

February 1916

# THE ETUDE

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JOHN PHILIP SOUSA

CAMILLE SAINT-SAËNS



## This Month's Title Page

THE picture of Saint-Saëns and John Philip Sousa on the cover of THE ETUDE this month has an interesting story. M. Saint-Saëns was a guest conductor at the Panama-Pacific Exposition. Accordingly he wrote *Hail California* with the understanding that it was to be scored for the Sousa Band as M. Saint-Saëns had frequently heard the band in Paris. At one of the rehearsals for the great work in which so many were engaged M. Saint-Saëns was particularly enthusiastic over the work of the Sousa Band and grasping the conductor by the arm walked away with him with the score of the poem in his hand.

One of the members of the band, Mr. John J. Perfetto, happened to be at hand with a camera and asked permission to take a photograph of the famous French composer and the American conductor. The picture at once became very popular and Mr. Perfetto had hundreds of requests for them. With this in view he had a special postal card made of the picture and those desiring to secure such copies may do so by addressing Mr. Perfetto at the Hippodrome.



## Un-Hyphenated American Music



CERTAIN things are distinctively national. The novels of Charles Dickens and plum pudding are unmistakably English; the songs of Franz Schubert and pumpernickel are unquestionably German; the romances of Gorky and caviar are distinctively Russian; the poems of James Whitcomb Riley (or might we not as well say Walt Whitman) skyscrapers, women's clubs, huge industrial reform, the new optimism, the Sunday newspaper, James McNeil Whistler, baseball, the department store, the cow-puncher and the Liberty Bell; and last but by no means least such individual men as Benjamin Franklin, Abraham Lincoln, William Jennings Bryan and Theodore Roosevelt are all indisputably American.

Longfellow might have been an Englishman, Emerson a Scotchman, Thoreau a Frenchman and Poe an Italian, but Mark Twain came from Missouri, and who will show us that he could have come from any other spot than the heart of the United States of America. We are none the less proud of the great accomplishments of Longfellow, Emerson, Thoreau and Poe, but at the same time if we are looking for distinctive American high lights we must pick those things which could not have sprung from any other country. (Who, for instance, could imagine Henry Ford's million-dollar peace voyage coming from any other country than America?)

To be an American all one has to do is to understand America and live the American life. That applies to the man who has just taken out his naturalization papers as well as the one whose ancestral name first took roots in Plymouth or Jamestown three centuries ago. It is this understanding which will make our American music, our national music, if we are to have one. That music will not be the music of our savage aborigines, nor will it be the pathetic wails or the plantation jigs of black men stolen from their African homes. It will represent the spirit of all America. It will be big, responsive, dynamic, free. Who will catch this spirit and translate it into tone?

To our mind the most distinctively American music thus far is that of the Sousa March. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk songs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss and others; he has not produced the delicate rose-petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and de Koven, it is in the Sousa March that we find the most distinctive evidences of characteristic American music.

The world-wide adoption of these marches, their longevity in all countries where they have been introduced, their freshness after many years of popularity, their vim, their American dynamism put them in a class by themselves.

Sousa virtually gave away his early marches, as he wrote them solely because he wanted to write good, stirring American music. He had little thought of money gain. Despite his Portuguese father and his Bavarian mother, Sousa, like multitudes of other Americans of

recent foreign extraction, is more completely American in his spirit than thousands of our indifferent citizens, whose patriotism consists of brags about their Pilgrim ancestry. Wherever he and his band have gone (and they have gone around the world twice) he has brought honor to American music. There is something in his marches which seems to jump up, wave the stars and stripes, and say, "Here I am. I'm an American, and I'm proud of it."

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

## PATRIOTIC SOCIETIES FOR PREPAREDNESS

Slogan Keynote of Celebration  
of Washington Birthday at  
D. A. R. Hall.

A new march, composed by John Philip Sousa, the "march king," entitled "America First," and dedicated to Mrs. Storey, was played for the first time by the Marine Band under the personal leadership of William H. Santelmann. This march was inspired by the address delivered by President Wilson in Memorial Continental Hall, when he was the honored guest of the National Society of the Daughters of the American Revolution at the celebration of the twenty-fifth anniversary of the organization of this society, October 11 last. In this address the President inaugurated the phrase, "America First."

At the Washington Birthday performance at the New York Hippodrome a new march by John Philip Sousa, entitled "America First" was given for the first time. It is dedicated to Mrs. William Cummings Storey, president of the D. A. R.

At the exercises at Memorial Continental Hall James Mortimer Montgomery of New York, general president of the National Society of the Sons of the American Revolution, will preside. The Marine Band is to be present and play for the first time a new march, composed by Sousa, entitled "America First." This march was inspired by President Wilson in Memorial Continental Hall October 11, last, when he delivered an address in which he inaugurated the phrase, "America first," which has since gone all over the country. The march is dedicated to Mrs. William Cummings Storey, president of the D. A. R., who will be present and deliver an address.

Miss Helen de Witt Jacobs, the young violinist, appeared as soloist at the Nightingale Club, of Brooklyn, at a concert on March 9. Her playing was a success, and she responded with a solo. Miss Jacobs was the soloist at the Hippodrome Sunday concert on March 12 last.



# TO CROWN SOUSA'S CAREER WITH MARINE'S COMMISSION

Sketch of Career of Foremost American Musician Which Shows He Has  
Done More for High Class Popular Music Than Any Other Man.

As the announcement has been made that Congress will be appealed to with the request that John Philip Sousa be created lieutenant of marines, it is interesting to recount the many activities of the popular march king, who has done so much here and abroad to command serious interest in "American made" music.

Mr. Sousa is rounding out a crowded career that has no parallel among musicians for the variety and extent of its operations. At the Hippodrome, where he appears twice daily with his famous band, Sousa is enjoying the first extended New York engagement that has been his lot for fifteen years. In that decade and a half Sousa has made five great European tours and has circled the globe with his band, preaching the gospel of good music and adding to the vogue of ragtime in many different lands. As a many-sided American, Sousa rivals even the activities of Colonel Roosevelt, as may be noted from the recital of what he has accomplished.

Sousa was an infant prodigy violinist at ten years of age and remained a skilled performer on the instrument until he definitely abandoned it for the conductor's baton sixteen years later. He was a soldier for fifteen years in the United States Marine Corps, for three years as a musician apprentice and subsequently conductor of the famous Marine Band for twelve years. He has always since remained a soldier in spirit and sympathy. As leader of the Marine Band, he wore the most gorgeous uniform in the United States Service—a blaze of scarlet and gold—which probably accounts for the fact that when he designed the uniform of his own band, Sousa veered to the other extreme of unadorned simplicity.

For ten years Sousa's lot was cast with the theatrical profession, either as violinist in theatre orchestras or as conductor of musical companies. Here he probably acquired that keen sense of showmanship which has brought him fortune as a purveyor of musical entertainment. As the conductor of the foremost military concert band in the world, traveling at least 700,000 miles without serious accident, he has made American music respected from San Francisco to Moscow, from Quebec to Cape Town, from Copenhagen to Mel-

bourne, from Covent Garden to the Hippodrome!

As a composer, Sousa founded a school of military and dance music whose vogue has outlasted that of any composer since Strauss. His marches kept the armies of the world stepping in unison to their compelling rhythm, and they determined the popularity of the two-step, when that dance was new and struggling for recognition. The Sousa marches have sold in greater numbers and in more different countries than the compositions of any other contemporaneous composer.

Sousa has written and has produced seven comic operas, with degrees of success that varied from polite interest to artistic and popular triumph. These pieces were "The Smugglers," "Desiree," "El Capitan," "The Charlatan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The Military Maid."

He wrote a text book on the trumpet and drum, which is still used for the instruction of field musicians in the United States service. With the assistance of the State Department, Sousa

collected much material, which he subsequently edited and published as "The National, Patriotic and Typical Airs of All Lands," the most complete compilation of its kind extant. It was this book that caused the Navy Department to order that "Hail Columbia" be played as morning colors and "The Star Spangled Banner" played as evening colors on all ships in Uncle Sam's navy. This was the first official recognition of "The Star Spangled Banner" as the American national anthem.

Sousa is the only American decorated with the Royal American Order. He has twice been decorated by France as Officier d'Academie Francaise and Officier de L'Instruction Publique. He has played before King Edward and King George, as well as before Presidents Loubet and Fallieres, and not to mention a host of small German royalties. He is the only musician ever officially entertained by a British municipality, having been the guest of the Lord Mayor of Liverpool at a civic luncheon in Sousa's honor. And yet John Philip Sousa has never received official recognition from the Government of his native land.

## In President's Party.

The President was accompanied to the hall by Mrs. Wilson, Miss Helen Woodrow Bones and Miss Gertrude Gordon and Col. W. W. Harts, military aid and Capt. Barry, naval aid to the President.

Mrs. Wilson, Miss Bones and Miss Gordon sat in the president general's box at the right of the stage.

The exercises began with an invocation by the Rev. Dr. George H. McGrew, chaplain of the Sons of the American Revolution. The Marine Band in full dress uniform, played patriotic airs including "America First," a new march dedicated to Mrs. Story, by John Philip Sousa. William V. Cox, of the Sons of the American Revolution, read the report of the judges, who awarded the gold medal to Miss Lawrence.

The exercises closed with the singing of "America" by the audience and the pronouncement of benediction by the Rev. Dr. Randolph H. McKim.

## Friends Seeking Honors for Sousa

QUIETLY and without the blare of trumpets, several influential friends in New York of John Philip Sousa, the famous bandmaster, now at the Hippodrome, are endeavoring to have the President honor the march king by appointing him to the rank of lieutenant of marines, on the retired list.

While Mr. Sousa was long bandmaster of the United States Marine Band in Washington, and served brilliantly in that capacity through the terms of four Presidents, he was never given a commission. After he retired, his successor, through a special act of Congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction in recognition of his years of service dedicated to the country.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during his world's tours, but up to the present time his own country has not officially bestowed an honor upon the popular composer and bandmaster. Those who are interested in the project plan to have the bill presented in Congress during the present session.

## HIPPODROME RUSH CONTINUES.

The rush never diminishes at the Hippodrome, where "Hip, Hip, Hooray" holds first claim to local, as well as visiting amusement seekers.

The recent skating tournament was a most successful and interesting social event, in which Charles Dillingham again took the initiative in again stimulating still further the interest

in ice skating, a vogue which the skating ballet, "Flirting at St. Moritz," with its expert ice nymphs, started in America.

Although every week seems like a holiday period at this vast playhouse, this one was even more joyous by the Washington's Birthday performances of which the usual special features of an appropriate nature were introduced by R. H. Burnside. One was the playing for the first time of a new march by John Philip Sousa, called "America First," and dedicated to Mrs. William Cummings Storey, President of the Daughters of the American Revolution.

It had been arranged that this march should be played first on Washington's Birthday, when it would be performed simultaneously by the U. S. Marine Band in Washington, at the convention of the D. A. R.

