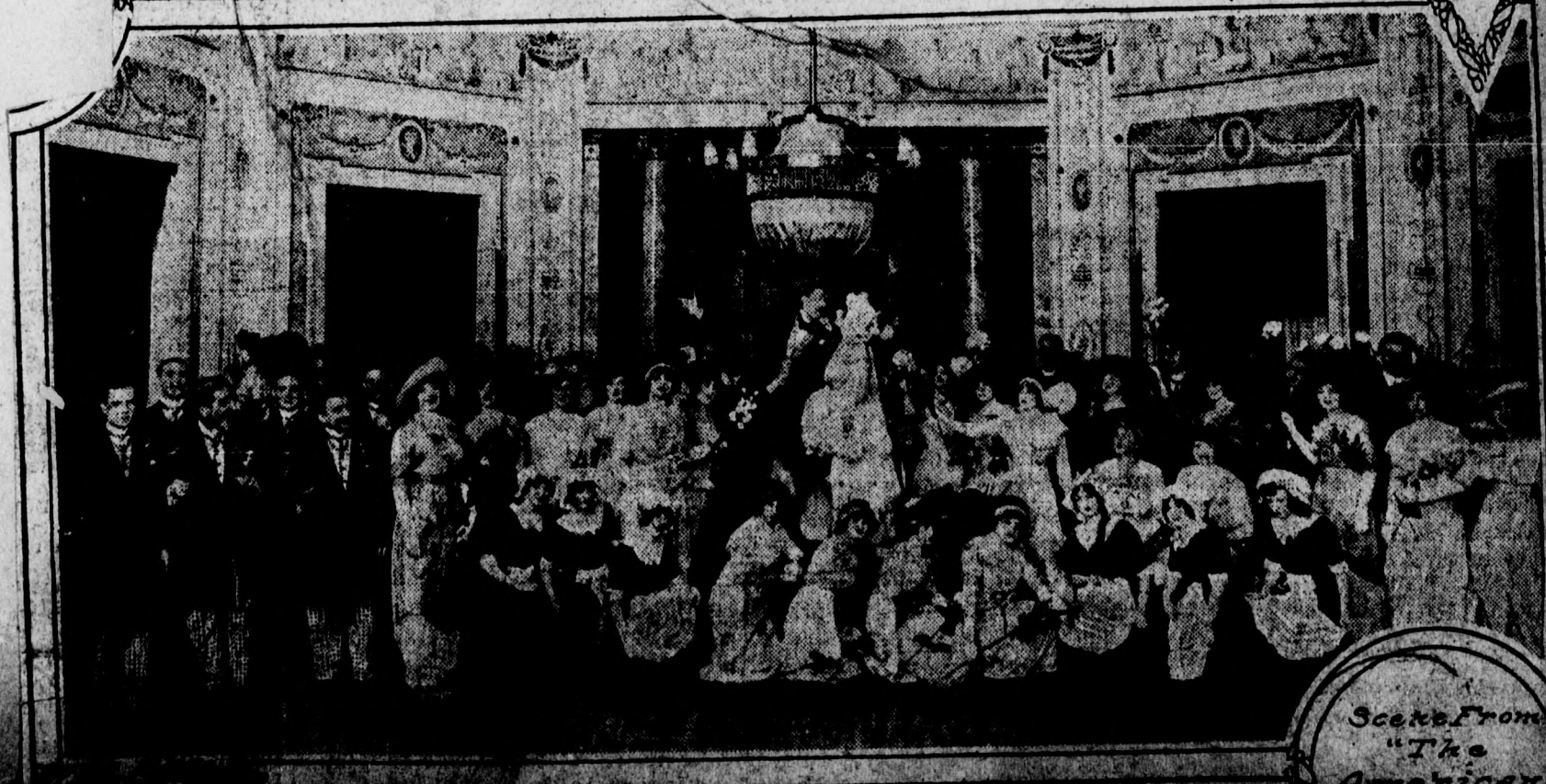
well as the musical event of the season at that house.

It is more than five years since the public has heard a new opera from Sousa's rhythmic pen. "The Free Lance" was his last composition, and, odd as it may appear, now, for the first time, Sousa has given his musical energies to composing music of an American character entirely, the book by Leonard Liebbling, a writer of both humorous and serious fiction, being based on an American theme. In the past Sousa has been obliged to compose to a foreign or mythical setting, wherein he has given expressions to fantastic composition rather than in music, because the stories of his librettists were laid in foreign parts. "The American Maid" is in three acts, and in story deals with the adventure of Jack Bartlett, a wealthy New Yorker, and the Duke of Brantford, an Englishman, who is much sought after by the mammas with marriageable daughters. Bartlett's particular girl refuses to marry any man unless he can do something for himself, and her particular aversion is a person who lives off the money amassed by others. To win her Bartlett decides to go to work and accepts a position in a glass factory. To the same factory comes the girl of his heart, after her father has failed in business.

In the meantime the Duke and Bartlett have become engaged to the wrong girl, through a pardonable mistake, and the balance of the plot is devoted to the straightening out of matters. The first act takes place in a Fifth avenue mansion during an entertainment, the second reveals the interior of the Consolidated Glass Works at Greenpoint, Long Island, and the third is laid in Cuba, at Santiago, during the Spanish-American War. The time is 1898.

"The American Maid" is one of Sousa's most important works. Leonard Liebbling, who is responsible for the book, is credited with such successes as "The Girl and the Kaiser," "Vera Violetta" and "The Balkan Princess." He is said to have provided a real witty book, and tells his story in an unusual manner. The score contains seventeen numbers, one of which is Sousa's latest march composition, "From Maine to Oregon." Several numbers that are in their way little gems of harmony, melody and humor, are "The Crystal Lute," "Sweethearts" (both sung by Miss Gunning), "The American Girl," "The Dinner Pail," "My Love Is a Blower" and "Cleopatra's a Strawberry Blond," are bound to be enjoyed. The orchestrations of the finales are thoroughly descriptive and are written in Composer Sousa's best vein.

Mr. Cort has surrounded the star with a company numbering 100 people, the principal members consisting of Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, Mabelle Baker, John Parks, Charles Brown, John G. Sparks, Georgie Mack, Edward Wade and Edward O'Donnell. George Marion staged the production with his usual good taste and elaborate manner. An added feature is the augmented orchestra of twenty-five, necessary to properly render Sousa's music. The composer will conduct at this evening's performance.



Scene From
"The
American
Maid"

John Phillip Sousa's new comic opera, "The American Maid," comes to the Broadway Theater to-morrow night under the management of John Cort.

The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of a glass company on Long

Island, in the second, and then on to Santiago with the United States Army during the Spanish-American war, in the third. The book is by Leonard Lieblich. The company includes Louise Gunning, John Park, Charles Brown, George Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon and about 100 others. Mr. Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."



JOHN PARK IN
"THE
AMERICAN
MAID"
at the
BROADWAY
THEATRE



Louise Gunning in "The American Maid."

N.Y. Staats Zeitung 3/2/13



N.Y. Review 3/1/13

Kommende Kunstgenüsse.

"The American Maid".
John Phillip Sousa's neueste Operette, "The American Maid", wird morgen Abend im Broadway-Theater unter der Regie von John Cort das Licht der Rampen erblicken. Die dreiaktige Oper spielt in einem Fifth Ave. Palaste, in einer Gasfabrik in Long Island und dann in Santiago, auf Cuba, während des Spanisch-Amerikanischen Krieges. Leonard Lieblich hat das Libretto zur "American Maid" geschrieben, das die Liebesgeschichte der Annabelle Vanderveer mit Jack Bartlett, einem jungen Millionärspröbling schildert.
Miss Gunning ist für die "Star"-Rolle der Heldin gewonnen worden. Außer ihr spielen mit John Park, Charles Brown, George Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothea Maynard, Marguerite Farrell, Maude Turner Gordon und noch etwa 100 Andere. Der Komponist wird bei der Premiere persönlich am Dirigentenpult sitzen.

Chicago Record Herald 3/4/13

SOUSA'S NEW OPERA.

[SPECIAL TO THE RECORD-HERALD.]
NEW YORK, March 3.—With music composed by the "March King" John Phillip Sousa and with Miss Louise Gunning as star, "The American Maid," a new comic opera, seen at the Broadway Theater, to-night held forth certain hopes of being a tuneful entertainment.
The score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. When motion pictures of a battle aroused enthusiasm, the orchestra played one of the composer's older marches.
But it is not all his fault, since he was saddled by a sad libretto written by Leonard Lieblich.

NY World 3/2/13



LOUISE GUNNING in "The American Maid" BROADWAY

John Philip Sousa, "the March King," composed the score of "The American Maid," the new operetta which John Cort will offer in the Broadway Theatre to-morrow night. Miss Louise Gunning will be seen in the title part.

Leonard Liebbling wrote the book, which tells of the love affairs of Annabelle Vandever and Jack Bartlett, son of an American millionaire glass manufacturer. Annabelle refuses Jack because of her determination never to marry a man who has not earned his wealth; but this does not discourage him from following her to his father's factory, whither she goes to work when her own father fails in business, and redoubling his efforts to win her. When war breaks out with Spain the glass factory is deserted for Cuba, where the last act takes place.

The cast includes John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Miss Dorothy Maynard, Miss Marguerite Farrell and Miss Maude Turner Gordon.

Mr. Sousa will conduct the orchestra to-morrow night during the rendition of his latest march, "From Maine to Oregon."

Brooklyn Citizen 3/2/13

TO GIVE SOUSA OPERA.

"American Maid" Attraction at the Broadway, Manhattan.

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre, Manhattan, to-morrow night, under the management of John Cort.

The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Gas Company on Long Island, in the second act, and then on to Santiago with the United States Army during the Spanish-American war, in the third. The book is by Leonard Liebbling, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an honored



LOUISE GUNNING in "THE AMERICAN MAID" BROADWAY THEATRE

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre to-morrow night under the management of John Cort. The opera is in three acts, the scenes shifting from the reception room in a Fifth Avenue home, in the first act, to the works of the Consolidated Glass Company on Long Island, in the second act, and then on to Santiago with the United States Army during the Spanish-American war, in the third.

The book is by Leonard Liebbling, and its story has to do with the love affairs of Annabelle Vandever, the daughter of an honored American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton, daughter of the owner of the glass works, and the Duke of Branford, who is very much in love with Geraldine.

The company surrounding Miss Gunning will include John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, and Maude Turner Gordon. The production is staged by George Marion. Mr. Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

NY Call 3/2/13

SOUSA'S "THE AMERICAN MAID" COMES TO THE BROADWAY.

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theater tomorrow night under the management of John Cort.

The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Glass Company, on Long Island, in the second act, and then on to Santiago with the United States Army during the Spanish-American War in the third. The book is by Leonard Liebbling, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton, daughter of the owner of the glass works, and the Duke of Branford, who is very much in love with Geraldine. Annabelle declares she will never marry a man who has not earned his wealth, and refuses Jack. Annabelle's father fails in business and she goes to work in the glass factory, whither the young millionaire follows her. War is declared and practically the whole factory volunteers for service. The company surrounding Miss Gunning includes John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, and Maude Turner Gordon, and about 25 other players. Mr. Sousa will conduct the orchestra.

NY. News Telegraph 3/2/13

CINCINNATI ENJOYS A MUSICAL WEEK

"The Pink Lady" Scores and Sousa's New Opera Is Well Received.

(Special Dispatch to The Morning Telegraph.) CINCINNATI, O., March 1.

"The American Maid," John Philip Sousa's new opera, had its premiere at the Lyric, with Sousa conducting the opening night. The music scored instantly, but the book of Leonard Liebbling, seems to need brightening. George Marion staged the production. Miss Louise Gunning was well supported by John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, and Maude Turner Gordon.

AT BROADWAY MONDAY NIGHT

March King's "American Girl"
Tells a Patriotic
Story.

MISS GUNNING FEATURED.

Composer Himself Will Lead Or-
chestra on Opening
Night.

John Phillip Sousa's latest comic op-
era, "The American Maid," with Louise
Gunning in the star part, comes to the
Broadway Theatre Monday night under
the management of John Cort.

The opera is in three acts, the scenes
shifting from the reception room in a
Fifth avenue home, in the first act, to
the works of the Consolidated Glass
Company on Long Island, in the sec-
ond, and then on to Santiago with the
United States Army during the Span-
ish-American war, in the third.

The book is by Leonard Lieb-
ling, whose story has to do with the love
affairs of Annabelle Vandever, the
daughter of an honored American citi-
zen, and Jack Bartlett, a young Amer-
ican millionaire. Into the story also
comes Geraldine Pompton, daughter of
the owner of the glass works, and the
Duke of Branford, who is very much in
love with Geraldine. There are compli-
cations in the love-making of the quar-
tette, the result of a declaration by
Annabelle that she will never marry
a man who has not earned his wealth.
For this reason she refuses Jack Bart-
lett.

Annabelle's father fails in business
and she goes to work in the glass fac-
tory, whither the young millionaire
follows her, accepting the opportunity
to prove his ability to work and at the
same time be near her. Jack's inno-
vation of having champagne served
with hot lunches by his caterer to him-
self and fellow workers at the noon
hour; replacing the iron water buckets
with pails made of aluminum, and
otherwise revolutionizing the business,
creates serious conflict between capital
and labor.

Then war is declared with Spain and
practically the whole factory volun-
teers for service, thus carrying the ac-
tion of the play to Cuba. The company
surrounding Miss Gunning will include
John Park, Charles Brown, Georgie
Mack, Edward Wade, George O'Don-
nell, John G. Sparks, Dorothy May-
nard, Marguerite Farrell, Maude Turner
Gordon and about 100 others. The pro-
duction is staged by George Marion.

"THE AMERICAN MAID" AT THE BROADWAY

John Phillip Sousa's latest comic opera,
"The American Maid," with Louise Gun-
ning in the star part, comes to the Broad-
way Theatre Monday night under the
management of John Cort.

The company surrounding Miss Gunning
will include John Park, Charles Brown,
Georgie Mack, Edward Wade, George
O'Donnell, John G. Sparks, Dorothy May-

nard, Marguerite Farrell, Maude Turner
Gordon and about 100 others. The pro-
duction is staged by George Marion. Mr.
Sousa will conduct the orchestra on the
opening night during the rendition of his
latest march, "From Maine to Oregon."

24. North Side News 3/4/13

"THE AMERICAN MAID" AT THE BROADWAY.

John Phillip Sousa's latest comic
opera, "The American Maid," with
Louise Gunning in the star part,
comes to the Broadway Theatre Mon-
day night under the management of
John Cort. The book is by Leonard
Liebling, whose story has to do with
the love affairs of Annabelle Vande-
veer, the daughter of an honored
American citizen, and Jack Bartlett,
a young American millionaire. Into
the story also comes Geraldine Pom-

pton, daughter of the owner of the glass
works, and the Duke of Branford, who
is very much in love with Geraldine.
There are complications in the love
making of the quartette, the result of
a declaration by Annabelle that she
will never marry a man who has not
earned his wealth. The company sur-
rounding Miss Gunning will include
John Park, Charles Brown, Georgie
Mack, Edward Wade, George O'Don-
nell, John G. Sparks, Dorothy May-

nard, Marguerite Farrell, Maude Tur-
ner Gordon and about one hundred
others. The production is staged by
George Marion. Mr. Sousa will con-
duct the orchestra on the opening
night during the rendition of his lat-
est march, "From Maine to Oregon."

24. American 3/4/13

Sousa's New Opera.

John Phillip Sousa's new opera, "The
American Maid," was heard last night
at the Broadway Theatre. The com-
poser himself appeared when it came
time for his new march, "From Maine
to Oregon," and conducted the orches-
tra.

The opera has to do with the Span-
ish-American War, and the action
moves from Long Island to Cuba in
true light opera style.

The book is by Leonard Lieb-
ling and is considered bright and pretty, but
the characteristic Sousa music was the
feature of the work.

The company included Louise Gun-
ning, John Park, Charles Brown,
Georgie Mack, Edward Wade, George
O'Donnell, John G. Sparks, Dorothy
Maynard, Marguerite Farrell, and
Maude Turner Gordon.

Alan Dale will review the opera in
Friday's American.



Bldg. Eagle 3/2/13

"The American Maid," With Sousa's Score, at the Broadway.

John Phillip Sousa's latest comic opera,
"The American Maid," with Louise Gun-
ning in the star part, comes to the
Broadway Theater tomorrow night under
the management of John Cort.

The opera is in three acts, the scenes
shifting from the reception room in a
Fifth avenue home, in the first act, to
the works of the Consolidated Glass Com-
pany on Long Island in the second, and
then on to Santiago with the United
States Army during the Spanish-Ameri-
can War, in the third. The book is by
Leonard Lieb-ling, whose story has to do
with the love affairs of Annabelle Van-
deveer, the daughter of an American
citizen, and Jack Bartlett, a young
American millionaire. Into the story
also comes Geraldine Pompton, daughter
of the owner of the glass works, and the
Duke of Branford, who is very much in
love with Geraldine. There are compli-
cations in the lovemaking of the quar-
tet, the result of a declaration by Anna-
belle that she will never marry a man
who has not earned his wealth. For this
reason she refuses Jack Bartlett. Anna-
belle's father fails in business and she
goes to work in the glass works, whither
the young millionaire follows her, accept-
ing the opportunity to prove his ability
to work and at the same time be near
her. Then war is declared with Spain,
and practically the whole factory volun-
teers for service, thus carrying the ac-
tion of the play to Cuba. The company
surrounding Miss Gunning will include
John Park, Charles Brown, Georgie Mack,
Edward Wade, George O'Donnell, John G.
Sparks, Dorothy Maynard, Marguerite
Farrell and Maude Turner Gordon, and
about fifty others. The production is
staged by George Marion. Mr. Sousa will
conduct the orchestra on the opening
night during the rendition of his latest
march, "From Maine to Oregon."

Actresses Appearing in the Theatres Next Week.



"THE AMERICAN MAID."

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, comes to the Broadway Theatre, Monday night under the management of John Cort.

The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Glass Company on Long Island, in the second, and then on to Santiago with the United States army during the Spanish-American war in the third. The book is by Leonard Liebling.

The company surrounding Miss Gunning will include John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, and about 100 others. The production is staged by George Marion. Mr. Sousa will conduct the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

Little Humor or Snappy Music in 'American Maid'

Mr. John Philip Sousa's Comic Opera, with Miss Gunning as Star, Seems Dull.

BROADWAY THEATRE.—THE AMERICAN MAID, comic opera by Mr. John Philip Sousa, book by Mr. Leonard Liebling.

Jack Bartlett.....Mr. John Park
Duke of Branford.....Mr. Charles Brown
Silas Pompton.....Mr. Edward Wade
Stumpy.....Mr. Georgie Mack
Colonel Vandever.....Mr. George O'Donnell
Lefty McCarty.....Mr. John G. Sparks
Annabel Vandever.....Miss Louise Gunning
Geraldine Pompton.....Miss Dorothy Maynard
Mrs. Pompton.....Miss Maud Turner Gordon
Mrs. Vandever.....Miss Adele Archer
Rose Green.....Miss Marguerite Farrell
Nellie Brown.....Miss Mary Smith
Hans Hippel.....Mr. H. Hooper
Pietro Nuttino.....Mr. Pietro Canova
Gawkins.....Mr. J. Kern
Gladys.....Miss Katherine Stossel
Helen.....Miss Julia Bruns
Alice.....Miss Amy Russell
Veronica.....Miss Nellie Gould
Hazel.....Miss Marie Elliott
Madge.....Miss Marjorie Edwards
Edith.....Miss Naomi Sumers
Mabel.....Miss Marie Dolber
Beatrice.....Miss Irma Bertrand
Irene.....Miss Carrie Lauders
Footman.....Mr. Albert Sachs
First Glassblower.....Mr. James Yunen
Second Glassblower.....Miss Ella Yunen
A. Batchman.....Mr. George Wilson
Maids—Misses McKay, Baruban, Sullivan, Jordan, M. Sullivan and Brown.

With music composed by the "march king," Mr. John Philip Sousa, presented by Mr. John Cort and with Miss Louise Gunning as star, "The American Maid," a new comic opera seen at the Broadway Theatre last night, held forth certain hopes of being a tuneful entertainment. But a roll call of the real successes of the evening showed that motion pictures of the battle of Santiago and a long curtain speech by Mr. Sousa were most ap-

Mr. Sousa was in a stage box, and when there were calls for the author after the second act he appeared on the stage and delivered a long speech, the gist of which was that he had been advised by producer and prima donna to write music for "the tired business man." A patient search on his part failed to reveal that there were any such and like the countryman in the Zoo he concluded, "there ain't no such animal."

He said he had written the opera four years ago. Without wishing to be the least bit unkind to composer or music, the score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. When the motion pictures of the battle aroused enthusiasm, the orchestra played one of the composer's older marches. A song called "Sweetheart" has a pretty lilt, and a waltz, "The Crystal Lute," was not without some tuneful charm. But apart from these the music is not very melodious and surely not "catchy."

But it is not all his fault, since he was saddled by a sad libretto, written by Mr. Leonard Liebling. It dates back to the Spanish-American War for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory and finally having every one go to war, where the tangle is straightened out. The libretto has few interesting situations and little novelty or humor. And a comic opera without comedy is very, very sad.

Miss Gunning strove hard to get spirit into the work, but even her usually brilliant singing was lacking in stirring qualities. Miss Dorothy Maynard sang well, Mr. John Park was manly, but struggled with hoarseness, and Mr. Charles Brown was a stage Englishman. These four constituted the engaged couples. Another couple, Miss Marguerite Farrell and Mr. Georgie Mack, tried to put some fun into the plot.

A lot of others contributed, the chorus worked with might and main, voices and dancing feet. Originally the opera was called "The Glassblowers," and it was a change for the better to rechristen it "The American Maid." But by any other name it would sound as dull.

To the tune of a genuine success John Philip Sousa marched into New York last night and took his place with "The American Maid," at the Broadway, where the indications are he will remain agreeably Louise Gunning assisted.

established for some time to come. Miss

New York will embrace this work of the popular bandmaster for many reasons, the chief one being that Mr. Sousa, unlike many of his fellow composers, has learned to have his sweetest melodies for the last. Thus it matters some that the first act is almost forgotten in the rhythmic measures of the second act, but it means everything that the closing scene is an artistic feast of music and color and in this last, George Marion must share, for his trained hand is everywhere in evidence in the staging.

The composer before the curtain told last night how he had promised John Cort to write a comic opera that would "soothe the tired businessman," and Mr. Cort held this as a stipulation—or no production. The reception that greeted the Sousa work was the answer. Well dovetailed are the martial and lighter strains of the new Sousa offering and in preparing the book, Leonard Liebling has followed the spirit of the score consistently. The story turns on the love of Jack Bartlett, a wealthy American, for Annabel Vandever, daughter of an army officer and the attachment of a foppish English duke and Geraldine Pompton. These four move through a scene in the Fifth Avenue Mansion of the Vandeveres, thence to another depicting the Consolidated Glass Works on Long Island, where Jack, though wealthy goes to work so that he may win Annabel. The action then passes to Cuba during the Spanish war. It is at this point that Sousa comes forward with a stirring piece of military music.

Louise Gunning, always a winsome stage picture, plays Annabel charmingly and Dorothy Maynard is equally attractive as Geraldine. John Park is an agreeable Jack and John Brown makes the duke acceptably ridiculous. Of the music too much praise cannot be given, "The Crystal Lute," "Sweetheart" and the new march, "From Maine to Oregon," are destined to win high favor among those who like light music.

N.Y. Herald 2/4/13

N.Y. Commercial 2/4/13

COMIC OPERA BY SOUSA.

Good Music and Stirring Scenes
Please Large Audience.

"The American Maid"—At the Broadway Theatre.

Jack Bartlett.....	John Park
Duke of Branford.....	Charles Brown
Silas Pompton.....	Edward Wade
Stumpy.....	Georgie Mack
Col. Vandever.....	George O'Donnell
Lefty McCarty.....	John G. Sparks
Annabel Vandever.....	Miss Gunning
Geraldine Pompton.....	Dorothy Maynard
Mrs. Pompton.....	Maud Turner Gordon
Mrs. Vandever.....	Adele Archer
Rose Green.....	Marguerite Farrell
Nellie Brown.....	Mary Smith

Most great American businesses have been dramatized, but it remained for John Philip Sousa to build a comic opera about glassblowing. But he has done it and the result was "The American Maid," which was produced last night at the Broadway Theatre to the high satisfaction of a large audience. Leonard Lieblich wrote for Mr. Sousa the book of the piece, which in an earlier stage was known more frankly as "The Glassblowers," but whose name was changed perhaps out of deference to Miss Louise Gunning, now its star.

There are three acts to the lively and at times melodramatic book. One at a Fifth avenue reception, where an American youth with money and an English duke with George Grossmith legs mix up their love affairs and an honored American citizen is temporarily ruined by a more or less villainous and far more wealthy owner of a glass works. The daughter of the honored citizen loves the brave American lad, while the young woman whose income depends on glass loves the duke. The first, named *Annabelle*, sung by Miss Gunning, won't wed any one who doesn't work, and the brave hero, *Jack Bartlett* (John Park), goes to work in the glass works, and so does she once her father is on the way to ruin.

All of which naturally leads us to the second act in a glass works, with two real glass blowers at their work, and a chorus which included "glassblowers, teasers and batchmen." To one who has never seen the inside of such a factory the illusion was perfect. In the noon hour teasers and batchmen joined in singing "We Chant a Song of Labor," "My Love is a Blower" and "The Dinner Pail."

With a strike, a possible flaw in the plot to ruin the honored citizen and the

outbreak of the war with Spain, plot, principals and all jump to Santiago, where the Spaniards await them and where fortunes are restored, love affairs straightened out and patriotism triumphs.

This is a poor outline of a book which has the charm of novelty, which spares us many of the afflictions of the average light opera and for which Mr. Sousa has written some stirring music.

Miss Gunning won high favor, particularly with the waltz song, "The Crystal Lute." Other numbers which found immediate favor were "Cleopatra's a Strawberry Blonde" (words by F. P. Adams), "This is My Busy Day" and the Duke's song, "The American Girl."

Charles Brown was a most amusing Duke and Dorothy Maynard was attractive as the girl he really loved. Others in the big cast were Georgie Mack, John G. Sparks, Adele Archer and Marguerite Farrell, who danced energetically and gracefully.

After the second act Mr. Sousa made a speech.

In the middle of the third act a novelty in musical shows was shown to the audience in moving pictures supposed to portray the battle of Santiago. They were good pictures.

"THE AMERICAN MAID"

John Philip Sousa Wins Ovation
at the Broadway.

TUNEFUL AND COLORFUL

Well Staged, Well Sung,
Pretty Dances, Clever
Comedy.

An all-summer show came to town last night in "The American Maid," to judge by the reception it received at the Broadway. The musical comedy was much more than a vehicle for John Philip Sousa's rousing strains and beguiling melodies. Leonard Lieblich put comedy into the play and dash and wit into the songs. The scenery was effective, especially in the second act, when the interior of a glass factory was shown, made rosy by glowing furnaces. The dancing was captivating, the singing was above the common run, and the performers, for their part, made the most of every opportunity.

"The American Maid" has an atmosphere of its own, not the rough winds of broad comedy, though the fun is boisterous enough in spots, but of comedy that is pleasing and satisfying, and quite in the vein that the composer set out to compass, as he explained from the stage after the first act, when nothing short of a few words would placate the first nighters. Mr. Lieblich was said to be lurking in the house, but did not compete for forensic honors.

The story, as it should be, is one easily told. Annabel Vandever cannot approve of suitors who did not earn their wealth. Jack Bartlett finds the easiest way to overcome this difficulty is by adding several millions to his fortune, while at the same time putting a crimp into the villainous operator in mining stock who ruined Annabel's father. Although the villain happens to be Silas Pompton, father of Geraldine that does not detract from her charms, which are equal to provoking undoubted heart-quakes in the fortune seeking Duke of Branford. At the end of the first act, however, the solar plexus that puts the duke down for the count is a mix-up of the couples which thrusts the impoverished Annabel into his arms.

The most numerous encores were drawn by the crashing "gating gun" chorus, "Cheer Up," "The Crystal Lute" and "The American Girl." Louise Gunning, as Annabel, was a winning heroine, and in her solos, "The Crystal Lute" and "The Red Cross Nurse," her singing was above the comic opera average. John Park made, as Jack Bartlett, a most genial young man of wealth. More dash fell to the parts of the other couple.

Charles Brown conceived the duke with much imagination as the spightliest of society favorites, and Dorothy Maynard as Geraldine danced through the three acts with fire and grace. There was a third couple who should not by any means be overlooked—Rose Green, of the factory, and "Lefty" McCarty, Jack Bartlett's chauffeur. Marguerite Farrell as Rose was a marvel of buoyancy. John G. Sparks played opposite her.

In a class by himself was J. Kern in the part of Gawkins, the walking delegate. His dances are worth going to the show for. He convulsed the house every time he was let loose.

SOUSA'S NEW OPERA HAS SOME NOVELTIES

Music of "The American Maid,"
in Varying Moods, Is Well
Liked at Broadway.

SCENE IN GLASS WORKS

Louise Gunning Still Gives Her Delicious High Notes—Miss Maynard Attractive and Lively.

It was not entirely clear last night why John Philip Sousa's comic opera should have been called "The American Maid," for there were two of them, and they were both American. One was the prima donna, Louise Gunning, and the other was an heiress, Dorothy Maynard, and they were both so much in evidence that it seemed impossible either could have been overlooked when the piece was named. In the absence of another explanation the title will have to be credited to the prima donna, for the opera offered no help in solving the mystery.

The piece proved not to be the typical Broadway musical comedy, departing from the formulas in several particulars. For instance, there were only a handful of principals on the stage when the curtain went down on the first act. Then all the members of the cast, even the prima donna, worked. As a result the audience warmed up to the piece and helped itself obtain a good entertainment. Applause was liberal all through the evening.

The second act contains most of the play. Its scene is laid in the glass works of Silas Pompton, a wealthy business man, whose wife is anxious that their daughter, Geraldine, shall marry the Duke of Branford. The Duke is perfectly willing, and so is the girl, but in the first act the librettist had fixed it so they couldn't. He had arranged that Annabel Vandever, daughter of Col. Vanderver, should coach the bashful Duke how to make love to Geraldine, and had then contrived to get Geraldine on the stage in time to overhear them and think they were really making love to each other.

Jack Bartlett, a young millionaire in love with Annabel, had gotten the same impression, and the Duke, remarking that he was no cad, decided to let people think they were engaged, pending Annabel's pleasure, since she had been placed in that position while trying to help him. To complicate matters, Annabel's father announces that he is ruined, because a Cuban mine has taken all his money.

All this was after Jack Bartlett had asked Pompton to give him a job as water boy in the glass works, in order to prove to Annabel that he was not simply a rich idler.

So now, having gone to some trouble to do it, the librettist turned them all loose in the glassworks and the audience enjoyed it. It was that particular kind of glassworks where all the young lady operators displayed ankles clad in silk hose, and the heroine, Annabel, who was now the poor secretary, wore a simple little workaday gown imported from Paris. But it was also a glassworks where a great many entertaining events took place, so what did the audience care? Mrs. Harris should worry, as one of the characters came near saying.

The ingenuity of the librettist was so exhausted by the time he came to the task of getting all these characters to "Camp Jackson, near Santiago, Cuba," that he just gave up and let all those who didn't fit in drift in. The main value of this act proved to be to display a set of moving pictures of the taking of the hill at Santiago. It also strove to get the story of the lost fortune fixed up somehow, the orchestra leader and the man in the seventeenth row believe.

Sousa's music, which was in varying moods, was apparently well liked, and he was enthusiastically urged on to a curtain speech. Louise Gunning proved to have her delicious high notes still with her, and was made to repeat her only solo song twice. Miss Maynard was attractive and lively, and Charles Brown made the most of his comedy part. John Park's handling of the leading role, which was not really a leading role, was apparently well liked, and also liked by the audience, which also liked that Georgie Mack had had John Sparks as a labor leader, and Edward Wade as a man of "big" business, were those who had shorter parts in which

NEW SOUSA OPERA AT THE BROADWAY

"The American Maid," With Louise Gunning as Star, Has Its Local Premiere.

"MOVIES" IN A REAL PLAY

Battle Scene on San Juan Hill Is Shown by Means of Motion Pictures.

BROADWAY THEATRE — "The American Maid." Music by John Philip Sousa. Book by Leonard Liebbling.

The Cast.

Jack Bartlett	John Park
Duke of Branford	Charles Brown
Silas Pompton	Edward Wade
Stumpy	Georgie Mack
Col. Vandevere	George O'Donnell
Lefty McCarty	John G. Sparks
Annabel Vandevere	Miss Gunning
Geraldine Pompton	Dorothy Maynard
Mrs. Pompton	Maud Gordon
Mrs. Vandevere	Mabelle Baker
Rose Green	Marguerite Farrell
Nellie Brown	Mary Smith
Hans Hippel	H. Hooper
Pietro Nuttino	Pietro Canova
Gawkins	J. Kern
Gladys	Katherine Stosel
Helen	Julia Burns
Alice	Amy Russell
Veronica	Nellie Gould
Hazel	Marie Elliott
Madge	Marjorie Edwards
Edith	Neomi Summers
Mabel	Marie Dolber
Beatrice	Irma Bertrand
Irene	Carrie Lauders
First Glassblower	James Yunch
Second Glassblower	Ella Yunch
A Batchman	George Wilson

By JOHN W. BLAUVELT.

Above is the official programme descriptive of the comic opera produced at the Broadway Theatre last night. Properly amended it should read:

"The American Maid," by Louise Gunning.

Stirring, satisfying, scintillating music by John Philip Sousa.

Book, an interesting and connected story, by Leonard Liebbling.

Battle scene, thrilling, by the Kalem Company.

Comedy (jokes), by Adam and Eve, Noah, Abraham and the prophets, the court jester to Julius Caesar, Rigoletto, the 1813 Farmers' Almanack and Joe Miller.

Sample No. 1:

Mrs. Pompton—Duke, my daughter is much like your sister. She's a blond, is she not?

Duke—Well, a! y'know, I can't say. I've not seen sister in a month!

Ha! ha!

Sample 2:

Rich man turned working man—What are the hours at your factory?

Factory Owner—Seven to six.

Rich Man, etc.—What time do I have to report for work?

Factory Owner—Seven o'clock.

Rich Man, etc.—Why, that's the middle of the night!

Ha! ha! ha! ha!

But, to be serious for a moment, it is really a shame that such good music as Mr. Sousa has produced—he has never done nearly so well—should be belittled by such piffle as the above, which are only examples. "The American Maid" is worthy of kinder treatment.

The opera is in three acts, the scenes shifting from the reception room in a Fifth Avenue home to the works of the Consolidated Glass Company on Long Island, and then on to Santiago with the Spanish-American War.

The story has to do with the love affairs of Annabelle Vandevere, the daughter of an American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton, daughter of the owner of the glass works, and the Duke of Branford, who is very much in love with Geraldine. There are complications in the lovemaking of the quartette, the result of a declaration by Annabelle that she will never marry a man who has not earned his wealth. For this reason she refuses Bartlett.

Annabelle's father fails in business and she goes to work in the glass factory, whither the young millionaire follows her, accepting the opportunity to prove his ability to work and at the same time be near her. Jack's innovation of having champagne served with hot lunches to his caterer to himself and fellow workers at the noon hour; replacing the iron water buckets with pails made of aluminum, and otherwise revolutionizing the business, creates serious conflict between capital and labor.

Then for the Moving Picture.

Then war is declared with Spain and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba.

Here, for the first time in the history of Broadway theatricals, moving pictures are used to depict one scene, the charge up San Juan Hill. The picture is realistic and patriotic, if one may coin a word. So much so in fact that when the orchestra struck up a few bars of the "Star Spangled Banner" several persons in the audience stood at attention.

Mr. Sousa is so well known for his band that it is hard to consider him as a composer. If "The American Maid" lives she will owe her life to his music. To the charm and altogether surprisingly good voice of Miss Gunning, to the daintiness of Dorothy Maynard—I like Dorothy Maynard—the excellent presence of John Park and the general adaptability of the whole cast.

If she dies. See the jokes above.

HAS ITS FIRST NIGHT

Sousa's Comic Opera Opens Successfully in Broadway Theatre.