Seats are now on sale at the box offices up to April 8th.

## MADISON SQUARE GARDEN SUFFS' DANCE ON MARCH 7

On Tuesday evening, March 7, the grand suffrage carnival ball, no fancy dress, will be held in Madison Square garden.

It will begin at 8 o'clock with the grand march at 9 o'clock.

Continuous music by the Seventy-first Regiment band will be one feature.

In addition to that there will be the ballet from the Hippodrome.

Sousa's band will discourse sweet music and there will be other surprises which will be spoken of later. Some of them are only partially arranged for.

For this aggregate of talent, entertainment and music, only a nominal fee of fifty cents will be charged for admission, including hat check.

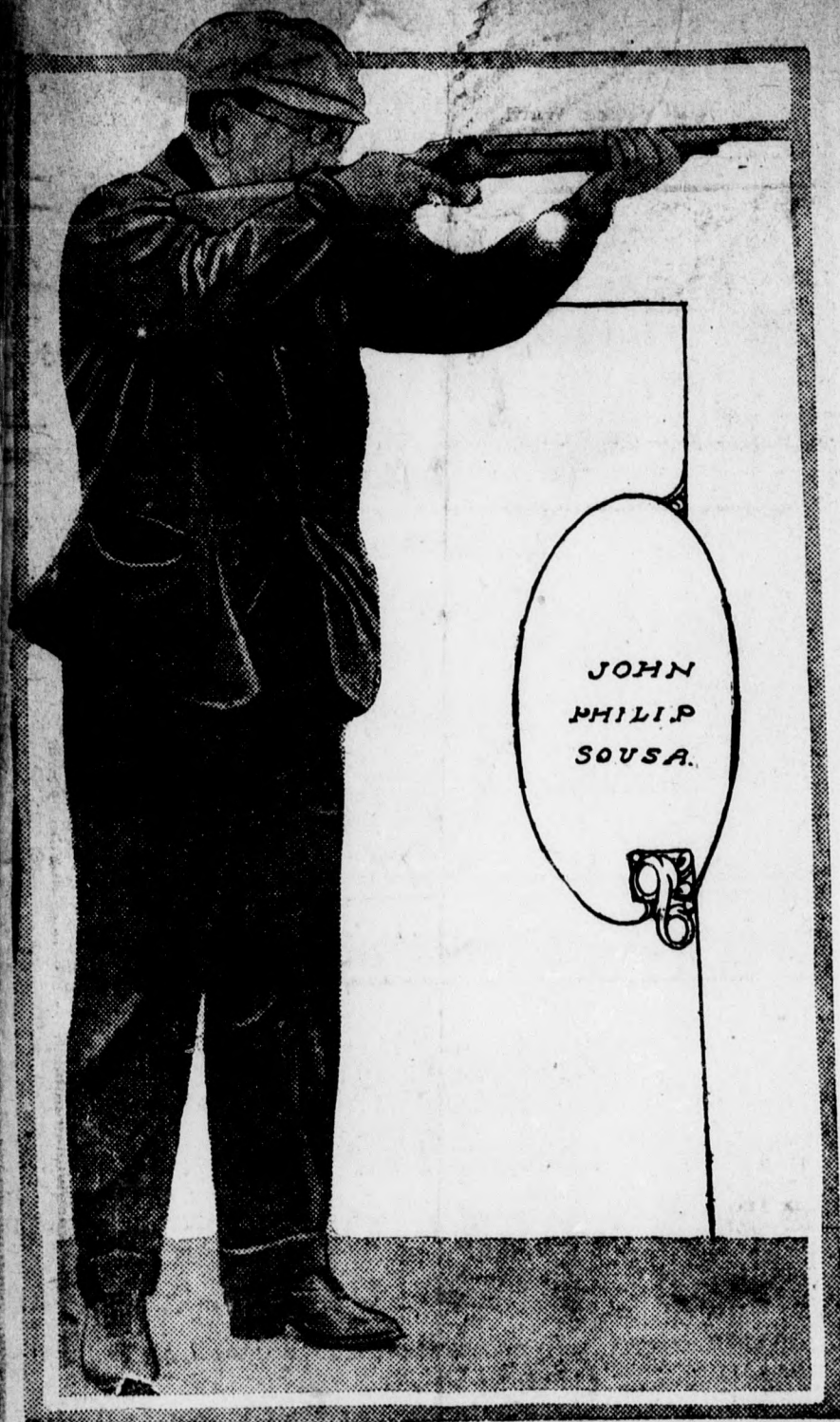
## Charlie Chaplin at the "Hip"

Charles Chaplin appeared for one single performance in the flesh—as he really is—at the Hippodrome Sunday night in connection with Sousa's band and the guest-stars, which included Xenia Maclezoza, late of the Serge de Diaghileff troupe, and Leo Ornstein, pianist. Realizing that the big public in New York is eager to see the original comedian as he really is, and finding that he was available at present, Mr. Dillingham offered him an engagement. Mr. Chaplin agreed on two conditions. One was that Sousa's band play a composition of his own writing called "The Peace Patrol," and that he himself lead the number. The other request was that his percentage of the gross for the evening be devoted to charity. John Philip

Sousa readily agreed to the first suggestion and Mr. Chaplin elected that the amount he received for the appearance be equally divided between the Actors' fund of America and the Music Hall benevolent society of England.



## SOUSA HEADS TRAPSHOOTERS' CLUB.



John Philip Sousa, the veteran bandmaster, has just been elected president of the newly created Amateur American Trapshooters' association, the latest organization to be added to the sport world.

Sousa is probably the most enthusiastic trapshooter in the country. The next best thing to trapshooting is talking about it, and in Mr. Sousa the scatter-gun enthusiast finds a very interesting talker. "Trapshooting," says the bandmaster, "is the baby of the great American sports, but it is a healthy infant. It is estimated that more than 400,000 men—and yes, women—face the traps in the course of a year, and there are said to be more than 4,000 gun clubs.

"It's a poor town that doesn't boast of at least one trapshooting organization.

"Trapshooting appeals to the lover of sports from many angles. I should say that first it was fine because it develops self-reliance. A man must call 'pull!' and shoot his own gun. Nobody may do these things for him. From experience I say that one exercises when he lifts an eight-pound gun to his shoulder hundreds of times a day. He builds muscle and he's tired—so tired that insomnia doesn't hang around when his head hits the pillow.

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## BUNCH LIGHTS

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Mr. Sousa was asked his opinion on women taking up the sport. He said: "Women are finding trapshooting even more enjoyable than golf, tennis and the other games they now play. In the shotgun game she is not classified as a woman, she is not segregated from the men. She meets men shooters on an equal footing, and there is nothing that pleases her more than to beat her lord and master at his own game. Indeed, women have so far advanced in trapshooting that they will be permitted to enter the Grand American Handicap this year.

"Shooting makes a woman agile and alert. I have shot at the traps with many women, and never have I seen an ungraceful one who used a shotgun well."

As additional proof that the "great master" is an enthusiastic shooter as well as talker, his closing statement was:

"In conclusion, let me say that just about the sweetest music to me is when I call 'pull' the old gun barks, and the referee in perfect key, announces 'Dead!'

Kindly but statistical correspondent says:—

There's a campaign for a new super-dreadnought, "The America," based on a dime from every child. Suppose 25,000,000 children contributed. That would mean \$2,500,000. Current price on up to the minute vessel, such as is proposed, is about \$12,000,000. Must figure on several generations of children, under favorable, Roosevelt anti-race suicide conditions.

Um! Just so. We'll muddle through with it somehow. See John P. Sousa has been asked to chip in. He'll give more than a dime.

## FAIRY FOLK MARRY IN STAGE PAGEANT

Jack and Jill and All Their Heroes and Heroines Seen at the Hippodrome.

So much has been written and printed lately about Charles Dillingham's sensational Winter sport feature, "Flirting at St. Moritz," with its group of foreign skaters, that many people think the Hippodrome spectacle this season is given over to the skating feature exclusively. This is far from being the truth, as the glorious pageant staged by R. H. Buraside is a succession of novelties, beginning with the Kat Kabaret and ending with the Towel of Jewels, which concludes with Sousa's Ballet of the States, an entire evening's entertainment before the skating feature is seen at all.

Of this wealth of surprise and splendor one feature which has caused more comment than any other is the marriage ceremony of Jack and Jill, which takes place in the toyland scene in the beginning of act two. The first to appear are Cinderella and Prince Charming, followed by Golden Locks and Miss Moffett, Jack and the Bean Stalk, Mother Hubbard and her dog and Humpty-Dumpty. The next group brings Robinson Crusoe and his man Friday to the party, together with Buster Brown and his dog Tige.

Then come the elephants—real live ones, too—headed by Lena, the daughter of P. T. Barnum's famous Jumbo; Jennie, the sister of Lena; Roxie and Julia, the daughters of Lena, and tiny Chin Chin, the daughter of Jennie. Following the jungle animals comes Old King Cole and his merry fiddlers, Mother Goose with little Jack Horner, who has as his companions Peter Rabbit, Dolly Dimples, Tom Piper's son, and Punch and Judy. Twelve French soldiers, all stiff-legged and rigid, accompany Alice in Wonderland, and the Old Lady in the Shoe, with her many troublesome children.

Red Riding Hood and the Wolf lead the next group, which includes Mary and her lamb, Ala Baba and the donkey, the Mad Hatter, the March Hare and Snow White. Tom Tucker, Little Boy Blue, with the Tower of Jewels, which con-follw in with a doll house group; Simple Simon and Bo Peep, Beauty and the Beast complete the arrivals for the festivities, with all the toy animals of Noah's Ark, and the ceremony is rudely interrupted by the arrival of Jack the Giant Killer and the Pirate Chiefs.

At the risk of giving an "ad" to a much "puffed" article of merchandise, we print the following from J. W. Peck of Detroit:

To the Editor: The writer of the squib in "Point and Counterpoint," issue of Jan. 29, in trying to be funny, misses the real point about Tuxedo tobacco. The comparison to the young man listening to his best girl playing the piano is unhappy, as there is no doubt that he would feel like smashing the piano with an axe, but if you don't believe there is great virtue in Tuxedo just listen to the following from another "ad" signed by the great Sousa and his wonderful band: "All the vim, energy and enthusiasm we put in the playing of 'Stars and Stripes Forever' we find in the steady use of Tuxedo." Now if the illustrious Sousa and his band don't know what is required to produce thrilling music, then who does!

## ORGANIZE NEW TRAP SHOOT ASSOCIATION.

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation of the American Amateur Trapshooters' Association for the purpose of providing an official supervisory body for the half million shooters and nearly 5,000 trapshooting clubs in this country.

The national officers of the association are as follows: John Philip Sousa, of New York, President; Dr. Horace Betts, President Delaware State Sportsmen's Association, First Vice President; Charles W. Billings of New Jersey, Captain of the trapshooting team which won for America in the Olympic Games at Stockholm, Second Vice President; Prof. James L. Kellogg of Williams, Third Vice President; Stanley Frederic Wilthe, Secretary of the Intercollegiate Trapshooting Association, Secretary-Treasurer.