With Louise Gunning as the star, the latest Sousa comic opera was presented by John Cort in the Broadway Theatre last night for the first time in this city to the obvious pleasure of a theatreful of auditors.

The piece was called on the programme "The American Maid," although originally it bore the much more distinctive and original title of "The Glassblowers." It was styled "a lyrical comedy."

The former curiosity-arousing title might well have been adhered to, for the best part of the play is the capital second act, the scene of which is laid in a glassblowing plant, which will remind old theatregoers of the background of the "great" scene in "The Middleman."

The libretto of the opera was written by Leonard Liebbling, who contributes amusing and original witticisms about serious musical affairs in this town to a musical journal. Not much of this brilliancy nor originality crept into his book of "The American Maid," the story of which concerns a Cuban mine, a three-cornered rivalry for its possession between the hero, the father of the heroine and the paternal progenitor of the ingenue. There is a comic British Duke and an idling young American for a hero, whose resolve to go to work to live up to the heroine's ideals causes the scene of the action to be transferred to the glass-blowing establishment.

The success of this new piece must rest on the shoulders of Miss Gunning and on the novelty, liveliness and diversified interest of the second act. The chief aids to the star were John Park, Charles Brown, Georgie Mack, John G. Sparks, Dorothy Maynard, Marguerite Farrell and an engaging and spirited chorus of pretty girls.

NEW SOUSA OPERETTA HAS STIRRING MARCHES.

"The American Maid," a new operetta, with music by John Philip Sousa, was produced in the Broadway Theatre last night by John Cort. Leonard Liebbling is the librettist of the operetta, which, when first presented out of town some weeks ago, was called "The Glassblowers."

The score is characteristically Sousaesque. It bristles with stirring march numbers and spirited ensembles. It is likewise variegated, waltz and other rhythms interspersing the more vigorous marches. Mr. Liebbling has fashioned his lyrics neatly to the music, and the choruses to several songs are cleverly worked out.

The librettist tells a story of love

which causes a rich young man to go to work in his father's glass factory to win the respect and affection of a girl. He introduces reforms, such as serving champagne at luncheon in the factory, and leads a strike, and further trouble is averted by the declaration of war with Spain, which takes the employees from the factory to Cuba. The second act, which takes place within the factory, is picturesque with its quaint costumes and blowers at work. A motion picture of the capture of Santiago leads up to a thrilling finale in the last act.

Louise Gunning appeared in the principal role. She sang her songs, some of them rather difficult, excellently. Charles Brown again proved himself a splendid comedian in the role of an English duke. John Park was pleasing as the rich young man, and Georgie Mack, Dorothy Maynard, Maud Turner Gordon and H. Hooper played smaller parts well.

N.Y. World 3/4/13

John Philip Sousa, the "March King," has been known for years as the "March King." The marches he has written have been played and whistled all over the world and in this, his latest work, he is still the composer of marches. Most of his music has the march swing and while his march music is always good, there are places in "The American Maid" when something a little different would improve the score.

The opera is reminiscent of former Sousa marches and, at times, of Gilbert and Sullivan operas, but most of the numbers have a catchy swing. Particularly is this true of one air, introduced in the first act as "The Matrimonial Mart" and revived from time to time throughout the piece. It is pretty, graceful and whistly, and in it Mr. Sousa has got farther away from his marches than in anything else.

In both the second and third acts there is a sort of George M. Cohan atmosphere. At the end of the second act when a gang of workmen volunteer to go to the Spanish war and in the third act, the scene of which is laid in Cuba during the war, patriotism is emphasized and last night's audience cheered heartily.

The book, by Leonard Liebbling, tells of the tangled love affairs of the Duke of Brantford and Miss Geraldine Pompton, daughter of the owner of the Consolidated

Glass Works, and Jack Bartlett, a young millionaire, and Miss Annabelle Vandever, daughter of another magnate who loses all his money. The first scene is in the Vandever's Fifth Avenue home, the second at the glass works, where Annabelle and Jack have gone to work, the former because her father is poor, and the latter to be near her, and the third with the army before Santiago.

Miss Gunning, as Annabelle, sang and acted charmingly, her solo, "The Crystal Lute," in the second act being one of the best numbers. Miss Dorothy Maynard, as Geraldine, was pretty, graceful and fetching. She sang well and danced better. John Park, as the young millionaire, was most satisfactory, and Charles Brown, as the Duke, did splendid work, much of comedy falling to his lot.

Georgie Mack, as Stumpy, first valet to Bartlett and later a corporal, scored one of the hits of the evening, and he was ably assisted by Miss Marguerite Farrell, a particularly graceful dancer.

All the parts were in competent hands, special mention being due George O'Donnell for his singing as Col. Vandever, Edward Wade as Silas Pompton, Miss Maud Turner Gordon as Mrs. Pompton, and John G. Sparks as Lefty McCarty, a labor leader.

Mr. Cort has given the opera a beautiful production, all three scenes being gems. This is especially true of the second act, the scene being in the glass factory, with the furnaces in the background. At the end of the second act the audience called for Mr. Sousa, who responded with a speech.

Broadway Theater.

In Broadway Theater last night, John Philip Sousa's newest operetta "The American Maid," with Louise Gunning in the principal rôle, had its premiere. The book of the operetta is by Leonard Liebbling. Sousa directed himself his new work "From Maine to Oregon." The operetta was met with great success and a full house was secured. Ein eingehender Bericht folgt.

Sousa's New Opera.

"The American Maid," John Philip Sousa's latest comic opera, under the management of John Cort came to the Broadway Theatre last night. The book is by Leonard Liebbling. The production was staged by George Manton. Mr. Sousa conducted the orchestra last night.

Unser Vergnügungskalender.

Ein Wegweiser durch die New Yorker Theater.

Cyrano:

"Die Raß" gefällt mir nicht!"

Der Kuhreigen:

Ein neuer Tanz, der keine Sensation erregte.

Tales of Hoffmann:

Reine Erzählungen für die reifere Jugend.

Cavalleria Rusticana:

Die Essex Reiterei von New Jersey.

Die Königskinder:

Prinzessin Victoria Louise und der Cumberlander.

The Five Frankfurters:

Frankfurter Würstchen mit englischem Senf.

The Ghost Breaker:

Woodrow Wilson, der den Geist der schlechten Zeiten bannen wird.

The American Maid:

Eine neue Operette, von der es vielleicht bald heißen wird: "Sousa"-nna, zu Dir ist mein liebster Gang!

Spreading the News:

Der Kaffeeklatsch.

Sündenböcke:

Die Graßmeier, die man als Polizisten zu Gärtnern gemacht hat.

Kabale und Liebe:

Die Wagnerfeier der Vereinigten Sänger.

Das lauschige Nest:

Hempstead, Long Island.

Abschied vom Regiment:

Was dem Präsidenten Taft zu thun noch übrig bleibt.

Der Garde-Offizier:

Vor seiner Aktivität verabschiedet.

The Man from Home:

Der Landmann, dem man gern aus dem Wege geht.

The Yankee Girl:

Eine Pflanze, die sich in Europa besonderer Beliebtheit erfreut.

The Still Voice:

Theodore Roosevelt.

The Last Hope:

Die Türken legen ihr Schicksal bedingungslos in die Hände der europäischen Mächte.

The New Songbirds:

Jacques Ullus, Karl Braun, Frieda Hempel, Maria Bori.

A Journey through Wonderland:

Unsere Rheinreise in Wort und Bild.

Widow by Proxy:

Noch eine lustige Wittwe.

The Honeymoon:

Der kurze Wahn vor der langen Reu.

The Banquet:

Chauncey W. Depew, Job Hedger, Marshall P. Wilber.

The Rising of the Moon:

Die beginnende Glage.

The Building Fund:

Die Millionen für die Staatsstraßen.

The Magnanimous Lover:

Oskar Hammerstein, aber nur in Bezug auf die Oper.

The New Secretary:

Noch immer Woodrow Wilson's Geheimnis.

The Firefly:

Der Brandstifter Trusi.

The Lady of the Slipper:

Die Gattin des Pantoffelhenschen.

Under Many Flags:

Washington am Inaugurationstage.

The Sunshine Girl:

Mathilde Brandt, der Gast des Deutschen Theaters.

All for the Ladies:

Das Frauenstimmrecht.

The Miracle:

Der Panama-Kanal.

Oh, oh, Delphine:

Borkämpfe im New Yorker Arion; Englischer Karneval im Brooklyn Arion.

The Man with Three Wives:

Der Gegenbeweis des Sprichwortes: "Alle guten Dinge sind drei."

The Honeymoon Express:

Der Schnellzug nach Niagara Falls.

The Master Mind:

Kaiser Wilhelm der Zweite.

The Poor Little Rich Girl:

Alaska.

The Kingdom of Destiny:

Das Rossengebiet der Destiny.

The Whip:

Die eiserne Nothwendigkeit.

The Benefit of the Doubt:

Dr. Friedrich Franz Friedmann's gutes Recht.

Romance:

Weltfrieden und Schiedsgerichte.

The Spy:

Das geheimnisvolle Luftschiff an der englischen Küste.

Within the Law:

Die "Hinrichtungen" unter dem mexikanischen Fluchtgesetz.

2. N.Y. Eve Post 2/4/13

"The American Maid."

John Philip Sousa has not added materially to his reputation with "The American Maid," which was sung for the first time at the Broadway Theatre last night, for it is not as tuneful as much of his other work. "The Crystal Lute" and "Sweetheart" are dainty melodies, and the march, "From Maine to Oregon," has a typical Sousa swing, but the rest is largely unsatisfactory. The speech before the curtain by Mr. Sousa was as good as anything in the libretto. Leonard Liebbling, who is often so witty, is not at his best; the plot gave him few opportunities. Now and then there are amusing lines, but, as a whole, the story is not entertaining. The moving pictures of the battle at Santiago were good, and received great favor from the audience.

Louise Gunning sang well; her voice has rarely been in better condition, and she was graceful and effective in acting and singing, while Dorothy Maynard sang and danced well. Both were on the stage most of the time, and any success the piece may obtain will be due largely to their efforts. Georgie Mack and Marguerite Farrell helped along on occasions with some good dancing, and John Park, Charles Brown, Edward Wade, and Maud Turner Gordon helped to fill in the picture. The dresses were in good taste, and the staging was also good, but the lack of active fun, which is one of the necessities of an operetta, was a drawback to the evening's enjoyment.

2. N.Y. Globe 3/4/13

OTHER PLAYS.

A new comic opera by John Philip Sousa called "The American Maid" was also performed for the first time last night at the Broadway Theatre. Louise Gunning sings the principal rôle. "The Five Frankfurters" was given at the Thirty-Ninth Street. Lillian Russell at the Fulton, told an audience how to live 100 years, but did not explain why. "Little Women" moved from the Playhouse to the West End. The stock company at Keith's Harmon Opera House gave an excellent performance of "The Man From Home."

The new pieces among these will be

N.Y. Staats-Zeitung 3/4/13

"The American Maid."

Ein starker Erfolg war das gestern Abend, den die neueste Musical Comedy, die Soufa'sche Operette "The American Maid", gestern Abend im Broadway Theatre davongetragen hat, und ein recht wohlverdienter dazu, denn nicht nur ist die Musik hübsch und gefällig und erhebt sich stark über den üblichen Broadway-Durchschnitt, sondern auch das Libretto, das von Herrn Leonard Liebling stammt, kann als ein besonders gutes gerühmt werden. Es ist recht amüsant, entwickelt sich logisch und ist von Zweideutigkeiten durchaus frei.

Dabei ist dem Wortwitz ein ziemlicher Spielraum gelassen, so daß man sagen kann, daß hier schon seit langer Zeit keinem Komponisten so gute Gelegenheit zu melodischen Schallwellen geboten wurde. Und dazu ist auch die Eigennote des Werkes gegeben: die patriotische! Es wird in der "American Maid" riesig viel in Patriotismus gethan, aber es geschieht dies in so unaufdringlicher Weise, es entwickelt sich alles so folgerichtig, und alles ist auch szenisch so glücklich getroffen, daß man konstatieren kann, daß alle Faktoren sich zum Erfolg da zusammengethan haben.

John Philip Sousa, der "Bandmaster", ist ein populärer Herr. Seine Force kennen wir: sie besteht in seinen Märschen. Das sind ganz besondere Gebilde. Nicht die liebenswürdigen Wienerischen, die stets wie zerkappte Walzer klingen, nicht die schweren, rhythmisch so strengen deutschen, nicht die exotischen aus aller Herren Länder, sondern eben ausgesprochener "Soufa", etwas schwerfällig, breitspurig daherschreitend, aber melodisch, trefflich aufgebaut, von gewaltiger Steigerung und wirksam, ob man nun mit will oder nicht.

Dieser Märsche giebt es nicht wenige in der neuen Operette, und einer davon, der dem zweiten Aktfinale das starke Rückgrat verleiht, ist sogar der Schlager der Operette, der gewiß bald populär werden wird, denn es weht ein besonderes rhythmisch fortreibendes Etwas in ihm. Außerdem giebt es noch manches Gelungene, vor allem ein wunderhübsches Terzett, das namentlich in der Masche die raffinierte Hand zeigt, ferner ein allerliebster Sextett mit Chor, das ein halbdutzendmal wiederholt wurde.

Gerade originell kann man die Erfindung dieser und mancher anderen geselligen Nummern nicht nennen, aber es ist

alles liebenswürdig und sehr anerkennenswerth frisch ausgearbeitet. Das Orchester wäre durchaus zu loben, wenn es nicht gelegentlich zu viel Lärm entfalten würde. Das kommt davon, daß der "Bandmaster" dem Operettenkomponisten jeden Augenblick "in's Genick schlägt", und dann bevorzugt er eben die beliebten Bläser. Aber im Allgemeinen ist es ein verdienstvolles Werk, das seinen Weg machen wird.

Die Aufführung ist in jeder Beziehung eine sehr glückliche zu nennen. Man hat in der letzten Zeit viel Prächtiges auf der Operettenbühne gesehen, so daß ein Uebertrumpfen in dieser Richtung nicht leicht möglich ist. Man hat in dieser Darbietung daher sehr geschickt den Nachdruck auf das Charakteristische gelegt, womit nicht gesagt sei, daß das Ganze nicht sehr elegant und gelegentlich sehr reich ausgestattet ist.

Besonderen Effekt machte die kinematographische Präsentation der Schlacht von San Juan, da der Hügel von den Amerikanern nach verzweifelterm Angriffen endlich genommen wird. Da auch die Musik sehr geschickt patriotische Weisen einflicht, so kann man sich den Riesenjubel denken. Aber auch sonst gab es des Interessanten noch manches. Dazu wirbelte ein Chor durch die Darbietung, der es an Schönheit und Tüchtigkeit mit jedem anderen aufnehmen kann.

Von den Solisten, muß natürlich der "Star", Fräulein Louise Gunning, an erster Stelle genannt werden. Die Dame verfügt über ein sympathisches Wesen, darstellerische Gewandtheit und für die Operettenbühne bemerkenswerthe Stimmittel. Namentlich in der Höhe wirkt das Organ sehr kräftig und durchschlagend. Fräulein Dorothy Maynard leistete ihr wacker Gefolgschaft, wenn sie als Soubrette auch mehr Grazie entfalten könnte.

Sonst waren die Damen nicht eben reich mit wirksamen Partien bedacht. Nur noch Fräulein Marguerite Farrell ist für eine sehr fesch getanzte Groteskpartie sehr zu loben. Von den Herren fällt Edward Wade und Georgie Mac der Haupterfolg zu, aber auch die Herren John Park, Charles Brown, George O'Donnell und John G. Sparkes leisteten Gutes. Für

seine entschiedene Geschicklichkeit ist auch der musikalische Leiter Herr Herbert Kerr zu loben.

Die Ausstattung besorgte Herr George Marion, und da versteht es sich von selbst, daß sie ersten Ranges war. Der Erfolg sprach sich schon nach dem ersten Akt sehr gut aus und atzentuierte sich nach dem sehr wirksam zweiten Aktfinale noch mehr, um auch im dritten auf der Höhe zu bleiben. Nach zahlreichen Hervorrufen der Sänger erschien, lebhaft gerufen, auch der Komponist, um in einigen launigen Worten seinen Dank auszusprechen. Altem Anschein nach wird man sich von dieser "American Maid" noch häufig patriotisch begeistern lassen. H.

Bklyn Citizen 3/4/13

"AMERICAN MAID" PLEASURES.

High-Class Music in New Play by Sousa.

The Broadway Theatre, Manhattan, was crowded last night at the first performance of "The American Maid," with music by John Philip Sousa and book by Leonard Liebling. The piece is a typical musical comedy, with the exceptions that the music is more plentiful and of a higher class than usually found in plays of this sort, and that the chorus was evidently selected for its vocal ability rather than for beauty alone.

The score is decidedly Sousanesque. Stirring marches and spirited ensembles predominate, but they are literally interspersed with waltzes and other rhythms.

Miss Louise Gunning, in the leading role, was in excellent voice and her delicious high notes won for her much applause. Dorothy Maynard, a very attractive young woman, sang and danced well, and shared honors with the prima donna. Charles Brown made a hit in the comedy role, and John Park was splendid as the hero. Georgie Mack, Edward Wade, John G. Sparkes and Marguerite Farrell were very pleasing in their parts.

THE AMERICAN MAID

IS WELL RECEIVED

John Philip Sousa's latest comic opera, "The American Maid," with Miss Louise Gunning in the title role, was very favorably greeted last night at its premiere at the Broadway Theatre in Manhattan. There is enough plot to the play to hold together the many and excellent musical numbers and the production is lavishly staged. Mr. Sousa's new march, "From Oregon to Maine," literally lifted the audience to its feet in patriotic enthusiasm, and the composer was compelled to respond to a personal curtain call.

The plot is unwound in three acts, in which the author, Leonard Liebling, shows the interior of a Manhattan mansion, a glass manufactory in Greenpoint, and Santiago during the Spanish-American War. The tale deals with two loving young couples, whose courtship becomes dog-eared by social, financial and military entanglements, but, of course, are all straightened out and adjusted before the final curtain.

Miss Gunning's beauty of form and voice appeared to even better advantage than in "The Balkan Princess," her previous success. The chorus was uniformly good to look at and listen to, and on the whole the production must be set down as an unusually good musical show. The supporting company includes John Park, Charles Brown, George Mack, Edward Wade, George O'Donnell, Dorothy Maynard, John G. Sparks, Maude Gordon, Marguerite Farrell, and two-score more. Mr. Park as the hero is exceptionally good, and Miss Maynard as the young heiress scored a strong individual hit, while Charles Brown made a British nobleman of the true Broadway type.

N.Y. Herald 3/5/13

CRITICS JUDGE NEW PLAY.

"Five Frankforters," "Ghost Breaker" and "American Maid" Reviewed.

There were three new theatrical productions Monday night. At the Thirty-ninth Street Theatre the Messrs. Shubert presented "The Five Frankforters," by Mr. Basil Hood; at the Lyceum Mr. Maurice Campbell produced "The Ghost Breaker," with Mr. H. B. Warner, by Messrs. Paul Dickey and Charles W. Goddard, and at the Broadway Mr. John Cort offered "The American Maid," a comic opera by Mr. John Philip Sousa, with Miss Louise Gunning as the star. Of "The Five Frankforters" the Sun said:—"It is a comedy of placid but undeniable charm, which exorcises its potent witchery over the audience throughout every scene."

The Evening Telegram:—"It is a mild little romantic comedy."

Evening Sun:—"The play has charm and no end of wit."

"The American Maid."

The Tribune:—"Dancing was captivating, the singing was above the common run."

The Evening Telegram:—"There are not many novel features about this latest effort."

The Times:—"Sousa's music was apparently well liked."

"The Ghost Breaker."

The Tribune:—"It amuses and will get its thrills across."

The Sun:—"Through its clever construction and the use of many time-tested artifices it managed in spite of a rather impossible plot to hold interest."

The Evening Telegram:—"It has several good situations and an equal number of thin ones."

"AMERICAN MAID" HAS DASHING SCORE

Spirited Marches and Some
Pretty Solo Numbers in
Sousa Music.

CAST DOES GOOD WORK.

Louise Gunning and the Rest Elaborate a Rather Slim Story Into Pleasing Entertainment.

"THE AMERICAN MAID," comic opera, by John Philip Sousa; the book by Leonard Liebbling. Broadway Theater.

Jack Bartlett.....John Park
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....George Mack
Colonel Vandever.....George O'Donnell
Lefty McCarty.....John G. Sparks
Annabel Vandever.....Miss Gunning
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maud Turner Gordon
Mrs. Vandever.....Adele Archer
Rose Green.....Marguerite Farrell
Nellie Brown.....Mary Smith
Hans Hippel.....H. Hooper
Pietro Nuttino.....Pietro Canova
Gawkins.....J. Kera

The much-heralded comic opera of John Philip Sousa, "The American Maid," made its initial bow to a New York audience last night at the Broadway Theater, Manhattan, and judging by the almost continuous laughter and applause, made a decided hit. From ante-performance notices the public had been led to believe that this was a new departure in the realm of comic opera; that the gay scenes of ballroom and cafe and gay White Way, with the gleam and shimmer of Parisian life and Parisian gowas, with lavish display of silken hosiery, were to be discarded, and the ordinary clothes of work-a-day life and the dramatic incidents of everyday melodrama were to be exploited. While the second act takes place in the works of a glass factory, most realistically staged, under the calico dresses and the blue overalls the sheen of silken hose and the work of the Parisienne modiste were plainly discernible, and the entire opera resolved itself into the conventional, the popular conception of a comic opera, written around a fragile thread of plot upon which a series of catchy songs, rousing Sousian choruses and marches and graceful dances were hung.

The libretto is light and trifling, but serves to cause many laughs, and the cast of characters is admirable in the fact that every point is made and every word is clearly and distinctly spoken. In sympathy with the evident earnestness and sincerity of both principals and chorus, the audience warmed up and entered into the spirit of the performance which seemed to be thoroughly enjoyed on both sides of the footlights.

The real action of the play is in the second act, and the stage setting of the glowing furnaces and the active work of the glassblowers was most effective. The third act, which simply gives a chance to explain the little misunderstanding of the second, is most characteristic of Sousa. The moving picture capture of the blockhouse on the hill at Santiago gives opportunity for the crash of military music, the sounding brass and beating drums of his characteristic march music, and the victory of the American soldier boys created great enthusiasm.

The most catchy selections were a rattling "gating gun" chorus, "Cheer Up," a funny, tuneful sextet; "The Crystal Lute," a charming waltz song, and "Sweetheart," a beautiful ensemble, which had to be thrice repeated.

Of the cast of principals, Louise Gunning as the American maid was excellent, her sweet light soprano meeting every requirement of the score, and in the "Crystal Lute" solo her delicious high notes and floriture captivated the audience. Dorothy Maynard, as another American maid, was chic and her dancing was a revelation of grace and vigor. As the hero Jack Bartlett, John Park was a genial, democratic sort of millionaire, and his scenes in the glass factory were full of humor, which was never overdone but frank and engaging.

Clever character work is done by George Mack as Stumpy, Charles Brown as the fortune-hunting aristocrat, the Duke of Branford, and by John G. Sparks as a typical labor leader and walking delegate.

The costumes are pretty, the dancing of the girls is full of vim and grace and the whole performance is pleasing. It should have a long stay at the Broadway.

Between the second and third acts, Mr. Sousa was called to the stage and received an ovation. He said that the opera had been written simply to amuse the "tired business man," had been composed to suit Miss Gunning's sweet voice and somebody else's pink stockings.

Among the new scores just issued are Walter Damrosch's "Cyrano" and John Philip Sousa's "The American Girl," the first by the house of G. Schirmer, the light opera by John Church. Both volumes show to what a high plane the art of musical printing has arrived. The piano score of "Cyrano" is remarkably clear and is far less complicated than most of the modern scores, while the Sousa opera abounds in lovely Sousa music.

JOHN PHILIP SOUSA came to Cincinnati, and shared in the earliest local triumph of "The American Maid." He conducted the orchestra through two acts, was called to the stage, and greeted like a hero back from the wars.

The Catholic Knights of Ohio sent Mayor Hunt resolutions of commendation for prohibiting the presentation of "One Day," at the Walnut Street Theatre.

THE KNEISEL QUARTETTE was heard at the last meeting of the Matinee Musical Club at the Sinton.

LOUISE GUNNING's premiere as "The American Maid" was certainly successful. LEONARD LIEBLING, who wrote the book of "The American Maid," formerly "The Glass Blowers," shared in the splendid reception enjoyed at its local premiere. There were cheers for all those who were recognized as moving spirits in the presentation of the operetta.

WAR AND COMIC OPERA.

TO THE EDITOR OF THE HERALD:—

I read in Tuesday's HERALD that in "The American Maid" an old Sousa march was used in the Santiago scene. As a matter of history "The Stars and Stripes Forever" was played as the troops came back from that battle. My husband was in it.

(Mrs.) N. B. DEAN.

New York, March 5, 1913.



MISS LOUISE GUNNING in "THE AMERICAN MAID" AT THE BROADWAY

MISS GUNNING IN NEW SOUSA OPERA

At the Broadway Theatre last night John Philip Sousa's opera "The American Maid," was produced, with Miss Louise Gunning as the star.

There are not many novel features about this latest effort of the "March King." In a curtain speech, which was one of the best things of the performance, Mr. Sousa admitted that he wrote the opera four years ago. The score sounded as if it was as old as that at least.

Perhaps the fault should be laid to the librettist, Leonard Liebbling, who went to the Spanish-American war for his inspiration and turned out a book that has little drama, less humor and still less novelty to recommend it.

The most exciting moments in the progress of the story were not, strictly speaking, of the comic opera order. They were furnished by moving pictures of the battle of Santiago, accompanied by several of the composer's earlier and more tuneful marches.

Of the new compositions a song called "Sweetheart" and another in waltz time called "The Crystal Lute" are the more melodious.

Miss Louise Gunning worked very hard, and used her brilliant voice effectively. Another excellent singer was Miss Dorothy Maynard. The cast and chorus worked hard.

INDIANAPOLIS

With John Philip Sousa wielding the baton, The Glassblowers, the latest of the famous bandmaster's operas, opened a three days' engagement at the Shubert Murat Feb. 20-22, to a capacity audience made up of Shriners, their families and friends. It was the occasion of their annual monthly theater party. The other three performances were open to the public. The splendid score, well interpreted by a good co., including John Park, Edna Blanche Showalter, Dorothy Maynard, Charles Brown, Gilbert Gregory, Edward Wade, Maud Turner Gordon, Mabelle Baker, and Marguerite Farrell, was received with enthusiasm and much applause.

Cincinnati Enquirer 3/2/12

THE production of "The American Maid" at the Lyric last week propounded a question which the American public is asked to answer and which it will answer in a decided way. The answer will be contained in the nature of attendance. If the public is inclined to answer it in the affirmative there will be large houses and a popular run for "An American Maid." If it decides to answer in the negative "An American Maid" will be gently sleeping in yonder church yard before many moons have passed through the azure blue.

The question is this: Does the American public want a change in its style of comic opera? Does it want to get away from the gay scenes of ball-room, throne-room, brilliantly lighted cafe, and gay white way? Does it want to discard the ermine of pompous royalty, the shimmer of Parisian frivolity, the doublet and hose of romantic history? Does it want to abstain from spice and highly seasoned food? Or, does it want the bright lights and the pink tights, rather than the red blood of melodrama and the habiliments of American everyday life?

There is no need quarrelling with the public when it comes to the exercise of its taste as to comic opera. There can be no quarrel. Comic opera is a proposition solely and purely for the amusement of the crowds. It has no mission to instruct, uplift, guide public opinion or perform any other of the functions which may be ascribed to the serious drama, or even the artistic comedy. It must please the public. And, the public itself gives the most eloquent answer whether or not it is pleased.

The librettist of "The American Maid" has manifestly striven to depart from the conventional in comic opera. There is neither a bogus king, nor a bogus revolution, nor a pair of tights, nor a fantastic costume nor any of those features which are regarded as characteristic of the comic opera. The people in the play wear modern clothes, act as human beings, and, while their language is at times grandiloquent, talk in the vernacular of the day. These are radical departures, and whether the public will adapt itself to their use remains to be seen. The greatest problem is offered by the second act, with its twentieth century labor strike. Were it a medieval revolution there would be no essential difference. And yet the public would readily accept it because it is accustomed to it. These uprisings have been the fecund source of many a choral finale in the conventional comic opera. That a labor difference should be employed for this inspiration is something new, however, and the audiences are not quite sure whether they like it.

Leonard Liebbling, the librettist, has had enough experience with the American public to appreciate one undisputable fact: It is bound tight to conventions. It resents being made to adapt anything new in its form of amusement. If any change is to be wrought it insists that this shall be done slowly and gradually so as not to disturb its peace of mind and its smug contentment. He has given this attitude of complacency a severe jolt with his book of "The American Maid." He has been courageous in doing so. And, what is still more to the point, he has done it well. There is a certain amount of jingoism in the climax of the second act and all through the third act. But this is thoroughly permissible in comic opera, and the introduction of the "Star Spangled Banner" is just as defensible as the use of the "Marseillaise" in a French battle scene or the Austrian hymn in a Viennese operetta. His lyrics are considerably above the average jingle and he has made no effort to resort to the ludicrous for his fun. He has aimed to be legitimate and, in a certain sense, tried to establish an American style in comic opera.

On the importance of his efforts will depend the future of "The American Maid." Sousa, the composer, has done his share in the style in which the public is familiar. He has written good and tuneful music. He has been true to himself and has made no effort to follow in the paths of the Viennese writers. He, too, has dared to be individual, but he has long since cultivated the ear of the American people, so that they are willing to accept him. His stirring marches are well known for their distinctive rhythmic treatment, and in the present instance he has another which is infectious. He has also written several concerted numbers which are of singular charm and of good musicianship, while the whole is permeated with that spirit which has been a winning characteristic of his writings.

It is now for the American public to decide. The question is simply whether it wants a change or not. The attendance here during the past week was not very encouraging; but that may have been due to the fact that it was generally known that the piece was in the process of formation. Monday night it goes to the Broadway Theater, in New York, for a verdict. No one can foretell with any security what the outcome will be. "The American Maid" merits a hearty reception. Whether it will get it is another matter.

Musical American 3/8/12

The past week was a good one at the theaters, considering the time of the year. The Grand had a good week with "The Pink Lady," and the new Sousa opera, "The American Maid," did fairly well at the Lyric. B. F. Keith's held its own, as did the Empress. The Walnut pleased its patrons with "Bizzy Izzy" and the two burlesque houses hovered about their average.

MELODIOUS SCORE CHIEF CHARM OF SOUSA OPERA

Succession of Spirited Numbers Adds Sparkle to "American Maid"—Novel Scene in Glass Factory

"Industrial comic opera" was added to the list of terms descriptive of New York's amusements, when John Philip Sousa's re-christened work, "The Glassblowers," was presented this week at the Broadway Theater under the title of "The American Maid." Almost every other possible stage setting for light opera having been exhausted, Mr. Sousa and his librettist, Leonard Liebbling, set their second act in a glass factory, thus affording their audience a novelty, with real, live glassblowers, etc.

In this new work Mr. Sousa has contributed so many sparkling numbers as to place "The American Maid" among the most melodious of his light opera creations. A stirring march was, of course, to be expected of this composer, and he quite met expectations with the martial strains of "From Maine to Oregon," which formed the militant theme of the opera. Equally popular with the audience was the song "Sweetheart," of a seductive Castilian rhythm. Other melodies of a fresh appeal were the concert valse, "The Crystal Lute," effectively sung by Louise Gunning, the star of the production; an atmospheric orchestral number, "The Bivouac"; "My Love Is a Blower," somewhat in the vein of a folk song, and a well orchestrated topical song, "Nevermore," sung by John Park, who, with Charles Brown, furnished most of the comedy of the performance.

Mr. Liebbling's book was of the sort which provoked quiet smiles rather than broad laughter, and some of the humorous situations were not developed far enough to bring out their full comedy values. The more melodramatic touches were scarcely convincing.

K. S. C.

SOUSA'S "THE AMERICAN MAID" IN MANHATTAN

John Philip Sousa, the "March King," occupied a box at the Broadway Theatre, Manhattan, last evening, and was apparently well pleased at the reception given his latest comic opera, "The American Maid," and the welcome to himself. The theatre was filled to repletion with Sousa admirers, and so enthusiastic did they become after the second act that he appeared upon the stage and made a short humorous speech. The cast included John Park, Charles Brown, Edward Wade, Georgie Mack, George O'Donnell, John G. Sparks, Louise Gunning, Dorothy Maynard, Maud Turner Gordon, Adele Archer, Marguerite Farrell, Mary Smith, H. Hooper, Pietro Canova and J. Kern. The book was written by Leonard Liebbling and the opera was originally called "The Glassblowers." The majority of last night's audience was somewhat mystified as to why the name had been changed. There are two American maids, as a fact, and both have love affairs, in one of which a duke figures. In the second act of the three the interior of a glass works is shown, and it is here that most of the action of the opera takes place. The works are supposed to be located as near by as Greenpoint. The locale of the first act is on Fifth avenue, Manhattan, and in the last act everybody concerned is in Cuba, where a body of soldiers is in evidence, and the battle of San Juan Hill is shown by moving pictures. Louise Gunning and her associates were in excellent voice and compelled to repeat several of the numbers. The scenery and costumes were beautiful. Last night's audience gave evidence of enjoyment of the opera. The last curtain was at 11 o'clock.

Sousa After Four Years

With music composed by the "march king," Mr. John Philip Sousa, and with Miss Louise Gunning as star, "The American Maid," a new operetta seen at the Broadway Theatre, N. Y., last night, held forth certain hopes of being a tuneful entertainment. But a recollection of the real successes of the evening showed that motion pictures of the battle of Santiago and a long curtain speech by Mr. Sousa won most applause.

He said he had written the opera four years ago. Without wishing to be the least bit unkind to composer or music, the score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. When the motion pictures of the battle aroused enthusiasm, the orchestra played one of the composer's older marches. A song called "Sweetheart" has a pretty lilt, and a waltz, "The Crystal Lute," was not without some tuneful charm. But apart from these the music is not very melodious and surely not "catchy."

But it is not all his fault, since he was saddled by a sad libretto, written by Mr. Leonard Liebbling. It dates back to the Spanish-American War for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory and finally having every one go to war, where the tangle is straightened out. The libretto has few interesting situations and little novelty or humor. Miss Gunning worked hard to get spirit into the work, but even her usually brilliant singing was lacking in stirring qualities. [New York Herald]

Boston Transcript 3/4/12

The New Plays

Sousa's Gallant Music Saves "The American Maid."

BY CHARLES DARNTON.

WHAT can we say of a comic opera that still declares Spanish-American war? Even Col. Roosevelt, who last week added the role of dramatic critic to the many parts he has played, might say it's as old-fashioned as the red bandanna. Yet, like the clown in the circus that will soon be coming along, here it is again!

A strange thing happens at the Broadway Theatre. After staying at home for two acts that ring true with John Philip Sousa's enlivening music, "The American Maid" makes a mad dash for Cuba. The employees of a glass factory, agitated by labor troubles brought on by champagne luncheons, are about to throw the owner through a window (even comic opera may be symbolic!) when a stout old colonel who has met defeat as a plain business man appears in uniform and cries: "Hold! This is no time for Americans to fight with one another. Who will volunteer?"



Miss Gunning as Annabel.
Charles Brown as Duke of Branford.

In this instance the composer is the victim of an utterly commonplace book, as well as a company that Manager John Cort might easily have improved upon if he had allowed a musician to play upon his purse-strings, or permitted his stage manager to pick and choose as he saw fit.

It must be said, however, that Miss Louise Gunning takes her stellar honors modestly. While the trill is still dear to her heart, she sings with discretion. Last night, at least, she did not assume the airs of a prima donna. I liked her for that. I should have liked her better if she had not worn blue silk in the glass factory after shrieking wildly that she wanted to be a working girl. But like Miss Sallie Fisher in the late lamented "Eva" she went to work in blue silk. However, there should be some inducement, perhaps, for a poor working girl whose lot is cast with a fat hero.