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Newport News Times Herald 2/17/16

## SOUSA IS HEAD OF TRAPSHOOTERS' LEAGUE

JOHN PHILLIP SOUSA, NOTED COMPOSER AND BAND LEADER, HAS BEEN ELECTED PRESIDENT OF THE AMERICAN AMATEUR TRAPSHOOTERS' ASSOCIATION. SOUSA HAS BEEN A TRAPSHOOTING FAN FOR YEARS.



JOHN PHILLIP SOUSA

Roanoke Times 2/23/16

## MINUS HIS CANE, CHAPLIN IS SHY

### A Tuexedo and Stage Fright Replace Shoes and Baggy Clothes.

New York, Feb. 22.—Charlie Chaplin, who within the past year has developed into one of America's great captains of industry, made his first public appearance Sunday night at the Hippodrome Sunday concert before an audience said to be the largest that ever packed into the great building. Chaplin made a short speech on the "I thank you!" variety and led Mr. Sousa's band through the mazes of the "Poet and Peasant" and "The Peace Patrol." He was warmly received, but it must be chronicled that the mighty crowd was disappointed, for they came expecting to see Charlie with cane and mustache and ill-fitting trousers.

Instead they viewed a dapper little chap in tuxedo, who came out and grinned and looked pleased and withal seemed to have a bad case of stage fright. As he took his last bow, he bobbed off the stage with his little Chaplin gait that thousands know him by, and then the great gathering

Back of the stage before his appearance Charlie chatted and walked around as nervously as a schoolboy valedictorian before his ordeal. "Oh, God," he kept saying in mock anguish, "if it only was over!"

Chaplin is a very slight chap, about five feet three inches tall. He weighs less than 130 pounds and is twenty-six years old.

"Are you married?" Charlie was asked. "Well," he laughed, "I'm semi-attached."

When it came time for Charlie to go on he became very excited. A woman admirer, who had learned from the public print that he was to lead the band, sent him a handsome silver mounted baton. This he ran through his hair and fingered nervously.

Tom Wise made an introductory speech, thanking Charlie on behalf of the Actors' Fund, to whom his share of the evening's receipts, estimated at \$7,700, was to go.

Then Charlie went on, accepted Mr. Sousa's baton and led the band. This he did well, but that crowd was there to see him trip across the stage, and nothing else would satisfy it.

The concert itself was the best one of the year, and besides Mr. Sousa's usual excellent programme Mrs. Xenia Malczova, late star of the Ballet Russe, danced three pretty numbers; Bettina Freeman sang; Herbert L. Clarke rendered an extremely able selection on his cornet and Leo Ornstein played the piano in justice to Mr. Ornstein, it must be said that the hur-

Mme. Melba's appearance at the Hippodrome with Sousa's Band, on the night before she left for her western tour, was the occasion of a remarkable ovation. The appeal which this famous singer made was through the same fine magnetism, the same warm vibrant tones of the middle register, and the same emotional delivery which made her fame. Her familiar "Addio" from "Bohème," "Ave Maria" from "Otello," and Tosti's "Good-Bye" brought her repeatedly before the audience. At the last she appeared her hundreds of admirers with Landon Ronald's "Down in the Forest." After a long tour extending to the Pacific Coast, Mme. Melba will return to New York for a period of well deserved rest.



On the second of January when she sang at the Hippodrome, Mme. Melba received a tremendous ovation. She is now on a tour extending to the Pacific coast.

Grand Rapids News 2/22/16

## WILSON ATTENDS HOLIDAY MEET

### Presents Girl With Medal at Washington Anniversary Gathering at Capital

WASHINGTON, Feb. 22.—The police had to bar the doors of D. A. R. hall here today, so great was the crowd attending the observance of Washington's birthday anniversary. President Wilson and many other high officials participated.

The president presented a medal to Ina M. Lawrence, high school girl. She had written the best essay on the Quebec campaign of 1775.

A new Sousa march, "America First," was played by the United States Marine band.

Two quorum calls were necessary before three-fifths of the senators could be induced to listen to Washington's farewell address. It was read by Senator Johnson of Maine.

Johnson emphasized portions of the address dealing with preparedness and "entangling alliances."

Vice President Marshall also spoke, and several congressmen made addresses.

Jackson, Miss News 2/22/16

John Phillip Sousa has tendered his services to the Allies. John's whiskers, medals and eye-glasses qualify him for a rank nothing smaller than Major-General.

Dr. James A. Abbott, a physician of great reputation is a



# Uncle Sam Wants a Carpenter To Lead His Indian Musicians

UNCLE SAM wants a carpenter to lead a band of Indians—not with a tomahawk—but with a baton. Said bandmaster may have the most romantic notions of crescendoes and dissonant scales, the profoundest sympathy with Bach and Rumski-Korsakoff, but, if he cannot drive a nail, he cannot get the job.

If he can wield a baton with the fluent grace of Sousa, and can drive a nail straight, he must be willing to emigrate to the antipodes, in the region of the Western Navajo Agency, to take the job. For this he will receive \$900 per annum, according to the announcement made by the United States Civil Service Commission.

Acknowledging the necessary inducements that must be given to a man of such great genius, as these qualifications imply, the Government will allow the carpenter to bring his entire family along and give them accommodations in the Indian school.

Acknowledging the characteristics of genius, again, there is no limit to the size of the family, for it is distinctly stated that each applicant must mention in his application the number in his family who will require accommodation.

Therefore, the carpenter-bandmaster can safely have two children or fifteen. But these offspring of musical talent cannot become members of the band, for it is announced that it will be composed entirely of Indians.

To the young musician who is single, this job offers double inducements. First, he naturally wins a preference in the eyes of a reasonably economical Government. Secondly, by marrying a native belle, he can secure ultimately quite a number of kinsmen who will be faithful members of his band. In a generation he might be able to wield the firm baton of paternal discipline.

The Indians will be expected to saw, chisel, plane, toot, scrape, scratch, or syncopate with their tools or musical instruments at their bandmaster's command. They will be taught the elements of time and rhythm in carpentershop and concert hall. These elements are said to be the chief elements of civilization lacking in the savage; hence, by the sledgehammer and double-bass viol, shall our barbarians become civilized!

Uncle Sam, needless to say, has discovered the secret that made Hans Sachs, the old cobbler-poet of Nuremberg, the greatest bard-composer of Mediaeval times.

What can be better training, for instance, for the savage soul yearning to play "The Anvil Chorus" from "Il Trovatore," than to hammer away, by way of rehearsal, at ten-penny nails? And the great, grandiose, grunting cadenzas of Wagner—what can better fit the performer for this energetic exertion than to practice constantly and conscientiously for ten long hours in the sawing of wood, which develops good muscles and a Wagnerian appetite. And what can lift the aesthetic soul to the higher plane of divine ecstasy, especially if it is a Navajo soul, than the smoothing plane?

Hans Sachs spoke true when he said that "art and craft are brother and sister." Nay, they are even nearer than that, for music and carpentry are as intimate as brother

and somebody else's sister. Indeed, this is the great age of the modern mingling of the arts, which Wagner heralded, Max Reinhardt established, and Josef Urban has been popularizing on Broadway.

The United States Civil Service Commission has been the first official body all over the civilized world to inaugurate this latest doctrine in aesthetics, namely that there is no art by itself. All arts go hand-in-hand.

The day is coming when the dreams of Wagner will be realized. Then paperhangers will be able to massage, and physicians will attend to all the plumbing. Then the carpenter as we have seen, will play the organ for our delectation after hammering us into insanity for ten hours long. Then there will not be a bricklayer but who will be able to comport himself with forensic demeanor, or at least to write a play, or to paint portraits in chiaroscuro.

Double jobs is the handsome tradition set on foot by the Civil Service Commission. Let us hope that this will pave the way for double salaries.

## CHARLIE CHAPLIN HAS STAGE FRIGHT

### Funny, As He Tries to Be Serious at N. Y. Hippodrome—Crowds Applaud.

New York, Feb. 22.—The Hippodrome was packed to the roof with 500 persons seated on the stage—thousands were turned away—last night to see Charlie Chaplin in the flesh. The receipts were more than \$10,000, half of which will go to the actors' fund. Without the funny little mustache and the crooked little cane and the black saggy trousers, wearing instead a dinner coat, Chaplin walked on the stage, and although, as he said, he "tried to be serious," he was as funny as ever, and brought down the house whatever he did.

Tom Wise introduced him and forgot his name, and had to hunt all over his expansive waistcoat before he could find it. Then the movie comedian came out and put Sousa's Band through "The Poet and Peasant" overture in spirited fashion, and followed it up with a composition of his own called "The Peace Patrol." He was vociferously applauded for nearly five minutes, with every man in the band joining, and then he made a little speech.

"Thank you," said Chaplin. "If I could talk like Tom Wise I'd give up motion pictures at once, but I can't, and I'm scared to death at this very minute with stage fright."

That was all there was to it, yet everybody was satisfied.

To complete the program, Leo Ornstein, pianist, played, and Xenia Macleazova, formerly of the Diaghileff Russian Ballet, danced. Sousa broke all his osculatory records by accepting with no little show of embarrassment a kiss from the pretty little Russian dancer.

Charlie Chaplin led Sousa's band and performed antics before 6500 people at the New York Hippodrome, but it seemed something was wrong, as nobody got a custard pie in the face.

## AMERICAN DRAMA IS STEADILY ADVANCING

So Declares Prof. Matthews at Republican Club Discussion.

MUSIC BETTER, SAYS SOUSA.

Competition of Movies Compels More Realism.

John Philip Sousa said he did not believe any of the stage's activities showed as great an advance as music. Theatres are employing it more and more, he said, and in plays in which music is essential it is overshadowing its sister attractions more and more. The bandmaster traced the development of music in the theatre from the time when it was introduced to entertain and keep quiet the public waiting for a play to begin down to the days of grand opera.

Commodore J. Stuart Blackton, author of "The Battle Cry of Peace," said he believed the character of the drama and its influence as well had been improved by the competition of motion pictures.

REAL NOT REEL CHARLIE.

Charles Chaplin Appeared for One Performance at Hippodrome.

Charles Chaplin appeared for one single performance, in the flesh—as he really is—at the Hippodrome Sunday night in connection with Sousa's Band and the guest-stars which included Xenia Macleazova, late of the Serge de Diaghileff troupe and Leo Ornstein, pianist. Realizing that the big public in New York is eager to see the original comedian as he really is, and finding that he was available at present, Mr Dillingham offered him an engagement.

Mr Chaplin agreed on two conditions. One was that Sousa's Band play a composition of his own writing called "The Peace Patrol" and that he himself lead the number. The other request was that his percentage of the gross for the evening be devoted to charity. John Philip Sousa readily agreed to the first suggestion and Mr Chaplin elected that the amount he received for the appearance be equally divided between the Actors' Fund of America and the Music Hall Benevolent Society of England.

## SOUSA'S "THE HIPPODROME" WILL BE GIVEN SUNDAY

John Philip Sousa's famous march, "The Hippodrome," will be one of the important features of the programme to be given at the Sunday afternoon concert at Broadway auditorium by John Powell's Sixty-fifth Regiment band.

As was explained a fortnight ago, the impossibility of procuring musicians on Sunday evenings made it imperative to hold these concerts at 3:30 o'clock in the afternoon. With scant notification to the public, the first one was given and 4,500 men and women filled the hall.

The popular "Madame Butterfly" by Puccini will be heard in addition to excerpts from Glauco, the prologue from "I Pagliacci" and other classics.

There will be an additional treat in the appearance of the soloist, Mrs. Julius Ullman, who was persuaded by Director John Lund to appear.

Custodian Herr, impressed by the heavy attendance at the last concert and by promises of splendid weather will have seats placed for 5,000 persons.

William H. Crane was given a complimentary banquet in New York this week, Daniel Frohman being the toastmaster, and the speakers, including besides the star himself, George Ade, Henry Miller, Dr. Nicholas Murray Butler and Melville E. Stone. In the distinguished company, with almost every actor of note in the city, were General Leonard Wood, William Winter, General George S. Patton and John Philip



# SPOKEN AND SILENT DRAMA ADVANCING, EXPERTS DECLARE

Many Leading Writers and  
Producers Entertained at  
Republican Club.

## BRANDER MATTHEWS ASSAILS "HIGHBROW"

The topic for discussion at yesterday's meeting at the Republican Club was "Is the Drama Advancing or Declining in Character and Influence?" Half a dozen well known men, among them writers and producers, spoke, and with one exception agreed that there is constant advance, not only in the spoken, but also in the "silent" drama.

It was the annual ladies' day at the club. Two floors were given up to a throng of members and their wives, who were entertained at luncheon and then gathered on the top floor to listen to the speeches. Mrs. J. Hartley Manners, better known as Laurette Taylor; Mrs. O. H. P. Belmont, Miss Elsa Maxwell and Mrs. John H. Parker were special guests, and among others present were Mr. and Mrs. J. Stuart Blackton, Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Gerald Stratton, Mr. and Mrs. F. C. Whitney, Professor and Mrs. Brander Matthews, Mr. and Mrs. J. S. Metcalfe and Mr. and Mrs. Edward F. Cragin.

Brander Matthews, professor of dramatic literature at Columbia University, led off with a consideration of drama as written. "Not the stage," he said, "not the theatre, but the production of dramatic literature such as is produced on the stage is successful, and then survives in the library. And I am not considering the drama of other languages, but of our own. Your interest is, and should be, centered in the drama of the English language, that written by Americans for Americans. Viewed from that point, your question is already answered in the affirmative by any one who remembers, as I do, the drama of thirty or forty years ago. It would be impossible for it to decline. British and American drama might be said to be non-existent thirty years ago. Previous to that for three score years the drama that was written couldn't be acted, and that acted couldn't be read."

He went on to say that the situation in England was duplicated in this country, that the English plays were mainly adaptations from the French and, after being taken to London, were transferred to America. He did not see any danger in the so-called commercialism of the stage.

"Men who started in literature have gone on to the drama because there is more fun in it and the work is more interesting, and with the result that within twenty or thirty years we have been getting plays that usually measure up to the right standard," he said. "Nobody suspected Shakespeare was a great playwright when he died, nor for fifty years afterward. If we have a great dramatist in the English language now—I hope we have, but I'm not sure—your children, or, perhaps, your grandchildren, will know of it."

Professor Matthews said the great enemy of the drama is the "high brow." "Young men who can turn the mirror on our own life may get somewhere, but the 'high brow' generally plays over the heads of the people and he never gets anywhere," he said.

John Philip Sousa said no arts of the stage had shown such an advance as music, and he concluded:—"When music is not essential to the spoken drama it is the least interesting part of an evening entertainment, and therefore is never missed. Where it is essential it leaves its sister arts far in the shadow."

J. Stuart Blackton described the "silent drama" as the vital drama of the world, understood in all languages. He cited as a reason why it had an equal place with the spoken drama the fact that its actors appeared before fifty million people in a year, while the speaking actor was seen by but eight or ten thousand a week. Each has helped the other, he believes.

Clay M. Greene expressed the opinion that in fifty years there has been no deterioration of the drama. "I haven't seen anything," he stated, "that in my view has not improved. It is an unfair criticism that depends on the impressions of some one dead for several hundred years. There is no comparison between the past and to-day. The old-time play had to be made to fit the stock company that was to produce it, and scenes had to be used that would fit the theatre. The commercialism that has entered into the theatre has been for its improvement, and you don't hear nowadays of actors having to 'walk the ties.'"

Laurette Taylor delivered a quaint speech. "I was awful cross about the moving pictures," she said. "They may be able to give you realism, but they can't give you your own voices. I go all the time. I don't go for the realism but to see the characters and to study human nature."

Then she looked over toward Mr. Blackton and remarked:—"I hope I haven't been rude."

J. Hartley Manners, author of "Peg-o'-My-Heart," and other plays, was somewhat pessimistic on the subject of commercialism. He said he did not believe the men who own the lease of the theatre should have control of its policy, as they would be telling Mr. Caruso how to sing or Augustus Thomas how to write a play. He referred to the good days of Augustin Daly and declared it is business that is going to destroy art and put it back for a hundred years. "When Wall street," he said, "enters the stage door the man who really should decide what ought to be done on the boards loses his power."

He urged giving authors full play to their imagination and putting actors in charge behind the curtain.

James S. Metcalfe, dramatic editor of Life, and the Rev. Dr. W. W. Davies also made five minute speeches.

# "MOVIES CAN'T TAKE OUR VOICES" SAYS PEG

Laurette Taylor and Stuart  
Blackton Have Argument  
Over Photo Plays.

AT THE REPUBLICAN CLUB.

Hartley Manners Condemns Realism of  
Motion Pictures—"Music Is  
Better," Says Sousa.

A friendly clash between the spoken and the silent drama occurred at the Saturday afternoon discussion of the Republican Club, 58 West Fortieth street, Manhattan, yesterday, when Mrs. J. Hartley Manners, better known to New York as Laurette Taylor, the winsome "Peg-o'-My-Heart," took exception to the glowing view of the success for the movies, sketched by Commodore J. Stuart Blackton, president of the Vitagraph Company.

It was Ladies' Day at the club. The subject of the discussion was "Is the Drama Advancing or Declining in Character and Influence?"

"Visualization of inspiration" was the definition that Commodore Blackton gave to the drama. He pointed out that the movies answered this definition in a way the spoken drama could not hope to compete with. Where a word play could give only five or six scenes a movie could give two hundred.

"The photo-drama has as much right to be considered drama as the stage," he declared. "The photo-drama is not the drama of the English language—it is the drama of the world. It does not have to be translated. It is understood by the working man. It has permanently injured nasty burlesque."

"It has advanced more rapidly than the spoken drama. The plays of today must be much better than they were ten years ago to meet with success. I believe this is due to the perfection of art and realism in the moving picture drama."

Laurette Taylor, in defending the stage said: "The movies can take our features and our acts, but they cannot take our voices. For any play to succeed—phono or spoken—the greatest qualification for success is personality."

"It may be that the movies reach more people than the stage, but the audience does not know its film favorites as it does its stage favorites. The film actress does not get into touch with her audience. There is none of the inspiration which we, on the stage, may give or receive from the faces across the footlights."

The realism that the movies have perfected and which has driven the Broadway manager mad was condemned roundly by J. Hartley Manners, Laurette Taylor's husband. He appealed to the public-spirited men with the capital to make his project feasible to endow theaters in New York, Chicago, Boston and Philadelphia that could be run on the principle of art for art's sake.

"To accomplish this, the play must be allowed to have some of the author's, some of the actor's imagination and personality in it. The hand of the manager, usually a vandal hand, must be kept in the money box in the box office."

Professor Brander Matthews said that the American drama fifty years ago did not exist. It could not, therefore, have declined. While we have developed no great dramatist, we have developed some great talent, the speaker affirmed.

Shakespeare and Moliere wrote for the money in it. The assertion that the American stage is commercialized is a compliment, rather than a deflection."

John Philip Sousa declared that he did not believe that the advance of the drama had been nearly so pronounced as the advance of music.

Clay M. Greene, former Shepherd of the Lambs, said that he knew the drama was improving. One no longer saw Dundrearies and Indian chiefs. Uncle Tom no longer wore a flowing mustache. The absurdities that cluttered the early American stage were not possible today.

Among those present were Mrs. O. H. P. Belmont, Miss Elsa Maxwell, Mrs. John H. Parker, Mrs. John Philip Sousa, F. P. Duryea, Borough President Marcus M. Marks, Gerald Stratton, F. C. Whitney and 200 others.

# 6500 PERSONS SEE CHARLIE CHAPLIN LEAD SOUSA BAND

Crowd Present When Movie  
King Appears Breaks Record  
for New York Hippodrome.

By Leased Wire From the New York  
Bureau of the Post-Dispatch.

NEW YORK, Feb. 21.—Charlie Chaplin, king of the movies, led Sousa's band through two compositions last night at the Hippodrome. On a curtain call he shook hands toward the audience, thanked it for the applause and told how pleased he was to be there. Still polite applause. Then, on the third curtain call, he shuffled off the stage with that funny little walk.

If there ever was "pandemonium" in a New York theater, it broke loose then. Hand-clapping, shrill whistles, the stamping of feet, cries of "Do it again, Charlie!" from the gallery and all sorts of enthusiastic noises came from the largest crowd ever in the Hippodrome.

Just four or five odd steps across the stage—and it almost tore the house down.

Chaplin wanted to be coaxed, and it was not for five minutes that he came out and stopped the tumult. He then had a heavy ulster on, carried his hat in his hand and made gestures signifying that was all. The stage hands carried in a platform for the Russian dancer, and the audience began to depart.

Chaplin drew a crowd of 6500, breaking the record for the house held by a John MacCormack concert. The receipts were estimated at \$5000, about \$1000 more than Vernon and Irene Castle drew when they danced there recently. All the 6200 seats were filled, people were standing in all parts of the house; 200 persons were seated in extra chairs in the pit usually occupied by the house orchestra, and 65 sat on the stage.

He didn't wear his baggy clothes, big shoes, funny little hat or that trick mustache. In his hand was something that looked like his famous cane, but turned out to be a conductor's baton. He wore evening clothes and appeared to be a good-natured, good-looking young man in the late twenties. He is short and dark and very muscular. As film fans know, he has a very amiable smile.

Chaplin's share of the receipts were \$2000, which he will turn over to the Actors' Fund and the British Actors' Association in equal shares. He has not yet signed the contract for his next movie appearance.