If John Park is not careful he will soon be suffering from fatty degeneration of the throat. Georgie Mack tries to help him along, but Georgie is small and not homorously strong for his size. Miss Dorothy Maynard is too self-conscious to add to the gaiety of the performance. But as good luck and irresponsible youth will have it, Miss Marguerite Farrell is natural enough to be one of the Irish Players at Wallack's. And to think of the likes of her calling herself Marguerite when it's Maggie, or Peggy, she should be, I'm thinking! Sure, she's like a fairy from Ireland dancing for all the world as if her feet were touching the sod her mother kept green, and with a smile on her lips and a twinkle in her eye that would keep a lad awake long after the stars have gone to bed. Good luck to you, Marguerite Farrell, and a truer name to you!

To go from the Irish to the English. Charles Brown, with the usual asinine drawl, is funny only when he tells of a sergeant caught by a cactus in the slow course of a charge. This reminds me that some one should stop the chorus from charging upon nearly every musical number. The awful onslaughts give the performance a slam-bang effect that is disturbing. Although the chorus sings extremely well, even though it is not a vision of loveliness, it should be held back out of consideration for Sousa. He is saved from it in one number, at least, the skitette "Cheer Up," that lives up to its title delightfully. Other songs have freshness and charm, though it must be confessed that "The Dinner Pail" sounds a bit like the tinkers' chorus in "Robin Hood." But from beginning to end the music is both tuneful and spirited. Thanks to Sousa, "The American Maid" is a joy to hear.

Great guns! Can such things be in 1913? The answer is written by that unknown patriot Leonard Liebking in a book that almost takes the life out of Sousa's music. Happily, Sousa triumphs. He saves "The American Maid" with his gallant music. He puts not only red, but red-white-and-blue, music into the veins of Mr. Liebking's dull "Maid." Every strain is pure, unadulterated American melody. It has the distinction of being Sousa's, not merely an echo of the Viennese waltzers who are slowly but surely whirling themselves into sweet oblivion. Any one who imagines that John Philip Sousa can write only marches should march straight to the Broadway and learn his mistake.

the Broadway and learn his mistake.



Marguerite Farrell as Rose Green.

Well Known Persons Seen at Theatres

Mrs. John Astor Among Those Who See "Peg o' My Heart."

Mrs. John Astor and Mr. and Mrs. J. Norman de R. Whitehouse were members of a party that saw "Peg o' My Heart" from a box in the Cort Theatre last night. Others entertaining friends there were Mr. Moncure Robinson and Mr. Charles D. Stickney.

In a party at the Garrick Theatre, where "The Conspiracy" is the attraction, were Mr. and Mrs. Stuart Duncan and Mr. William MacNeill Rodewald.

Mr. and Mrs. William Nelson Cromwell, Mr. and Mrs. Bernard M. Baruch and General Horace Porter were among those who saw "Widow by Proxy" at Cohan's Theatre.

Mr. and Mrs. Seymour Hicks (Ellaline Terriss), of London, were guests of Mr. Richard Harding Davis in a box at the Globe Theatre, where "The Lady of the Slipper" is the attraction.

Among those who saw "Years of Discretion" at the Belasco Theatre were Mr. and Mrs. Samuel Untermyer and Mr. and Mrs. Theodore Mansell Alles.

Mr. Newton Rae, Mr. Henry G. Barbey, Mr. P. V. Lawrence and Dr. E. S. Robinson were among those who took parties to see "The Sunshine Girl" at the Knickerbocker Theatre.

At the New Amsterdam to see "Oh! Oh! Delphine" yesterday afternoon was a box party consisting of Mr. F. M. Carpenter, his brother, Mr. Theodore Carpenter, Mr. William H. Moore and Mr. Howard F. Bailey. Mr. David Belasco and Mr. John McCormack, the singer, entertained friends at the evening performance.

Mr. John A. Dix took a party to the Broadway Theatre to see "The American Maid."

At the Winter Garden were Mr. Russell G. Colt and Mrs. Colt (Ethel Barrymore) and Mr. W. R. Grace.

SPARKS DOES THE FLIPFLAP.

John G. Sparks, who created the role of Alderman Phelan in "The Man of the Hour," is making another hit in "The American Maid." As Lefty McCarty, a walking delegate, he does a dance in the new musical comedy which is something to be seen if it requires crawling. His part was wrongly attributed to another in the notice in these columns on Tuesday.

John Philip Sousa has changed the name of his opera, "The Glassblowers," to "The American Maid." Louise Gunning will be the prima donna. The change will probably be for the better.

It was easily the most delightful operetta that has come to the Victoria this season, and it was witnessed by one of the smallest audiences. The name led many to believe that it was not a musical play.

"American Maid" Not Like Sousa Vociferous Music, Says Alan Dale



John Park, Dorothy Maynard and Charles Brown (left to right) in a scene from "The American Maid."

By ALAN DALE.

"After all," says one of the characters in "The American Maid" at the Broadway Theatre (and it is a remark that John Philip Sousa himself, the composer of the aforesaid, might have uttered truthfully): "after all, I have displayed more perspiration than inspiration."

He certainly has. It is all very perspiringly but not inspiringly energetic. There are choruses and ensembles that sound like Bedlam let loose. There are war, racket, romp and rampage, and the height of everybody's ambition seems to be to fill the big Broadway Theatre with noise. Sometimes you hold on to your chair and feel its very arms vibrating with the throb of Sousa's frenzy. Wild strains pound at your tympanum, and high-pitched voices penetrate your very marrow. You wonder at the difference between Tweedledum and Tweedledee, but if you say that it doesn't exist, drop in to battle with "The American Maid," and then drop out to purr with "The Sunshine Girl" only a couple of blocks away. Then you'll know exactly what the difference between Tweedledum and Tweedledee is.

Not inspiration, but perspiration. To be quite frank, there is very little in the new Sousa opera that sounds like Sousa. One melody has

Nevertheless the Popular American Composer's Work Is a Relief from Viennese Operetta.

the familiar hit—"My Love Is a Blower"—the others, if not utterly commonplace, bend in that direction. In a word, there is no inspiration. As a relief from Viennese operetta "The American Maid" may pass, but it will not add to its composer's reputation. Some of the ditties are pleasant (when you can disentangle them from their racket), and they are never stupid. But they do lack charm, grace and imagination. Life is not necessarily noise. There is a difference between rhythm and racket. That which is popularly looked upon as "stirring" can accomplish its object without the use of a bludgeon.

But "The American Maid," when once you have become accustomed to its stress and storm, is not without "moments." There are even one or two sentimental, molasses-lan ditties, with which Sousa has but very slight sympathy. It is very hard for him to be "pretty." When he is, he is not very far superior to the barrel-organ. Sousa is himself rapping out a march, detaching a feverish ensemble and pounding out a dance. He has done better things than he achieves in "The American Maid." Possibly had his name been

omitted from the programme, nobody would have guessed Sousa. The best one can say of it is that it is lively and opposed to lethargy.

I am bound to say—and should say it even if I wasn't—that the portion of "The American Maid" that appealed to me most occurred in the third act. This was a display of "movies" portraying the battle of Santiago and made by the So-and-So Company "from historical data." These were awfully good. The silence was grateful and comforting; the sight of a crowd of men, not lifting up their voices on Sousa, and the respite from conventional musical comedy gave one a snug feeling of joy. Really, I don't wonder at the vogue of "movies"—in their exquisite silence and sincerity. As soon as their tide was checked and "real life" set in again you realized their charm. This was the brightest spot in "The American Maid."

The "book" was by Leonard Lieb-ling. I have read the "plot" as various writers have told it. All I can say is that I don't believe it. Of course, it might be; it might be anything. One scene showed "upper" Fifth avenue, New York; another scene Consolidated Glass Works at Graceland, L. I.; the

third scene showed a wide range of views from "upper" Fifth avenue to Santiago, taking in the glass works, on round in the second act all sorts of types appeared, from "Lefty McCarty," glass-blowers, teasers and bachelors. Among them all was the usual "silly ass" English Dook, thrown in probably because one has to have one in this sort of thing. Tradition demands it. Apart from the Dook, most of the type were rather rough and unkempt. As I said, the whole thing lacks charm and grace. It is vociferous, vehement and loud.

Miss Louise Gunning, programmed as a star, sang very nicely indeed, with no sour notes. Her voice was in good shape, and, except for a Tetrazzini episode, designed for "showing-off" purposes, Miss Gunning was unassuming and pleasing. These fireworks, that educated people don't care about, were certainly hard work, but Miss Gunning doesn't need that sort of thing. It is like wearing an excess of jewelry—slightly vulgar. We are always willing to take it for granted that comic opera stars can trill and tremble. That is part of the machinery of their voices—a guarantee of good faith; but not necessarily for publication.

John Park sang such a lot that I should say he needed an understudy to "alternate." He seemed to be always singing. He was like a melodic Hamlet, and it was he who did all the hard work, while Miss Gunning got the thanks. Charles Brown could not make merry with the doleful part of the Dook. It was a witless role. Georgie Mack, alluding so frequently to his "personality," at least had that—for what it was worth. He is clever and could have been amusing. Miss Dorothy Maynard was self-conscious at times, and Miss Marguerite Farrell all the time. John G. Sparks seemed wofully out of place, and George O'Donnell was melodramatically serious.

"The American Maid" is at least a hard worker.

Portland, Ore. Oregonian 3/9/13

After all these years of promise we are at last to hear John Philip Sousa's opera, "The Glassblowers." To be sure, civilization has progressed somewhat. Mr. Sousa's bald spot has grown slightly more expansive and the opera's name has been changed since first the name of "The Glassblowers" crept into print; but here it is, and under the management this time of John Cort. It is as "The American Maid" that the piece will bid for recognition in New York. The date is March 3; the place, the Broadway Theatre, and the star, Louise Gunning.

N.Y. World 3/9/13

What the Stage Offers in Musical Diversion.

THE days when the repertoire of every silver cornet band in the land was made up principally of Sousa marches were recalled last week by the first local presentation of "The American Maid," an operetta the score of which was composed by John Philip Sousa. "The American Maid" is at the Broadway. "The Honeymoon Express" is crowding the Winter Garden at every performance. "All for the Ladies" will shortly reach its hurra-hurra performance at the Lyric.

Plenty of Fun and Music in Sousa's Comic Opera, "The American Maid"

John Philip Sousa is back on Broadway—at the Broadway Theatre—after an absence of four years, and is back with a comic opera as good as, if not better than, any of his earlier efforts which scored so well.

The new opera is called "The American Maid," and might also be labelled, "Made in America." The music is by the acknowledged American March King; the book by Leonard Liebbling, another American, and the action lies in New York, Greenpoint, L. I., and Cuba when that little island was occupied by the United States army in the late trouble with Spain, and John Cort is the producer.

So it may be aptly said that "The American Maid" is American made.

The story has to do with the troubles of two young women and their separate desires to marry. One, wealthy, etc., would wed the Duke of Branford, poor but titled; while the other wishes to be the wife of Jack Bartlett, possessor of a large amount of money.

Bartlett's sweetheart, Annabel Vandever, will not marry him until he goes to work in earnest, for she has ideas about the idle rich. After he decides to labor in the Greenpoint factory of Silas Pompton, wealthy glass manufacturer, the Vandever fortune is dissipated, and Annabel, too, has to go to work in the place. Pompton's daughter wants to marry the Duke.

Jack gets into trouble in the factory after he provides four dollar lunches for the army of employees, and a strike is about to be called when Annabel's father, Colonel Vandever, announces that war is declared against Spain, and all hands volunteer to go to the front.

To illustrate the battle of San Juan Hill movies are thrown on a screen, and the planting of the American flag on the top of the hill is shown as the orchestra strikes up Sousa's "Stars and Stripes Forever." This, with the "Star-Spangled Banner," brings the majority in the audience to their feet.

It is a long time since there has been so much punch to a Broadway comic opera. Instead of making them sit up Sousa is making them stand up, as it were.

There are march songs galore, the

best examples of which are the "Gatling Gun," "Cheer Up" and waltz songs, of which Miss Gunning had the best in the "Crystal Lute" and "Sweetheart," as sung by Dorothy Maynard, and "When You Change Your Name to Mine." The real funny work is assigned to Charles Brown, who has been seen before on Broadway, but never to such good advantage. The chorus is—well, it is simply great.

The cast is as follows:

Jack Bartlett.....	John Park
Duke of Branford.....	Charles Brown
Silas Pompton.....	Edward Wade
Stumpy.....	Georgie Mack
Colonel Vandever.....	George O'Donnell
Lefty McCarty.....	John G. Sparks
Annabel Vandever.....	Miss Gunning
Geraldine Pompton.....	Dorothy Maynard
Mrs. Pompton.....	Maud Turner Gordon
Mrs. Vandever.....	Adele Archer
Rose Green.....	Marguerite Farrell
Nellie Brown.....	Mary Smith
Hans Rippel.....	H. Hooper
Pietro Nuttino.....	Pietro Canova
Gawkins.....	J. Kern

"THE AMERICAN MAID," AT THE BROADWAY THEATRE

WITH regard to the new Sousa comic opera at the Broadway Theatre, it might well be said in the language of the Apostle, "These are they which came out of great tribulation." Mr. Sousa himself acknowledges that it has taken five years to get the thing to Broadway and even after it had been accepted everyone, from John Cort, who took it under his wing, to Louise Gunning, the prima donna, made suggestions enough to discourage Sisyphus. Even the name came through troubled waters, for originally it was called "The Glassblowers." But that is a story that need not be told here. In passing, however, it might be said at this point that among her suggestions Miss Gunning might have suggested a stage mother at least one year older than herself. We don't mind illusions in comic opera but even in these days of juvenility, for the sake of verisimilitude, if nothing else, mothers must be at least a year older than their children. I insist on it.

Having come through the tribulations with not too many scars and with perfectly immaculate clothes, "The American Maid" started in on Monday night to do or die in the cold, critical glare of Broadway. Personally I believe she'll do. Evidently the large audience in the theatre that night was of the same opinion. The music in the main is delightful and full of the characteristic Sousa lilt and swing that rush it through its melodic course in a perfect gale. Some of the numbers are exceptionally beautiful, notably the waltz song and the finale of the first act which might show up exceedingly well in a more ambitious undertaking. Even the most captious critic could not say that there is any lack of action in the efforts of the American maid to prove that the only man worthy of her hand is one who works for his living. How she accomplishes it all is a tale only possible in the realms of comic opera and the telling of it would not add to the store of general knowledge sufficiently to have it added to a high school text book, and would spoil the surprise of those who wish to hear the opera. But Leonard Liebbling, who is responsible for the book, has managed it quite well and without recourse to too many of the venerable jokes that will drop from the tip of the present-day librettist's

not. But it seems to me the Spanish war is too remotely recent or recently remote—for an episode in even a comic opera of today. Why even I can remember that, and I am not one of the oldest inhabitants either. If the war business was necessary, and it evidently was, why not bring it up to date and place the scene of action in Mexico? That would lay effectively the pricking reminder that women did not wear panniers and hobble skirts in 1898. Catch the idea? Too recent for a costume piece and too old to be timely.

Miss Gunning as Annabel Vandever acquitted herself exceedingly well. She sang her songs with ease and showed off her vocal gymnastics and auriferous hair to their very best advantage, but she was very nearly—only nearly I say, in order to spare stellar feelings—run into second place by the vivacious and nimble little Dorothy Maynard, who was sprightly and chic and told about Cleopatra being a strawberry blonde in a way that amused you enormously, though she may not have convinced you even a little bit. Charles Brown, who essayed the part of the seemingly necessary British boob, the Duke of Branford, came precious near losing his honors to the diminutive Georgie Mack. The Ernest Lambert type of foolishness is good—when done by Ernest Lambert. John Park was a conventional lover and the other members of the company were sufficiently skilled to do what was required of them—though J. Kern in the very small part of an Irish wailing delegate did more—he convulsed the audience and made an inconspicuous character luminous.

The Call Boy.

The entire company of "The American Maid" left Cincinnati Sunday morning for New York, where they will open Monday night at the Broadway theater. The production showed great improvement during the week, and the performance Saturday night was a great advance over the rather tentative efforts of the Sunday before. The company was in rehearsals almost constantly during the week, under the direction of that master of his craft, George Marion. In collaboration with the author, Leonard Liebbling, numerous and drastic changes were made in the libretto, and Mr. Marion went so far as to eliminate a portion of Mr. Sousa's delightful score. As the operetta now stands it is thoroughly American in theme, and is at least a novelty. During their stay in the city Mr. Liebbling and Mr. Sousa made many friends, who participate in their hope that "The American Maid," in its improved form, will establish itself on Broadway for a prolonged run.

THE new Sousa opera, "The American Maid," with Louise Gunning as its featured singer, had a great opening at the Broadway Theatre, and carries every indication of holding this pace indefinitely. The music is highly characteristic of its famous composer, the story, with its blending of melodrama, is quite unusual, the singing of Miss Gunning and her associates is of high quality, and Mr. Cort's production is both elaborate and handsome.

**JOHN PHILIP SOUSA MUDDLES
PATRIOTIC "INNERDS" WITH
HIS "AMERICAN GIRL" AT THE
BROADWAY THEATER.**

The way in which John Philip Sousa muddles up the patriotic "Innerds" of the audiences at the Broadway Theater, where his opera "The American Girl" is being played, is shameful. Not only does he force them to applaud the Stars and Stripes every time it is swung onto the stage, and get them enthusiastically excited by showing the flag in a series of moving pictures, but strains the feelings so far that the swell audiences not only approve of a strike in a glass factory, but applaud vociferously when the boss, who has just fired all his employees, is grabbed by the scruff of the neck and bounced out of his own plant. Some excitement—what? And it's all because of John Philip's stirring music.

Phil's music and the excellent company is all that saves the show. The operetta is called comic, but there are very few funny lines or situations. It is primarily a series of good musical numbers and pretty stage pictures.

All of the players work hard for the success of the opera. Louise Gunning, who has the title role, shares the stage most of the time with Dorothy Maynard. Miss Gunning is recalled time and again and gives several encores. Her voice is sweet and mellow and exceptionally pleasing. Miss Maynard sings as well as she dances and is responsible for much of the entertainment. John Park takes his job of being the hero

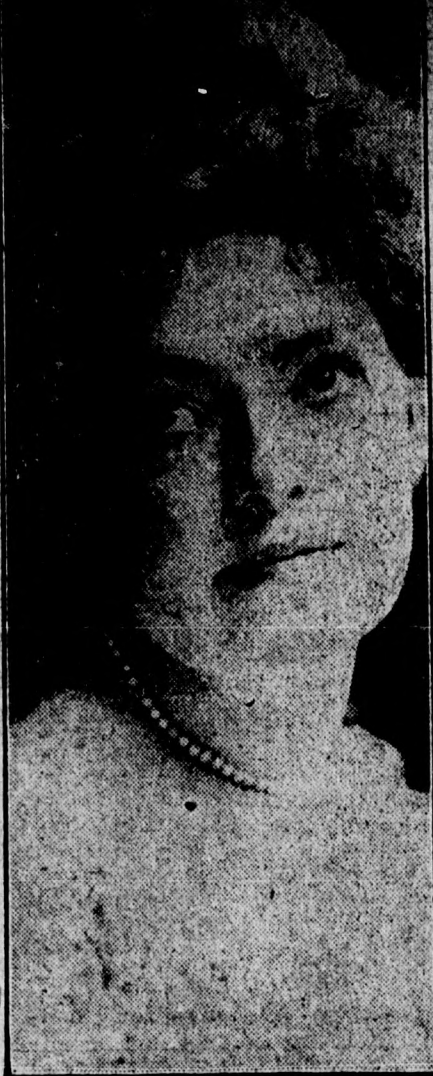
with easy grace, while Charles Brown, who is supposed to supply most of the fun, has a hard time with the scanty material. That Brown is naturally funny, helps. John G. Sparks is funniest after he has worked himself tired, while Edward Wade, who has the part of the unscrupulous boss, plays well.

George O'Donnell, who has a fine baritone, is a better singer than actor, while Georgie Mack, the little comedian, has a hard time trying to hold up a reputation with little that is really funny.

The best numbers are "The Crystal Lute," "Sweethearts," a Sousaesque composition "From Maine to Oregon," and a dance hilarious "With Pleasure."

The story is all about Jack Bartlett, the multimillionaire hero, who is in love with Annabel Vandever, a millionaire's daughter. She refuses to

have anything to do with him because he won't work for a living (that's probably why she is called the American Girl) and he, like all good heroes, takes a job as watercarrier in the glass works of Silas Pompton. Pompton ruins Annabel's papa and she too decides to take a job in the glassery. A duke is in love with Pompton's daughter, and while Annabel is showing him how to make love, their two sweethearts enter and complications ensue. When Jack puts the efficiency system in the factory on the bum by having swell dinners served to the workers, the boss lets out a howl and discharges our noble hero. A strike breaks out and the boss is fired from the factory. Enters Annabel's pop, now a colonel, and announces that "we" have declared war with Spain and the whole bloomin' plant enlists. Then comes the divorce scene and the "movies" in which "we" knock the stuffing out of the Spaniards. And after the war is over all the



LOUISE GUNNING.

**Who Makes Hit in Title Role of Sousa's
"American Girl."**

As a part of the audience rises when the national anthem is played, there is something to be thankful for that Phil doesn't run into it every two minutes. The brasses and the drums, of course, work overtime. The book is by Leonard Liebbling and the staging by George Marion.

BROADWAY.

"The American Maid," John Philip Sousa's latest comic opera, with Louise Gunning and an excellent supporting company, including John Park, Georgie Mack, Edward Wade, Charles O'Donnell, Dorothy Maynard and about one hundred others. The opera is in three acts, the music is good and Sousaesque, and there is a pleasing love story.

CARNEGIE.

The American Girl.

The piece proved not to be the typical Broadway musical comedy, departing from the formulas in several particulars. For instance, there were only a handful of principals on the stage when the curtain went down on the first act. Then all the members of the cast, even the prima donna, worked. As a result the audience warmed up to the piece.—Times.

The score is characteristically Sousaesque. It bristles with stirring march numbers and spirited ensembles. It is likewise variegated, waltz and other rhythms interspersing the more vigorous marches.—World.

**SOUSA-MUSIC THAT IS
BY NO MEANS CATCHY**

**His New Comic Opera Doesn't Meet
With Approval—"The Five Frank-
forters" and the "Ghostbreaker."**

NEW YORK SEES NEW PLAYS.

What with Dr. Wilson trying to get inaugurated, the suffragettes trying not to get mobbed, Harry Thaw trying to get out of the asylum and other things, the New York papers had such a rush of news to the head last night that very few of them were able to get into their out-of-town editions reviews of the first night dramatic offerings which enlightened Broadway last evening.

John Philip Sousa tried once more as a comic opera composer, with "The American Maid," in which Louise Gunning appeared at the Broadway. Mr. Sousa made a lengthy speech, in which he said he had been advised to write music for "the tired business man," but found he couldn't, because "there ain't no such animal." According to the Herald he didn't write music of any kind, while his librettist did worse. The Herald says:

Without wishing to be the least bit unkind to composer or music, the score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. When the motion pictures of the battle aroused enthusiasm, the orchestra played one of the composer's older marches. A song called "Sweetheart" has a pretty lilt, and a waltz, "The Crystal Lute," was not without some tuneful charm. But apart from these the music is not very melodious and surely not "catchy."

But it is not all his fault, since he was saddled to a sad libretto, written by Mr. Leonard Liebbling. It dates back to the Spanish-American war for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory and finally having every one go to war, where the tangle is straightened out. The libretto has a few interesting situations and little novelty or humor. And a comic opera without comedy is very, very sad.

N.Y. American 3/9/13

BROADWAY—"The American Maid,"
John Cort's production of John Philip Sousa's latest comic opera, has settled down for what gives every promise of being a long run at the Broadway Theatre.

N.Y. Tribune 3/9/13

An older generation of theatregoers will recognize in John G. Sparks, who at present adds so much to the attraction of Sousa's new musical comedy, "The American Maid," at the Broadway, a favorite of earlier days. Mr. Sparks's performance as Alderman Phelan in "The Man of the Hour" is one of his more recent achievements, but long ago he was a member of Harrigan & Hart's company of unforgettable players. To-day he is their only survivor.

N.Y. Vanity 3/7/13

Reading Pa. Telegram 3/6/13

John Philip Sousa says he is going to write a grand opera with an American theme. He points to "Madame Butterfly" and "The Girl of the Golden West" as examples of what American composers can do, and it may take him three or four years before his scheme develops. This is an incidental to the fact that his latest output, "The Glassblowers," has been rechristened and will hereafter be known as "The American Maid."

"THE AMERICAN MAID"

Comic Opera in Three Acts; Book by Leonard Liebbling; Music by John Philip Sousa; Staged by George Marion; Produced by John Cort; Broadway Theater, March 3.

Jack Bartlett..... John Park
Duke of Branford..... Charles Brown
Silas Pompton..... Edward Wade
Stumpy..... Georgie Mack
Colonel Vandever..... George O'Donnell
Lefty McCarty..... John G. Sparks
Annabel Vandever..... Miss Gunning
Geraldine Pompton..... Dorothy Maynard
Mrs. Pompton..... Maud Turner Gordon
Mrs. Vandever..... Adele Archer
Rose Green..... Marguerite Farrell
Nellie Brown..... Mary Smith
Hans Hippel..... H. Hooper
Pietro Nuttino..... Pietro Canova
Gawkins..... J. Kern
Gladys..... Katherine Stossel
Helen..... Julia Bruns
Alice..... Amy Russell
Veronica..... Nellie Gould
Hazel..... Marie Elliott
Madge..... Marjorie Edwards
Edith..... Neomi Summers
Mabel..... Marie Dolber
Beatrice..... Irma Bertrand
Irene..... Carrie Landers
Footman..... Albert Sachs
First Glassblower..... James Yunen
Second Glassblower..... Ella Yunen
A Batchman..... George Wilson
Six Maids..... Misses McKay, Barnban,
Sullivan, Jordan, M. Sullivan, Brown

The reception of The American Maid, thus rechristened from the more expressive appellation of The Glassblowers, amounted to an ovation to John Philip Sousa, party of the first part, and Louise Gunning, party of the second part. These two pretty much monopolized the interest, the former through the really tuneful and characteristic music in which he has embalmed Mr. Liebbling's singable lyrics, and the latter by virtue of her admirable singing, particularly of a brilliant little colatura waltz in the second act, entitled "The Crystal Lute."

I must regretfully add that the librettist has not come up to expectations in providing a book, with the exception of sundry lyrics, which deserves the excellent musical treatment bestowed upon it. The spirit of mediocrity broods upon the three acts like an incubus. The entire work bears obtrusive evidence of a feverish collaboration between the stage director, the mechanician, and the musical conductor to endow a still-born infant with the throb of a normal pulsation. Mr. Cort, however, has assembled a very good company, and whatever of interest subsisted inherently in the material at hand is effectively brought out through a conjunction of the excellent interpretation and the spirited and melodious score, notably of the first two acts.

The story has to do with John Bartlett, a rich young club man, who loves Annabel Vandever, and the young English Duke of Branford, who is in love with Geraldine Pompton. Annabel's wealthy parent loses all his money by a foolish speculation, and she is compelled to become the secretary to Geraldine's father, who is a rich and penurious owner of a large glass works, where Bartlett, from a foolish resolve to render himself worthy, becomes a day laborer as a water carrier.

There is a misunderstanding by which Bartlett must pretend to be in love with Geraldine, and the duke with Annabel. The Spanish War comes on, and the last act introduces us to the American camp in Cuba with all the characters conveniently brought into action again, and John Bartlett distinguishing himself in a fight with the Spaniards, all of which is graphically delineated by means of kinematoscope pictures, which served to rouse a patriotic interest and enable Sousa to make good use of one of his famous marches of that period as a color incident. Annabel follows as a nurse, and with the overpowering of the Spaniards everything resolves itself into a satisfactory solution.

The last act is something of a hodge-podge of studied effects, chorus of troopers, nurses, and gypsies, and a realistic

battle scene enacted by aid of the motion picture screen.

The first act is at a fashionable town reception, the second takes place in the glass works, and the third in the camp, as stated.

As a story, The American Maid serves once more to demonstrate that a modern dress subject rarely lends itself to operatic treatment, and that the librettist handicapped himself in his endeavor to extort the essential elements of romance from a drab environment.

Mr. Sousa's music is characteristically colorful, novel, and at times alternately exhilarating and charming. It usurps a place for itself which may safely challenge the best light opera music which has emanated from an American composer of operettas, with an orchestration brilliant, resourceful, and wholly clever. A spirited march, "Gatling Gun," is introduced, though frankly inferior to its predecessors and by no means as good as the duet, "Nevermore," "My Love is a Blow-er," "Cheer Up," or "The Crystal Lute," a brilliant waltz, exquisitely sung by Miss Gunning, which is the gem of the opera.

John Park was excellent as John Bartlett and Charles Brown was extremely humorous as the Duke. Dorothy Maynard, as Geraldine Pompton, was very good, but we are growing just a trifle tired of the ingenue-soubrette who has nothing to do but to show her pink stockings, around which, as Sousa admitted in his eminently successful curtain speech, he was asked to write music to please the tired business man.

That speech, by the way, was one of the happiest events of the evening, describing in terms of inimitable felicity the conditions that hedge about a composer who undertakes to write a Broadway operetta. Every one, from the manager to the soubrette, enjoins him to write music that will please the tired business man. If anything is calculated to wake up this apocryphal individual it is Sousa's music.

Judging by the enthusiastic reception accorded it on the opening night, The American Maid is good for a long stay.

Cincinnati Times Star 3/8/13

Doubtless Mr. Sousa's new comic opera is called "The American Maid" because Miss Louise Gunning is such a very pleasant actress in comic opera. Anyhow, it doesn't matter. The plot has something to do with a glass works, in which the down-trodden young women operatives wear the niftiest silk stockings imaginable, and seem pleasantly plumb and undeniably happy. And a lot of other things happen, none of which need to be recounted. The Sousa music is snappy and brisk, and it not only can be whistled, but one is defied not to whistle it; the plot is coherent enough to string incident upon, and Miss Gunning and Dorothy Maynard, and Charles Brown were especially pleasing. The remainder of the cast was quite equal to the demands made upon it.

Detroit Free Press 3/8/13

"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway theater Monday night, with Louise Gunning as the star. Mr. Sousa's music, of course, includes a march of war. There is an understandable reason for this. The

IN comic opera the proof of the pudding is in the encores. And at the Broadway, where the new Sousa opera, "The American Maid," is being presented by Manager John Cort, the greatest applause of the evening comes after the representation of some moving pictures of the battle of Santiago in the third act. This interpolation received, as was quite its due, an uproarious welcome, and the old Sousa March, which succeeded it, was greeted with far more applause than any of the numbers in the comic opera. That many of these had stir and bustle and a rush to them was perfectly true; but somehow no single number came up to Bandmaster Sousa's previous and past performances. It's a terrible thing to be hoisted by one's own petard; in fact, it's almost as bad as to be impaled upon one's own and most exclusive safety pin. But these things will happen in the best regular Jaeger underwear; and there you are! Mr. Sousa at least can lay the flattering unction to his soul that he died waltzing. Few of us outside of Mr. Walter Damrosch and a few other composers can ever hope for so mellifluous a death. As for Mr. Leonard Liebbling, who wrote the book—well, that is quite another, "to be continued in our next." The hour is late and t'wards dawn one frequently speaks more truth than is good for our neighbors if one happens to be conversing about them. Hence we should, even with all the lights out and a suit of armor on, feel disinclined to impart to Mr. Liebbling what we really think of his libretto. Miss Louise Gunning sang frequently and charmingly. That is her business and there can be no question that she earned all the pennies of her large salary. John Park also sang early and often. In fact, everybody did their little best. We hate to say anything like this about any production because, as a matter of fact, it is equivalent to saying that your deadliest enemy is an amiable person or that he meant well. This latter is the most awful arraignment which any one can make against anybody, and it goes against the grain to have to say it in the gross of "The American Maid." For one thing, it sounds discourteous; for another, it's unpatriotic. Unfortunately it is true. Compared to some other comic operas that we have seen at the Broadway and other places this season, "The American Maid" has the right to live long enough to vote if women in this weary world ever get their rights and some librettists, including Mr. Leonard Liebbling, their due. But as the millennium is not yet scheduled to take place on Easter

Sunday, and as no one with the most laudable intentions can sing "Peace on Earth" and act accordingly until next Xmas, we feel constrained to say that Mr. Liebbling's book was not at all what either the doctor or Mr. Sousa ordered. Among those in the cast who worked with considerable ardor were Miss Dorothy Maynard, our old friend John G. Sparks, Georgie Mack and Charles Brown.

SOSA LOSES GRIP

With music by John Philip Sousa and with Miss Louise Gunning as star, "The American Maid," a new comic opera has started on its career at the Broadway theater, New York. Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. Sousa has been saddled by a sad libretto written by Leonard Lieb-

Volador News-Bee 3/6/13

Billboard 3/5/13

LOUISE GUNNING



Miss Gunning, former prima donna of The Balkan Princess, is singing the title role in John Philip Sousa's new comic opera, The American Maid, a John Cort production, which was originally given under the title of The Glassblowers. The date of The American Maid's New York premiere is March 3, at the Broadway Theater.

Plays That Remain

Julia Sanderson is still radiating enjoyment in "The Sunshine Girl," at the

Knickerbocker Theatre. "The Conspiracy" enters upon its twelfth week at the Garrick, and capacity audiences are still the rule at the Globe, where "The Lady of the Slipper" is playing. Effie Shannon, in "Years of Discretion," at the Belasco, continues one of the successes of the season, and "A Good Little Devil," at the Republic, has all the business it can handle.

"The Five Frankforters," at the Thirty-ninth Street Theatre, is voted one of the best plays of the year. Sam Bernard is nearing his 100th performance in "All for the Ladies," at the Lyric, and "The Honeymoon Express," with Gaby Deslys, is breaking records at the Winter Garden. "Fanny's First Play" will undoubtedly finish the season at the Comedy, and "Romance," with Doris Keane and William Courtenay, at Maxine Elliott's Theatre, is selling out at every performance. Next week will be the last for Emma Trentini in "The Firefly," at the Casino, where "The Beggar Student" will open next Saturday night.

"The Poor Little Rich Girl" is now in its second month at the Hudson Theatre, and shows no sign of quitting. William Collier begins the last two weeks of his engagement in "Never Say Die" next Monday, and H. H. Frazee announces the last two weeks of "Fine Feathers," which has been such a success at the Astor. May Irwin continues to provide laughs at the George M. Cohan Theatre in "Widow by Proxy," and "Stop Thief" is in its third month of laughs at the Gaiety. "The Painted Woman," a colorful melodrama, is at the Playhouse, and "The American Maid," John Philip Sousa's delightful opera, is drawing crowds at the Broadway. "Peg o' My Heart" is in its fourth month at the Cort Theatre, and "The Master Mind" is thrilling audiences at the Harris.

N.Y. Commercial 3/5/13

The permanent attractions are many and seemingly their smooth progress through the groove of public favor has suffered no interruption by the current lenten season—that ancient bugaboo of theatredom.

"Romance," the latest Sheldon play, remains to please large audiences at the Maxine Elliott. "Highly acceptable manuscript" is the tribute nightly noted to "Fanny's First Play," the brilliant Shaw satire at Collier's Comedy. "The Five Frankforters," which tells the story of the House of Rothschild, continues to win favor at the Thirty-ninth Street Theatre. Mirth remains enthroned at the Lyric where Sam Bernard is drawing "All For the Ladies" towards its 100th performance. William Collier in "Never Say Die" will hold forth at the Forty-eighth Street for two weeks more. On March 22, the date of the comedian's departure, the farce will have reached its 150th performance in New York. "The American Maid," the new Sousa opera with Louise Gunning in the title part, is pleasing throngs of music lovers at the Broadway. "The Honeymoon Express" still has the right of way at the Winter Garden, the action of the production being speeded up by Gaby Deslys and Al Tolson. "The Firefly" with Trentini, enters the last week of its stay at the Casino. Big attendance marks each performance at the Hippodrome where plenty of thrills and clean fun is supplied by "Under Many Flags" and "Gypsy Life."

N.Y. Club Fellow 3/12/13

SOUSA'S new opera, "The American Maid," has gone across in a most satisfactory manner at the Broadway, where the audiences are exceedingly large. This score is highly characteristic of the composer, and the story is exceedingly novel and interesting. Louise Gunning and the other members of the company are seen and heard at their best, and the production, pictorially and otherwise, is all that could be desired.

DRAMATIC LETTER

NEW YORK, March 7.—"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway Theater Monday night, with Louise Gunning as the star. The piece is in three acts, with scenes showing a Fifth avenue mansion; glass works on Long Island and Camp Jackson, Cuba, in 1898. Leonard Liebbling, author of the book, has furnished a story which tells the love affairs of two young women, an American millionaire and an English duke. There are numerous complications in the love making of this quartette. When war is declared with Spain, the story shifts to Cuba. Of course everything ends happily for the quartette of young people. The supporting cast includes John G. Sparks, Charles Brown, Georgie Mack, Dorothy Maynard, Marguerite Farrell and nearly a hundred others. Mr. Sousa's music is excellent, and, of course, includes a march or two. There is an understandable book, with considerable comedy. The performance

When John Philip Sousa announced at the opening performance of his opera, "The American Maid," that the score was four years old, the critics went away and remarked that it sounded far from new. The short comment offered by the New York Herald does not sound very promising. It says "A song called 'Sweet-

heart' has a pretty lilt, and a waltz, 'The Crystal Lute,' was not without some tuneful charm. But apart from these the music is not very melodious and surely not 'catchy.' But it is not all Sousa's fault, since he was saddled by a sad libretto, written by Mr. Leonard Liebbling. It dates back to the Spanish-American War for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory and finally having every one go to war, where the tangle is straightened out. The libretto has few interesting situations and little novelty or humor. Miss Gunning worked hard to get spirit into the work, but even her usually brilliant singing was lacking in stirring qualities."

To please the audience, for there is no other way.

A NEW SOUSA OPERA.

THE AMERICAN MAID AT THE BROADWAY THEATRE.

Offered at the Broadway Theatre March 3. A comic opera in three acts with book by Leonard Lieblich, music by John Philip Sousa, staged by George Marion, production by John Cort.

Jack Bartlett.....John Park
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....George Mack
Colonel Vandever.....George O'Donnell
Lefty McCarty.....John G. Sparks
Annabel Vandever.....Louise Gunning
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maud Turner Gordon
Mrs. Vandever.....Adele Archer
Rose Green.....Marguerite Farrell
Nellie Brown.....Mary Smith
Hans Hippel.....H. Hooper
Pietro Nuttino.....Pietro Canova
Gawkins.....J. Kern
Gladys.....Katherine Stossel
Helen.....Julia Bruns
Alice.....Amy Russell
Veronica.....Nellie Gould
Hazel.....Marie Elliott
Madge.....Marjorie Edwards
Edith.....Neomi Summers
Mabel.....Marie Dolber
Beatrice.....Irma Bertrand
Irene.....Carrie Launders
Footman.....Albert Sachs
First Glassblower.....James Yunen
Second Glassblower.....Ella Yunen
A. Batchman.....George Wilson

It is a long time since John Philip Sousa took any applause as the composer of an opera. He has been all over the world with his band, but since the days of El Capitan we have been waiting for another big and grand opera. We have likewise looked forward to the day when there will be another march to compare with his "Washington Post" or "Stars and Stripes." It looks as if we will have it in "From Maine to Oregon," which runs through the present piece, The American Maid, originally called The Glassblowers, because one of the scenes takes place at the Consolidated Glass Works in Greenpoint. George Marion has been working industriously with the company, and there was evidence of it on Monday night.

The opera was launched several weeks ago by John Cort out West, with Edna Blanche Showalter as the prima donna. She was succeeded by Louise Gunning in Cincinnati last week, and Miss Gunning sang Annabel in a charming manner. Vo-

cally she took all the honors, and the music has been arranged to suit her voice. "The Crystal Lute," a sort of valse song, was splendidly handled in the second act.

The book, by Leonard Lieblich, deals with the love story of Annabel Vandever and Geraldine Pompton, a young American millionaire, and a British duke. Here we have a quartette which is involved in a series of complications. The failure of Annabel's father in business compels her to go to work in the glass factory, where the young millionaire follows her and gets a position in order to be near her. This is not unlike the story in The Sunshine Girl, only there is a soap factory. But we did have some glassworks in Eva, sung at the New Amsterdam, where Sallie Fisher was the heroine. However, just as things become interesting in The American Maid war is declared with Spain, and everybody goes to Santiago, Cuba, where the heroics are carried out. Mr. Sousa's music has full play, and is inspiring if not great.

Mr. Sousa, who occupied a stage box, was called upon for a speech, and in responding said that he tried to satisfy the tired business man. One of the song hits called "Sweetheart" was encored several times.

Dorothy Maynard scored one of the hits and John G. Sparks was also successful as the labor leader. The audience was particularly friendly to John Park, who is improving very much, while Charles Brown and Georgie Mack were entirely satisfactory.

John Cort has supplied a very large chorus and spent money in a liberal way. It is hoped that there will be a substantial return, for it takes courage to put on an opera in these days, when we have had so many musical entertainments.

"THE AMERICAN MAID," BY SOUSA, LACKING IN MUSIC.

New York first-nighters had a busy time of it Monday night, with two new dramas and a musical comedy to choose from. The new plays, "The Five Frankforters," and "The Ghost Breaker," had a hearty reception, but "The American Maid," a comic opera with Sousa music, is said by the critics to be lacking in music.

That the "March King" seems to have lost his cunning in "The American Maid," the comic opera by John Philip Sousa, with the book by Leonard Lieblich, presented at the Broadway Theater, is the opinion of some of the critics. The "Herald" said of it:—

"With music composed by the 'March King,' Mr. John Philip Sousa, presented by Mr. John Cort and with Miss Louise Gunning as star, 'The American Maid,' held forth certain hopes of being a tuneful entertainment. But a roll call of the real successes of the evening showed that motion pictures of the battle of Santiago and a long curtain speech by Mr. Sousa won most applause.

"Without wishing to be the least unkind to composer or music, the score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. A song called 'Sweetheart' has a pretty lilt, and a waltz, 'The Crystal Lute,' was not without some tuneful charm. But, apart from these, the music is not very melodious and surely not 'catchy.'

"But it is not all his fault, since he was saddled by a sad libretto, written by Mr. Leonard Lieblich. It dates back to the Spanish-American war for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory, and finally having every one go to war, where the tangle is straightened out. The libretto has few interesting situations and little novelty or humor. And a comic opera with comedy is very, very sad. Originally the opera was called 'The Glassblowers,' and it was a change for the bet-

ter to rechristen it 'The American Maid,' but, by any other name, it would sound as dull."

Plays and Players in Theaters of New York

[Special to The Indianapolis News]

NEW YORK, March 8.—Following a fortnight's lull in the theaters, Broadway this week found itself facing several new productions. Openings conflicted—for the first time since the holidays—and critics Monday night, found their attention divided between a German comedy, "The Five Frankforters," "The Ghost Breaker," a new American play, and "The American Maid," a new operetta. On Wednesday night William A. Brady presented "The Painted Woman," a new romantic drama, at the Playhouse.

"The American Maid," seen recently in Indianapolis under the title, "The Glassblowers," has a score from the pen of John Philip Sousa, the march king. Leonard Lieblich wrote the book, which tells of the love affairs of Annabelle Vandever and Jack Bartlett, son of an American millionaire glass manufacturer. Louise Gunning has replaced Edna Blanche Showalter in the title role and the cast includes John Park, Charles Brown, Georgie Mack, Maud Turner Gordon, Dorothy Maynard and others, making for an ensemble of approximately one hundred.

BROADWAY THEATRE.

"The American Maid," John Cort's production of John Philip Sousa's latest comic opera, in which Louise Gunning is the altogether delightful star, has settled down for what gives every promise of being a long run at the Broadway Theatre. George Marion, who staged the production, has done his work well, and the ensembles are managed with particular nicety. Mr. Cort has costumed the opera beautifully and has in other ways spent money lavishly. The unusually good cast includes John Park, Georgie Mack, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maud Turner Gordon, Adele Archer and several others, making for an ensemble of approximately one hundred.

"AMERICAN MAID"

HERE TO REMAIN.

"The American Maid," John Cort's production of John Philip Sousa's latest comic opera, in which Louise Gunning is the altogether delightful star, has settled down for what gives every promise of being a long run at the Broadway Theatre. George Marion, who staged the production, has done his work well, and the ensembles are managed with particular nicety. Mr. Cort has costumed the opera beautifully and has in other ways spent money lavishly. The unusually good cast includes John Park, Georgie Mack, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maud Turner Gordon, Adele Archer and several others, making for an ensemble of approximately one hundred.

N.Y. Globe 3/6/13

"THE AMERICAN MAID" IS BELOW SOUSA STANDARD

NEW COMIC OPERA AT THE BROADWAY IS NOT UP TO
THE MARCH KING'S FORM.

Was it Nikisch or Ivorak who said he liked some of Sousa's marches so well that he would love to set them to music? Whoever it was would hardly say it about any of the tunes in "The American Maid," now at the Broadway. The almost complete barrenness of the score is emphasized when at the end of the piece a few bars from the good old "Stars and Stripes Forever" are introduced. The comparison is absolutely fatal to the rest of the numbers. Many of the tunes are agreeable enough and lively, but hopelessly commonplace and mediocre. The chief thing that saves them is the clever orchestration. Mr. Sousa is far too good a bandmaster to be dull or back-negged in this direction. Consequently he can make many an ordinary tune sound effective by cunning instrumental tricks. The "Gatling Gun" number is not half bad, the waltz song has a pretty refrain and the "Cheer Up" sextet is amusing, principally as a result of the clever accompaniment.

It is only fair to add that last night's audience seemed to enjoy itself thoroughly and encored most of the numbers.

As for the book of "The American Maid," it is earnestly commended to the attention of Mr. Seymour Hicks, who is now visiting in our midst. Mr. Hicks has good humoredly, if not blushing, admitted that he is a snapper-up of unconsidered trifles in the way of jokes. If he will only seize the jokes in "The American Maid," take them back with him to England, and see that they don't return to this country for at least ten years he will render a great public service. That they were inserted by Leonard Liebbling, the author of the libretto, seems improbable, because Mr. Liebbling has shown himself in other directions to be a rather clever man. In every American musical piece the librettist is at the mercy of the stage director, who in this country is permitted the liberty of cutting

the author's lines and substituting merry thoughts of his own devising.

The average stage director is a person with an aching void where his sense of humor ought to be. He is the most ardent ritualist in the world. Certain stages in every piece call forth certain jokes to his mind as automatically as a slot machine. As long as the present generation of stage directors survives it will be virtually impossible for any new librettist to display originality. The young author has not authority enough to defy the stage director and insist upon an occasional fresh joke being admitted. And the older authors have apparently exhausted their stock of original ideas. One of the reasons why George Cohan's musical plays were more amusing than others was that Mr. Cohan was his own manager, and consequently supreme at rehearsals. Some day a young librettist will be public-spirited enough to slay a stage director just to encourage the others. And I hope I may be on the jury.

All of which is somewhat of a digression from "The American Maid." It is mildly entertaining. One of the scenes is in a glass factory and the other in Cuba at the time of the war. Yes, they do bring on the flag, and the New York "society belles" do visit the seat of war, otherwise it would not be orthodox musical comedy. In a word, the sort of stuff quite popular ten or fifteen years ago.

The piece is well produced. The girls are good looking and nicely garbed. Like all well behaved georgemariottes, they are drilled in evolutions so familiar that an audience of regular theatregoers could do them as well as the chorus.

Louise Gunning has the principal part. She has improved both in singing and diction, but she still acts as though the proceedings bored her terribly, for which I cannot find it in my heart to blame her. Except her there is nobody of particular importance or glaring ability in the company.

LOUIS SHERWIN.



Louise Gunning
in
"The American Maid"

Other musical plays that to be seen are:
"The American Maid," at the Broadway—Sousa music, appropriately combined with national episodes, such as war and business.

Chicago Eve Post 3/7/13

Mr. Sousa's opera already has been described here at length under its former title, "The Glass-workers." Of its New York reception the Evening Telegram said:

"There are not many novel features about this latest effort of the 'March King.' In a curtain speech, which was one of the best things of the performance, Mr. Sousa admitted that he wrote the opera four years ago. The score sounded as if it was as old as that at least.

"Perhaps the fault should be laid to the librettist, Leonard Liebbling, who went to the Spanish-American war for his inspiration and turned out a book that has little drama, less humor and still less novelty to recommend it.

"The most exciting moments in the progress of the story were not, strictly speaking, of the comic opera order. They were furnished by moving pictures of the battle of Santiago, accompanied by several of the composer's earlier and more tuneful marches."

Bklyn Citizen 3/9/13

GOOD FOR LONG RUN.

"American Maid" a Good Play, Ably Presented.

"The American Maid," John Cort's production of John Philip Sousa's latest comic opera, in which Louise Gunning is the altogether delightful star, has settled down for what gives every promise of being a long run at the Broadway Theatre, Manhattan. George Marion, who staged the production, has done his work well, and the ensembles are managed with particular society. Mr. Cort has costumed the opera beautifully and has in other ways spent money lavishly.

The unusually good cast includes John Park, Georgie Mack, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marquerite Farrell, Maude Gordon and Adele Archer and several others, making for an ensemble of approximately one hundred.

N.Y. Dramatic Mirror 3/10/13

Richard Lambert, general press representative for the John Cort enterprises, has moved his offices to the new Longacre Building on the corner of Forty-second Street and Broadway. Mr. Lambert's new quarters are sumptuous and imposing, the broad windows commanding an excellent view of the busiest corner in New York, with a glimpse of Broadway southward almost as far as the Metropolitan. Mr. Lambert made the shift on the Saturday preceding the first New York performance of "The American Maid"—as inopportune a moving day as any poor wisher could have carefully planned for him in advance. The cares of moving and the anxieties attendant upon a new production must have kept him hustling.

„The American Maid“.

Das interessante Buch ist von
Leonard Lieblich.

Reizende, brädelnde Musik. Louise Gunning theilt sich mit Dorothy Maynard in die Ehren des Abends.

Der Komponist, er heißt John Phillip Sousa, ist mit der „American Maid“ sehr lebenswürdig umgegangen. Er hat ihr eine entzückende Musik auf den Leib geschrieben. Und so ist die also benannte Operette, die augenblicklich im Broadway Theatre gegeben wird, in dieser Beziehung wenigstens ein Erfolg. Nicht ganz so lebenswürdig ist mit dieser anmuthigen Dame dagegen der Librettist, Leonard Lieblich, umgegangen. Zwar, die Ereignisse, die dieser Musical Comedy zu Grunde liegen, bilden eine kontinuierliche und spannende Handlung. Das ist mehr, als man von mancher derartigen Produktion sagen kann. Aber die munteren Neben, die diese Werke begleiten! Heiliger Bräma! Weniger als 2000 Jahre ist keiner dieser Witze alt.

Daß man sich dennoch unterhält, spricht für die Musik, die Ereignisse und die Darstellung. Sousa's Melodien sind gefällig und frisch. Sie bleiben außerdem leicht im Ohre haften, da sie, wie seine ganze Musik, populär sind. Die Handlung beginnt in einem vornehmen Hause an der 5. Ave. Sie führt uns dann in eine Glasfabrik. Warum bin ich nicht Glasfabrikant geworden? Hätte ich gehnt, daß in solchen Werkstätten die hollenden Mägdelein in seidenen Strümpfen solche Beinchen schwingen, daß es zum Luch Sekt giebt, und daß die Arbeit hauptsächlich in neckischem Schäkern besteht, die Journalist hätte mich nie gesehen! Die schon sehr komplizierten Liebesverhältnisse haben sich mittlerweile so entwickelt, daß wir nun zu ihrer Lösung nach Cuba müssen. Dort tobt gerade der spanisch-amerikanische Krieg und wir dürfen gleich — kinematographisch — die Schlacht bei Sant Yago mitmachen. Dann folgt die übliche Lösung.

Wer eigentlich die „American Maid“ ist, wird nicht recht klar. Louise Gunning könnte sie sein. Sie spielt prächtig und singt besser noch. Vielleicht aber auch Dorothy Maynard gemeint, die wie ein übermüthiger Kobold durch die drei Akte flüht. Im Zweifel mögen sie Beide in den ehrenden Beinamen sich theilen, und mit dem Rest des Ensembles in das Lob einer prächtigen Darstellung. v. B.

„American Maid“ to Leave.

John Cort has not been more successful in this city with „An American Maid“ than he was with „Miss Princess“, „The Gypsy“, „C. O. D.“ and „The Bridal Path.“ After an engagement of two weeks „An American Maid“ will leave the Broadway Theatre on Saturday night. Whether it will be sent on tour no man may say.

Meanwhile, the Shuberts and Lew Fields are endeavoring to find an attraction for the Broadway. After failing yesterday to secure another edition of „The American Maid“, the Shuberts went to the theatre and there they found that the American Maid was not the only attraction.

N.Y. Evening Mail 3/8/13

John Phillip Sousa Nobly Rescues

„The American Maid“ When She Stumbles

By BURNS MANTLE.

APPLYING the eugenical theory of scientific selection to the production of American operetta, we should say that Mr. Leonard Lieblich, librettist, and Mr. John Phillip Sousa, composer, are mis-named.

Their first born, „The American Maid“, is musically a healthy, happy, spirited child, but she suffers from a club-footed libretto, and walks, therefore, with a noticeable limp.

What we seem to need in America is a commission before which composers and librettists should appear and be officially examined before they form artistic partnerships.

Let us know before a lovely score is jeopardized or a promising book sacrificed whether this writer of jingles and jokes is suited to that purveyor of tunes. There has been altogether too much promiscuity in our operetta matchmaking. And as a result our operatic progeny is certainly nothing to be proud of.

In the present instance it is not that Mr. Lieblich has written stupidly. Many of his lyrics, for instance, are very good. But he evidently was forced to wait too long for a producer. The scheme of „The American Maid“, in which the Spanish-American war plays at tiddledy-winks with the capital and labor theme, is a dozen years old. And when you are going back for a musical comedy plot, about the only safe thing to go back to is the French farce sort of thing, as in „Delphine.“ A sad state of affairs, truly, but we can't help that.

As closely as we could follow the story, Mr. John Park, a gay dog along the avenue, wished to marry Miss Louise Gunning, who was one of the Vanderveers. Louise, however, insisted that she would only marry a man who was willing to work, so John went to work in a glass factory. About the same time the Vanderveers lost all on the market, and Louise herself went in for bookkeeping. Then they quarreled, and the Spanish war broke out. John went as a captain, or something, and Louise as a nurse, and after the battle of Santiago, in moving pictures, they all joined hands and sang.

SOME of the prettiest music Mr. Sousa has ever written is in „The American Maid.“ A lovely waltz song, „The Crystal Lute,“ a stirring march, „From Maine to Oregon,“ a lively sextet and a rollicking scherzo, both brilliantly scored; several fine, round choruses, and a dainty popular air, „Sweetheart,“ are among the best. And it is all well sung—so well, in fact, that—well, the chorus was chosen for its voices.

Miss Gunning is in excellent voice and apparently good spirits. She sang charmingly last night, and took her three encores for „The Crystal Lute“ graciously. Mr. Park was as breezy as ever and did what he could to help out the comedy, which lacked comedians. In the cast are Dorothy Maynard, who also sings well; Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Marguerite Farrell and Maud Gordon.

The setting and costuming are rich, handsome and tasteful, and there is a suggestion of novelty in the factory scene.

N.Y. Morning Telegraph 3/13/13

THIS by parcel post:

„Dear Beau Broadway—After the second act of the premiere of the 'American Maid' at the Broadway Theatre, John Philip Sousa, the composer, made a speech in which he said this play was written for the tired business man. Mr. Sousa further asserted that he has never found a tired business man.

„It's a pity he did not look in the second row. He would have found three of them asleep. L. R.“

N.Y. World 7/7/13

"Tired Business Men' Don't Go to the Theatre," Says Sousa

By Karl K. Kitchen.

FOR the past twenty years authors, composers, costumers, scene painters, managers—everybody, in fact, who has anything to do with musical plays—have bent their efforts to please the tired business man.

Unless a comic opera or musical comedy made some sort of appeal to that important personage it was regarded as a financial failure from the start. But I have made the important discovery that there ain't no such animal—to use the words of the farmer who saw a camel for the first time. For twenty years our makers and purveyors of musical plays have been catering to something that doesn't exist. There is no such thing as the tired business man in New York audiences.

"The tired business man doesn't go to the theatre at all. He puts on his slippers and stays at home. But let me tell you how I made this discovery."

The speaker was John Phillip Sousa, the famous bandmaster whose latest comic opera, "The American Maid," was presented at the Broadway Theatre last Monday night.

"When I took my last opera to John Cort, the theatrical manager," continued Mr. Sousa, "he listened to it very attentively. He told me he would give it an early production if I would write three or four ragtime numbers to please the tired business man. I consented.

"I actually composed three ragtime ditties to please him, and at his request I discussed the piece with Miss Louise Gunning, who was selected to be the star.



Here Is the Real "Tired Business Man" and the Man Who Isn't.

"Miss Gunning declared that she would not consent to appear in any comic opera unless it made an appeal to the tired business man. I promised to put in a cadenza or two to satisfy her and then turned my attention to Miss Dorothy Maynard, who had been engaged as the soubrette. Miss Maynard informed me that she had a beautiful pair of silk stockings which she wanted to display for the edification of the tired business man, and she begged me to write a number around them.

"Accordingly I wrote a dance number which enabled Miss Maynard to display her pink stockings to her heart's content.

Then I asked Mr. Cort, Miss Gunning, Miss Maynard, George Marion and the musical director to invite a few tired business men of their acquaintance to the final dress rehearsal. I was anxious to have their opinion since I had spent so much time trying to please them. The night of the final dress rehearsal arrived, but not one tired business man was to be seen.

"Managers get their ideas from the people they associate with, and as most managers associate with people obsessed with the idea there really is such an individual as the tired business man, it is only natural the plays they produce fail to find a responsive audience."

N.Y. Vanity 7/7/13

AMERICAN MAID.

John Philip Sousa's musical comedy, "The Glass Blowers," renamed to its own advantage, "The American Maid," arrived at the Broadway Monday night just 13 years overdue. Its book by Leonard Liebline is sadly lacking in humor either of lines or situations, and the music, except for two or three numbers, is neither the seductive swing of current popularity nor the thrill of the old Sousa march successes.

Louise Gunning is the star. She sang brilliantly and managed to brighten the evening at intervals, but for the most part appeared to realize the hopelessness of her task. Except when singing she gave a rather casual and perfunctory performance. The piece is without a comedian for the very good reason that there is nothing for a comedian to do.

The plot concerns a lovers' misunderstanding involving four persons, a farcical tangle that is worked out in deadly seriousness, even to a dramatic finale, bolstered up by a moving picture showing the battle of San Diego. Spanish-American war subjects in the year of grace, 1913, are about as topical as last Friday's newspapers.

Brooklyn Life 3/8/13

"THE AMERICAN MAID," presented by John Cort at the Broadway Theater, has more than an air of charm, for to be fair and fully truthful, several charming airs are introduced throughout the score, the work of John Philip Sousa, which are fascinating and particularly melodious. But the stirring martial music, of the sort which has long been the forte of the popular march king, aroused the greater share of enthusiasm. It is, however, a lamentably loose and improbable book which has been constructed to hold together the many musical numbers and though the limits of the credulity of the regulation musical comedy audience are as broad as the exactions are slight, yet one really deserves something of plausibility and an occasional dash of the spice of humor. The latter accomplishment especially can hardly be charged against this particular American maid. Louise Gunning, whose voice is indeed superior, is given several excellent opportunities to exhibit its resources. One of her numbers, "The Crystal Lute," with its birdlike trilling, cannot be praised too highly. But the incongruities of the character she is given to enliven are so apparent that they prevent any real results in the line of resuscitation. Bits of fun are contributed by John Park and Georgie Mack, but they are far too rare. Dorothy Maynard shares with the star much of the interest which voice and personality can create. Mention should be made, too, of the stage settings, particularly that of the second act which shows the interior of a glass factory. It has realism and novelty. But the model of this American-made product is far too conventional to cause any great display of enthusiasm even of the patriotic sort. And that is its strongest appeal, for doubtless a good orchestration of the score, were it not diverted by such an impossible story, would prove good entertainment. It is sad but safe to say that this particular American maid can hardly hope to survive the perils of infancy, with a constitution so delicate and such an utter absence of backbone.

Sousa Finds Likings for Music That Makes the Turkey Trot

Composer Styles Americans a Calisthenic People, Who Take the Exercise the Doctor Orders by Joining in Dancing Craze That Has Seized the Country.

BX CHARLES DARNTON.

ATALK with Sousa is almost as good as his music. He conducts an interview much as he does a band—with ease, grace and magnetism. The twinkle in his eye is like the humor in his music, and though gray has crept into his beard he could trade hearts any day with a school-boy and Johnny wouldn't know himself from John Philip. We were puffing smoke at each other and he was saying, "A man always blows about something and I blow about my tobacco," when I asked him what he had said at the Broadway Theatre on Monday night about the kind of music the tired business man likes.

"It was a confession, not a speech," he laughed. "I told the audience that I had not been able to find out what

right. You understand, don't you? The power given me to write a march, let us say, is the same power that prepares the ears of the world to receive it. Call it inspiration or what you like, it is my religion."

John Philip Sousa at this moment was a simple man, sitting in a simple room, saying a simple thing. Gifted, versatile and famous, he gave credit where he believed credit was due, taking none to

that this influence makes itself felt in the music of the moment. The American people are a calisthenic people, and so they turn instinctively to anything that has calisthenics in it. If the doctor orders exercise, the eager patient immediately asks himself, "What could be better than turkey-trotting or tangoing?" Then, too, it is pictorial—it comes from the stage. A few years ago there was a lull in ragtime. Yet the worst that can be said of ragtime is that it has a bad name. Of course, the two strong rhythms in music are the march and the waltz. Pastoral people feel the call of the march least of all because they are of a peaceful nature, but those with red blood in their veins respond enthusiastically to the march."

But to my great surprise Mr. Sousa shook his head at the suggestion that this land of the brave is the home of the march.

"The march," he declared, cocking his head at his cigar as though it were a band about to strike up, "is identified less with America than with other countries for the reason that we are the smallest military nation in the world, that is, among the great powers. Just consider this point: In every great city but New York the uniform of the soldier is a common sight in the streets. But here's an interesting fact: 'The Stars and Stripes Forever,' which I think I may say is the most patriotic piece of modern music, has aroused just as much applause in England, Australia, Africa and other countries where my band has played it as it does here. The only explanation to be found is that, apparently, it strikes a universal patriotic note. I wonder would you think me egotistical if I told you that I absolutely believe in myself as a composer? I don't wish to give that impression. What I mean is that I write only what I feel, and in doing so, I am

himself. He laughed at his title of "The King."

"I've an old gold, priceless jewel and a mountain home," he chuckled, "to any one who has ever heard me apply those mighty words to myself. Curiously enough, the title was conferred on me by an obscure English brass band journal in 1886. It caught the eye of the publisher of my marches in Philadelphia, who was paying me the fabulous sum of \$30 per band, orchestra and piano arrangements, and he proudly announced to an amazed world: 'The March King Reigns Supreme! Match Him if You Can!' I hardly dared take a dollar out of my pocket for fear some one should offer to match me. However, that's the story, and incidentally this is the first time I've told it for publication. My first ripple in the way of a march, so to speak, was caused by 'The Resumption' in 1878—the year of the resumption of specie payment. It went like this," he broke off, going to the piano and playing a few measures. Swinging back, he added, "It had a little fight in it," illustrating his meaning by driving his fist into an open palm. It was the same movement that the drummer in his band knows so well.

"The next impression," he recalled, "was made by 'Flirtation,' which was taken up by a musical comedy producer and, I guess, every organ-grinder in the world. Then, in 1885, I wrote 'The Gladiator.' That created the first craze. You remember it?"

He went over and hit it up on the piano rather diffidently.

"I don't claim to be a pianist, but I did manage to struggle along for a few years as a violinist," he admitted. "When I'm writing marches or other compositions I don't touch a piano. I think 'em all out and then put 'em on paper. I wrote the 'Sweethearts' song for 'The American Maid' on a train going from Washington to Detroit."

"Nothing disturbs you?"

"It all depends," he answered, "on how far down in the mine I've got. If I'm digging for a nugget that I know is there my surroundings don't affect me. No amount of noise can kill a real inspiration. The inspiration for my marches, I believe, grew out of conditions in Washington when it was virtually an armed camp during the civil war and the soldiers were marching through the streets day after day. The finest compliment ever paid my marches was by a girl in Providence, who said that a man with a wooden leg could step with them. During my last tour of England one of the papers over there said: 'The retirement of this man would mean a cosmopolitan calamity.' Well, I'm going to do my best to avert such a catastrophe," he laughingly assured me. "I'm not through writing marches and operettas. Incidentally, I think the operetta of the future will be written without dialogue."

So much the better if Sousa writes the music!



J. PHILIP SOUSA

music he liked because after a thorough search of the town, aided by Pinkerton and Burns, I couldn't find a single business man that looked or acted the least bit tired. Served me right! I ought to have known better than ask myself that question. Now ask me an easy one," he challenged.

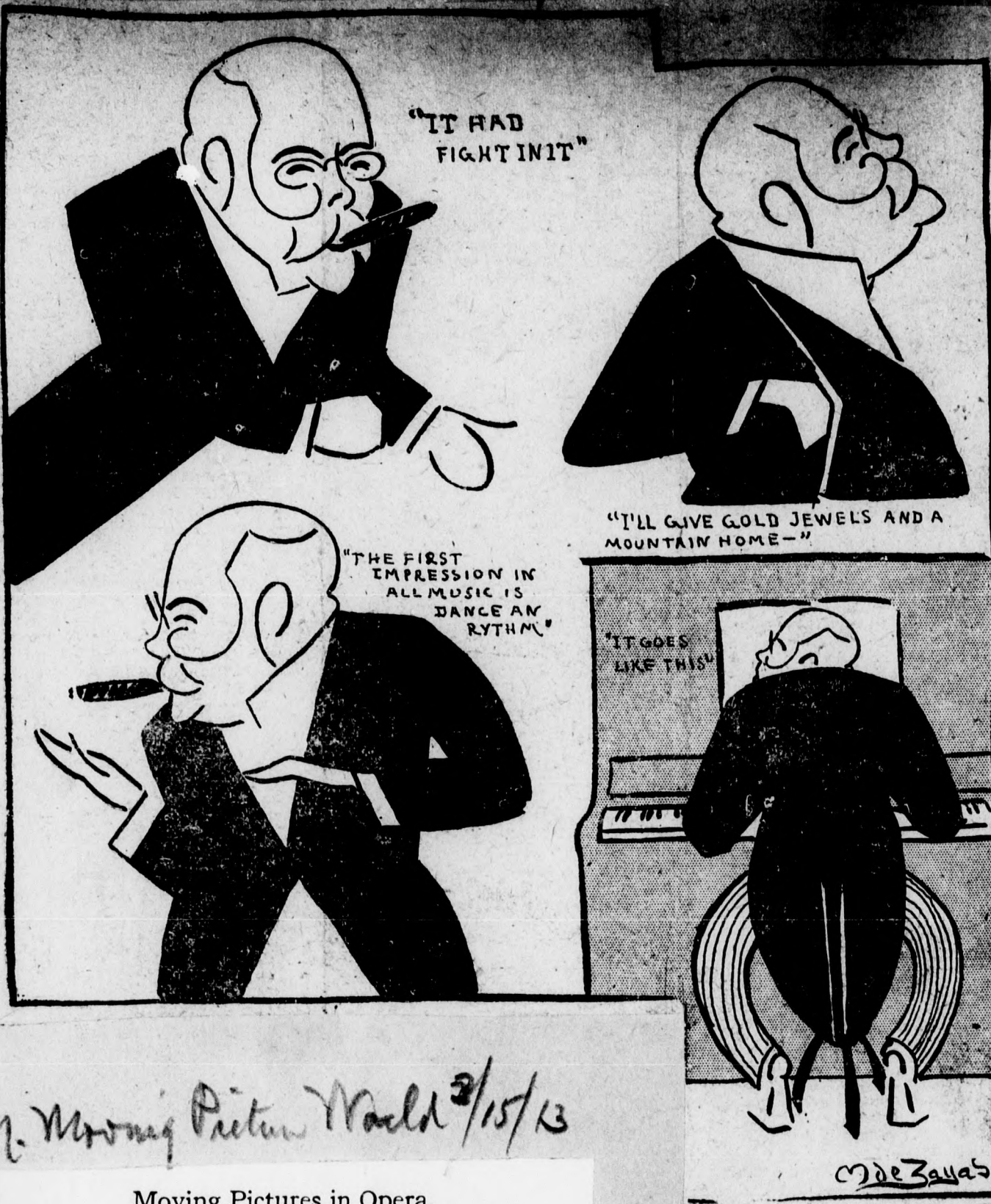
"All right! What kind of music does New York like?"

"All kinds, I guess," he answered. "Just now it seems to have taken a great fancy to the kind that makes the turkey trot. After all, that's only natural, for the first impression in all music is dance rhythm. Dances give birth to that form of music, and while the music of every nation that has a national instrument—like the guitar of Spain or the bagpipe of Scotland—may be instantly recognized, there's no such thing as national music. If Wagner had been born in New York his music would have

become American, because his imitators would have spread it all over the country. Original music is like a new invention—others try to imitate it or improve upon it. It's bound to be taken up."

"Germany takes its music as America takes its baseball. At the present time there is an absolute craze all over the country for dancing with the result

My Even World 2/8/13



My Moving Picture World 3/15/13

Moving Pictures in Opera.

Battle Scenes Taken by Kalem Company Used in the Production of Sousa's "The American Maid."

Through the introduction of motion pictures a striking piece of realism is presented in John Philip Sousa's latest opera, "The American Maid," which had its New York premier at the Broadway Theater, Monday night, March 3.

In the third act the stage setting represents a location in Cuba during the hostilities of 1898 and a large troop of American soldiers, under the command of a young lieutenant, marches off stage. Their progress is immediately taken up by motion pictures and the audience sees the troop pass along the tropical road. A change of scene depicts a large body of Spaniards in possession of a block-house, and as the Americans approach they are fired upon. A charge is made up the hill and one can almost hear the Mausers flying through the air. The color bearer is shot down and the young lieutenant, the hero of the day, rallies his troops and leads the men to a hand-to-hand combat with the enemy. The Americans carry the day and the soldiers march out of the picture, back to the stage. The pictures and the stage setting, as well as the marching order of the soldiers, have been arranged with such skill that the illusion is perfect.

The Kalem Company, which specializes on military productions, made the motion picture scenes in Florida, in accordance with specifications furnished by Mr. Sousa, and the tropical locations are very impressive. Several companies of the state militia and a complete hospital corps were engaged for this work and the fineness of the trained military men is apparent.

Am. Musician 3/15/13

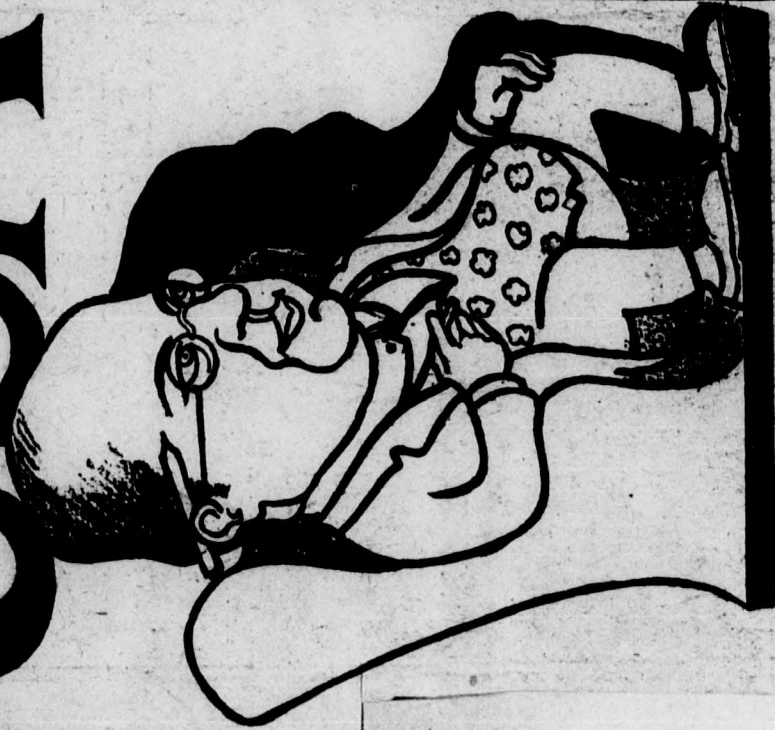
Sousa's comic opera, "The American Maid," is scoring a big hit at the Broadway Theater. The march "From Maine to Oregon" is a knockout at every performance.