# CALLS 'Highbrows' DRAMA'S ENEMIES

**Brander Matthews Says They  
Do Stage More Harm Than  
'Commercialism.'**

**LAURETTE TAYLOR 'SCOLDS'**

**Actress, Guest of Honor at Club  
Luncheon, Smilingly Rebukes  
Speaker Who Praises Movies.**

A number of prominent men, headed by Professor Brander Matthews of Columbia, who have long been connected with the drama in one way or another, attempted to settle the question: "Is the drama advancing or declining in character and influence?" at a luncheon at the Republican Club yesterday. The consensus of opinion was that the drama was not on the decline, although J. Hartley Manners, the playwright, said in the most emphatic terms that he believed commercialism was having a very harmful effect. He advocated the establishment in several of the larger cities of theatres where great actors would have the opportunity, unrestricted, to work out their ideals, and said he was willing to give his time and energy to the fulfillment of such a project.

"The lion of the hour" yesterday, if that term is permissible, was Mrs. Manners, who is better known to the public as Laurette Taylor, the star of "Peg o' My Heart." It was "ladies' day" at the club, and Mrs. Manners was a guest of honor, with Mrs. O. H. P. Belmont and Miss Elsa Maxwell, collaborators in the suffrage play, and Mrs. John H. Parker.

Mrs. Manners took issue with one of the speakers, who said that only in "the silent drama" could realism be produced, and that today the "movies" occupied an equal, if not a greater place than the spoken drama.

"I was awfully cross about the motion pictures," said Mrs. Manners, with a charming smile, and more applause greeted that utterance than had been heard in response to any other remark made.

"Well, you may be able to give realism on the screen," she continued, "but thank goodness you can't give us our voices. I don't mind an argument on any question but I do think we ought to be neutral, even in moving pictures. And I hate to feel that all the work my husband and I have done is going for nothing."

## "Personalities" in Movies.

"I go to see the moving pictures myself, but I don't go to see realism. I go to see personalities. You could have all the realism you want and it wouldn't amount to anything unless the personality of some actor or actress was portrayed. And I wouldn't have cared so much if the speaker had just said at the last: 'But we can't make them speak.'"

"Now, I hope I haven't been rude," Mrs. Manners concluded, with a smile. The applause was redoubled.

The luncheon was one of the largest the club has given and it was necessary to remove several of the tables to make room for those who wanted to hear the addresses. There were present scores who were well known in theatrical and musical circles. More than half in the audience were women.

Professor Matthews, who occupies the Chair of Dramatic Literature at Columbia, opened the discussion with a hopeful message, although he did say he couldn't name a great American dramatist, and that time alone could tell whether one existed at this period. An-

other striking statement, given with a laugh, was this: "The greatest enemy of the drama is the highbrow."

Professor Matthews narrowed the discussion down to the American drama. The great drama, he said, not only enjoyed success on the stage, but remained in the libraries in years to come.

He was in thorough sympathy, he said, with the plans for the revival of Shakespeare. The Shakespeare plays, he said, ought to be revived and needed reviving, but Shakespeare, he added, "isn't the actual living drama of today in the English language." It was the drama, written by Americans for Americans, which held the mirror up to us, that he wished to discuss, he said.

"If any one knows what the American drama was thirty-five or forty years ago he must feel perfectly sure that it could not have declined," said Professor Matthews. "The American drama, and for that matter the English drama, was practically nonexistent forty years ago. Occasionally we have gotten something like 'Rip Van Winkle' and 'Uncle Tom's Cabin' was dramatized, but for the most part the plays were adapted from another language."

## "No Great Dramatist Now."

"If we have a great dramatist in the English language at present—I hope we have, but I doubt it—your grandchildren will be the ones to discover it. This is heresy, but no one believed Shakespeare a great dramatist when he died. There was not one word about him as a great dramatist until fifty years after he died."

There is at present a vital, living American drama, Professor Matthews continued, and any of the young men who are selecting certain phases of American life and showing them to us may prove to be the great American dramatist. He expressed the belief that what was called commercialism in the drama was not harmful to the efforts of the young authors, and asserted that Shakespeare first wrote because he wanted to get money out of his work. The writers of plays who attempted what he termed the "highbrow stuff" first probably would never get anywhere, he said.

The speakers expressed no sympathy for the drama societies which endeavored to instruct people to attend certain "highbrow" plays. A hopeful sign was to be found, said Professor Matthews, in the fact that people were reading plays, a thing which was practically unknown fifty years ago. Playwrights who wrote plays such as "Within the Law," "Get-Rich Quick Wallingford," and others which enjoyed great popularity, did work, he said, which might be compared, without adverse comment, to the earliest effort attributed to Shakespeare.

John Philip Sousa, the composer, spoke of the relation of music to the drama. Clay M. Greene, a former Shepherd of the Lambs Club and the writer of many plays, said he believed commercialism aided rather than injured the drama. He did not believe, he said, that the drama had deteriorated, and had seen nothing in the last fifty years to indicate it.

## Attacks Commercialism.

J. Hartley Manners attacked commercialism in the theatre, and said that when Wall Street stepped in the actor lost his chance to carry out his ideals. The attempt to "found in Central Park a palace," he said, failed because no actor had an opportunity to say what should be done.

Plays written by men of letters, he said, were hidden away on dusty bookshelves, while others were produced for commercial purposes. He knew managers, he said, who would tell Caruso how to sing, Augustus Thomas how to write a play, and Wilton Lackaye how to act.

He suggested the establishment of theatres in this city, Boston, Philadelphia, and Chicago where great actors in various branches of the drama would be placed in supreme command, and where companies of actors would be trained who could work for their ideals. It might sound like a dream, he said, but he was willing to give his time and more than that to the work of starting such a movement. It was business, he said, which would destroy art and put it back 100 years.

## MUSIC IN THE THEATERS

In a speech delivered by John Philip Sousa on "Music of the Drama," at the "Saturday Discussions" at the Republican Club yesterday afternoon, the bandmaster said:

"The introduction of music into the theater (I use theater in contradistinction to opera house) was brought about by accident. In the beginning there were no reserved seats—no press agents, no critics. Therefore, the audiences had to come to the play to judge for themselves. It was a case of 'first come, first served,' and consequently there was pushing and shoving, snarling and bickering, and even fighting—which reminds us that we do the same thing today during the rush hours in the subways. After the audience was housed, the dimness of the candle light, and the impatience of waiting a whole hour for the performance to commence would bring about rows and riots, and sometimes the stage itself would be invaded by an unruly mob, ready to demolish anything handy. The managers realized that something had to be done, and the C. B. Dillingham of his time solved the problem. He inaugurated preliminary orchestral music before the play. It was a concert of three numbers, and was known as the first, second and third music. These musical numbers were played at intervals between the time of the opening of the doors and until the rising of the curtain. The second selection was the longest and principal one, and the third was the 'curtain tune.'"

"As time went on, the audience assumed the privilege of calling for their favorite and popular tunes or compositions of the day. But this did not work out satisfactorily, for at times factions would insist on some political, racial, or a national tune, and if the orchestra played it, there would be a fight because they did play it, and if they didn't play it, there would be a fight because they didn't play it—so these tunes were bound to cause a fight anyway, and consequently that custom went into disuse. Imagine what would have happened, if, just after our Civil War, someone in a theater south of the Mason and Dixon line should have called for 'Marching Through Georgia!'"

## Serious

The Hippodrome was packed to the roof with 500 persons seated on the stage—thousands were turned away—the other night to see Charlie Chaplin in the flesh. The receipts were more than \$10,000, half of which will go to the actors' fund. Without the funny little mustache and the crooked little cane and the black baggy trousers, wearing instead a dinner coat, Chaplin walked on the stage, and although, as he said, he "tried to be serious" he was as funny as ever, and brought down the housewhenever he did.

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That was all there was to it, yet everybody was satisfied.

To complete the program, Leo Ornstein, pianist, played, and Xenia Macleзова, formerly of the Diaghileff Russian ballet, danced. Sousa broke all his osculatory records by accepting with no little show of embarrassment a kiss from the pretty little Russian dancer.

At the Washington birthday performance at the New York Hippodrome a new march by John Philip Sousa called "America First" was given for the first time. It is dedicated to Mrs. William Cummings Storey, president of the Daughters of the American Revolution.

## Sousa Is Kissed Again.

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

Tamaki Miura the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer" suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about assassination.—New York Times.

The fifth musicale of the Rubinstein Club will be held next Saturday in the Grand Ballroom of the Waldorf-Astoria Hotel. It will be Presidents' Day, and 150 presidents of clubs have been invited. Other guests of honor will be Countess Leary, Mrs. John Purroy Mitchel, Mrs. Charles S. Whitman, Mrs. Annie Louise Cary Raymond, Mrs. Frederick Devoe, Madame Sembrich, and Mrs. John Philip Sousa. The artists are to be Lucy Gates, Ellen Townsend, Ruth Helen Davis, Mary Warfel, Carolyn Cone, and James Harrod. There will be dancing after the programme. The reception will commence at two o'clock, and the programme at 2:30. Dancing will be from five to seven.



# EXPERTS EXPOUND DRAMA AND PLAN ITS PROGRESS

**Brander Matthews, John Philip Sousa, J. Hartley Manners and Other Notables in Discussion of the Stage at Republican Club Ladies' Day.**

Brander Matthews, John Philip Sousa, Laurette Taylor, Clay M. Greene, J. Hartley Manners, the Rev. W. W. Davis, J. Stuart Blackton and other notables yesterday afternoon participated at the Republican Club in a discussion of the question: "Is the drama advancing or declining in character and influence?" It was ladies' day, and after the set speeches an open dissertation on the timely topic ensued. Mr. Matthews commenced by saying that the American drama of forty or fifty years ago could

not have advanced for the simple reason that there was no such thing.

"Half a century ago," Mr. Matthews said, "dramas were translated from French into English and were sent here from London. What America needed was an American drama to show the people to themselves. In the last twenty-five years many novelists have turned from literature to drama, a more difficult art, because 'it is more fun,'" declared the speaker. "While we have had no really great dramatists, we have developed some of great talent.

"I don't believe we have any great dramatist writing English at present. It will take fifty years to find it out." Commercialism in drama-writing is a good thing, he declared, because it makes men strive.

"Nothing is a worse sign for a young man to begin writing highbrow plays which go above the people's heads," he insisted. "The early plays of Shakespeare and Moliere were obviously written simply for the money they would earn," he contended. "Therefore, the charge that American drama is commercial is a compliment instead of an indictment.

## Music Is Drama's Ally.

John Philip Sousa spoke encouragingly on "Music of the Drama," notable points which he made following:

"In the various forms of theatric entertainment, music is paramount as the mode for expression and companion of another art. In tragedy and comedy music is used to heighten the effect of a dramatic situation; in pantomime, to make clearer the intention to be conveyed by the actor; music's fascination makes the ballet enduring and possible.