Joseph Star 3/15/13

Notes of the Stage.

"The American Maid," which is "The Glassblowers" rechristened, after its performances at the Murat here, has been tried on the New York public, and its success has been so meager that it leaves the Broadway Theater tonight. This makes John Cort's fifth failure to win success with a musical show on Broadway, the other failures being "C. O. D.," "Miss Princess," "The Gypsy," and "The Bridal Path."

SOUSA- IS AGAIN "MARCH KING" IN "The AMERICAN MAID



Mr. Sousa Says:

"The national characteristics of music are the result of imitation. Ninety-five per cent. of composers are imitators—the other 5 per cent. are geniuses."

"Ragtime never came—it has been in existence since music was born."

"Our great composers refuse to cater to the popular clamor for comic opera, musical comedy and other demands of the masses."

"People may have thought 'Well, Sousa cannot come back'—but as I have just reached the voting age I think my chance is fairly good."

"Americans do not think it particularly funny for another man to make love to a fellow's wife or his sweetheart."

"Patriotism is the keynote of American character."

"I am prouder of my Flag than of all the music I have ever written."

"I used to think that Walter Jones' caricature of me was the funniest thing on the vaudeville stage."

"Once a certain critic said that I was a suggester and not a conductor, and I was not in the least offended."

"There is only one thing that worries me—music is becoming too popular: I would hate to see it kill baseball."

Milwaukee Free Press 3/8/13

Sousa's new melodramatic opera, "The Glassblowers," was produced by John Cort at the Shubert theater in Rochester, N. Y. last Monday night, and will appear in New York soon. A musical melodrama is, indeed, an oddity and under Mr. d Sousa's name should be interesting to see. In the same city "The Bridal Path" will be given its premiere production Thursday by Edward J. Bowes, the husband of Margaret Illington.

Boston Herald 3/8/13

THE NEW YORK THEATRES

The Plays and the Players of Next Week, with a Guiding Word for Visiting Bostonians—A Notable Revival of "Liberty Hall"—Ruth St. Denis—Marie Dressler's Vaudeville Troupe

ASTOR—"Fine Feathers," with Robert Edeson, Wilton Lackaye and an able cast. Eugene Walter's play of the bartering of public duty and personal integrity for "easy money" and an easy life. A strong if unequal drama.

BELASCO—"Years of Discretion," with an able and rounded cast. A light comedy, sometimes almost farce, of a middle-aged woman turned social butterfly, sporting with middle-aged lovers until ultimate disillusion and compensating happiness. Witty of talk, amusing of incident, but thin and superficial. Acted and set with Belascan perfection.

BROADWAY—"The American Maid," with Louise Gunning. John Philip Sousa's new operetta. It has the Spanish War for a background to commonplace adventures and not very interesting music.

CASINO—"The Firefly," with Emma Trentini. An operetta by Rudolph Friml, a new and rising composer, who writes with melody, spirit, humor and distinction. Miss Trentini as a songful, prankish, tireless Italian boy.

CENTURY—"Joseph and His Brethren," with James O'Neill, Brandon Tynan and an excellent cast. Another spectacle of the East, this time with a text by Louis N. Parker, drawn from the Biblical story. Not so very picturesque or dramatic.

CHILDREN'S—"Everyman," with Edith Wynne-Matthison. The remarkable old English morality of the pilgrimage of life, notably acted.

COHAN'S—"Widow by Proxy," with May Irwin. An American farce of post-matrimonial entanglements, of broad and ample humor designed to fit Miss Irwin's peculiarities. Better than most.

COMEDY—"Fanny's First Play," with a cast of English players. Shaw's "anonymous" piece with a prologue and an epilogue ingeniously satirizing reviewers. The play itself returns to the light, dry, whimsical and satirical manner of Shaw's earlier pieces. Uncommonly amusing—and something more.

CORT—"Peg o' My Heart," with Laurette Taylor and Reeves Smith. Light comedy of ancient and creaking pattern of a wild waif of an Irish girl, cast into a snobbish and intriguing household. She flowers, softens and is rescued by the timely and understanding man. Made interesting and amusing by the charm of Laurette Taylor.

CRITERION—"The Argyle Case," with Robert Hilliard. A lively detective play that utilizes Mr. Burns and his diatograph in the search for a murderer. Exciting, plausible and well acted.

ELTINGE—"Within the Law," with Jane Cowl. Well written, well acted, freshly invented and generally exciting play of persecuted virtue revenging itself upon hypocrisy by the ways of crookdom. A human melodrama with an idea behind.

ELLIOTT—"Romance," with Doris Keane and William Courtenay. A new drama by Edward Sheldon, which takes its auditors back from a modern epilogue to a hectic love affair of the '70s. Unusually conceived; well written.

Review 3/8/13

SOUSA'S NEW OPERA IS "AMERICAN MAID"

Broadway Likes New Piece
Written By Distinguished
American Composer.

NEW YORK, March 8.—"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway Theater Monday night, with Louise Gunning as the star. The piece is in three acts, with scenes showing a Fifth Avenue mansion; glass works on Long Island and Camp Jackson, Cuba, in 1898.

Leonard Liebbling, author of the book, has furnished a story which tells the love affairs of two young women, an American millionaire, and an English Duke. There are numerous complications in the love making of this quartette. When war is declared with Spain, the story shifts to Cuba. Of course, everything ends happily for the quartette of young people. The supporting cast includes, John G. Sparks, Charles Brown, Georgie Mack, Dorothy Maynard, Marquerite Farrell and nearly a hundred others. Mr. Sousa's music is excellent, and, of course, includes a march or two. There is an understandable book with considerable comedy. The performance seemed to please the audience, for there was no end of encores and curtain calls.



John Philip

Review 3/8/13



LOUISE GUNNING
IN "THE AMERICAN MAID"
Photo by White

The "March King" is a master of stirring melody and rhythm. If you doubt, go and see it demonstrated by "The American Maid," at the Broadway Theatre, by means of which Mr. John Cort has brought John Philip Sousa back to Broadway and success. If "The Gattling Gun March" is not a worthy companion piece to the famous "El Capitan" march or the "Stars and Stripes Forever," then some thousands of people are wrong, including your humble servant.

We have had not a few musical plays this season labeled "American comic opera," which smacked more of Vienna than even Lehar himself, but you may be sure that "The American Maid" is musically well worthy of its name. Old Glory is waving from overture to finale, and as a fitting climax to this melodious festival of patriotism we are treated to some splendid motion pictures showing the charge of the Rough Riders up San Juan Hill.

Mr. Sousa has not only come back as a composer of inspiring marches, but he has written a comic opera score which for original musical ideas, quaint little duets, unique comic recitatives, burlesquing the grand opera style, is really refreshingly novel and charming. "The American Maid" is comic opera in quite a new manner, and it shows that there are greater possibilities for the composer in this field than even the most sanguine of us expected.

The March King is as hale and handsome and genial as he was in the days when his celebrated Vandyke was not streaked with gray, for Father Time has dealt kindly with him and the nations of the earth have been good to him and his band on his long travels.

No "National" Music.

The champion interviewers of every country have found his "best copy,"

and while he has probably had more conversational combats with journalists than any other living man, he is still unscathed by those many ordeals. The trouble started right at the outset, when I spoke of the distinctly American characteristics of the music of his new opera.

"I have never admitted and I never will," he said, "that there is such a thing as 'national music.' Music has no nationality. A Hungarian czardas is just as much appreciated and just as popular here in New York as it is in Budapest, and 'The Stars and the Stripes Forever' is a favorite march with every military band in Europe. I combat this idea of 'national music' because it means limitation, and music is an infinite thing. It cannot be limited in any respect, especially in its appeal.

"Of course, I admit that the music of different nations has individual characteristics, but when we analyze how these are developed it is quite plain that these characteristics have but little real connection with nationality.

"There is more difference between the music of different epochs than there is between the music of different nations. Every generation has its

own music, and the result of imitation on the part of composers.

"Ninety-five per cent. of the composers of music are imitators, following in the footsteps of the other five per cent. of composers, who are geniuses."

"Certainly nobody has been more imitated than you have been."

Ragtime's Origin.

"Well, I have no hard feelings against my imitators—they all have to live—poor fellows! However, sometimes I wish they would not show such splendid technique. A fellow without any original genius and a terrible technique is able to steal such a lot of music and get away without being caught, and that is what some of them have done to me. I have to confess that they have done pretty well and admire them, all things considered."

"Do you consider that ragtime has come to stay?"

"Ragtime never came, it has been in existence since music was born. Beethoven's 'Leonore' overture is ragtime, and many other great composers used this form of tempo. The only fault I have to find with ragtime is its name. It deserves something better.

The technical term 'syncopated time' is not satisfactory either, but not so vulgar as ragtime, which has nothing essentially vulgar about it, as music. On the contrary, ragtime is worthy of our profound respect as music. It is the first manifestation of a distinct musical form that we have produced in America, adopted and given our national approval to. As to the permanency of ragtime, it is certain to last just as long as any other form of music, but it may not continue to be as popular as it is to-day, because it is being rather overdone. In ten years from now I expect we shall be hearing quite a few ragtime symphonies."

"Why is it that America has not developed more great composers?"

"I think our country has done very well. We have had half a dozen crackjack composers I can mention, men such as Edward MacDowell, Dudley Buck, George Chadwick, Arthur Foote, Cruger and Conrad of St. Louis. I do not think that we are lacking in composers of ability, on the contrary we have rather a full compliment of them, but they are all very susceptible to criticism and very devoted to their own high ideals of music. Our really great composers refuse to cater to the popular

clamor for comic opera, musical comedy and the other demands of the masses of people. They seem to feel that as music is a very young art in America they have a sacred duty to preserve its highest traditions, and therefore they are devoting themselves to the higher forms of music, so Broadway hears very little of them.

"However, I am very hopeful of the future of American music and there is every sign that our composers are going to do big things. The very fact that they are so particular as to what they write is encouraging. Take Mr. Chadwick, for example. He is one of

those rare souls fairly bubbling over with humor. Few people who do not know him well are aware of this, and yet Mr. Chadwick is afraid that if he gives free rein to his humorous fancy the critics and dilettanti will accuse him of becoming 'commercial' and writing for the mob. There are many other composers who feel the same way and are consequently restrained from doing many excellent things in the line of popular composition.

"Popular music demands just as good an orchestra as classic music does. There is much of our so-called popular music that would become classic if it was properly played. I heard an orchestra play Wagner the other day and following one of my marches was played.

"Zing" Was Lacking.

"My stuff was so badly played I could scarcely recognize it and I wondered how Wagner would have felt if he could have heard his music played by that orchestra? The conductor, who cannot idealize a bar of Wagner, cannot put the 'zing' into the 'Stars and Stripes Forever,' either.

"I have been traveling so much with my band that I have lost touch with the musical comedy stage. I have not been to see a musical play in five years, so I cannot comment on the present state of affairs, but I am sure that no one can bring a charge of plagiarism against me for the music of 'The American Maid.' People may have thought, 'Well, Sousa cannot come back,' but as I have just reached the voting age, I think that my chance of coming back is fairly good. Of course I have been writing music all the time, but not for opera.

"Mr. Leonard Liebking and I followed a definite plan in writing this comic opera. We determined to eliminate the comedy triangle of European operetta. Americans do not think it is particularly funny for another man to

make love to a fellow's wife or sweetheart. The Germans and French see a lot of fun in this situation and it is the basis of most of their operettas. But when we catch another man kissing our wife we punch him in the jaw and nurse a grouch. We also determined to eliminate pink tights and to have a regular plot for the play. I think we did wisely in all these matters.

Loves the Old "Flag."

"Patriotism is always the keynote of American character. We may fight among ourselves, but let another country try to mix up in the quarrel and we forget all about our personal differences and fight for the common flag. I am prouder of my flag than I am of all the music I have ever written."

"Have you ever been annoyed by the vaudeville performers who make fun of your conducting?"

"Bless you, no, I enjoy a good laugh at myself as well as anyone can. I used to think that Walter Jones' caricature of me was the funniest thing on the vaudeville stage. I have been to see Walter 'do me' many times, and other performers as well. I think I have been the subject of about twenty burlesque imitations. Two or three men and one girl are making good

money giving imitations of me in music halls in France and Germany to-day. Nazimova and Elsie Fay gave exceedingly funny imitations of my conducting.

"Once a critic said that I was a suggester, not a conductor—and I was not in the least offended. The greatest appeal of the conductor is his personal appeal. Pantomime as sugges-

tion is all powerful in getting the music over. I have always conducted, as you may have noticed, on a very small platform within a very little space, and I believe that the line of grace does not go above the shoulders, so I never raise my arms above the shoulder line.

"I was invited one year to conduct an orchestra of 500 at the annual benefit of the musical union in Boston. There was an audience of 12,000 people, and I determined to try a new experiment. After I had my orchestra well in hand and going along smoothly, I suddenly folded my arms and stood still for several minutes until the piece was finished.

Control the Thing.

"Well, not a single musician in that vast orchestra missed a bar—they all played as perfectly as if I had been beating time and conducting as usual. I was satisfied from that experiment that when a conductor has his orchestra perfectly under control and every musician is in spirit with the music, that no further effort on the part of a conductor is necessary, as far as the musicians are concerned."

"Have there been any improvements in musical instruments the past ten years?"

"I should say so—nothing has been more improved than orchestra and band instruments. Why, if Beethoven or Wagner had the instruments we have to-day, their instrumentation would have been one hundred years advanced. We have better violins to-day than were available for orchestras twenty years ago. Of course the violins of the old master-makers are still the best, but the ordinary violin is far superior to what it was. Every instrument on which the note is made by mechanical appliances has been vastly improved, the cornets and other pipe or valve brasses, wood winds and a host of minor instruments. With instruments such as the slide trombone, on which the note is made by the player, there has been no improvement, but I think we have better instrumental players than ever before were available for orchestral work.

"There is only one thing that worries me about music in America just now—it is becoming too popular."

"How can John Philip Sousa fear that?"

"It may seem strange, but as much as I love music, I admit there are other things in life. Now I would hate to see music kill baseball—"

"Horrors!"

"And that is what I am worrying about."



JOHN PARK, DOROTHY MAYNARD AND CHARLES BROWN
IN "THE AMERICAN MAID"

Photo by White

Dramatic Mirror 3/12/13

Glad to see Louise Gunning, of An American Maid, on a Broadway stage in any capacity. That singing beauty is on Broadway, but in the personal sense not of it. There's the fine out-of-door flavor of the first June apple in her personality. She is a girl of the shore or mountains or wide fields rather than of city streets. Which impression of her wholesome beauty is perhaps in part the first sign of Spring fever in The Matinee Girl.

Newark Eve News 3/12/13

BROADWAY, B'way and 41st St.—
"The American Maid," comic opera by Sousa and Liebling with Louise Gunning as the star. Very agreeable musical show with the star given the usual opportunities for displaying singing abilities rather above the average in this class of entertainment, and her high notes, which are her special stock in trade. Mr. Liebling's book is sufficiently clever and introduces American soldiers as a basis for the inevitable Sousa marches, new and old. The score is tuneful and has some originality of the Sousa type.



LOUISE GUNNING IN
"THE AMERICAN
MAID."

Perrine Journal 3/9/13

Sousa is Disappointing.

John Philip Sousa's music for the light opera, "The American Maid," proved extremely disappointing to New York auditors last Monday night. With Mr. Sousa as composer and Miss Louise Gunning as the star, there was hope held out of a tuneful entertainment. "But," said the Herald critic, "a roll call of the real successes of the evening showed that motion pictures of the battle of Santiago and a long curtain speech by Mr. Sousa won most applause."

"He said he had written the opera four years ago. Without wishing to be the least bit unkind to composer or music, the score sounds far from new. It revealed the fact that Mr. Sousa seems to have lost his cunning in writing snappy, stirring marches. When the motion pictures of the battle aroused enthusiasm the orchestra played one of the composer's older marches. A song called 'Sweetheart' has a pretty lilt, and a waltz, 'The Crystal Lute,' was not without some tuneful charm. But apart from these the music is not very melodious and surely not catchy."

"But it is not all his fault, since he was saddled by a sad libretto, written by Mr. Leonard Liebbling. It dates back to the Spanish-American war for its action and tells a weird story of two crossed engagements, of hero and heroine finding employment in a glass factory and finally having everyone go to war, where the tangle is straightened out. The libretto has few interesting situations and little novelty or humor. Miss Gunning worked hard to get spirit into the work, but even her usually brilliant singing was lacking in stirring qualities."

NEW SHOWS AT CUT RATES.

Joe LeBlanc's cut rate ticket office quoted ducats at the uniform price, \$1.25 each for three of the four new pieces which had their premieres on Broadway this week. They were "The American Girl," "The Five Frankforters," May Irwin and "Ghost Breaker."

Joe is fairly well supplied with tickets for most of the shows which have a month's run or more, although the demand for "Delphine," "The Sunshine Girl" and "The Lady of the Slipper" as well as "The Whip" and "Within the Law" tops the supply.

Several of the managers have expressed surprise that Joe is getting seats for their successful attractions. Of course, if a piece does not draw patronage, there is little complaint if tickets find their way to the cut rate offices, but the managers do everything they can to prevent leaks for a success. William A. Brady said this week:

"Cut rate tickets for the Playhouse and the 48th Street theatre are not on the market anywhere and never will be." Mr. Brady insists that it is useless to attempt to nurse a failure. If a play of his is not a success, it is withdrawn, consequently tickets for his two theatres, the Playhouse and the 48th Street, are to be had only through the regular channels and at the regulation prices.

Managers are not always responsible for their tickets finding their way into cut-rate offices. They reach that destination through various channels.

Nashville Tennessean 3/9/13

"THE AMERICAN MAID."

"The American Maid" is a musical comedy, the joint achievement of John Philip Sousa, who supplied the music, and Leonard Liebbling, who wrote the book and lyrics. It had its premier at the Broadway Monday night, and if the reception it got is any criterion it will be one of New York's all-summer attractions.

The music was in Mr. Sousa's best vein. If you like Sousa's music there is no music you can possibly like better. It was on hand Monday night and so strong an appeal did it make to the audience that the modest composer was obliged to step out after the first act and make his acknowledgments.

And there is a great deal that can be said for the book and the lyrics. Mr. Liebbling has written a really funny book. The lines sparkle with a refreshing wit and the words of the songs are strikingly original and tremendously funny. Taking it all in all, "The American Maid" is quite worthy of her name and she is very welcome on Broadway.

The story of the piece is very simple, as such stories should be. Annabel Von devere cannot countenance suitors who do not earn their own money. Jack Bartlett seeks to overcome this difficulty by adding several millions to his fortune, while at the same time wrecking the fortunes of a villainous operator in mining stocks who had ruined Annabel's father. This villain is Silas Pompton, father of Geraldine, a beautiful girl who had roused the tender sentiment in the heart of the fortune-seeking Duke of Brantford. But at the end of the first act the duke receives a solar plexus which puts him down for the count. The terrible blow is this, there is a mix-up of the couples which results in the impoverished Annabel being thrust into his arms.

"The American Maid."

Eine neue Operette, "Homemade", mit einem so schönen Namen, und von dem Marchkönig John Philip Sousa in Musik gesetzt, mußte ein ungewöhnliches Interesse erregen. Und das hat sie denn auch, denn bei der Premiere am letzten Montag im Broadway Theater und den folgenden Abenden der Woche war das Haus — wenigstens in den unteren Räumen — ausverkauft. Das Publikum

amüsierte sich köstlich, man fand die Handlung unterhaltend, die Musik frisch und packend und den Chor des härteren Zusehens für werth. Herr Sousa mußte sogar am ersten Abend auf die Bühne kommen und eine Rede halten. Thatsache war, daß man die Operette eigentlich dreimal zu hören bekam, denn jede Nummer mußte dreimal gesungen und jeder Tanz dreimal aufgeführt werden. Neu war, daß die Hauptscene — ein Kampf bei San Jago in Cuba — durch "Moving Pictures" gezeigt wurde, die sehr gefielen, und als die amerikanische Fahne sichtbar wurde, herzlich gefeiert wurde. Es war ein sehr lehrreicher, sehr unterhaltender Abend. Man verließ das Haus in bester Laune, denn der allgemeine Enthusiasmus steckte an. Miß Gunning war der "Star", wenn auch nicht das amerikanische Mädchen, denn es gab deren viele in dem Stücke. Sie sang ihre Partie ausnehmend hübsch und verließ dem einfachten Liede einen Werth, den es in Wirklichkeit kaum in dem Maße besaß. Neben ihr wäre noch Miß Dorothy Maynard zu erwähnen, die sehr lebhaft spielt und Herr John Part, welcher den ehrlichen Jack sympathisch darstellt.

crease makes them grow. The reason that I do not use much blue on my eyes in this part is that it has a tendency to make one appear tired, languid and blasé. This would never do for the bright-eyed, energetic little maid of our land who never lags and is always "up to snuff". The American Maid who loathes laziness and is "clock a block with happy, healthy things"—and just in the middle of this talkative mood Miss Gunning found that her mouth had to be done.

These things take less time to do than they do to tell. There's was only a moment's silence and the mouth was well pouged and well shaped, and Miss Gunning went on. "I never make my mouth into a cupid's bow because the broad, frank lines have much more character and sell this part far better." This was said as she whitened her hands with that same wonderful white fluid and carefully massaged it into the skin of her face. "Of course you understand that one could have a perfect American complexion, and if one donned a foreign costume—well one could scarcely hope to look American. "For that reason and also because I adore them I wear American clothes. All these gowns were bought in America and made in America. They are essentially our own. The shoes are American. "My hair (which by the way is a burn, a very popular color with American women) is dressed in an American style. Altogether I am—well, you know—the American Maid is a very dainty, unaffected, girlish, frank, happy. I try to be all of these. And I might add that Miss Gunning is wonderfully successful. ELEANOR SORENTINO

Making Up With the Stage Stars

Louise Gunning—First of a Series by Eleanor Schorer.

Copyright, 1913, by The Press Publishing Co. (The New York Evening World).



"MAKE up is very, very interesting," said Miss Louise Gunning, when I saw her in her dressing room at the Broadway Theatre. Every part and character requires a different make up. Now my part in this play is to portray an American maid. For that reason I love it better than any other part I have ever played. It is so full of life! Makes me feel like myself. I am an American girl, you know."

"Oh, my make up, I had better be getting to it. I'll be needed very soon out front."

Then with swift, deft fingers she began the work of "making up." Miss Gunning shook some white fluid out of a little white bottle and applied it to

her face and neck with a soft, stubby brush which very much resembled a shaving brush. She then carefully massaged her face and neck until the liquid dried and left the skin an even white color.

"You are very careful and particular," I remarked, and asked "Why?"

"I'm an 'American Maid,'" she answered, and shot me a bright, smiling glance over one well rounded, pink shoulder.

The rouge pot was next on the scene. The carmine was also dusted on with a brush very sparingly and very smoothly. Just enough to bring back the pretty, healthy glow which had been covered up and completely hidden under the coat of whitening.

Eyes! The eyes were the next and perhaps the most interesting of all. Here was a surprise for me, for I fully expected to see great gobs of blue grease lavishly applied to the lids. I was mistaken. Blue was put on with the fingers very smooth and very sparingly.

I asked no questions this time. A candle was lighted by Miss Gunning's maid, and a small, slender black stick thrust into the flame and left there until it was sizzling hot and that was to head the "American Maid's" eyelashes.

"Oh, doesn't it burn?" I could not help asking.

"No," she answered, "and what's more it is good for the lashes, the

New York Journal 3/2/13

American Maid, John Philip Sousa's
in der Louise Gunning als Star auf-
geleitet im Broadway Theater viel



MARGUERITE FARRELL AND GEORGIE
MACK, "THE AMERICAN MAID"
BROADWAY.

Dramatic Mirror 3/12/13



Louise Gunning
Broadway Theater.



DOROTHY MAYNARD AND CHARLES BROWN IN THE
AMERICAN
MAID

Boston Post 3/15/13

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway theater under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

Birmingham Ala. News 3/16/13

There is some novelty furnished by moving pictures and several telling Sousa marches in "The American Maid," now running in the Broadway Theater. But the book is not up to the standard, for there is only a thread of a story which lacks the comedy that gets over the footlights. Louise Gunning, the star, is all there with her beautiful voice and charming personality. Her singing of one song, "Sweethearts," would make a success of any old comic opera.

"THE AMERICAN MAID" AT THE BROADWAY.

THE CAST.

Jack Bartlett.....John Park
Duke of Branford...Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....George Mack
Col. Vandever...George O'Donnell
Lefty McCarty.....John G. Sparks
Annabel Vandever...Miss Gunning
Geraldine Pompton,
Dorothy Maynard
Mrs. Pompton.....Maud Gordon
Mrs. Vandever...Mabelle Baker
Rose Green....Marguerite Farrell
Nellie Brown.....Mary Smith
Hans Hippel.....H. Hooper
Pietro Nuttino.....Pietro Canova
Gawkins.....J. Kern
Gladys.....Katherine Stossel
Helen.....Julia Burns
Alice.....Amy Russell
Veronica.....Nellie Gould
Hazel.....Marie Elliott
Madge.....Marjorie Edwards
Edith.....Neomi Summers
Mabel.....Marie Dolber
Beatrice.....Irma Bertrand
Irene.....Carrie Lauders
First Glasblower.....James Yunch
Second Glasblower.....Ella Yunch
A Batchman.....George Wilson

John Philip Sousa did well for "The American Maid," which came to the Broadway Theatre on Monday evening. Leonard Liebbling, who wrote the book, did very poorly. In fact, "The American Maid" has such a rattling score that it is especially annoying to find it coupled with such an inept specimen of writing as Mr. Liebbling has contributed

to the combination. The less said, the better about the book, its story, its jokes and everything else connected with it.

Mr. Sousa has, of course, written some good marches for "The American Maid." He also has written other numbers which have swing and grace and which are not dependent for their success upon the constant use of the brasses. Mr. Sousa has learned his lesson, and now writes as much for the strings as for the more blatant instruments. The Sousa score has distinction and is thoroughly American in spirit and treatment. It is miles away from the cloying sweetness of the Viennese school, and in some respects is miles ahead of it, too.

Miss Louise Gunning in the title role still shows a decided penchant for thrills and the coloratura style. She sometimes breaks away from all this and is simple and unaffected.

John Park is the hero. He must be careful. Portly heroes are scarcely ever romantic and Mr. Park is anything but thin.

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star role, opened at the Broadway Theater Monday night under the management of John Cort. The opera is in three acts, with scenes shifting from a Fifth Avenue, New York, residence, in the first act, to a glass works on Long Island in the second, and then on to Santiago with the United States troops during the Spanish-American war. The book is by Leonard Liebbling, whose story concerns the love affairs of Annabelle Vandever and Geraldine Pompton, the former the daughter of an honest American citizen of wealth, the latter the daughter of an American whose business is conducted on less legitimate lines. A young American millionaire and a British duke are the admirers of the young ladies. There are complications in the lovemaking of the quartet, arising largely from the declaration by Annabelle of her unwillingness to marry a man who has not earned his wealth, and for this reason refuses to marry Jack Bartlett. Annabelle's father fails in business, and is refused help by Pompton; Annabelle goes to work in the glass factory, whither the young millionaire follows her, accepting the opportunity to prove his ability to work and at the same time be near her. Jack's habit of having champagne and hot lunches served for himself and fellow workers at the noon hour furnishes much of the amusement in the opera, especially as it creates disturbing strife between the workmen's union and the Pompton interests. War is declared with Spain, and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba and, in the words of Jack, proving that there is but one Union.

Mr. Sousa has written music which will please the popular fancy, but the libretto is far from inspiring. Miss Louise Gunning, one of the most gifted comic opera prima donnas on the American stage, contributes her attractive personality and golden voice to especial advantage in the biggest musical number, "The Crystal Lute." Other principals are John Park, as the hero; Charles Brown, a typical stage Englishman, and Dorothy Maynard, who sang sweetly, and looked dainty.

"Industrial comic opera" is a new musical term, invented by a New York critic to describe John Philip Sousa's "American Maid," recently produced at the Broadway Theatre. The operetta was originally known as "The Glassblowers." It is full of good-humor as well as good music.

"The American Maid," sprightly, happy and comfortable, will enter upon the third week of her stay at the Broadway Theatre on Monday night. John Cort has given the Sousa opera a magnificent production, and a highly satisfactory company of one hundred players and singers. It would not be at all surprising if Broadway would house this attraction well into the summer.

Louise Gunning, who is featured in the show, and several hard-working principals who are not, do their best to make the production go, and at times they seem to accomplish their object very satisfactorily. After a first act on upper Fifth Avenue the scene is transferred to a glass-blowing factory with at least two real glass-blowers. A strike in the works, followed by the declaration of war with Spain, provides for a third act in Cuba with plenty of military scenes and a ten-minute glimpse of the battle of Santiago by means of motion pictures. Miss Dorothy Maynard in a secondary role played with great vivacity and made an effective contrast to Miss Gunning, who sang with much freshness and otherwise captured the fancy of the audience. Charles Brown, as a long-legged English Duke; John Park, as Jack Bartlett, the young millionaire who goes into the factory to please his sweetheart, and Georgie Mack as Stumpy, his servant, all contribute their mite to the fun of the production. If not too captious, the chances are you will enjoy "The American Maid."

"The American Maid."

"The American Maid" is a musical comedy, the joint re-arrangement of John Philip Sousa, who supplied the music, and Leonard Liebbling, who wrote the book and lyrics. It had its premier at the Broadway Monday night, and if the reception it got is any criterion it will be one of New York's all-summer attractions.

The music was in Mr. Sousa's best vein. If you like Sousa's music there is no music you can possibly like better. It was on hand Monday night and so strong an appeal did it make to the audience that the oldest composer was obliged to step out after the first act and make his acknowledgments.

And there is a great deal that can be said for the book and the lyrics. Mr. Liebbling has written a really funny book. The lines sparkle with a refreshing wit and the words of the songs are strikingly original and tremendously

funny. Taking it all in all "The American Maid" is quite worthy of her name and she is very welcome on Broadway.

The story of the piece is very simple, as such stories should be. Annabel Von Devere cannot countenance suitors who do not earn their own money. Jack Bartlett seeks to overcome this difficulty by adding several millions to his fortune, while at the same time wrecking the fortunes of a villainous operator in mining stocks, who had ruined Annabel's father. This villain is Silas Pompton, father of Geraldine, a beautiful girl who has aroused the tender sentiment in the heart of the fortune seeking Duke of Branford. But at the end of the first act the Duke receives a solar plexis, which puts him down for the count. The terrible blow is this—there is a mix-up of the couples, which results in the impoverished Annabel being thrust into his arms.

Perhaps the greatest applause was accorded the "gating gun" chorus. It was one of those Sousa crashes that lifts you out of your seat. Other songs, which were enthusiastically received, were "Cheer Up," "The Crystal Lute," "The American Girl" and "The Red Cross Nurse."

Charles Brown, as the Duke, was very amusing. Dorothy Maynard, as Geraldine, showed herself to be one of the sprightliest dancers in New York—she sang and danced her way right into the hearts of her audience. But speaking of dancing, the efforts in that direction of J. Kern in the part of Gawkins, the walking delegate, were worth the price of the admission alone. He convulsed the house every time he was let loose.

Louise Gunning, as Annabel, was a winning heroine and her singing was far above the comic opera standard. John Park, as Jack Bartlett, was a most genial young man, and the audience liked him very much.

SOUSA OPERA A SUCCESS.

BROADWAY THEATER—"THE AMERICAN MAID."

Comic opera by John Philip Sousa. Book by Leonard Liebbling.

Jack Bartlett	John Park
Duke of Branford	Charles Brown
Silas Pompton	Edward Wade
Stumpy	Georgie Mack
Colonel Vandever	George O'Donnell
Lefty McCarty	John G. Sparks
Annabel Vanderver	Louise Gunning
Geraldine Pompton	Dorothy Maynard
Mrs. Pompton	Maud Turner Gordon
Mrs. Vanderver	Adele Archer
Rose Green	Marguerite Farrell
Nellie Brown	Mary Smith
Hans Hippel	H. Hooper
Pietro Nuttino	Pietro Canova
Gawkins	J. Kern
Gladys	Katherine Stosset
Helen	Julia Bruns
Alice	Amy Russell
Veronica	Nellie Gould
Hazel	Marie Elliott
Madge	Marjorie Edwards
Edith	Naomi Sumers
Mabel	Marie Dolber
Beatrice	Irma Bertrand
Irene	Carrie Lauders
Footman	Albert Sachs
First Glassblower	James Yunen
Second Glassblower	Ella Yunen
A Batchman	George Wilson

Maids—Misses McKay, Barnban, Sullivan, Jordan, M. Sullivan and Brown.

At the Broadway Theater last Monday evening, March 3, and before an audience that filled the large house completely, John Philip Sousa's new comic opera, "The American Maid" (launched at Rochester, N. Y., five weeks ago under the title of "The Glassblowers"), had its metropolitan premiere and scored an instantaneous success, both on account of its melodious and well scored music and its excellent libretto, which gave the composer ample scope for his inventive powers and his facility in orchestral characterization.

Sousa never has written a dull measure of music in his life, nor does he know what it is to be without an idea for a tune, or lacking in the rhythmic and harmonic variety necessary to impart lilt and color to his agreeable melodies. The opening number of the new opera, "Cleopatra's a Straw'b'ry Blonde," caught the listener's fancy at once with the humor and swing of the song, and when "The Matrimonial Mart" came along, with its resounding march climax, Sousa had his hearers in his grip and held them until the close of the third act. "Busy Day," a bustling vocal scherzo, brought forth four encores. "Nevertheless," a duet full of grotesque humor and whimsical, musical tomfoolery, also had a quadruple repetition. The finales of the first and second acts, unlike anything else seen or heard in New York in comic opera for many decades, moved the auditors to stirring expressions of approbation. "Cheer Up," a sextet, was redemanded time and again; "The Crystal Lute," coloratura valse, called forth round after round of applause, while "The Dinner Pail," "When You Change Your Name to Mine," and "Sweethearts" were other selections that gave unequivocal joy, to judge by the frequency with which the house insisted on hearing them. Although Sousa has a dozen other operas to his credit, in "The American Maid" he has outdone himself in grace, sprightliness, originality and appealing tunefulness.

The libretto of the new comic opera is absolutely novel, telling a story thoroughly American and touching the chords of breezy romance, patriotism and "big business"—those typically Yankee qualities. The conflict between capital and labor is satirized most amusingly, but in all the fun the dramatic undercurrent remains fixed, and at the end of the second act a series of strongly drawn scenes result in a melodramatic climax that brought prolonged cheers and "bravos" from the auditors. The third act is military and keeps up the interest in the plot to its very last line. Sparkling dialogue and innumerable comic situations and allusions create laughter from the rise of the curtain to its final fall.

Sousa was forced to make a speech after the second act and delivered a short address full of wit. He called for the librettist, who had made himself invisible.

An excellent cast presented "The American Maid," headed by Louise Gunning, who in the role of Annabel sang sympathetically and acted with fine distinction. Her real triumph came in the coloratura brilliancies of "The Crystal Lute." Dorothy Maynard, an airy-fairy little sprite of a woman, full of charm and chic and dash, sang and danced herself into the innermost hearts of the audience—especially the male portion. She reveals all the coming possibilities of a comic opera "star." Maud Turner Gordon, a statuesque beauty, acted her part with real histrionic unction. John Park, the hero of the piece, has good looks, a fine voice and excellent comedy and technic to help him win sympathy. Charles Brown, an English comedian, provided fun of a keenly subtle kind which was rewarded with roars of laughter whenever he became part of the scene. Edward Wade, an actor of rare force, scored a big hit. John G. Sparks and Georgie Mack were enjoyable in everything they did. Marguerite Farrell, a nimble dancer, made a marked impression with her quaint personality and originality of method.

Altogether, it was a welcome relief to spend an evening with a comic opera which did not rely for its chief effect on pink tights and "show girls" nor on comedians who turn somersaults and break silk hats in order to tickle the risibilities of the onlookers.

N.

Pittsburgh Dispatch 3/9/13

At the Broadway Theater on Monday night John Phillip Sousa's opera, "The American Maid," was produced, with Miss Louise Gunning as the star. The music is by the acknowledged American March King; the book by Leonard Liebbling, another American; and the action lies in New York, Greenpoint, L. I., and Cuba, when that little island was occupied by the United States Army in the late trouble with Spain. John Cort is the producer.

Wherefore it may be aptly said that "The American Maid" is American made. The story has to do with the troubles of two young women and their separate desires to marry. One, wealthy, etc., would wed the Duke of Branford, poor but titled; while the other wishes to be the wife of Jack Bartlett, possessor of a large amount of money.

Bartlett's sweetheart, Annabel Vandever, who will not marry him until he goes to work in earnest, for she has ideas about the idle rich. After he decides to labor in the Greenpoint factory of Silas Pompton, wealthy glass manufacturer, the Vandever fortune is dissipated, and Annabel, too, has to go to work in the place. Pompton's daughter wants to marry the duke.

Jack gets into trouble in the factory after he provides four dollar lunches for the army of employees, and a strike is about to be called when Annabel's father, Colonel Vandever, announces that war is declared against Spain, and all hands volunteer to go to the front.

To illustrate the battle of San Juan Hill movies are thrown on a screen, and the planting of the American Flag on the top of the hill is shown as the orchestra strikes up Sousa's "Stars and Stripes Forever." This, with the "Star Spangled Banner," brings the majority in the audience to their feet.

It is a long time since there has been so much punch to a Broadway comic opera. Instead of making them sit up Sousa is making them stand up, as it were.

There are march songs galore, the best examples of which are the "Gatling Guns," "Cheer Up," and waltz songs, of which Miss Gunning had the best in the "Crystal Lute" and "Sweetheart," as sung by Dorothy Maynard, and "When You Change Your Name to Mine." Most of the comedy is assigned to Charles Brown, who has been seen before on Broadway, but never to such good advantage. The chorus is—well, it is simply great.

NEW PLAYS PRODUCED IN NEW YORK

"The American Maid"—"The Painted Woman"—Morality Revived—May Irwin a Winner—"The Master Mind"—"The Five Frankforters"—"The Ghost Breaker."

"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway theatre Monday night, with Louise Gunning as the star. The piece is in three acts, with scenes showing a Fifth avenue mansion; glass works on Long Island, and Camp Jackson, Cuba, in 1898. Leonard Leibling, author of the book, has furnished a story which tells the love affairs of two young women, an American millionaire and an English duke. There are numerous complications in the love making of this quartette. When war is declared with Spain, the story shifts to Cuba. Of course everything ends happily for the quartette of young people. The supporting cast includes, John G. Sparks, Charles Brown, Georgie Mack, Dorothy Maynard, Marguerite Farrell and nearly a hundred others. Mr. Sousa's music is excellent, and, of course, includes a march or two. There is an understandable book with considerable comedy. The performance seemed to please the audience, for there was no end of encores and curtain calls.

NEW YORK COMMENTS ON TWO RECENT PLAYS

When Mr. Sousa's comic opera, seen here as "The Glassblowers," reached New York this week, two changes had been made. The name had been changed to "The American Maid" and Louise Gunning was the leading woman in place of Edna Blanche Showalter. The latter is perhaps a better singer, but personal charm is needed in the leading feminine roles of comic opera. Says The Evening Post:

John Philip Sousa has not added materially to his reputation with "The American Maid," for it is not as tuneful as much of his other work. "The Crystal Lute" and "Sweetheart" are dainty melodies, and the march "From Maine to Oregon" has a typical Sousa swing, but the rest is largely unsatisfactory. The speech before the curtain by Mr. Sousa was as good as anything in the libretto.

THE PLAY ON BROADWAY

SOUSA'S NEW OPERETTA, "THE AMERICAN MAID," A SUCCESS.

English Version of "The Five Frankforters" Reaches New York—"The Ghost Breaker," an Eclectic Piece—Short Play House.

Special Correspondence.
NEW YORK, March 5

SOUSA'S NEW OPERETTA.

Sousa was given an enthusiastic ovation at the Broadway after the second act of "The American Maid," and made one of the most successful curtain orations heard on the street of the white lights in a long time. He related his experience in connection with the production of the operetta, going down the ranks from Manager John Cort to Dorothy Maynard, the soubrette, by each of whom he was urged to compose music that would please "the tired business man." He declared having made a tour of the town in search of the tired business man without being able to discover his existence, or at least his whereabouts, and believed him to be a myth.

There was enough enthusiasm in the first night audience to make everyone concerned with the production feel very hopeful of success. The music was uniformly praised as marking a distinction, and the papers in the main speak favorably of the performance, notably of the admirable singing of Louise Gunning, who brought down the house in singing the coloratura waltz, "The Crystal Lute." However, the audience was predisposed to be ardent in its attitude toward her. As soon as she stepped on the stage she was overwhelmed with applause. Which can only mean one thing, that a Broadway audience does want to hear a good voice in comic opera, contrary to the opinion of certain managers that the public is more interested in short skirts and silk tights than in vocal performances. The critics, however, are by no means unanimous in their comments on Leonard Liebling's book. A few praise it, the majority dismiss it as unworthy of the musical treatment it has received. Interest was worked up to fever heat in the last act where the storming of the Spanish redoubts by the American troops is shown by means of motion pictures. Sousa's new march, "Gatling Gun," is full of the old spirit, but is generally regarded as melodiously inferior to his earlier ones, while collectively his music in this work is classed as superior to several of his operas of fifteen or more years ago.

The reception accorded him and his work served to demonstrate that there is an audience on Broadway for Sousa. The presenting company is generally praised. The opera was originally called "The Glassblowers," and as the second act is laid in a glass factory and hardly anything in the story suggests a warrant for the present title, we kept wondering why this change, without receiving a satisfactory answer. If the first-night reception had any significance, "The American Maid" will remain on Broadway for some time.

John Philip Sousa's new opera, "The American Maid," made its New York debut at the Broadway Theater on Monday evening, and both Mr. Sousa and his opera were given a reception which at least Mr. Sousa will remember a long time, even if the production does not register as "one of the hits of the season." "The American Maid" is full of good music, written in the best Sousa style, which sparkles in musicianly variety. It has character. During the three acts the composer proved to the satisfaction of all that he had thoroughly worked out each lyric subject as presented to him by the librettist, Leonard Liebling. The opera had not proceeded very far, however, before it was discovered that Mr. Sousa might have had a much better book. The plot interested not at all. The comedy was sparse. Just why the opera changed its title from "The Glassblowers" to "The American Maid" was a topic which offered much discussion, though it was easy to understand "The Glassblowers," for the second act transpires in a glassmaking factory—a remarkably unattractive setting, by the way, yet one which must have inspired the author with its possibilities as being different from the average operatic offering. As a matter of fact, with the exception of a short exhibition of glass blowing at the beginning of the act, any other factory would have done as well, although the factory girls in gingham and other inexpensive attire, sang expressively of their love for a glassblower.

The last act shifted conveniently to Camp Jackson, near Santiago, Cuba, and brought on a company of American soldiers on their way to fight. They gave the audience hopes that something was really going to happen. Alas! A moving picture screen fell over the stirring episode, and we were treated to pictures of a Gatling gun which the music endeavored to make realistic. "The Gatling Gun" would have been an excellent title for the opera, there was so much talk about it.

The plot told of—but why bother about that? The main thread was a change of fortune from wealth to glassblowing, the misunderstandings of the Duke and the American in regard to the affections of the girls they love, a complication which was straightened out before the fall of the curtain; the battle, and the happy ending. The new Sousa march, while stirring, will never compete with its predecessors in favor.

Louise Gunning again charmed all who heard her with her clear-toned, well-trained voice. I wondered why she half-disguised herself beneath such a wiggy-looking red wig. Little Georgie Mack made the most of every word of his role, and Dorothy Maynard worked hard as an ingenue. John Park was a manly American.

Roberts Union Advertiser 3/15/13

There is some novelty furnished by moving pictures and several telling Sousa marches in "The American Maid," now running in the Broadway Theater. But the book is not up to the standard for there is only a thread of a story which lacks the comedy that gets over the footlights. Louise Gunning, the star, is all there with her beautiful voice and charming personality. Her singing of one song, "Sweethearts," would make a success of any old comic opera.

Am. Musician 3/15/13

"The American Maid," sprightly, happy and comfortable, will enter upon the third week of her stay at the Broadway Theater on Monday night. John Cort has given the Sousa opera a magnificent production and a highly satisfactory company of one hundred players and singers. It would not be at all surprising if the Broadway would house this attraction well into the summer.

NEW YORK LETTER

Sousa's New Opera Lacks the Punch of Earlier Works—"The Beggar Student" to Be Revived. A Nondescript Play.

Special Correspondence of The Post.

NEW YORK, March 8.—Sousa doesn't seem to have scored with his new opera, "The American Maid," which was sung for the first time in New York in the Broadway Theater this week. Perhaps the March King's interest in clay pigeon shooting has overshadowed his interest in light opera. Perhaps his creative day has passed. At any rate, "The American Maid" (called "The Glass Blowers" while on preliminary tour in the provinces) falls far below the level of "El Capitan." In justice to Sousa, however, it must be said that the book of "The American Maid" is its worst feature. The score is respectable, at least.

The story, if it may be called a story, deals with the love of a wealthy American for an equally wealthy American girl, who refuses to wed any man who hasn't done something in the world further than the clipping of coupons. The coupon clipper goes to work in a glass factory, whither comes to work presently the lady of his heart—her father having failed in business. The Spanish-American war breaks out (excuse for march, "From Maine to Oregon" and for moving the action to the colorful field of Santiago) and in a blare of march time glory the clock comes around to 11 p. m.

The critic of the New York "Evening Post" says of Sousa's latest: "John Philip Sousa has not added materially to his reputation with 'The American Maid,' which was sung for the first time at the Broadway Theater last night, for it is not as tuneful as much of his other work. 'The Crystal Lute' and 'Sweetheart' are dainty melodies, and the march, 'From

Maine to Oregon," has a typical Sousa swing, but the rest is largely unsatisfactory."

Louise Gunning sings the title role and sings it splendidly. Such measure of success as the work may achieve will probably be attributable to her.

Cincinnati Enquirer 3/9/13

Sousa was given an enthusiastic ovation at the Broadway Theater after the second act of the "American Maid," and the composer made one of the most successful curtain orations heard on the street of the white lights in a long time. He related his experience in connection with the production of the operetta, going down the ranks from Manager John Cort to Dorothy Maynard, the soubrette, by each of whom he was urged to compose music that would please "the tired business man." He declared having made a tour of the town in search of the tired business man without being able to discover his existence, or at least his whereabouts, and believed him to be a myth.

There was enough enthusiasm in the first night audience to make every one concerned with the production feel very hopeful of success. The music was uniformly praised as marking a distinction, and the papers in the main speak favorably of the performance, notably of the admirable singing of Louise Gunning, who brought down the house with the coloratura waltz, "The Chrystal Lute." However, the audience was predisposed to be ardent in its attitude toward her. As soon as she stepped on the stage she was overwhelmed with applause, which can only mean one thing, that a Broadway audience does want to hear a good voice in comic opera, contrary to the opinion of certain managers that the public is more interested in short skirts and silk tights than in vocal performances.

The critics, however, are by no means unanimous in their comments on Leonard Liebbling's book. A few praise it; the majority dismiss it as unworthy of the musical treatment it has received. Interest was worked up to fever heat in the last act, where the storming of the Spanish redoubts by the American troops is shown by means of motion pictures. Sousa's new march, "Gatling Gun," is full of the old spirit, but is generally regarded as melodiously inferior to his earlier ones, while collectively his music in this work is classed as superior to several of his operas of 15 or more years ago.

The reception accorded him and his work served to demonstrate that there is an audience on Broadway for Sousa. The presenting company is generally praised. The opera was originally called "The Glassblowers," and as the second act is laid in a glass factory, and hardly anything in the story suggests a warrant for the present title, we kept wondering why this change, without receiving a satisfactory answer.

If the first-night reception had any significance, "The American Maid" will remain on Broadway for some time.

Dr Paul Pioneer Press 3/23/13

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway theater, New York, a week

ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march ever written in many a day.

Boston Globe 3/8/13

With Louise Gunning as the star, the latest Sousa comic opera was presented by John Cort in the Broadway Theatre Monday night for the first time in this city to the obvious pleasure of a theatreful of auditors.

The piece was called on the program "The American Maid," although originally it bore the much more distinctive and original title of "The Glassblowers." It was styled "a lyrical comedy."

The former curiosity-arousing title might well have been adhered to, for the best part of the play is the capital second act, the scene of which is laid in a glassblowing plant, which will remind old theatregoers of the background of the "great" scene in "The Middleman."

The libretto of the opera was written by Leonard Liebbling, who contributes amusing and original witticisms about serious musical affairs in this town to a musical journal. Not much of this brilliancy nor originality crept into his book of "The American Maid," the story of which concerns a Cuban mine, a three-cornered rivalry for its possession between the hero, the father of the heroine and the paternal progenitor of the ingenue. There is a comic British Duke and an idling young American for a hero, whose resolve to go to work to live up to the heroine's ideals causes the scene of the action to be transferred to the glass-blowing establishment.

The success of this new piece must rest on the shoulders of Miss Gunning and on the novelty, liveliness and diversified interest of the second act. The chief aids to the star were John Park, Charles Brown, Georgie Mack, John G. Sparks, Dorothy Maynard, Marguerite Farrell and an engaging and spirited chorus of pretty girls.

Portland Ore. Telegram 3/8/13

"The American Maid," the new opera of John Philip Sousa, and produced by John Cort, was given its Broadway bath Monday. Louise Gunning has the title role, Miss Gunning being the prima donna who failed to appear in "The Balkan Princess" when that show played the Hellig last season. Originally the opera was called "The Glassblowers."

Musical American 3/15/13

A Comic Opera Decrescendo

The official program descriptive of the comic opera produced at the Broadway Theater, March 2, properly amended should read as follows, according to the New York Telegraph:

"The American Maid," by Louise Gunning. Stirring, satisfying, scintillating music by John Philip Sousa.

Book, an interesting and connected story, by Leonard Liebbling.

Battle scene, thrilling, by the Kalem Company.

Comedy (jokes), by Adam and Eve, Noah, Abraham and the prophets, the court jester to Julius Caesar, Rigoletto, the 1813 Farmers' Almanack and Joe Miller.

NANCY SYKES' LETTER.

SOUSA'S NEW COMIC OPERA, "THE AMERICAN MAID," A BIG SUCCESS.

What Is Going On in the Gotham Playhouses—Personal Points.

New York, March 6, 1913.

"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway Theatre Monday night, with Louise Gunning as the star. The piece is in three acts, with scenes showing a Fifth Avenue mansion, glass works on Long Island and Camp Jackson, Cuba, in 1898. Leonard Leibling, author of the book, has furnished a story which tells the love affairs of two young women, an American millionaire and an English duke. There are numerous complications in the lovemaking of this quartet. When war is declared with Spain, the story shifts to Cuba. Of course, everything ends happily for the quartet of young people. The supporting cast includes John G. Sparks, Charles Brown, Georgie Mack, Dorothy Maynard, Marguerite Farrell and nearly a hundred others. Mr. Sousa's music is excellent and, of course, includes a march or two. There is an understandable book with considerable comedy. The performance seemed to please the audience, for there was no end of encores and curtain calls.

W. H. Conn. D. M. 3/15/13
John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, came to the Broadway theater, New York, Monday night, under the management of John Cort. The opera is in three acts, the scenes shifting from the reception room in a Fifth avenue home, in the first act, to the works of the Consolidated Glass Co on Long Island, in the second, and then on to Santiago with the United States army during the Spanish-American war, in the third. The book is by Leonard Liebbling, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an honored American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton, daughter of the owner of the glass works, and the Duke of Branford, who is very much in love with Geraldine. There are complications in the lovemaking of the quartette, the result of a declaration by Annabelle that she will never marry a man who has not earned his wealth. For this reason she refuses Jack Bartlett. Annabelle's father falls in business and she goes to work in the glass factory, whither the young millionaire follows her, accepting the opportunity to prove his ability to work and at the same time be near her. Jack's innovation of having champagne served with hot lunches by his caterer to himself and fellow workers at the noon hour, replacing the iron water buckets with pails made of aluminum, and otherwise revolutionizing the business, creates serious conflict between capital and labor. Then war is declared with Spain and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba. The company surrounding Miss Gunning, includes John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon and about 100 others. The production was staged by George Marion. Mr Sousa conducted the orchestra during the rendition of his latest march, "From Maine to Oregon."

Galveston News 3/9/13
NEW YORK LETTER

"The American Maid," a Comic Opera by John Philip Sousa, Had Its Premiere Monday.

New York, March 6.—"The American Maid," a comic opera by John Philip Sousa, had its first performance in the Broadway Theater Monday night, with Louise Gunning as the star. The piece is in three acts, with scenes showing a Fifth avenue mansion; glass works on Long Island and Camp Jackson, Cuba, in 1898. Leonard Liebbling, author of the book, has furnished a story which tells the love affairs of two young women, an American millionaire and an English duke. There are numerous complications in the love making of this quartet. When war is declared with Spain the story shifts to Cuba. Of course everything ends happily for the quartet of young people. The supporting cast includes: John G. Sparks, Charles Brown, George Mack, Dorothy Maynard, Marguerite Farrell, and nearly a hundred others. Mr. Sousa's music is excellent, and of course includes a march or two. There is an understandable book with considerable comedy. The performance seemed to please the audience, for there was no end of encores and curtain calls.

John Philip Sousa is not to be caught lagging behind our hustling times. His latest operetta touches off American factory life in a wealth of melody, with obligato trimmings of socialism; baritone and basso deals in stocks; and, finally, in place of the Amazon march of cherished memory, a reel of stirring motion pictures of the battle of San Juan Hill. Leonard Liebbling supplies the book; Louise Gunning, the leading vocal pyrotechnics; and Charles Brown, the chief fun as an English duke, making him considerably more human than the usual article, without the loss of a "laugh."

When tentatively and more or less obscurely produced, a fortnight ago, the latest opera by the March King was called "The Glassblowers;" but it reaches Broadway as "The American Maid," which removes the sign post pointing to its central and most novel act, in which the working processes of a glass factory are most glowingly idealized; whereas the change bewilders us as to which American maid is meant.

There is Geraldine (Dorothy Maynard), whose ambitious mother desires her to marry a certain duke (Charles Brown); and there is Annabel (Louise Gunning), who teaches him how to propose so well that when they are overseen by her own tenor-toned admirer (John Park), the latter misconstrues the scene.

A little time ago, the quartet would have retired, at this point, to the "Gypsies' camp by moonlight," bringing their amorous adventures to a happy end in "the amethyst throne-room of the Ameer of Swat." But Sousa marches them off to a glass factory, in which the tenor goes to work as a common "hand," to prove he has a socialistic soul worthy of the prima donna's love; while she is suddenly impoverished by the tying up of her father's mines in Cuba, being reduced to a simple little working dress that could not have cost a cent over \$200, a pair of stockings so sheer that she might as well have been cast into the world barefoot, and a lack of jewels that would have frozen her to death in the cold, but for the heat of the glowing furnaces, which enhance the beauty of the second "set."

Cincinnati Bill Post 3/15/13
THE AMERICAN MAID AT THE BROADWAY.

THE AMERICAN MAID, comic opera, by John Philip Sousa; the book by Leonard Liebbling, first New York performance at Broadway Theater, March 3, 1913.

THE CAST.

Jack Bartlett.....John Park
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....Georgie Mack
Col. Vandever.....George O'Donnell
Lefty McCarty.....John G. Sparks
Annabel Vandever.....Louise Gunning
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maude Turner Gordon
Mrs. Vandever.....Adele Archer

Rose Green.....Marguerite Farrell
Nellie Brown.....Mary Smith
Hans Hippel.....H. Hooper
Pietro Nuttino.....Pietro Canova
Gawkins.....J. Kern

New York, March 4.—(Special to The Bill-board.)—John Philip Sousa's musical comedy, The American Maid, bringing Louise Gunning and a capable company to the Broadway Theater, opened last night. The settings were somewhat novel, a faithful portrayal of a wealthy business man's glass works forming the background of the second act.

The plot, (what there is of it), deals with the complications that result when pseudo love-making, for coaching purposes only, is interpreted as the real thing, by inquisitive members of the cast. The first two acts seemed to exhaust the mental powers of the book-writer, so, in the manner established by all famous librettists, he found an excuse for carrying his principals, (and chorus), to an island, which happened to be Camp Jackson, near Santiago, Cuba, in this instance. A series of moving pictures, showing the victory by Americans at Santiago is wrung in at this point.

Sousa's music was sufficiently varied in type to interest a musical comedy audience, tho, as usual, his march numbers met with the heartiest response.

The critics differ as to the merits of Leonard Liebbling's book.

John Philip Sousa is not to be caught lagging behind our hustling times. His latest operetta touches off American factory life in a wealth of melody, with obligato trimmings of socialism, baritone and basso deals in stocks, and, finally, in place of the Amazon march of cherished memory, a reel of stirring motion pictures of the battle of San Juan Hill. Leonard Liebbling supplies the book; Louise Gunning, the leading vocal pyrotechnics, and Charles Brown, the chief fun as an English duke, making him considerably more human than the usual article, without the loss of a "laugh."

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Special Correspondence of THE TIMES

Question—Why is a dramatic critic like a washerwoman?

Answer—Because no matter how thoroughly and laboriously he does his week's work he finds as much more waiting him on Monday.

Four new plays on Monday night on Broadway, not to mention several minor matters. So here goes—with especially good wishes to the incomparable Sousa and the authors of "The Ghost Breaker" as fellow-citizens.

N.Y. Review 3/15/13
"ZIT" REFUSES TO TAKE CORT'S MONEY

Returns Check for \$1,500 Worth of Advertising When "American Maid" Closes.

"Zit" has been detected in refusing real money!

It has also been discovered that the dramatic and vaudeville manager of the Evening Journal has a sensitive conscience.

John Cort signed a contract with "Zit" for \$1,500 worth of advertising in the Journal for "The American Maid," but the Sousa comic opera closes to-night at the Broadway Theatre, and there is no further necessity for the advertising. Nevertheless, Mr. Cort tendered his check to "Zit" to live up to his agreement, and the check was promptly returned to Mr. Cort with "Zit's" compliments.

The friends of "Zit" are worried about him.

"THE AMERICAN MAID."

Broadway (William Wood, mgr.)—*The American Maid*, a three act comic opera, book by Leonard Liebbling, music by John Philip Sousa, presented Monday evening, March 3, by John Cort, with this cast:

Jack Bartlett.....John Park
Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....George Mack
Col. Vandever.....George O'Donnell
Lefty McCarty.....John G. Sparks
Annabel Vandever.....Louise Gunning
Geraldine Pompton.....Dorothy Maynard
Mrs. Pompton.....Maud Turner Gordon
Mrs. Vandever.....Adele Archer
Rose Green.....Marguerite Farrell
Nellie Brown.....Mary Smith
Hans Hippel.....H. Hooper
Pietro Nuttino.....Pietro Canova
Gawkins.....J. Kern
Gladys.....Katherine Stossel
Helen.....Julia Bruns
Alice.....Amy Russell
Veronica.....Nellie Gould
Hazel.....Marie Elliott
Madge.....Marjorie Edwards
Edith.....Neomi Sumers
Mabel.....Marie Dolber
Beatrice.....Irma Bertrand
Irene.....Carrie Lauders

Annabel Vandever, the daughter of Col. Vandever, is loved by Jack Bartlett, a multi-millionaire. She loves him, but will only marry a man who has "done something." The Colonel invests in Esperanza mining stock and is ruined. His friend Silas Pompton, taking advantage of the situation, buys up half of the ruined man's holdings. The other half is bought by Jack. To gain Annabel's consent to marriage, Jack seeks employment in Pompton's glassblowing works, where Annabel becomes secretary. War is declared between the United States and Spain. Col. Vandever receives a colonel's commission and calls for volunteers. Jack enlists. Annabel goes as a red cross nurse. Jack wins honor for bravery. Incidentally sells his mining stock to Pompton for \$5,000,000, and wins Annabel. Another love interest is created between Geraldine Pompton and the Duke of Branford.

The work was originally called the "Glassblowers," and as such it received a number of out of town presentations. Under its present title it was first rendered Feb. 24, in Cincinnati, O.

The book has undergone rewriting since its first production, and in its present form it serves as a starring vehicle for Louise Gunning. Mr. Sousa has written some capital music, the gem of all being "The Crystal Lute," a waltz song, "Cheer Up," "Nevermore," "I Can't Get 'Em Up" and "When You Change Your Name to Mine" were all well liked and earned numerous encores. Besides these there were several stirring martial numbers, written in Mr. Sousa's best style, which quite captured the audience.

Miss Gunning in the leading role gave another of her delightful impersonations which have won her well deserved popularity. She was in fine voice, and she sang her one solo, "The Crystal Lute," in a manner that won three encores and even then the audience was not satisfied.

John Park was excellent as Jack. Charles Brown made much out of the role of the Duke of Branford, and Edward Wade and George O'Donnell, as Silas Pompton and Col. Vandever, respectively, did well all that was required of them.

George Mack, as Stumpy, made a genuine comedy success. His dance numbers with Mr. Park, and later with Miss Farrell and Miss Smith, won for him well deserved approval, while in the "Cheer Up" sextette, he was a "scream."

John G. Sparks, Dorothy Maynard, and Marguerite Smith all did excellent work. And the rest of the cast lent good aid.

George Marion is deserving of praise for his staging of the work. The numerous choruses and ensembles were put on in his well known, capable style. As a production it is highly commendable, and the fine settings are proof that Mr. Cort has spared no expense in putting it on.

The second week began March 10.

"The American Maid" a Myth.

There was enough enthusiasm in the first night audience to make every one concerned with the production feel very hopeful of success. The music was uniformly praised as marking a distinction and the papers in the main speak very favorably of the performance, notably of the damirable singing of Louise Gunning, who brought down the house in singing the coloratura waltz, "The Crystal Lute." However, the audience was predisposed to be ardent in its attitude toward her. As soon as she stepped on the stage she was overwhelmed with applause, which can only mean one thing, that a Broadway audience does want to hear a good voice in comic opera, contrary to the opinion of certain managers that the public is more interested in short skirts and silk tights than in vocal performances. The critics, however, are by no means unanimous in their comments on Leonard Liebbling's book. A few praise it; the majority dismiss it as unworthy of the musical treatment it has received. Interest was worked up to fever heat in the last act, where the storming of the Spanish redoubts by the American troops is shown by means of motion pictures. Sousa's new march, "Gatling Gun," is full of the old spirit, but is generally regarded as melodiously inferior to his earlier ones, while collectively his music in this work is classed as superior to several of his operas of 15 or more years ago.

The reception accorded him and his work served to demonstrate that there is an audience on Broadway for Sousa. The presenting company is generally praised. The opera was originally called "The Glassblowers," and as the second act is laid in a glass factory, and hardly anything in the story suggests a warrant for the present title, we kept wondering why this change without receiving a satisfactory answer.

If the first night reception had any significance "The American Maid" will remain on Broadway for some time.

Buffalo News 3/16/13

"The Glassblowers."

"The Glassblowers" was evidently considered too heavy a title for the Sousa comic opera which has just come to town under the name of "The American Maid." The scene of one act is laid in a glass works and accounts for the original title, which, upon consideration, does seem rather weighty, for what is, in fact, a very attractive light musical piece. A scene in Cuba during the Spanish-American war gives ample opportunity for Mr. Sousa to turn himself loose on the martial themes in which he excels, but he has also written for "The American Maid" some delightful numbers in other fields of composition. Leonard Liebbling is the author of the book, which, without being unusually brilliant in its lines, has at least the merit of getting away from the usual rut in plot and settings. As musical shows go, "The American Maid" is considerably better than the average. It has a good singing company, headed by Louise Gunning and her facile

"The American Maid," comic opera by John Philip Sousa; book by Leonard Liebbling; produced at the Broadway Theater, March 31:

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Duke of Branford.....Charles Brown
Silas Pompton.....Edward Wade
Stumpy.....George Mack
Colonel Vandever.....George O'Donnell
Lefty McCarty.....John G. Sparks
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John Philip Sousa is not to be caught lagging behind our hustling times. His latest operetta touches off American factory life in a wealth of melody, with obligato trimmings of Socialism; barytone and basso deals in stocks; and, finally, in place of the Amazon march of cherished memory, a reel of stirring motion pictures of the battle of San Juan Hill. Leonard Liebbling supplies the book; Louise Gunning, the leading vocal pyrotechnics; and Charles Brown, the chief fun as an English duke, making him considerably more human than the usual article, without the loss of a "laugh."

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ther's mines in Cuba, being reduced to a simple little working-dress that could not have cost a cent over \$200, a pair of stockings so sheer that she might as well have been cast into the world barefoot, and a lack of jewels that would have frozen her to death in the cold, but for the heat of the glowing furnaces, which enhance the beauty of the second "set." VANDERHEYDEN FYLES.

4oledr Blade 3/15/13

AMERICAN MAID LEAVING

John Cort has not been more successful in New York with *An American Maid* than he was with *Miss Princess*, *The Gypsy*, *C. O. D.* and *The Bridal Path*. After an engagement of two weeks *An American Maid* has left the Broadway Theatre.

Meanwhile, the Shuberts and Lew Fields have gone gunning for Eva Tanguay, and there is a strong probability that Miss Tanguay and her company will settle down at the house for a brief engagement.

Portland Me. Argus 3/14/13

John Philip Sousa's new opera "The American Maid," which opened at the Broadway Theatre a week ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

Hartford Post 3/9/13



LOUISE GUNNING.
Playing the "American Maid," now running at the Broadway Theatre, New York City.

Salt Lake City Tribune 3/10/13

JOHN PHILIP SOUSA is not to be caught lagging behind our hustling times. His latest operetta touches off American factory life in a wealth of melody, with obligato trimmings of Socialism; baritone and basso deals in stocks; and, finally, in place of the Amazon march of cherished memory, a reel of stirring motion pictures of the battle of San Juan hill. Leonard Liebbling supplies the book; Louise Gunning, the leading vocal pyrotechnics; and Charles Brown, the chief fun as an English duke, making him considerably more human than the usual article, without the loss of a "laugh."

WHEN tentatively and more or less obscurely produced, a fortnight ago, the latest opera by the March King was called "The Glassblowers," but it reaches Broadway as "The American Maid"—which removes the stigma pointing to its central and main novel act, in which the working processes of a glass factory are most minutely detailed; whereas the change makes us go to which American maid is meant.

There is Geraldine (Dorothy Maynard), whose ambitious mother desires her to marry a certain duke (Charles Brown), and there is Annabel (Louise Gunning), who teaches him how to propose so well that when they are overseen by her own tenor-toned admirer (John Park) the latter misconstrues the scene.

A little time ago the quartette would have retired at this point to the "Gypsies' camp by moonlight," bringing their adventures to a happy end in "the smythst throne room of the Ameer of Swat." But Sousa marches them off to a glass factory, in which the tenor goes to work as a common "hand," to prove he has a Socialistic soul worthy of the prima donna's love, while she is suddenly impoverished by the tying up of her father's mines in Cuba, being reduced to a simple little working dress that could not have cost a cent over \$200, a pair of stockings so sheer that she might as well have been cast into the world barefoot, and a lack of jewels that would have frozen her to death in the cold but for the heat of the glowing furnace which enhance the beauty of the second "act."

SOUSA'S NEW OPERA IS A BROADWAY HIT

"March King's" Music and
Louise Gunning Are
Irresistible.

Sousa was given an enthusiastic ovation at the Broadway after the second act of "The American Maid," and made one of the most successful curtain orations heard on the street of the white lights in a long time. He related his experience in connection with the production of the operetta, going down the ranks from Manager John Cort to Dorothy Maynard, the soubrette, by each of whom he was urged to compose music that would please "the tired business man." He declared having made a tour of the town in search of the tired business man without being able to discover his existence, or at least his whereabouts, and believed him to be a myth.

There was enough enthusiasm in the first night audience to make every one concerned with the production feel very hopeful of success. The music was uniformly praised as marking a distinction, and the papers in the main speak favorably of the performance, notably of the admirable singing of Louise Gunning, who brought down the house in singing the coloratura waltz, "The Crystal Lute." However, the audience was predisposed to be ardent in its attitude toward her. As soon as she stepped on the stage she was overwhelmed with applause. Which can only mean one thing, that a Broadway audience does want to hear a good voice in comic opera, contrary to the opinion of certain managers that the public is more interested in short skirts

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The reception accorded him and his work served to demonstrate that there is an audience on Broadway for Sousa. The presenting company is generally praised. The opera was originally called "The Glassblowers," and as the second act is laid in a glass factory and hardly anything in the story suggests a warrant for the present title, we keep wondering why this change, without receiving a satisfactory answer.

If the first night reception had any significance, "The American Maid" will remain on Broadway for some time.

Portland Ore. Telegram 3/11/13

Opera Lacks in Music.

Evidently John Philip Sousa has failed to score with "The American Maid," his new comic opera, and, therefore, John Cort has plucked another lemon this season. The accounts received regarding "The American Maid," which was presented in New York last week, are to the effect that the "march

king" has lost his skill in devising happy, swingy marches. The only hit in the opera was the introduction of motion pictures showing the

The American Maid is a musical comedy, the joint achievement of John Phillip Sousa, who supplied the music, and Leonard Liebbling who wrote the book of lyrics. It had its premier at the Broadway Monday night and if the reception it got is any criterion it will be one of New York's all summer attractions.

The music was in Mr. Sousa's best vein. If you like Sousa's music there is no music you can possibly like better. It was on hand Monday night and so strong an appeal did it make to the audience that the modest composer was obliged to step out after the first act and make his acknowledgements.

And there is a great deal that can be said for the book and the lyrics. Mr. Liebbling has written a really funny book. The lines sparkle with a refreshing wit and the words of the songs are strikingly original and tremendously funny. Taking it all in all, "The American Maid" is quite worthy of her name and she is very welcome on Broadway.

The story of the piece is very simple, as such stories should be. Annabel Von Devere cannot countenance suitors who do not earn their own money. Jack Bartlett seeks to overcome this difficulty by adding several millions to his fortune, while at the same time wrecking the fortunes of a villainous operator in mining stocks who had ruined Annabel's father. This villain is Silas Pompton, father of Geraldine, a beautiful girl, who had roused the tender sentiment in the heart of the fortune-seeking Duke of Branford. But at the end of the first act the duke receives a solar plexus which puts him down for the count. The terrible blow is this—there is a mix-up of the couples which results in the impoverished Annabel being thrust into his arms.

Perhaps the greatest applause was accorded the "gatling gun" chorus. It was one of those Sousa crashes that lifts you out of your seat. Other songs which were enthusiastically received were "Cheer Up," "The Crystal Lute," "The American Girl" and "The Red Cross Nurse."

Charles Brown as the Duke was very amusing. Dorothy Maynard as Geraldine showed herself to be one of the sprightliest dancers in New York—she sang and danced her way right into the hearts of her audience. But speaking of dancing, the efforts in that direction of J. Kern in the part of Gawkins, the walking delegate, were worth the price of the admission alone. He convulsed the house every time he was let loose.

Louise Gunning, as Annabel, was a winning heroine and her singing was far above the comic opera standard. John Park as Jack Bartlett, was a most genial young man, and the audience liked him very much.

New Sousa Opera.

"The Glassblowers" was evidently considered too heavy a title for the Sousa comic opera which has just come to town under the name of "The American Maid." The scene of one act is laid in a glass works and accounts for the original title, which, upon consideration, does seem rather weighty for what is, in fact, a very attractive light musical piece. A scene in Cuba during the Spanish-American war gives ample opportunity for Mr. Sousa to turn himself loose on the martial themes in which he excels, but he has also written for "The American Maid" some delightful numbers in other fields. Leonard Liebbling is the author of the book, which, without being unusually brilliant, has at least the merit of getting away from the rut. As musical shows go, "The American Maid" is considerably better than the average. It has a good singing company, headed by Louise Gunning and her facile to

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By
EMORY CALVERT.

"The American Maid," sprightly, happy and comfortable, will enter upon the third week of her stay at the Broadway Theater on Monday night. John Cort has given the Sousa opera a magnificent production and a highly satisfactory company of one hundred players and singers. It would not be at all surprising if the Broadway would house this attraction well into the summer.

"The American Maid."

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"Industrial Opera."