"Grand opera is the most powerful of stage appeals, and that almost entirely through the beauty of its music. Opera is drama for the sake of music, while in spoken tragedy and comedy, music is for the sake of the drama. In the spoken

drama the definite classes are the farce, the comedy, the romantic play, and the tragedy. These are paralleled in melody by the musical comedy, the comic opera, the romantic opera and grand opera—each independent of the other, and all judged by a standard set for its kind.

"The introduction of music into the theatre (I use theatre in contradistinction to opera house) was brought about by accident. In the beginning there were no reserved seats, no press agents, no critics. Therefore, the audiences had to come to the play to judge for themselves. The managers realized that something had to be done, and inaugurated preliminary orchestral music before the play. It was a concert of three

numbers, and was known as the first, second and third music.

"With the development of the orchestra in symphony and operatic performances, the theatre is calling more and more on music's help, even the picture houses have found it necessary to have orchestral equipment of greater than primitive type. Musical comedy and comic operas, romantic and grand operas, and productions depending on music, employ more musicians than ever before. Therefore, the progress of music in connection with the drama shows a very healthy growth. I believe where music is not essential to the spoken drama, it is the least interesting part of an evening's entertainment, and therefore never will be missed; where it is essential, it leaves its sister arts far in the shadow."

## Manners Denounces Realism.

Mrs. J. Hartley Manners, better known as Laurette Taylor, said the great defect of the photo-play is its silence.

Mr. Manners, following his wife, declared that commercialism is the bane of the stage to-day. He would, if he could, eliminate the sort of manager "who would teach Caruso how to sing, Augustus Thomas how to write a play, and Wilton Lackey how to act," he said.

He said he would place actors in charge of the theatres, then, in four or five years, the companies of the leading theatres would be so good that it would be "a badge of honor" to belong to them.

He denounced realism and declared that the true realism required for the stage is not developed through the scenery, but by the personalities of the actors. Speed is also endangering the stage, he went on. When he first came here he was told that dialogue was not wanted, because it goes too slowly. He refused to believe it, he declared, and has proved the assertion untrue.

Clay M. Greene, former shepherd of the Lambs, said that in his experience of 50 years everything connected with the drama had continually advanced. He saw years ago the part of an Indian chief played with the actor adorned with mustache, goatee and dundrearies, he remarked, but in these days such an absurdity "could not possibly occur."

## Rev. Davies Lauds Stage.

The Rev. Dr. W. W. Davies, who is connected with the Church of the Transfiguration—the Little Church Around the Corner—spoke in place of the Rev. Dr. George C. Houghton, who is ill. Dr. Davies said that he barely escaped being an actor and has been a lifelong playgoer. "There is no question but that the drama has advanced," he said.

J. Stuart Blackton said that to him drama is the visualization of inspiration. The moving picture development has resulted in increasing the realization of the stage scenery, he said.

"The plays of to-day must be much better to succeed than the plays of ten years ago," he insisted, "and I think that it is because they have been affected by the acting art and realism of the moving picture drama.

"The cheap-priced moving picture show reaches down to the working men, and there it is doing its big work," he declared. "Speech is the one thing that it does not need," he concluded. "It is an art in itself. The moment you put the voice with pictures, they fail, but we want and need and must have the help of music."

Among the 250 persons present were Mrs. O. H. P. Belmont, Miss Elsa Maxwell, Mrs. John H. Parker, Mrs. John Philip Sousa, F. P. Duryea, Borough President Marcus M. Marks, Gerald Stratton and F. C. Whitney.

## HOW SOUSA RECEIVED THE VICTORIAN CROSS.

**First Time An American Has Ever Received This Coveted English Decoration.**

Just now, when John Philip Sousa is being toasted by musicians from Maine to California in observance of his birthday celebration, interest is stimulated in the work and achievements of the American March King. His popularity extends around the world and honors have been bestowed upon him in every land.

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

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

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

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

"I posted a bulletin instructing the band to convene at a given hour and place. There was a trend of secrecy about the engagement, which finally crystallized into the understanding that we were to give a concert at the home of Baron Rothschild, an impression which I did not correct.

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

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

*Spokane Chronicle 3/4/16*

Charley Chaplin says he will never appear without his makeup before an audience again. He was the feature of a big benefit at the Hippodrome in New York recently and directed Sousa's band as a part of his stunt. He was not at home without his mustache and cane, however. He received \$2000 for his part of the show and gave \$1300 of it to the soldiers' benefit fund.

*Living City, Va. Tribune 3/11/16*

John Philip Sousa played his new march, "America First," at the New York Hippodrome on Washington's birthday. He has dedicated it to the Daughters of the American Revolution.

*Detroit News-Tribune 3/5/16*

**Trapshooters' March.**  
John Philip Sousa is president of the recently organized American Amateur Trap Shooters' association.



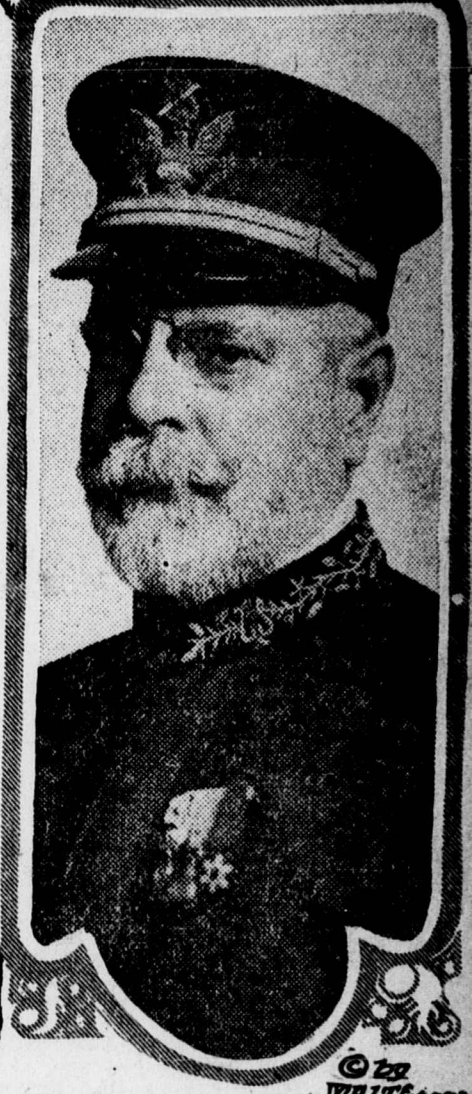
American 7/27/16

"Wake Up, America," Sung at Hippodrome, Is Clarion Call for Defense

WAKE UP, AMERICA!

CHORUS

Wake up, A - mer - i - ca, If we are called to  
war, Are we pre-pared to give our lives For our sweet-hearts and our wives? Are our  
moth-ers and our homes worth fight-ing for? Let us pray, God, for peace, but peace with  
hon - or, But let's get rea-dy to an-swer du-ty's call, So when Old  
Glo-ry stands un-furled, Let it mean to all the world, A - mer - i - ca is rea-dy, that's  
all!



WHY make speeches in behalf of national defense when a song can bring the need of preparedness home to the people? At least that is the opinion of Roy La Pearl, the man with the biggest voice in the world. Patrons of the Hippodrome, Sunday night, need any arguments on the

subject after the tenor had finished singing "Wake Up, America." His voice stirred the vast audience to wild enthusiasm. La Pearl, who has sung from such heights as the Singer Building and the Tower of Jewels, at the Panama Exposition, prefers to sing to the accompaniment of a brass band.

The bigger and louder the band, the more his voice seems to swell. John Philip Sousa, the renowned bandman and composer, was responsible for the selection of the new song as a feature of the programme. Sousa has probably introduced more songs by unknown writers who have since become famous, than any

other band leader this country has ever seen. The song, with its appeal to patriotism, should spread like wildfire all over the country. Preparedness is an issue that is agitating the whole country. This song will probably do more to arouse the people to the need of adequate national defense than all the speeches made in Congress.

Press 7/27/16

San Antonio Express 7/27/16

LAURETTE TAYLOR  
ATTACKS MOVIES

May Give Realism on Screen,  
but Not Human Voice,  
She Cries.

REPLIES TO J. S. BLACKTON

Regrets Profession and Its  
Ideals Are Giving Away  
to Money.

The movies, as represented by Commodore J. Stuart Blackton, and the legitimate stage, as sponsored by Laurette Taylor, came to blows yesterday at one of those "non-partisan" discussions in the Republican Club. Both speakers were in deadly earnest, and the audience grew excited at the short passage of arms.

Professor Brander Matthews of Columbia University, John Philip Sousa, J. Hartley Manners, Miss Taylor's playwright husband, Mrs. O. H. P. Belmont, and Elsa Maxwell were among those who heard the temperamental exchange.

Actress Is Aroused.

Evidently it was the tone of the Commodore's remarks, rather than what he actually said, that aroused the little actress. Blackton asserted the movies have forced the producer of the spoken drama to put on more realistic scenery, and in other ways to raise the standards. The audience registered astonishment with technical accuracy when Blackton said

the photoplayer appears before more persons in one year than the speaking actor in his lifetime. The development of the film drama, he said, has been one of the most marvelous features of modern progress.

"They may be able to give you realism on the screen," said Miss Taylor in response, "but thank God, they can't give you the human voice, can they?"

The actress remarked scornfully that it was sad to hear that the profession in which she and her husband are engaged is giving place to another.

"I wouldn't have cared so much if only he had said at the end, 'But of course you can't hear their voices.'"

Miss Taylor finished her scolding with a charming smile, and said:

"I hope I haven't been rude, really."

Matthews Boosts Drama.

The topic which almost brought about a break in the diplomatic relations between the Commodore and Miss Taylor was:

"Is the drama advancing or declining in character and influence?" Professor Matthews gave the modern American drama a boost. Sousa said that the musical side of the drama has improved wonderfully of late years.

Clay M. Greene, playwright and former shepherd of the Lambs, said the actors' lot has been better than ever, as a result of putting the profession on a business basis. The only man who cared to lift his voice and upbraid the modern tendencies was Manners, who became almost as indignant as his wife, but on a different subject—commercialism in the drama.

"Money is the least consideration that comes to art," said Manners, in the course of his denunciation of the business end of play producing. He explained the kind of manager he does not like is the fellow who thinks he can teach Caruso to sing, Augustus Thomas to write a play and even Wilton Lackaye to act.

Manners is looking forward to the day when actors can produce plays without dictation from the money interests involved. Men of imagination, like Percy Mackaye and Charles Rann Kennedy, would be encouraged under his system of producing, said Manners.

SOUSA IS AN OPTIMIST.

He Is Going to Write a Symphony, but  
It Will Be Cheerful.

It is hard to listen to Sousa's music and not feel optimistic. It is harder still to talk to Mr. Sousa and think gloomy thoughts the same day. His personality radiates cheerfulness. He is a living embodiment of success.

He believes in the people, in progress, in the triumph of right, in the recognition of merit, and even in the reward of genius here and now rather than by posterity. He thinks that genius not only should be, but generally is, rewarded in the lifetime of its possessor, notwithstanding the chorus of pessimists to the contrary.

"When any genius, musical or literary, tells me it is necessary to write down to the public to succeed I ask him why he doesn't try writing up to the public," he said the other day at the Lambs. "The world is always hunting for cleverness. The composite mind is greater than the individual mind. The public is instructed before the genius creates. Geniuses who die unrecognized lack balance."

Then he told how he was going to "popularize classic music" at the Sunday night concerts at the Hippodrome.

"Others may say that I am popularizing classic music. I say that I am making classics out of these composition by popularizing them. That is all there is to it. A classic is a work of art that is accepted. If it isn't accepted it is not a classic. I have never had more appreciative audiences than those at the Hippodrome. I expect to give them as much of the great composers as they want, and the composers' fame will be more firmly established if these audiences approve the compositions. I find that such things as the introduction to act III of 'Lohengrin' and the largo from 'The New World Symphony' by Dvorak, go very well on the instruments of the band."

"I shall also include my 'Meditation on Famous Hymns.' That should become a classic, too, if the audiences like it well enough. And a fine march or a waltz can be just as classical as a symphony. I may write a symphony myself some day. The fact that I have not yet done it is no reason why I can not. A symphony doesn't need to be sad. Beethoven was cheerful. Some of his greatest symphonies are full of smiles and joyous abandon, palpitant with delight."

"Even Chopin was cheerful, and I myself have written funeral marches. The highest aim of a composer should be to produce pleasant images, to uplift, to enthuse."—New York Tribune.



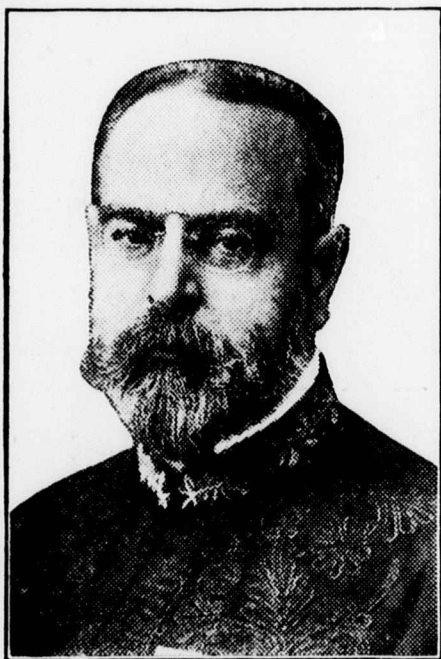
Feb. 1916.

# SOUSA AND HIS GREAT BAND

NOW PLAYING TO CAPACITY HOUSES AT THE N. Y. HIPPODROME

John Philip Sousa, conductor, composer and author, was born in Washington, D. C., on Nov. 6, 1854, his parents being Antonio and Elizabeth Sousa. His father was a Spanish exile, of Portuguese parentage, who came to America in the early forties and located in Washington, D. C., where he died. His mother was of Bavarian descent. She died at her home in Washington on Aug. 23, 1908, at the age of eighty-three years.

In early life young Sousa took up the study of music, and at the age of eleven appeared in public as a violin soloist, and at the age of fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter visited America. Later, he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company.



JOHN PHILIP SOUSA.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the National Band, and served at the head of that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. During that time the Marine Band became famous as a musical organization and made a successful trans-continental tour.

He resigned from the Marine Corps on Aug. 1, 1892, to organize the Sousa Band, which up to the present time has made thirty-seven semi-annual tours, including ten trans-continental and five European tours, involving considerably over 700,000 miles of travel by land and sea, giving more than 10,000 concerts in every city and town of importance in the United States and Canada, as well as in England, Ireland, Scotland, Wales, France, Germany, Austria, Russia, Bohemia, Belgium, Holland, Poland, Denmark, South Africa, Tasmania, Australia, New Zealand, etc.

In 1910 he inaugurated the most gigantic undertaking ever attempted by a large instrumental body—a concert tourney around the world. The circling of the globe began at the Metropolitan Opera House, New York City, on Nov. 6, 1910, and, after visiting Europe, Canary Islands, Africa, Tasmania, Australia, New Zealand, the Fiji Islands, the Hawaiian Islands, British Columbia and the principal cities of this country from the Pacific to the Atlantic coasts, the tour ended at the New York Hippodrome on Dec. 10, 1911. And what is remarkable regarding this tour is that it was carried out to a successful termination exactly as originally planned; and, what is still more wonderful, all of this small army of musicians and artists who were with the band at the commencement of the tour returned to America with it. There was very little sickness on this long tour and death did not invade the ranks of the band.

As a composer, Mr. Sousa originated a style in march writing that is recognized the world over, in consequence of which he has often been called "The March King." His best known and most popular productions in the march field include "The Washington Post," "Liberty Bell," "Manhattan Beach," "High School Cadets," "The Stars and Stripes Forever," "The Invincible Eagle," "Hail to the Spirit of Liberty," "Hands Across the Sea," "The Charlatan," "The Bride-Elect," "El Capitan," "King Cotton," "Imperial Edward," "Jack Tar," "The Diplomat," "Semper Fidelis," "The Thunderer," "The Free Lance," "The Fairest of the Fair," "The Glory of the Yankee Navy," "The Federal" (dedicated to our friends, the Australians), "From Maine to Oregon," "The Pathfinder of Panama," "The New York Hippodrome," "America First," "The March of the Pan-Americans," etc.

He has written a number of suites, among them being "Three Quotations," "The Last Days of Pompeii," "Looking Upward," "At the King's Court," "People Who Live in Glass Houses," "Maidens Three," "Dwellers in the Western World," "Tales of a Traveler" (the tour of the world doubtless gave the inspiration for this number), "The American Maid," and the latest, "Impressions at the Movies." Also, an historical scene, "Sheridan's Ride," a symphonic poem, "The Chariot Race," and many songs and other miscellaneous compositions.

He wrote the scores to his light operas, "The Smugglers," "Desiree," "The Queen of Hearts," "El Capitan," "The Charlatan," "Chris and the Wonderful Lamp," "The Free Lance," "The American Maid," and the book and lyrics for "The Bride-Elect," and is now completing a new one entitled "The Irish Dragoon."

He compiled, under the auspices of the Government, a collection called "National, Patriotic and Typical Airs of All Countries," and has written many magazine articles, miscellaneous verses, etc., besides two novels, "The Fifth String" and "Pipetown Sandy," also a book of quotations from his works, called "Through the Years with Sousa."

He has appeared with his band before King Edward and Queen Alexandra, of England, at Sandringham and at Windsor; the King on the first occasion bestowing on him the decoration of the Victorian Order. He received the Grand Diploma of Honor of the Academy of Heineault, Belgium, and was decorated by the French Government with the Palms of the Academy, besides being made an officer of Public Instruction.

Mr. Sousa is a member of various Masonic bodies, the B. P. O. Elks, the Sons of Veterans, the National Geographic Society and numerous clubs, including the Gridiron (Washington) Republican, Salmagundi, The Players, the Lambs, Dramatists, New York Athletic, The Indians, Huntingdon Valley Country Club, Whitmarsh Valley Country Club, etc. He is fond of outdoor sports, especially horseback riding and trap-shooting, being one of the best amateur shots in the country.

In the course of his activity as bandmaster, the signal honors which have been bestowed upon Mr. Sousa in the form of diplomas, certificates, decorations and medals, coming not only from his own country, but from the nations abroad—and in several instances officially from the Governments themselves—as might be expected, mean much to him, since through these tokens approval and appreciation have been given tangible guise. But inestimably of more value to Mr. Sousa than these visible expressions has been that cordial regard extended to him at all times by the music-loving people of both continents, a re-

gard that time has developed into affection, both sincere and ardent.

No exposition of note has seemed complete without Sousa and his band, for they have taken part in the World's Fair of 1893 in Chicago, the Cotton States' Exposition of 1896, the Paris Exposition of 1900, the Pan-American Exposition of 1901, the Scotch Exposition of 1901 in Glasgow, the St. Louis World's Fair of 1904, besides a number of expositions of more or less magnitude in various parts of the world, and the last, the Panama-Pacific International Exposition of 1915 at San Francisco.

It is no mean test of any man's calibre to meet, year after year, the same class of listeners, and to grow steadily in their estimation. Yet such has been the experience, in unique degree, of Mr. Sousa. In spite of all the years he has journeyed in this and foreign countries with his band, never has there appeared the slightest indication that the public was becoming weary of his programs. In fact, his present extended engagement, in the season of 1915-1916, at the New York Hippodrome, where he appears with his band daily and to an average of 60,000 people each week, is the most conclusive demonstration of his popularity and the hold he has on the public.

His name has become a household word in every land, and his music is more universally accepted this day than ever before, and the enthusiasm for his work is still growing.

Baltimore Sun 3/3/16

## MARKSMEN ORGANIZE

American Amateur Trapshooters' Association Formed By Prominent Sportsmen.

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation of the American Amateur Trapshooters' Association for the purpose of providing an official supervisory body for the half million shooters and nearly 5,000 trap-shooting clubs in this country. The national officers of the association are: John Philip Sousa, of New York, president; Dr. Horace Betts, president Delaware State Sportsmen's Association, first vice-president; Charles W. Billings, of New Jersey, captain of the trapshooting team which won for America in the Olympic games at Stockholm, second vice-president; Prof. James L. Kellogg, of Williams, third vice-president, and Stanley Frederic Withe, secretary of the Intercollegiate Trapshooting Association, secretary-treasurer.

Coming as it does at the close of the most successful season in the history of trapshooting the management of the new association is particularly timely, and though not at all unexpected by close followers of the sport, this latest development has for the moment taken precedence over all other topics among shotgun enthusiasts. In announcing the organization of the new association, Secretary Withe made this statement:

"Amateur shooters long have felt the need of a strictly amateur organization, directed by amateur sportsmen and in the interests of the amateur gunner. It is owing to the increasing sentiment that such an organization would prove of inestimable value to the sport and to the individual shooter that the American Amateur Trapshooters' Association has come into being. In addition to standardizing the rules governing the sport the association aims to increase interest in club shooting and to bring about a greater development of the individual shooter by instituting a system of medal and trophy awards. As soon as a shooter has scored breaks of 38 out of 50 targets he will be awarded a 75 per cent. medal of bronze, and so on as his skill increases until he has won the 95 per cent. medal of solid gold, each medal representing the association's official recognition of the degree of proficiency attained."

The headquarters of the association will be in Baltimore, in charge of Secretary Withe.



John Phillip Sousa's  
Pan-American March

John Phillip Sousa, the "march king," has composed a stirring piece of music which is to be named the "Pan-American March." It was played for the first time in public at the Second Pan-American Scientific Congress, which opened in Washington on December 27 for a thirteen-day meeting. Sousa worked on the composition at intervals during the last two years and according to a letter from him to John Barrett, director general of the Pan-American Union and secretary general of the forthcoming congress has succeeded at last in achieving a march that will rank with his other noted works.