"INDUSTRIAL COMIC OPERA" recently was added to the list of terms descriptive of New York's amusements when John Philip Sousa's rechristened work, "The Glass Blowers," recently was presented at the Broadway theater under the title of "The American Maid." Mr. Sousa and his librettist, Leonard Liebbling, have set their second act in a glass factory, thus affording the opportunity to put into the cast some real glassblowers. Sousa has contributed many sparkling numbers. A stirring march was of course to be expected and he has quite met the expectation with the martial strains of "From Maine to Oregon," which form the militant theme of the opera. Liebbling's book is said to be one that provokes quiet smiles rather than broad laughter.

Houston Tex, Pa 2/9/11

Sousa was given an enthusiastic ovation at the Broadway after the second act of "The American Maid," and made one of the most successful curtain orations heard on the street of the white lights in a long time. He related his experience in connection with the production of the operetta, going down the ranks from Manager John Cort to Dorothy Maynard, the soubrette, by each of whom he was urged to compose music that would please "the tired business man." He declared having made a tour of the town in search of a tired business man without being able to discover his existence, or at least his whereabouts, and believed him to be a myth.

There was enough enthusiasm in the fight night audience to make every one concerned with the production feel very hopeful of success. The music was uniformly praised as marking a distinction, and the papers in the main speak favorably of the performance, notably of the admirable singing of Louise Gunning, who brought down the house in singing the coloratura waltz, "The Crystal Lute." However, the audience was predisposed to be ardent in its attitude toward her. As soon as she stepped on the stage she was overwhelmed with applause. Which can only mean one thing, that a Broadway audience does want to hear a good voice in comic opera, contrary to the opinion of certain managers that the public is more interested in short skirts and silk tights than in vocal performances. The critics, however, are by no means unanimous in their comments on Leonard Liebbling's book. A few praise it, the majority dismiss it as unworthy of the musical treatment it has received. Interest was worked up to fever heat in the last act where the storming of the Spanish redoubts by the American troops is shown by means of motion pictures. Sousa's new march, "Gatling Gun," is full of the old spirit, but is generally regarded as melodiously inferior to his earlier ones, while collectively his music in this work is classed as superior to several of his operas of 15 or more years ago.

The reception accorded him and his works served to demonstrate that there is an audience on Broadway for Sousa. The presenting company is generally praised. The opera was originally called "The Glassblowers," and as the second act is laid in a glass factory and hardly anything in the story suggests a war-rant for the present title, we kept wondering why this change, without receiving a satisfactory answer.

If the first night reception had any significance, "The American Maid" will remain on Broadway for some time.

Columbus O Dispatch 2/17/11

John Cort has another failure in "The American Maid," which will probably go on tour. Other "flivvers" of his this season are: "The Little Princess," "The Gypsy," "C. O. D." and "The Bridal Path," to say nothing of the rather unhappy tour of Leslie Carter.

Houston, Pa. Herald 3/18/11

LITERARY MENTION.

Thousands upon thousands of persons in all parts of the country are waiting anxiously for their copies of next Sunday's New York World, which aside from its wonderful display of news from all over the earth, will comprise a 24-page illustrated magazine, a 16-page joke book full of jests, riddles, funny pictures, tricks, puzzles, etc., the words and music of the great song hit: "Girl March" from The American Maid and many other features of surpassing interest.

Phila North American ACROSS THE NEW YORK FOOTLIGHTS

NEW YORK, March 15.

AT THE top of the program of Fred-eric Arnold Kummer's play, "The Painted Woman," produced at the Playhouse by Mr. Brady, there is published this spicy paragraph:

"The story deals with the brave and gallant days at the close of the seventeenth century, when the buccaneers of the Spanish main made the city of Port Royal, in the island of Jamaica, their headquarters. Here, under the leadership of the famous Sir Henry Morgan, gathered the restless, roving spirits of all the seven seas to wage war on the treasure galleons of Spain. Into the harbor came the rich pillage from far and near; and Port Royal at that time became, as a result, the wealthiest and wickedest city of its size in the whole world. Hither also came sober and God-fearing Puritans from the New England coast, their ships laden with salt fish, to exchange for rum and rich satins captured from the Spanish.

"Human life was held cheaply and on the block in the city square slaves, both white and black, were sold like any other commodity. This romantic setting, with its wealth of tropical scenery, gorgeous and picturesque costumes, beautiful women and underlying stratum of primitive emotions, affords a dramatic background probably unequalled in history."

Scenic Romance Only

This paragraph is the most romantic and dramatic element of the production. It suggests the heart cry and wild wail of colorful adventure under hot skies and brilliant stars; it suggests the drama of the open, gipsy sea, the pulsating romance of unbound souls. The play which follows this paragraph, quite to the contrary, suggests nothing more freshly romantic and dramatic than a strabismic salmagundi of "The Easiest Way," "Bought and Paid For," "The Wolf," etc., dressed up in pirate costume, given a couple of mouthful expressions, such as "By me faith," and "She is a likely wench," and laid in the programed year 1670. There exists a benevolent hallucination in the minds of numerous play-makers and producers that a romantic drama, to be successful, need merely be a few antiquated Sardouesque situations embellished with obese oaths, swords and a couple of palm trees. The descriptive adjective "romantic" to such gentlemen describes periods rather than emotions. In the eyes of such gentlemen a romantic drama is any proscenium exhibition whose action is laid in the years preceding 1870. Very naturally, romantic dramas that are approached in this spirit must inevitably fail, for the very sufficient reason that period and locality have no more to do with the romance of romantic drama than they have to do with the romance of what, for want of a more lucid phrase, we must here name modern American photographic drama. Romance is neither scenery nor satin gowns; romance is neither moonlight nor orange-hued suns; romance is neither sabers, nor neither lusty oaths nor clink-

BY

GEORGE
JEAN
NATHAN



tucky feudist. (No, I am not joking. This is actually the plot of the piece.) Queer sounds echo through the stone corridors. The gale blows hard across the towers. Everything is creepy, shuddery, cold. A sudden shriek. The young American has saved himself in the nick of time from falling into a deep pit. The wind howls louder. The sounds become stranger. A suit of armor, on a landing of the staircase back of the young American, is seen slowly to lift its arm and poise its long blade preparatory to bringing it down upon the intruder's skull. The American hears the slight noise. He turns. The suit of armor tumbles down the stairs. The person in it seizes the young man. A struggle. The suit of armor and what is in it are hurled into the pit. And so on. Ridiculous stuff, I grant you, but decidedly shivery stuff as they play it back of the Lyceum footlights. The play is quite beyond the bounds of serious criticism, having evidently been planned with no other view than to work at any and all hazards up to the chill of the last act scene. It is ingenious and extremely tiresome up to this point, and its attempts at humor are redolent of the "comedy relief" of twenty years ago. H. B. Warner plays the young American in a perfectly patent manner (the role would have been handled much more agreeably by Douglas Fairbanks, who, whatever his "lack of technique"—or whatever it is that my erudite colleagues always charge him with—plays such parts most ingratiatingly); and Miss Katharine Emmet, late of "Anatol," is a very tame princess. Frank Campeau provides an interesting picture in a small role.

The Passing of Sousa

John Philip Sousa's new musical comedy, "The American Maid"—it was originally called "The Glassblowers"—with libretto by Leonard Liebbling, is a sorry anachronism. Sousa, sad to chronicle, is no longer Sousa. His genius for the march has left him; the thrill that was his melodies of yesterday has departed from his fingers. His latest march, "From Maine to Oregon," is a melancholy composition when matched with his rousing musical cannonadings of other days, his feet-moving "Stars and Stripes Forever," his blood-moving "El Capitan," his enkindling "Corcoran Cadets" and "Washington Post" and "High School Cadets" pulse-stirrers. The libretto is exceedingly mossy. Hysterical flag-waving is its theme.

"We chant a song of labor hard and long. In life for us there is only work, Duty never shirk; Tolling all the day, Getting little pay,

And slaving harder than a Turk."

Miss Louise Gunning, Miss Dorothy Maynard, Charles Brown, John Park and a lot of other people are involved in the proceedings.

Brooklyn Life 3/15/11

Tau Iota Kappa Theater Party.

Tau Iota Kappa Sorority has made arrangements for a theater party to be held on Wednesday afternoon, April twenty-sixth. The play to be seen is "The American Maid" at the Broadway in Manhattan. Luncheon will be served at the Manhattan Hotel.

THE AMERICAN MAID.

A New Opera by John Philip Sousa
Makes Mild Impression.

John Philip Sousa's latest comic opera, "The American Maid," with Louise Gunning in the star part, made a mild impression when presented in New York Broadway theater, Monday, the 3d, under the management of John Cort. The New York engagement came to an end last night. The opera is in three acts, the scenes shifting from the reception room in a Fifth-avenue home, in the first act, to the works of the Consolidated Glass company on Long Island, in the second, and then on to Santiago with the United States army during the Spanish-American war, in the third.

The book is by Leonard Lieblich, whose story has to do with the love affairs of Annabelle Vandever, the daughter of an honored American citizen, and Jack Bartlett, a young American millionaire. Into the story also comes Geraldine Pompton, daughter of the owner of the glass works, and the duke of Branford, who is very much in love with Geraldine. There are complications in the love-making of the quartet, the result of a declaration by Annabelle that she will never marry a man who has not earned his wealth. For this reason she refuses Jack Bartlett.

Annabelle's father fails in business and she goes to work in the glass factory, whither the young millionaire follows her, accepting the opportunity to prove his ability to work and at the same time be near her. Jack's innovation of having champagne served with hot lunches by his caterer to himself and fellow workers at the noon hour; replacing the iron water buckets with pails made of aluminum, and otherwise revolutionizing the business, creates serious conflict between capital and labor. Then war is declared with Spain and practically the whole factory volunteers for service, thus carrying the action of the play to Cuba. The company surrounding Miss Gunning includes John Park, Charles Brown, Georgie Mack, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell and Maude Turner Gordon. Mr. Sousa conducted the orchestra on the opening night during the rendition of his latest march, "From Maine to Oregon."

The Evening Post said:—

John Philip Sousa has not added ma-

terially to his reputation with "The American Maid," for it is not as tuneful as much of his other work. "The Crystal Lute," and "Sweetheart" are dainty melodies and the march "From Maine to Oregon," has a typical Sousa swing, but the rest is largely unsatisfactory. The speech before the curtain by Mr. Sousa was as good as anything in the libretto. Leonard Lieblich, who is often so witty, is not at his best; the plot gave him few opportunities. Now and then there are amusing lines, but, as a whole, the story is not entertaining. The moving pictures of the battle at Santiago were good, and received great favor from the audience. Louise

Gunning sang well; her voice has rarely been in better condition, and she was graceful and effective in acting and singing, while Dorothy Maynard sang and danced well. Both were on the stage most of the time, and any success the piece may obtain will be due largely to their efforts.

Des Marschkönigs John Philip Sousa's neueste Operette: "The American Maid", wurde im Broadway-Theater zum ersten Male aufgeführt.

Rein großer Erfolg. Aber die im Hause versammelten Freunde des beliebten Componisten setzten es doch durch, daß Sousa nach dem zweiten Akte vor der Rampe erscheinen und eine Rede halten mußte. Und da verbreitete sich der Marschkönig denn über den Zweck seines jüngsten Wertes. In schwungvollen Worten setzte er auseinander, was er mit seiner "American Maid" eigentlich wollte und gipfelt in der Phrase: "Für den müden New Yorker Geschäftsman ist meine Operette bestimmt."

Aber ehe er noch weiter reden konnte, kam es aus einer der ersten Reihen des Parterres: "Bravo, Sousa! Fein gemacht! Drei der müden New Yorker Geschäftsleute haften schon glücklich in den Schlaf gewiegt!"

Und richtig, gerade dem Dirigentenpulte gegenüber saßen drei schlummernde Rahlköpfe, nickten mit den schimmernden Häuptern und schliefen den Schlaf der Gerechten.

John Philip Sousa aber wird das nächste Mal etwas vorsichtiger mit seinem "curtain speech" sein. — —

Und noch ein boshafterer Witz.

Bei einer jüngsten musikalischen Premiere wurde der erzählt.

An Anklängen gar reich war das Werk. Und da berichtete im Foyer ein Witzbold von einem Besuch, den er dem Componisten gemacht haben wollte, während er noch mit der Partitur beschäftigt war.

Hocherfreut lagen da auf dem Schreibtisch des Tondichters die Werke eines halben Duzend berühmter Tondichter. Eine ganze Weile sah der Besucher seinem schwer arbeitenden Freunde schweigend zu und brach dann in die klassischen Worte aus: "Menichenskind, und ich war immer der Meinung gewesen, Du componirst auswendig!" — — —

Wer hätte es gedacht, daß auch unsere Chormädels, die süßen, unschuldsvollen Dinger, boshaft sein könnten?

Und doch sind sie es, und sogar in wahrhaft gefährlichem Grade.

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway theater in New York a week ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

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NOTES FROM RICHARD LAMBERT

"The American Maid," John Cort's production of John Philip Sousa's latest comic opera, has settled down at the Broadway Theater for what promises to be a long run. The score of this stirring opera is quite in keeping with the former successes of the March King. The following quotations are from the reviews in the New York daily papers:

Times—"Music of 'The American Maid' is well liked on Broadway."

Press—"The latest Sousa comic opera was presented in the Broadway Theater last night, for the first time in this city, to the obvious pleasure of a theaterful of auditors."

Sun—"A book which has the charm of novelty, which spares us many of the afflictions of the average light opera, and for which Mr. Sousa has written some stirring music."

Tribune—"Tuneful and colorful; well staged, well sung, pretty dances, clever comedy. Leonard Lieblich put comedy into the play and dash and wit into the songs."

World—"The score is characteristically Sousaesque. It bristles with stirring march numbers and spirited ensembles."

Commercial—"To the tune of a genuine success John Philip Sousa marched into New York last night and took his place with 'The American Maid' at the Broadway Theater, where the indications are he will remain agreeably established for some time to come."

Evening Journal—"It is a long time since there has been so much punch to a Broadway comic opera."

Evening World—"Thanks to Sousa, 'The American Maid' is a joy to hear."

American—"The popular American composer's work is a relief from Viennese operetta."

Journal of Commerce—"Mr. Cort has given the opera a beautiful production, all three scenes being gems."

Evening Sun—"The American Maid' has the right to live."

Evening Mail—"The American Maid' is musically a healthy, happy, spirited child."

ORIGINALLY "The American Maid" was named "The Glassblowers," and one act of the new comic opera has for its scene the interior of a glass works, with the furnaces in operation and the workmen going through the motions of making various ornamental and useful articles of glass. This seems a curious proposition for Messrs. Sousa and Lieblich to incorporate in a light musical piece, but it at least has the merit of introducing a novelty and getting away from the cut-and-dried formulae which have made musical shows a monotonous bore to every one except the tired business man, and others with tired mentalities. The other scenes are more conventional, one being a New York drawing-room, and the final act being laid near Santiago during the Cuban war, which gives good excuse for the martial music in which Mr. Sousa excels.

Mr. Lieblich has taken the superfluous trouble to construct a plot for "The American Maid." It is rather ingenious and provides inspiration for the composer to provide some really agreeable light music outside of the line of work with which the name of John Philip Sousa is most frequently associated. The company is a large one headed by Louise Gunning, whose method of singing shows that her musical education was a good one, and that she still possesses the command over her high notes which first gained recognition for her on the comic opera stage.

"The American Maid" has considerably more reason for existence than a good many of the musical shows that come to Broadway, and is bound to please those who favor entertainment of the kind.

NY. Star Eve Post 3/15/13

Some Pictures from the Current Stage

First Performance of John Philip Sousa's New Musical Offering—One of the Dramatic Scenes from "The Whip"



Phenix Ariz Republic 3/16/13

At the roadway John Philip Sousa's latest, "The American Maid," seems to have fallen by the wayside. This operetta was originally called "The Glassblowers," but for fear the critics might throw stones perhaps, it was changed to "The American Maid." By any other name its fate would probably have been quite as hard. The biggest applause of the first night went to one of Mr. Sousa's old marches and some moving pictures of the battle of Santiago. Everybody worked hard and Miss Louise Gunning, as usual, sang charmingly; but the Mr. Liebling's book was far more deadly than Mauser bullets and his audience faded away rapidly if not peacefully.

NY. Star 3/15/13

"AMERICAN MAID" TO CLOSE.

"The American Maid," which came to the Broadway Theatre last week, will leave on Saturday night. It has not as yet been decided whether the play will be sent on tour.

Memphis Commercial

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway Theater a week ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

the protean musician will

SOUSA AND AMERICAN OPERA

Time Ripe for Native Subjects and Characters, Says March King

With a well established reputation as the American March King and the composer of many operas it is a curious fact that before "The American Maid" John Philip Sousa had never written an opera with an American locale.

"It so happened," he said, the other day, to a reporter for the New York Times, "that it became the custom in times past to set the scenes of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting such strange and unfamiliar locales. The seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American character in opera would have been an impossibility. This was not be-

cause we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be, if only there was a suggestion of foreign environment in the character of dress. To-day that has changed.

"The American as a stage character in grand opera has received recognition in 'Madama Butterfly' and 'The Girl of the Golden West,' and he will continue to receive recognition.

"For some years I have had in mind the writing of a grand opera with the theme on an American subject. The times of Dolly Madison, or the Mexican War, seem to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something wholly original and distinctive. The American public is gaining in appreciation of music. The public demands good music because the people know music better. How quickly the cheap hits go out! That means that the public knows music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that musical conductors recognize the cosmopolitan taste."

IN "THE AMERICAN MAID."



MISS LOUISE GUNNING, who is playing the chief role in "The American Maid," the Sousa-Liebling opera now on view at the Broadway Theatre.

SOUSA STRIKES POPULAR FANCY IN NEW OPERA, "THE AMERICAN MAID"

Composer Changes Name From "The Glass Blowers" to Patriotic Title—Music Is Distinctly Refreshing After Hearing Jangling of Strange Harmonies Affected by Many Modern Musical Writers.

BY EMILIE FRANCES BAUER.
NEW YORK, March 15.—(Special.) No one can say that Sousa has forgotten the old proverb "What's in a Name?" He evidently thought enough about this to change the title of "The Glass-Blowers" into "The American Maid," and this new opera may be rated as a success on Broadway. One remembers the old name, that is, the name under which it was announced, because the scene is laid in the glass-works of one wealthy Silas Pompton, whose daughter, Geraldine, is selected by her parents as the necessary wife for the Duke of Brantford, who has no objection to the girl or to her father's bank account. And there was another girl, Annabel Vandever, a Colonel's daughter, who had undertaken the kindly mission of teaching the bashful Duke in conducting his love affairs with Geraldine. The Duke, however, did not mind the lesson, and the opera is a success.

bel received the same impression when he too obtrusively or unobtrusively happened in during class hours. Annabel refused to take the young millionaire seriously and he decided to take a job in the glass-works to prove to Annabel that he could work up on his own merits. But things were certainly complicated when Colonel Vandever found himself involved in a Cuban mine, which ruined him. In the natural course of events, especially in that course arranged by a playwright, Annabel found herself a secretary in the same glass-works and the imagination of the reader may supply the rest.

Music Is Pleasing.

The climax, so far as novelty was concerned, was in the set of moving-pictures with which the taking of the hill at Santiago was shown. It need not be denied that Sousa's music was as good as the pictures and as delightful as the great march king. The music is a great success from the first to the last, and the opera is a success.

have met to which we are treated in other musical efforts of today.

There are also charming features in the cast, which includes Louise Gunning, who, as Annabel, is not only charming to look at but sings delightfully, and Dorothy Maynard, as Geraldine Pompton was quite as American, if that is what the title meant to convey.

Mr. Sousa and his talented librettist, Leonard Liebling, should rename this "Two American Maids," or explain the raison d'être of the title, otherwise than through patriotism. There is little doubt that the play will be a go, as the music should carry it anywhere, and the story has novelty.

San Antonio Express 3/9/13

Cleveland Plain Dealer 3/9/13

SOUSA IS UP TO DATE.

John Philip Sousa is not to be caught lagging behind our hustling times. His latest operetta touches off American factory life in a wealth of melody, with obligato trimmings of Socialism, barytone and basso deals in stocks, and finally, in place of the Amazon march of cherished memory, a roll of stirring motion pictures of the battle of San Juan Hill. Leonard Liebbling supplies the book, Louise Gunning the leading vocal pyrotechnics and Charles Brown the chief fun as an English duke, making him considerably more human than the usual article, without the loss of a laugh.

When tentatively and more or less obscurely produced, a fortnight ago, the latest opera by the March King was called "The Glassblowers," but it reaches Broadway as "The American Maid," which removes the signpost pointing to its central and most novel act, in which the working processes of a glass factory are most glowingly idealized; whereas the change bewilders us as to which American maid is meant. There is Geraldine (Dorothy Maynard), whose ambitious mother desires her to marry a certain duke (Charles Brown); and there is Annabel (Louise Gunning), who teaches him how to propose so well when they are overseen by her own tenor-toned admirer (John Park) the latter misconstrues the scene. A little time ago the quartet would have retired at this point to the "gypsies' camp by moonlight," bringing their amorous adventures to a happy end in "the amethyst throneroom of the Ameer of Swat." But Sousa marches them off to a glass factory, in which the tenor goes to work as a common hand, to prove he has a socialistic soul worthy of the prima donna's love, while she is suddenly impoverished by the tving up of her father's

mines in Cuba, being reduced to a simple little working dress that could not have cost a cent over \$200, a pair of stockings so sheer that she might as well have been cast into the world barefoot, and a lack of jewels that would have frozen her to death in the cold but for the heat of the glowing furnaces, which enhance the beauty of the second "set."

Lewiston The Journal 3/7/13

Sousa's New Opera Melodious.

"Industrial comic opera" was added to the list of terms descriptive of New York's amusements, when John Philip Sousa's re-christened work, "The Glassblowers," was presented last week at the Broadway Theatre under the title of "The American Maid." Almost every other possible stage setting for light opera having been exhausted, Mr. Sousa and his librettist, Leonard Liebbling, set their second act in a glass factory, thus affording their audience a novelty, with real, live glass-blowers, etc.

In this new work Mr. Sousa has contributed so many sparkling numbers as to place "The American Maid" among the most melodious of his light opera creations, says Musical America. A stirring march was, of course, to be expected of this composer, and he quite met expectations with the martial strains of "From Maine to Oregon," which formed the militant theme of the opera. Equally popular with the audience was the song, "Sweetheart," of a seductive Castilian rhythm. Other melodies of a fresh appeal were the concert valse, "The Crystal Lute," effectively sung by Louise Gunning, the star of the

production; an atmospheric orchestral number, "The Bivouac"; "My Love Is a Blower," somewhat in the vein of a folk song, and a well orchestrated topical song, "Nevermore," sung by John Park, who, with Charles Brown, furnished most of the comedy of the performance.

Mr. Liebbling's book was of the sort which provoked quiet smiles rather than broad laughter, and some of the humorous situations were not developed far enough to bring out their full comedy values. The more melodramatic touches were scarcely convincing.

FAIRFIELD

Sousa Smashes a Myth

BY KARL K. KITCHEN.

NEW YORK, March 10.—"For the past twenty years authors, composers, costumers, scene painters, managers—everybody, in fact, who has anything to do with musical plays—have bent their efforts to please 'the tired business man.'"



J. P. Sousa.

Unless a comic opera or musical comedy made some sort of appeal to that important personage it was regarded as a financial failure from the start. But I have made the important discovery that there 'ain't no such animal'—to use the words of the farmer who saw a camel for the first time. For twenty years our makers and purveyors of musical plays have catered to something that doesn't exist. There is no such thing as 'the tired business man' in theater audiences. The tired business man doesn't go to the theater at all. He puts on his slippers and stays at home. But let me tell you how I made this discovery."

The speaker was John Philip Sousa, the famous bandmaster whose latest comic opera, "The American Maid," was presented at the Broadway theater last Monday night. It was across a luncheon table at the Hotel Astor the other day that he admitted he had tried to please the tired business man until this winter, when he discovered that the tired business man did not exist—as far as theatrical affairs are concerned.

Putting in the Rags.

"When I took my opera to John Cort, the theatrical manager," continued Mr. Sousa, "he listened to it very attentively. He told me he would give it an early production if I would write three or four ragtime numbers to please the tired business man. As I was anxious to have the opera produced I consented. I actually composed three ragtime ditties to please him and at his request I discussed the piece with Miss Louise Gunning, who was selected to be the star. Miss Gunning declared that she would not consent to appear in any opera unless it made an appeal to the tired business man. I promised to put in a cadenza or two to satisfy her and then turned my attentions to Miss Dorothy Maynard, who had been engaged as the soubret. Miss Maynard informed me that she had a beautiful pair of silk stockings which she wanted to display for the edification of the tired business man and she begged me to write a number around them. She confided to me that the success of the opera would depend upon one good lively number in which plenty of lingerie would be exposed in order to make the tired business man sit up and take notice. Accordingly I wrote a dance number which enabled Miss Maynard to display her pink stockings to her heart's content."

What the Stage Manager Wanted.

"The next person I encountered when the opera was put in rehearsal was the stage manager, George Marlon. He said a pony ballet was essential to attract the tired business man to the theater and that I ought to write a

number bearing his suggestion in mind. I did so and a pony ballet was obtained and injected into the opera. The musical director, too, had a few suggestions to make. He urged me to write a soothing waltz for the latter part of the second act so that the tired business man could sleep without being unduly disturbed. I even accepted his suggestion and as the final rehearsals approached I felt certain that we had an entertainment that would surely please the tired business man. Everything had been done for him that human ingenuity could devise.

Trying It on the Dog.

"Accordingly, I asked Mr. Cort, Miss Gunning, Miss Maynard, George Marlon and the musical director to invite a few tired business men of their acquaintance to the final dress rehearsal. I was anxious to have their opinion since I had spent so much time trying to please them. The night of the final dress rehearsal arrived but not one tired business man was to be seen. Mr. Cort admitted that he did not know one and from Miss Gunning down to the stage manager, all admitted that they had been unable to find a single tired business man. As I had never seen one I decided to have the opening postponed until one could be found. I walked from Harlem to the Battery and on all the principal crosstown thoroughfares to find a single tired business man, but without success. I called upon the Pinkertons and William J. Burns to aid me in the search. Mr. Burns put four of his best operatives on the case but these met with total failure. Not one tired business man could be found in all New York. I pointed this out to Mr. Cort and with his consent we eliminated everything from the opera that had been injected to please that important personage. What was left was a perfectly sane, intelligent comic opera which we produced. And from its reception it is evident that there is no necessity for authors, composers and managers to try to please the tired business man. For as I said before—he doesn't exist in theater audiences."

"There are a large number of New Yorkers who go to the theater who have some organic trouble which causes them to sit with frozen faces through every play. These men have been mistaken for tired business men. The tired business man remains at home at night. The man with a bad liver or some other disorder often goes to the theater. He doesn't enjoy plays for the simple reason that he isn't well. Nobody on earth could write anything to amuse him. Composers, authors and managers have been wasting their efforts for twenty years trying to make him laugh. The tired business man myth is responsible for the bad taste, wretched music and the suggestiveness that is to be found in nearly every American musical play on the stage today. Managers get their ideas from the people they associate with. And as most managers associate with wig makers, costume makers and people of similar caliber it is only natural that the plays they produce lack refinement, good taste and even good English. When they desire to inject suggestive lines and dances that appeal to the passions they offer as an excuse that the tired business man must be pleased."

"The tired business man! How many stage crimes have been committed in his name!"

SOLSA MAKES WISE CHANGE IN NAME OF HIS NEW OPERA

"American Maid" Musically Refreshing -- Trentini to Leave Light Opera

BY EMILIE FRANCES BAUER.

NO ONE can say that Sousa has forgotten the old proverb, "What's in a name?" He evidently thought enough about this to change the title of "The Glass Blowers" into "The American Maid," and this new opera may be rated as a success on Broadway. One remembers the old name because the scene is laid in the glass works of wealthy Silas Pompton, whose daughter, Geraldine, is selected by her parents as the necessary wife for the Duke of Branford, who has no objection to the girl or to her father's bank account. And there was another girl, Annabel Vandever, a Colonel's daughter, who had undertaken the kindly mission of coaching the bashful Duke in conducting his love affairs with Geraldine. Of course Geraldine did not understand when she dropped in upon the situation that this was only a dress rehearsal, and it delayed matters some.

Jack Bartlett, a young millionaire with serious intentions toward Annabel, received the same impression when he happened in during class hours. Annabel refused to take the young millionaire seriously, and he decided to take a job in the glass works to prove to Annabel that he could work up on his own merits. But things were complicated when Colonel Vandever found himself involved in a Cuban mine which ruined him. In the natural course of events, Annabel found herself a secretary in the same glass works, and the imagination of the reader may supply the rest.

The climax, so far as novelty was concerned, was in the set of moving pictures with which the taking of the hill at Santiago was shown. It need not be doubted that Sousa's music was as new, spontaneous and delightful as any that the great March King has ever written. Music gushes from his pen like a fresh crystal spring and it makes one forget modern idioms and the jangling and the wrangling of strange harmonies which never should have met to which we are treated in other musical efforts of today. There are also charming features in the cast which includes Louise Gunning, who as Annabel, is not only charming to look at but sings delightfully, and Dorothy Maynard as Geraldine Pompton was quite as American.

"Industrial comic opera" is a new musical term, invented by a New York critic to describe John Philip Sousa's "American Maid," recently produced at the Broadway Theatre. The operetta was originally known as "The Glassblowers." It is full of good-humor as well as good music.

Leonard Liebbling, and relates how Jack Bartlett, a wealthy American youth, becomes a workman in a glass works as to win favor with Annabelle Vandever, his sweetheart, who does not approve of "the idle rich." Later, when Annabelle's father is ruined by the owner of the glass works, she takes a position in the place herself.

The second act shows the glass works, with two real glassblowers at their work, and a chorus which included "glassblowers, teasers and batchmen." To one who has never seen the inside of such a factory the illusion is perfect.

There is a strike and war breaks out with Spain. Then the characters all jump to Santiago, where everything is all straightened out and patriotism triumphs. Miss Gunning was charming as Annabelle and sang prettily. The waltz song, "The Crystal Lute," received particular favor.

Charles Brown was an amusing Duke and John Park, as Jack Bartlett, was a courageous young lover. Dorothy Maynard as the daughter of the glass magnate was attractive. John G. Marks, George Mack, Adele Archer and Marguerite Farrell danced gracefully.

Sousa's New Opera.

Doubtless Mr. Sousa's new comic opera is called "The American Maid," because Miss Louise Gunning is such a very pleasant actress in comic opera. Anyhow, it doesn't matter. The plot has something to do with a glass works, in which the downtrodden young women operatives wear the stiffest silk stockings imaginable, and seem pleasantly plump and undeniably happy. And a lot of other things happen, none of which need be recounted. The Sousa music is snappy and brisk, and it not only can be whistled, but one is defied not to whistle it; the plot is coherent enough to spring incident upon, and Miss Gunning and Dorothy Maynard, and Charles Brown were especially pleasing. The remainder of the cast was quite equal to the demands made upon it.

This season the New York theater public has taken to its heart the melodrama dealing with the underworld. The latest contribution to this kind of play is "The Master Mind," which won instant favor. It is full of thrills and holds the attention until the final drop of the curtain. Edmund Breese plays the stellar role with great subtlety—of infinite variety and all-charming is the music that John Philip Sousa has provided for "The American Maid." But the most exquisite number is the waltz song, "The Crystal Lute," which loses nothing through the faultless rendering of Louise Gunning. Another beautiful song is "Sweetheart," in which the clear tenor of John Park is heard to great advantage. A cast of such vigor, sung by an excellent cast, and telling a story of much interest, make it the most satisfying comic opera heard here this season, and it is destined to have a long stay at the Broadway Theater.

Big Waiting List.

Thousands upon thousands of persons in all parts of the country are waiting anxiously for their copies of next Sunday's New York World, which aside from its wonderful display of news from all over the earth, will comprise a 24-page illustrated magazine, a 16-page Joke Book full of jests, riddles, funny pictures, tricks, puzzles, etc., the words and music of the great song hit, "Girl march" from "The American Maid" and many other features of surpassing interest. Owing to its great demand the Sunday World should always be ordered in advance.

"The American Maid"

With music composed by the "march king," John Philip Sousa, presented by John Cort, and with Miss Louise Gunning as star, "The American Maid," a new comic opera seen at the Broadway theater last night, held forth certain hopes of being a tuneful entertainment. But a roll call of the real successes of the evening showed that motion pictures of the battle of Santiago and a long curtain speech by Mr. Sousa won the most of the applause.

Cort May Give Up.

In connection with the retirement of "The Spiritualist" there comes the interesting information that John Cort, its sponsor, may withdraw altogether from the producing field. At least he is credited with having made that assertion to a close friend.

Since Cort came to New York from the West, avowedly bent on showing the established theatrical managers of the East a trick or two, he has produced in rapid succession the following plays, not one of which proved to be a success: "The Gypsy," "C. O. D.," "Miss Princess," "The Bridal Path," "The Iron Door," "The Right Princess," "An American Maid" and "The Spiritualist."

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway theatre in New York a week ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

John Philip Sousa's latest work, a comic opera entitled "The American Maid," has just been issued by the John Church company. It is written to a book by Leonard Liebbling, whose work seems to bear the mark of careful writing. Sousa's music is in his usual tuneful style. The opera was produced in New York by John Cort on Monday evening, March 3, at the Broadway theater.

Los Angeles Tribune 3/19/13

Houston Chronicle 3/19/13

"THE American Maid," the musical comedy in which John Philip Sousa's music was exploited, did not live long. The piece has closed at the Broadway, New York, but Leonard Liebbling's book is given the blame, while Sousa's music received generous praise.

LOUISE GUNNING, whom Mr. Morosco lent to John Cort for the production of the Liebbling-Sousa-piece, has wired that she wants to come back to Los Angeles and get ready for that new play which Haydon Talbot is writing for her. Dick Bennett is to star jointly with Miss Gunning in the piece, and the production will be made in May.

Doubtless Mr. Sousa's new comic opera is called "The American Maid" because Miss Louise Gunning is such a very pleasant actress in comic opera. Anyhow, it doesn't matter. The plot has something to do with a glass works, in which the downtrodden women operatives wear the niftiest silk stockings imaginable, and seem pleasantly plump and undeniably happy. And a lot of other things happen, none of which need be recounted. The Sousa music is snappy, and brisk, and it not only can be whistled, but one is defied not to whistle it; the plot is coherent enough to string incident upon, and Miss Gunning and Dorothy Maynard and Charles Brown were especially pleasing. The remainder of the cast was quite equal to the demands made upon it.

SYMPATHY FOR JOHN CORT.

John Cort deserves sympathy. This has not been a good season for him in New York through no fault of his, for he has spent money like a millionaire upon every one of his productions, which were equipped with the most expensive talent and the most liberal display of costumes and scenery. Take The Gypsy—he could not have wanted better or more experienced men than Pixley and Luders. Surely John Philip Sousa's name could be relied upon to draw people to hear one of his operas, yet The American Maid did nothing at the Broadway in spite of its attractiveness. Now comes the final blow. Francis Wilson has quit the Forty-eighth Street Theatre and The Spiritualist goes down as a dismal failure. The next attraction at this house will be The Lady from Oklahoma. This play was originally promoted by Minnie Dupree. Recently it fell into the hands of Jessie Bonstelle. She is a member of the cast. Its author is Elizabeth Jordan, of one of the Harper publications.

Yonkers O. Vindicator 3/23/13

John Philip Sousa's operetta, "An American Maid," made John Cort's fourth failure this season when it left the Broadway theater, New York, last week.

Angles Dr. Register 3/23/13

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway Theatre a week ago under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

N.Y. Theatre April 1913

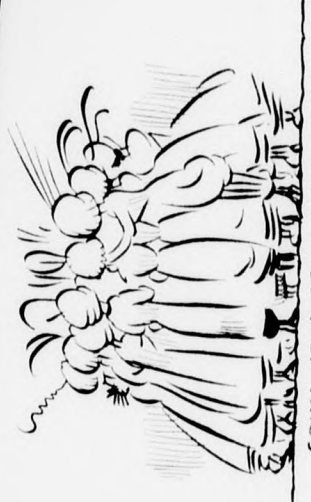


White SCENE IN ACT I OF JOHN PHILIP SOUSA'S NEW OPERA, "THE AMERICAN MAID," RECENTLY AT THE BROADWAY

Musical Journal 3/19/13



JACK AND STUMPY



SOUSA AT A DRESS REHEARSAL



MARGUERITE FARREL NEVER MISSES HER QUEUE (XKX!)
AN ADAMSON



THE UNFORTUNATE
 AUTHOR OF THE PLAY

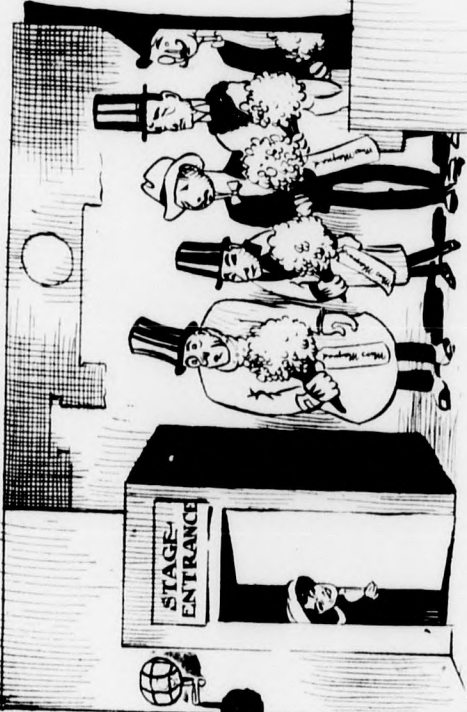
JOHN PHILIP SOUSA
 COMPOSER OF THE SCORE

LOUISE GUNNING, "THE AMERICAN MAID"

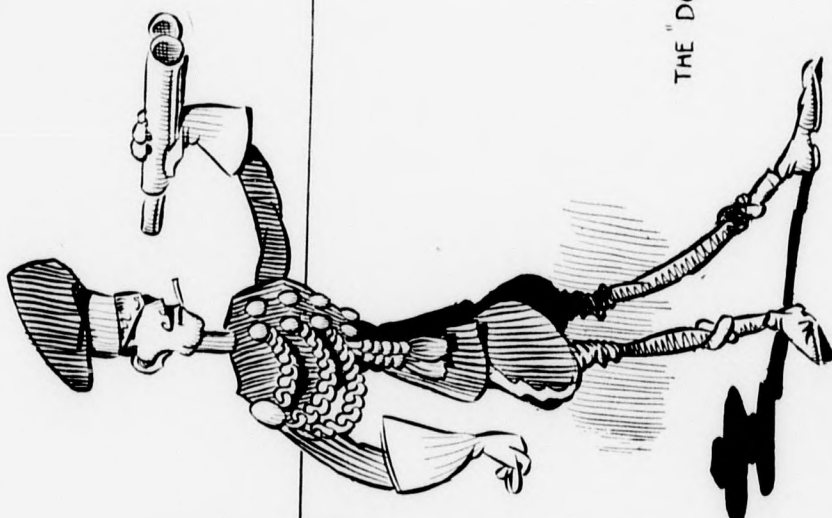


SOUSA PERSONALLY SELECTED THE CHORUS

SKETCHES OF THE "AMERICAN MAID."



DOROTHY MAYNARD HAS TROUBLES OF HER OWN



THE "DOOK"

Random leaves from the diary of a librettist.

July, 1909—Our comic opera is finished at last and I flatter myself that we have turned out a meritorious work. We aimed to do something different from the average current comic operas. We eschewed burlesque. We barred the putty nosed comedian and the crooked legged king with a miniature crown hung on the side of his head. We exiled pink tights, show girls, "pony" ballets, kiss songs, the sensuous Viennese waltz winding up the second act, the slapstick, falls down or up stairs, fat ladies sitting on slim comics, songs that do not grow out of the situations in the play, "gags," topical references, blatant choruses lined up at the end of every act, tango and turkey trot specialty couples—in fact, we disregarded every modern, Broadway, catch-penny device, and harked back to the real operetta formulas, with music and lyrics based solely on the plot of our piece. That plot we made an American one, concerning itself with American characters, conditions and sentiments. We feel that we have done a real service to the cause of American comic opera, and I am convinced that we shall please the public and the critics, for the critics tell us in their Sunday essays that they and the public are tired of Viennese sensuousness and the Broadway slapstick kind of fun. Surely the critics ought to know.

July, 1910—We haven't sold our comic opera, although it has been finished nearly a year. Managers seem to be in doubt about it. They listen attentively when I read it, they nod approvingly when the composer plays it, but they don't make any move toward a production. The consensus of managerial opinion seems to be that it is a worthy opera.

July, 1911—Two years, and our opera, "The Yankee Girl," remains unproduced, although the critics continue to write that the public is begging for relief from the Danube waltzes and the "gagging" comedians.

March, 1912—Almost three years, and two more managers have complimented us on our splendid opera and called it worthy. I shall tear out of my dictionary the page containing the word "worthy."

April, 1912—Hooray, we have found a manager willing to put on "The Yankee Girl." He is convinced that Fate has chosen him to be the savior of American comic opera and we agree with him. He says that we are to have an immediate production.

May, 1912—Our manager points out that he has other contracts to fulfill, which precede ours, and of course we understand. Our opera will follow the others in due course.

June, 1912—At a conference yesterday, the manager asked whether we would be willing, at a pinch, to change our factory scene to a palace interior, and to make the laborers courtiers, and the working girls grand duchesses. We said "Of course not." Then he said "Of course not," but he looked glum.

July, 1912—Our manager explains that it is too late in the summer to produce. We know that he is right, for our opera is sure to have a long run, and therefore it would be better to open in the autumn and have a whole season before us.

August, 1912—Our manager sends for us and asks whether, in view of the approaching election we do not

think it better to postpone the opening of our opera until December. We hesitate, but moved by the stern demeanor of the manager, we acquiesce.

September, 1912—Our manager bids us to his office, and asks whether it would not be possible to put into our third act some jokes about Bryan and the Balkan war. We smile weakly and refuse to make the desired changes.

October, 1912—Our manager suggests a ballet in the factory scene, with the dancers stepping out of the blazing furnaces. The composer weeps and I stick a pin into the calf of my leg so as to divert my mind.

November, 1912—We beg our manager to begin rehearsals for our December opening. Very gently he explains that the holiday period is the worst possible time for production, but early February will see us in performance.

December, 1912—We are in active rehearsal. The prima donna says that her part lacks charm. The ingenue does not like her songs. The leading man complains that the stage director has no sense of the "low comedy" required in the hero's part. Other members of the company suggest numerous jokes, lines, scenes, songs, finales. We turn a deaf ear to all such. Our stage director is a treasure. He says: "At last I have a libretto which is consistent and follows the rules of drama. I can set my scenes without interrupting them for specialties. The music, free from 'ragtime,' is built on the plot-lyrics, and does not require crazy athletic dancing in order to help out paucity of rhythmic invention and lack of melodic charm." Oh, yes, he was a very superior stage director.

February, 1913—We opened our piece last evening out of town. The audience was most enthusiastic, especially the composer's wife and mine. We had a fine meal after the premiere, and much champagne, the manager paying for all most amiably. The newspapers said that we have pretty girls in the chorus, good scenery, and an excellent manager. They mentioned the names of the musical numbers, and said that the libretto has three acts.

February, 1913—We have been on the road two weeks, but are losing money. Our manager says that our piece does not please the public and "never will do on Broadway."

February 1913—We have closed a successful week in Cincinnati. Our manager says that the public likes our opera and that Broadway is bound to "eat it up." He explained our previous bad business on the ground of Lent.

March, 1913—We are on Broadway, and New York has heard our piece. The first night was gorgeous. A large audience called forth the composer and he made a speech. The manager slapped me on the small of the back until my teeth rattled and exclaimed: "My boy, we'll play to \$15,000 a week." My friends congratulated me warmly. Next morning I read the papers. Not one of them mentioned that our opera is different from others. Not one of them pointed out that we had eschewed burlesque, barred the putty-nosed comedian and the crooked legged king with the miniature crown hung on the side of his head, that we had exiled pink tights, show girls, "pony" ballets, kiss songs, the sensuous Viennese waltz winding up the second act, the slapstick, falls up or down stairs, fat ladies sitting on slim comics, songs that do not grow out of the situations in the play, "gags," topical references, blatant choruses lined up at the end of every act, tango and turkey trot specialty couples—in short, we were judged

from the standpoint of typical Broadway musical comedy and scolded because we were not like them. Some of the critics liked the libretto and not the music; others admired the music and riddled the libretto. "Ah," said we, "let the public decide." Our manager declared: "Almost \$2,000 in the box office on the opening night. That tells the story. The opera is a dandy."

Three nights later, 1913.—That public tired of "gags" and slapsticks and "rag time" seems to have the stay at home habit. We have lovely plush seats at our theater, but no one appears to wish to sit on them. Our manager counted the receipts himself last evening and forgot to greet me when he saw me standing at the rear of the house. He told his assistant that our piece is a "fizzle," and he's glad he found it out quickly.

Two nights later.—It is Saturday night and the house is packed. We took in \$2,800 at the matinee and evening performances. Our manager slapped me again, and everything is serene and happy. He says that our piece is a "go," but that it took the public a few days to discover its superior merit.

One week later, 1913.—Saturday marked the final flare-up of public expenditure at our theater. The receipts are dropping steadily. The manager hardly looks at us. He says that the opera is the worst piece he ever has handled. The composer and I are inviting all our friends to see the piece. They like it.

Two hours later.—A notice has just been posted back of the stage notifying the company that we closed on Saturday night. The leading man says "If I had \$10,000, I'd take this thing on the road." The prima donna whispered to me: "If you could get \$20,000, I can procure the other \$10,000, and we'll take the piece on the road and make a fortune." The English comedian assured me that with proper credit for advertising, he could launch "The Yankee Girl" on a long tour for \$5,000.

One hour later.—I have decided that it is not the vox populi which talks in comic opera, but the box populi.

Half an hour later.—I am writing two librettos, one with each hand. They are not different from other comic operas, they do not eschew burlesque, they do not bar the putty nosed, etc.

The Composer says that We Were Right on Principle!

Summer Theatricals Under Expert Advice.

MRS. LEONARD LIEBLING, whose husband wrote the libretto of "The American Maid," which was produced in the Broadway Theatre, tells this story:

The resorters in Margretville, N. Y., were rehearsing for a performance of "The Mechanical Servant" last summer. Miss Emma Frohman, a sister of Daniel and Charles Frohman, was included in the cast, and one day Daniel Frohman, who was spending his vacation at Margretville, attended a rehearsal. One of Miss Frohman's bits of stage business was to drop her handkerchief, and when she did this Mr. Frohman suggested:

"Emma, if I were you, I would not drop it so near the footlights because the audience can't see."

That was all Mr. Frohman had to do with the rehearsal, but when the performance was given, in bold type on the programmes was the announcement: "Staged under the personal direction of Daniel Frohman."

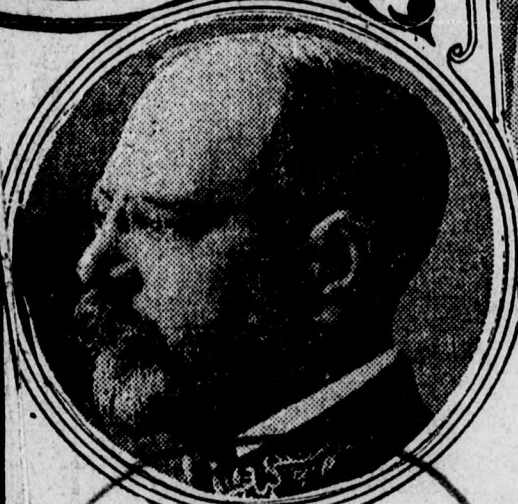
Boston American 3/23/13



*Dorothy Maynard,
And John Park, in
"The American Maid."
Broadway Theater.*



*Louise Gunning,
"The American Maid."
Broadway Theater.*



*John Philip Sousa,
Composer of Score in
"The American Maid."
Broadway Theater.*



*Maude Turner Gordon,
"The American Maid."
Broadway Theater*

N.Y. Theatre April 1913

BROADWAY. "THE AMERICAN MAID." Comic opera in three acts by John Philip Sousa, book by Leonard Lieblich. Produced on March 31 with this cast:

Jack Bartlett, John Park; Duke of Branford, Charles Brown; Silas Pompton, Edward Wade; Stumpy, Georgia Mack; Col. Vandever, George O'Donnell; Lefty McCarty, John G. Sparks; Annabel Vandever, Louise Gunning; Geraldine Pompton, Dorothy Maynard; Mrs. Pompton, Maud T. Gordon; Mrs. Vandever, Adele Archer; Rose Green, Marguerite Farrell; Nellie Brown, Mary Smith; Hans Hippel, H. Hooper; Pietro Nuttino, Pietro Canova; Gawkins, J. Kern.

Anything to which John Philip Sousa puts his name is likely to be interesting. In his latest comic opera, "The American Maid," he has written some tuneful and charming music, and the book and lyrics provided by Leonard Lieblich leave little to be desired. The piece is superior to the average Broadway musical comedy inasmuch as it contains a real plot. A feature of the performance is a fight between Spaniards, graphically shown by means of cinematograph pictures, which Sousa aptly illustrates with one of his famous marches. Louise Gunning made a charming heroine and sang well, and John Park was well liked in the leading male role.

Am. Musician 3/29/13

Sousa's opera, "The American Maid," will open again in Boston, early in September, from which place it will in all probability go to the Pacific Coast.

Lat. Sec. C. News 3/29/13

John Philip Sousa's new opera, "The American Maid," which opened at the Broadway theater under the direction of John Cort, is proving to be a substantial hit. It contains the most inspiring march music that Sousa has written for many a day.

STRING MUSIC FOR PARKS IN DISFAVOR

Manager for John Philip Sousa Tells Considerations Against It in the Open Air.

FOR MILITARY BAND

Wind and Reed Instruments in Competent Hands Give the Best Satisfaction, He Says.

Referring to the controversy regarding concerts in Central Park, E. G. Clarke, manager for John Philip Sousa, yesterday declared that an orchestra was not fitted for outdoor concerts and said that his own band could not give satisfaction in the open air.

"Although Mr. Sousa has a band," said Mr. Clarke, "I will not accept an engagement for him to play in the open air. We are rejecting offers of time at expositions, fairs and resorts every day because we will not play out of doors. The reason is that our band comprises, to a certain extent, both the instruments of the military band and the symphony orchestra. We cannot do ourselves justice in the open air and rather than cheapen the quality of our music we will not play in parks. There are two exceptions to this rule, for we have played at Willow Grove and at Ravinia Park, but both are provided with shells for the band and a roof over the audience. In the open air harps and other stringed instruments will not respond so readily and it would cheapen our concert."

Better Music from Band.

"People get better music in the parks from a good military band than they could hope to get from an orchestra of equal ability. In the orchestra the wind instruments are only secondary to the stringed instruments and the wind parts are not entrusted to real artists for that reason, while in the military band the wind and reed instruments must take the place and give the effect of the strings, and for that reason are put in more competent hands. The result is that for outdoor work the band is far better than the orchestra. And now the first class military bands can give just as good a programme as the best orchestras."

"People are prejudiced against bands because if they hear a band of fifteen pieces playing ragtime on a pier they regard that as the standard of band music. Brass band is a misnomer. The military bands of to-day have reed instruments and others to duplicate the work of the strings, and these really predominate, while the brass is secondary. In our band of fifty pieces less than half are brass. The others are reed and string instruments. I am convinced that a high class military band is the only possible kind to give the best results in Central Park."

Bands and Orchestras.

Alexander Bremer, one time president of the Musical Mutual Protective Association, said:—

"I should not advocate the employment of brass bands for our park concerts, nor do I believe that the writers favoring brass bands know or understand the technical term, but evidently intend to advocate the employment of a good military or reed band, which undoubtedly is preferable for outdoor concerts."

"Naturally the delicacy and fineness produced by a string orchestra are not obtainable by a military band and not desirable, but considering the differences of conditions of an out of door concert, with its unavoidable noises and interferences, and the quiet prevailing in a concert room, the effect of a military band is certainly more desirable, unless a string orchestra can be so placed as to be absolutely protected against out of door noises or climatic influences which affect all string instruments. The orchestra should be composed of at least sixty to seventy-five performers."

"When I speak of a military band I mean a band composed, as it should be, of about forty-five or fifty performers—such were the bands employed in other years before music in our public parks and piers was considered political patronage, as has been the case these last fifteen years."

"This state of affairs, politics in music, has been the damnation of our profession and deprived the public of good music, and not until music is taken out of politics again will the public have good music either by orchestras or military bands for which the city pays."

London, Eng. Era 3/29/13

Mr. John Philip Sousa, the "March King," composed the score of "The American Maid," a three-act comic opera, produced recently at the Broadway Theatre. His latest march, "From Maine to Oregon," is decidedly exhilarating, and the new opera contains some very delightful numbers. The best of these are "The crystal lute," "Nevermore," and "Cheer up," the first being a waltz number for the star, Miss Louise Gunning, who sings it charmingly. The piece was originally called "The Glassblowers." It deals with the love affairs of Annabelle Vandever and Jack Bartlett, son of an American millionaire glass manufacturer. Annabelle refuses Jack because she is determined not to marry a man who has not earned his wealth; but he pursues her even to his father's factory, when she goes to work there after her own father fails in business, and makes strenuous efforts to win her. A misunderstanding occurs, which makes it necessary for Bartlett to pretend that he is in love with Geraldine Pompton, while the Duke of Branford is supposed to be fond of Annabelle. The Spanish-American War breaks out, and the last act introduces us to the American camp in Cuba where Bartlett distinguishes himself in a fight with the Spaniards, this being delineated by means of motion pictures. Annabelle becomes a

nurse, and the love affairs of the two couples, of course, end happily. Mr. Sousa made a witty speech on the opening night, in which he described the difficulties of a composer who undertakes to supply the music for a Broadway attraction. Everyone insists that he must compose music that will please the "tired business man." Miss Louise Gunning as Annabelle, Mr. John Park as Bartlett, and Mr. Charles Brown as the Duke of Branford sang and acted their parts to perfection. Leonard Lieblich wrote the book, and John Cort produced the opera.

"THE AMERICAN MAID."

On Monday night, too, at the Broadway Theatre, John Philip Sousa's long-looked-for opera, *The American Maid* (libretto by Leonard Lieblich), with which John Cort tempts the New York Fates again, was presented to the public, and proved full of good music of a sort which promises to appeal to the public, though it cannot be said that it reaches an extremely high plane, from an artistic point of view; but that, of course, does not amount to anything, provided the dollars roll in. The story is of a somewhat complicated description, the first act taking place in a fashionable Fifth Avenue house, where one Annabel Vandever undertakes to coach the Duke of Branford in love-making, so that he can accomplish the capture of Geraldine Pompton, the daughter of a wealthy glass manufacturer, of Long Island. Unfortunately for the peace of mind of the lover of Annabel, a young millionaire, and that of Geraldine herself, the coaching incident is overheard

by them, and both imagine the lesson to be an actual love passage between the Duke and Annabel, and on becoming aware of the circumstance the nobleman is too much of a perfect gentleman to give the lady away, so he keeps up the deception, which is carried to the second act, where the glass-blowing works are seen, with the millionaire working for his living, he pretending that he is compelled to do so, while Annabel's father, having supposedly lost all his money through the machinations of a Cuban mine, which swallows up every cent of capital sunk in it, the poor little lady is compelled to accept the position of secretary, of course in these same glass works, where the youthful millionaire is working. The last act shifts to Santiago, at the time the troops and navy were busy with the Spanish trouble, and a cinematograph representation of an engagement was presented, with appropriate music. By this time the plot has wobbled considerably, and one lost the thread of it, but that did not really matter much, for the music continued, and very good at that, so that when the curtain descended, all the characters got exactly where the audience was led to believe they ought to be, and that is all that is expected in any well regulated comic opera. Louise Gunning, who has perhaps the very finest voice and method of any comic opera prima donna in the United States, was the Annabel, and achieved a double encore for her one solo, though the voices generally were quite up to the standard of the requirements of the class of entertainment, if not a bit beyond it. Charles Brown accounted for the comedy, and got home with it, and Miss Dorothy Maynard, as Geraldine, was not far behind Miss Gunning in the public estimation, and bits were done very well by George Mack, Edward Wade, and John Sparks, while the interesting, youthful American millionaire was most capably represented by John Park. There was any amount of enthusiasm of the first night description, but, all the same, I really don't think John Cort has got anything unusual in the way of a success.

THE FAILURES OF A SEASON.

**More Than the Average Number of Plays Failed to Succeed—
A Fortune Lost in the Productions—All the Big
Dramatists Represented in the Catastrophe—
Even the Musical Field Hard Hit.**

While the present season now drawing to a close has had its good share of successes, and some of them big successes, the failures have been numerous—in fact more than in any season within the past ten years. One reason assigned for this is the influx of new theatres. Plays had to be written for them and managers were willing to take a chance. It is estimated that there is over one hundred thousand dollars stored away in scenery in Cain's storage, while a quarter of that sum lies idle in other storehouses. The costumes and properties of the defunct organizations are estimated at a quarter of a million dollars.

The following is a brief summary of the departed dramas:

The Drone has the record for the shortness of its stay. It lived one night at Daly's Theatre. The Question existed for two nights at the same house.

Alibi Bill existed for three nights at Weber's Theatre and The Painted Woman had two nights at the Playhouse.

Ann Boyd opened on a Monday at Wallack's and closed on Saturday of the same week.

The Spiritualist had a stage fright after its first week and shut up shop at the Forty-eighth Street Theatre.

Tim Murphy did not last long in Honest Jim Blunt, for the play lived about a month at two different theatres.

Whom Does Helen Belong To? lived for two weeks and never had the courage to come to New York.

What Ails You? was at the Criterion Theatre on November 18, but the public forgot it, so Henry W. Savage withdrew it.

James Forbes became a producing manager with A Rich Man's Son on November 4, and has a lot of receipted bills to remember it. The play fizzled out.

The Stronger Claim was not strong enough to offset adverse public opinion and went to an early grave.

The Point of View, produced on October 25 at a matinee, died a week later at Daly's Theatre.

The Fight, launched in Providence, written by Bayard Veiller, was too poor and lived a week.

Cohan & Harris produced The Polish Wedding in Detroit, the Henry B. Harris Company offered Clifton Crawford in My Best Girl, Klaw & Erlanger gave us Eva, first in Philadelphia on November 18 and then in New York, and John Cort produced The American Maid at the Broadway, and they are all musical productions now dead and forgotten.

Just Like John was used to dedicate the Forty-eighth Street Theatre and had a brief career, much to the regret of its author, George Broadhurst.

Henry Miller lost a lot of money on Blackbirds, which was offered at the Lyceum for about a month.

The Iron Door closed up suddenly. Even a fine cast could not save it.

The Bridal Path is one of our late fiascos and is still remembered.

The Model was the first of Augustus Thomas' new plays of the present season to get a black eye. It starved to death at the Harris Theatre. Mere Man, his second play, had the same fate.

A recent failure is The Cradle Snatcher, which Robert Loraine used in Boston.

The Gypsy had a brief stay at the Park Theatre, in spite of its tuneful music and superb mountings.

Trial Marriage may be all right in certain forms, but as a play it became known here on October 29, and lost to the world four weeks later.

James K. Hackett produced A Man on Horseback in San Francisco, but no other city ever saw it.

Grace George struck a snag with Carnival and gave it up long before she reached New York.

Mme. Simone received little encouragement in the Parker play, The Paper Chase, at Wallacks, and she went back to Paris a disappointed woman.

Room 44, produced in Atlantic City, and Children of To-day, two attractions under the Cohan & Harris banner, were found wanting.

Somewhere Else, which cost Henry W. Savage a heap of money, lived one week at the Broadway Theatre, and its failure broke poor Gustav Luders' heart.

The Indiscretion of Truth with a splendid cast was a failure at the Harris Theatre.

The Brute suffered at the Thirty-ninth Street, and Bachelors and Benedicts did nothing at the Criterion and were consequently withdrawn.

A play called Ransom was not permitted to come into New York, it was so horrible. Finishing Fanny started in Harrisburg on November 25. It closed shortly after.

The Woman of It, by Frederic Lonsdale, was produced at the Thirty-ninth Street Theatre, but William A. Brady withdrew it, as the public failed to respond.

Cheer Up brought no encouragement to Mary Roberts Rinehart, so it existed for a brief spell at the Harris Theatre.

Turandot had a trial in New Haven and stopped there. The Shuberts were dissatisfied with it.

Even the personal charms of Elsie Ferguson could not save Primrose, which Klaw & Erlanger produced in Chicago.

A big disappointment was The Unwritten Law. This play was a failure at the Fulton Theatre.

Lewis Waller put on Discovering America one week and withdrew it the next.

The revival of The Yankee Prince was short lived. It stayed out just nine days.

June Madness did not satisfy on Sept. 25, and was therefore withdrawn after a brief existence.

A Scrape of the Pen was produced at Weber's Theatre on Sept. 26 and bid us farewell three weeks later.

The Searchlight was produced in Rochester on Sept. 9, and disappeared on Sept. 12.

The Pawnshop was launched on Oct. 5 and buried on Oct. 15.

The Other Man, introduced on Sept. 23 in Hartford, went by the boards shortly after.

Boston saw The June Bride last September, but few other cities had a chance to pass opinion upon it.

The Dove of Peace was expected to do great things, but it hovered over the Broadway Theatre for less than three weeks.

The Charity Girl delighted Chicago and fizzled out in New York.

The Woman Haters' Club is silently remembered by Al Woods, for he spent a lot of money upon it. It was started on Oct. 7 at the Astor Theatre.

The New Sin had a brief career at Wallack's Theatre, although its run in Chicago was fairly profitable.

Miss Princess was a horrible frost at the Park Theatre and the hopes of Lina Abarbanell were crushed.

C. O. D., Frederick Chapin's comedy, opened in Buffalo in October, received a severe slating in New York and rapidly went to the storehouse.

The Ne'er-Do-Well did not do well at the Lyric Theatre and Charles Klein reluctantly admitted that his dramatization was a flivver.

There are some who remember Arnold Daly in Steve at the Harris Theatre, but the majority of people prefer to forget it.

Tantalizing Tommy was an ambitious undertaking at the Criterion on Oct. 2, but the public gave it the cold shoulder.

Edith Ellis' play, The Man Higher Up, had a good cast with Janet Beecher and Edward Ellis, but it could not live.

Egypt was tried in Albany, produced in Pittsburgh, and died in Chicago after an existence of four weeks.

An Aztec Romance lived a week in Baltimore, two weeks in Philadelphia and died after one week in New York on Sept. 23.

Coming Home to Roost did not come to New York, for after experimenting in Boston, Harris and Selwyn decided that it should die.

Frivolous Geraldine was too frisky for Joseph Howard, so he took the play off the road after a three weeks' season.

The Hundredth Man, in which Sydney Rosenfeld had so much faith, went to seed after two weeks.

William Hawtreys could do nothing with The Old Firm, so now he is in vaudeville with a condensed version of it.

A play called The Light, alleged to have been written by the Marquis of Queensbury, flickered out after several nights.

Exceeding the Speed Limit may have been all right, but neither Carter De Haven nor Al Woods thought so.

The Lady from Oklahoma had its career checked because of its similarity to other plays. It was taken off on Saturday night.

SEMI-SUCCESSSES.

Rutherford and Son, produced at the Little Theatre, comes under the above heading. It was not an absolute failure.

The Man with Three Wives had a fair run here and in Boston and cannot be classed as a failure.

The New Secretary, established by Charles Frohman, and then sent to Chicago, also comes under the above heading. Likewise The Spy.

Racketty Packetty House had a good season in New York and can be classed as neither a failure nor a success.

AUTHORS WHO HAVE HAD FAILURES.

Among the dramatists who fell by the wayside with some of their plays were Augustus Thomas with two, Charles Klein, James Forbes, Rupert Hughes, Thompson Buchanan, Louis N. Parker, Edwin Milton Royle, George Broadhurst, Edward Sheldon, Graham Moffat, Jules Eckert Goodman, Francis Wilson, Bayard Veiller, Edward Knoblauch, Theo. Burt Sayre, Frederic Chapin, Jackson D. Haag, Avery Hopwood, Mary Roberts Rinehart.

In the musical line ill luck befell the late Gustav Luders, Walter Damrosch, John Philip Sousa, Channing Pollock and Rennold Wolf.

The Yellow Jacket and The Daughter of Heaven were moderately successful.

"THE AMERICAN MAID"

Music by John Phillip Sousa
Book by Leonard Liebling

LEADING CHARACTERS

Jack Bartlett John Park
Duke of Branford Charles Brown
Silas Pompton Edward Wade
Col. Vandever George O'Donnell
Annabel Vandever Miss Gunning
Geraldine Pompton ... Dorothy Maynard

The Spanish-American War, a mine in Cuba, manipulations of the Stock Exchange, and two pairs of lovers playing at cross-purposes, make up the "American Maid." Annabel Vandever, whose father suddenly loses his fortune in the Esperanza mine in Cuba, should fall in love with Jack Bartlett, a young millionaire who thinks he is in love with Annabel—who spurns him because she considers him merely a rich young idler. Instead, Annabel proceeds to become enamored of the Duke of Branford—who according to schedule should be paying court to Geraldine Pompton, the daughter of Silas Pompton, the millionaire owner of a glass factory and the man who has wrecked the Esparenzo mine.

Geraldine undutifully longs to wed Bartlett, whose ambition to prove to Annabel that he is really worth while, leads him to go to work as water boy in Pompton's factory. Annabel by now has been forced to accept a position as secretary to Pompton in order to support herself. The course of the true loves of the happy quartette run all askew, from the opening reception at Mrs. Vandever's, through the luncheon hour at Pompton's factory—with a labor union discourse and a riot thrown in because of Bartlett's socialistic characteristics—and the battle of Santiago de Cuba, in which both the American army and true love triumph. Bartlett, through his brokers, has discovered Pompton's machinations with the mine and check-mated his operations. The Vandeveres regain their fortune; the Duke wins Annabel; and Bartlett proceeds to wed his Geraldine.
(Produced by John Cort)

"THE AMERICAN MAID"

FORTUNATELY, John Philip Sousa's "The American Maid," at the Broadway, requires no more than the little space left at my disposal. Billed as a "new comic opera," it is not new, or comic, or opera. The book, by Leonard Liebbling, is a loosely put together example of the old school of musical comedy, in which no story was too

preposterous to be possible. Mr. Liebbling's account of the gentleman who loses \$5,000,000 during the finale of Act 1, tries to borrow it offhand from a friend, and, failing to do so, lets his daughter go to work in a musical glass works, wouldn't be important even if it could be true. The exposition of this tale includes only three or four funny lines and nothing whatever in the way of situations. Mr. Sousa's score isn't the least operatic, being nothing more nor less than band music. He concludes his second act, as in "El Capitán" and "The Bride Elect," with a march, but this particular march proves to be noisy rather than inspired, and, despite the best efforts of the trombones, elicits little enthusiasm. There is tune to a waltz, "The Crystal Lute," and to a song called "Sweethearts," but nothing in the score lifts it above the average. The book, as before stated, doesn't belong on a stage, but in a museum of antiquities.

AMUSEMENTS

For an all around enjoyable play, "The Glassblowers," which played at the Wysox Grand, last night, was as good as anyone would want to witness. There is only one fault to be found and that is the name. The title "Glassblowers" does not appeal to the great mass of people and as a result most people misunderstood the nature of the play and remained away.

This title will be changed to "An American Maid" as soon as the show reaches Cincinnati. Last night's production was the fifth, performances having been given at Rochester, N. Y., Buffalo, Syracuse and Toledo.

John Philip Sousa, the famous bandmaster and writer of the music for "The Glassblowers," saw the play last night from a seat in the audience. Until the show gets started in its tour Mr. Sousa will travel with the company and direct the different parts of the music. He said last night he was well pleased with the production but seemed surprised at the small audience until told that Maude Adams had appeared here on Saturday afternoon and night.

"The Glassblowers" with its name changed to "An American Maid," will open at Broadway Theater in New York in two months. It is hoped to finish the season there.

There is lots of patriotic feeling in "The Glassblowers." The plot of the play is built around the war with Spain in 1898. In the early part of the play, the audience is shown the hard feelings that are caused by labor and a "strike" is declared in the glass house but in the last part, the laborer and the capitalist unite to fight for the country and all personal troubles are forgotten.

Real glass is manufactured on the stage—that is it appears that way to the audience. The glass house scene truly resembles most bottle houses and this part is strikingly realistic.

Jack Bartlett and Annabel Vandever are lovers. Both are immensely rich but they decide to go to work. Each takes a position in a glass house. The work is hard but they stick to it until "fired" by the boss, who has been crossed by Bartlett in a mine deal. The boss's daughter, Geraldine Pompton, is Dorothy Maynard, and she and Annabel Vandever, who is Ellen Blanche Showalter, are really "stars" in all the word implies.

The play then shifts to Camp Jackson, near Santiago, Cuba, where the war is in progress. A film of moving pictures shows the battle which follows. The last act is a patriotic one, one that would arouse the United States spirit in the heart of a dead man. The music, as to be expected, is the best. The music for this play is said to be the last ambition in the hopes of Mr. Sousa and there can be no doubt but what his ambition will be realized as soon as the play strikes New York. It will appeal to every class of people and with the present cast of players, all of them artists, "The Glassblowers," changed to "An American Maid," ought to be one of the biggest successes of the year.

Detroit Journal 2/4/13

"The Glassblowers," at the Garrick Theater.

A large audience welcomed and understood "The Glassblowers," by John Philip Sousa and Leonard Lieblich, at the Garrick theater, Monday evening. The piece is in its second week of trial, and yet a large cast presented it with apparent ease and freedom. It introduced us to some new singers and took away our thoughts from the routine fortunes and misfortunes of musical comedy.

"March King" Sousa remains himself in this production, and yet to say that it is Sousa is not to give "The Glassblowers" a clear definition. The music is Sousa, loudly and evidently musical, "while the bands fortissimo play," music that you may try on your piano with some lively pedaling. Some music catches the ear, but Sousa's strikes the ear, and the themes in this work flare over you like "The Stars and Stripes Forever."

But the stage handling and the movement of the piece suggest another inspiration. There is a constant movement, a restless liveliness, which we associate with George Cohan. There is nothing of Cohan in the theme or subject matter or characters, but the best description of the way things keep moving is to say they are Cohanistic. There is a constant effort here to be artistic, graceful, picturesque, and often legitimately dramatic, but there is also an effort to be swift. This express-train activity is one of the subtle attractions of "The Glassblowers"—there is something beside talk going on all the time.

There is a large cast, as has been said, but here is a change. There is almost nothing to be seen of the old formal chorus men and chorus girl effects of musical comedy. There is more blending of the characters so that the whole chorus sings as a unity, with only occasional pairing and staring. The chorus effects come very naturally out of the piece, with a few specialties.

The plot of "The Glassblowers" involves the love of an heiress for a young millionaire, and of a duke, a wealthy duke, for another heiress. All is going well when the duke is announced through a misunderstanding as engaged to the wrong heiress, and at that moment her father is ruined by the father of the other heiress. The jilted millionaire and the other jilted heiress promptly become engaged, and for some trouble and musical minutes the criss-crossed couples endure life. The unfortunate heiress gets work in the glass factory of the man who ruined her father, and her millionaire lover gets work there, too. There is a strike because the lover is discharged, and the whole force goes to the Spanish war, and in Cuba everything comes to a happy and tuneful ending. The time of the action is 1898, though there is a great deal in the comedy about motor cars.

Edna Blanche Showalter, with a sweet and well-controlled voice and pleasing ways, appeared as Annabel Vandever, and John Park was a success as Jack Bartlett, her millionaire lover. Dorothy Maynard was a lively and entertaining Geraldine Pompton, and Charles Brown a most companionable and cheerful duke. Louise Ford was very pleasing as Mrs. Vandever. Maude Turner Gordon played Mrs. Pompton. The part of Pompton, a serious acting part, was acceptably taken by Edward Wade, and George O'Donnell was Col. Vandever. Gilbert Gregory did well as Stumpy the chauffeur.

The special song numbers took very well. They include "Cleopatra's Strawberry Blonde," "Nevermore," "The Dinner Pail," "The Crystal Lute" (Miss Showalter's solo), and the taking ensemble, "From Maine to Oregon." The piece will run through the week, with matinees Wednesday and Saturday.