The new march was officially adopted by the congress and published in numerous editions so that it may be played on public occasions throughout North and South America, as in the case of the "Pan-American Hymn" which was officially adopted by the first scientific congress, held in Santiago, Chile, in 1908. This "Himno Pan-Americano" music by Enrique Soro and words by Eduardo Poirier, of Guatemala, has just been translated into English by Professor William R. Shepherd, of Columbia University, New York City. Played by the United States Marine Band and sung by a chorus of both United States and Latin American delegates, it was heard in this country for the first time at the recent Pan-American Congress. Following is Professor Shepherd's translation:

Chorus.

At the clarion call of Minerva  
All-America rises today  
As a herald to the great World proclaiming  
Its wisdom and truth to display.

I

(Science)

Today twenty sisters embracing  
The land of the free and the bold—  
'Tis Science that joins them together  
In bonds of unity's mould  
Her treasures she brings to the tourney  
Where American thought breaks a lance  
In behalf of her glorious mission,  
The good of mankind to enhance.

II

(Peace)

Assembled here are the nations  
Their ideals sublime to increase;  
Proudly they lift high their banners  
In the praise of Labor and Peace.  
Minds and hearts many hundred  
In concord triumphant and grand  
Vill forge fast the links of a friendship  
That, enduring and mighty, shall stand.

III

(Union)

And the wise of the North and the Center

And the South of the Americas three  
Grouped in a kindly procession  
Priests of their Union shall be,  
Entering the mystic adytum  
Where Science and Peace are enshrined  
They hail these great symbols of power  
All-America's gift to mankind.

This hymn was played at the sessions of the first Pan-American Congress and it was recommended, by a unanimous vote of the assembled delegates, to be executed at all solemn ceremonies or events of a Pan-American character. Efforts will be made by the Pan-American Union, after the congress, to further its adoption throughout this country, as well as in the twenty other republics of America.

COMMISSION FOR SOUSA.

It is said that influential friends of John Phillip Sousa, now bandmaster at the New York Hippodrome, are seeking to have the president appoint him to the rank of lieutenant of marines on the retired list. While he was long leader of the United States Marine Band in Washington, and served brilliantly through the terms of four Presidents, he was never given a commission.

There is a plan under way to have President Wilson appoint Bandmaster John Phillip Sousa to the rank of lieutenant of marines on the retired list. The Prince of Wales occupies a lower military rank than any other royalty serving in the war, he having repeatedly refused to accept promotion.

MARJORIE'S SHIP  
ALREADY BUILT

Will Sail Onto the Hippodrome Stage Sunday Night at Big Benefit.

BROADWAY STARS  
TO BOOST CAUSE

"Captain" Herself Will Be There—Campaign for Contributions On in Jersey.

Marjorie Sterrett is going to get her battleship.

She is going to get it a lot sooner than most people expected; a lot sooner than even she, in her wildest dreams, believed possible. She is going to get it next week.

It will sail, full armed and forbidding in its coat of gray, out of the wings of the Hippodrome on Sunday night. Marjorie will be there to see that its canvas decks are cleared for action in the campaign to raise \$10,000,000 for a real battleship of steel.

For the Hippodrome is giving a benefit for Marjorie's battleship fund. Preparedness is in the air, and the theatre, ever watchful of the people's trend of thought, is quick to give its aid to such a cause.

When Marie Cahill heard that the Hippodrome had been turned over to Marjorie for a night she cleared a throat that was already fighting a valiant battle with the grip and said:

"I want to help Marjorie. Say that I shall sing on Sunday evening, even if I can make enough sound with my voice to be heard as far as the footlights. I have followed the Battleship Fund since the beginning, and I am ready to do anything in my power to help the children along."

Irene Fenwick, star of "Pay-Day," which opened at the Cort Theatre last Saturday evening, immediately offered her services to the fund.

"I don't know what I'll do, but I'll be there," she said. "One can't afford to miss an opportunity to help the cause of defence along these days."

John Phillip Sousa will conduct his band and the Ballet of States from the regular Hippodrome programme will give another flavor of patriotism to the evening. Mr. Dillingham has promised to have several of the big chorus hits on hand to introduce the "Hip, Hip, Hooray!" spirit. Time has been too brief to frame up a programme, but a number of other big features are being planned by artists whose Americanism is of the true blue kind, like little Marjorie's.

Not only will there be entertainment aplenty, but several prominent men will be on hand to point out the needs of the nation and strike the keynote of the evening, as it were. Among them will be Hudson Maxim and Captain Jack Crawford, the original scout, whose tales of Indian life have set many a young soldier to dreaming of the wild and woolly West. Said Mr. Maxim last night, in promising his presence:

"Marjorie's inspiration is the most admirable thing I know about. Not only will it add a definite unit to the American navy, but it sets an example before the people of what true patriotism means—the desire to do something for one's country to the limit of one's ability. I shall talk briefly on the need of preparedness and show that not only ought the children to learn to shoulder the burden of their duties to the state, but there should be some action from the other end of the line.

"If the people's representatives in Congress fail to provide sufficient protection to the country, it is up to the rich men and the powerful men to save the nation. Marjorie Sterrett, school girl though she be, has shown them the way."

The United States of America has no national hymn, but a great number of patriotic songs. John Phillip Sousa in his admirable compilation of the "Airs of American Songs. All Lands," says:

"It is popularly supposed that this country is poor in patriotic songs, but instead of finding this to be the fact I found such a great number that no volume of ordinary size could contain them. Many of them are excellent compositions and well fitted to serve the purpose of their creation."

B. F. Tracy, Secretary of the Navy, issued a special order, dated Washington, October 18, 1889, directing John Phillip Sousa to compile for the use of the department the national and patriotic airs of all nations.

Prior to this, July 26, 1889, general order 374 prescribed that at morning and evening colors on board of all men-of-war and at all naval stations the band should play:

At morning colors, "The Star Spangled Banner."

At evening colors, "Hail, Columbia." And it was further prescribed that all persons present should face toward the colors and salute as the ensign reached the peak when hoisted or the taffrail or ground when hauled down.

"The Star Spangled Banner" was written by Francis Scott Key, September 14, 1814. The British, after burning Washington and proceeding toward Baltimore, captured a party of Americans among whom was a Dr. Beanes, an intimate friend of Key. Key set out to board the English fleet to request (Admiral Cockburn) to grant the release of Dr. Beanes. About to attack the land and fort, the party was obliged to remain on the Surprise all night. All during that eventful night of September 13 the great guns of the British fleet poured a blazing shower of shot and shell upon Fort M'Henry. In the stirring enthusiasm of the conflict, and in the dawn's early light when the Stars and Stripes rose above the smoke of battle, seeming to wave in triumph from the very battlements of heaven, Key seized pencil and paper and wrote the song that would be as deathless as the flag:

"O say can you see by the dawn's early light  
What so proudly we halled at the twilight's last gleaming?"

It was Ferdinand Durang, an actor at the Holliday Street Theater, in Baltimore, acquainted with the old English air "To Anacreon in Heaven," who adapted the words. The defect in the song is its excessively high pitch—a writer says, "pitched to the note of a screaming shell"—and thus its execution is rendered difficult.

"Hail, Columbia," words by Hopkinson, August 24, 1840, was adapted to the tune of "The President's March," composed by a German named Fyles, in New York, 1789. "Hail, Columbia," is truly and entirely patriotic in its sentiment and spirit and as such it accomplished the purpose of its composer, Judge Joseph Hopkinson.

"Columbia, the Gem of the Ocean," was written by David T. Shaw, manifestly adapted from the British song, "Britannia, the Pride of the Ocean," set to the English tune of "The Red, White and Blue."

President May Honor  
Famous Bandmaster

Several influential friends of John Phillip Sousa, the famous bandmaster, are endeavoring to have President Wilson honor the march king by appointing him to the rank of lieutenant of marines on the retired list.

While Mr. Sousa was for a long time bandmaster of the United States Marine band in Washington and served brilliantly in that capacity through the terms of four Presidents, he never received a commission. After he retired his successor, through a special act of Congress, was given the rank of lieutenant of marines, and Mr. Sousa's supporters think that the bill should be antedated so that he could enjoy the same distinction.

Mr. Sousa has been decorated by the King of England, and many European countries have honored him during the world's tour, but his own country has not officially bestowed an honor upon him.

Those who are interested in the project plan to have the bill presented in Congress during the present session.



Cincinnati Times Star 4/16

Cine Mail 3/11/16

# NEW YORK DAY-BY-DAY

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

SOME OF THE PERIODICALS WHICH ARE DISTRIBUTED PRINCIPALLY or entirely to the exploitation of the moving picture industry have recently commented with acidity upon the publication in this column of facts showing the unhealthy state of various moving picture concerns, and the extravagant inflation of the commercial bubble which has been blown up with the united breath of many evanescent enterprises. They have resented the intimation that the bubble is on the point of bursting with consequent disaster to many small investors who have held to the belief that anything in moving pictures was bound to make millions. Principally, they have assumed that intimate knowledge of moving picture factors and finances is only granted to moving picture adepts, and that a mere layman, writing for an ordinary daily newspaper, is guilty of the greatest impropriety in deducing from reports which come to him in an ordinary way the consequences which would appear to be ordinarily inevitable. And, in one instance, it has been asserted, that the writer was not in possession of definite knowledge, else he had given the name, for instance, of the important distributing company which he said had lost a million and a half dollars last year.

In reply to all of this, it can simply be said that the name of the distributing company which lost this amount, as well as the fact of this enormous loss, is known to every man engaged in the distributing end of the moving picture industry. The losses of many smaller distributors have been proportionately big. The "crimp" in the picture business has, as yet, hit only the distributors with full and obvious force. Many of the producers have so far been able to conceal their losses or to evade for the moment the consequences which they must still meet. But the condition of the moving picture industry is even worse than it has yet been pictured, and only the strongest and most conservatively managed enterprises—either in the producing, distributing or exhibiting field—can hope to weather the storms in the offing.

Here is a statement from a producer who certainly must know what he is saying: "Chaos" is the only word to describe conditions in the moving picture business. It isn't only the big companies which must reorganize. The whole business must be placed on a new and different basis. There is no income, now, to meet the outgo. There is hardly a moving picture concern of any description that is not losing money. Conditions have changed completely and methods have not changed with them. The money supply has been cut off at its source. Films which used to bring rentals of fifty dollars a day, now bring five dollars a day. The exhibitors apparently can not pay more for them. At least they will not pay more. You can imagine what the consequences of this are when they get back to the producer, or to the distributor who has guaranteed revenues. Many of the films which can't get more than five dollars a day can not be profitably exhibited at less than twenty-five dollars a day. And these are the films which are marketable. The producing companies are obliged also to carry the losses on films which they have produced and can not sell. One company had an item of \$575,000 on its statement for last year, charged to 'depreciation of film.' That simply meant films which had been produced at big expense under incompetent direction or conception, and were consequently entirely unsaleable. The waste of money in production costs has been inconceivable. Why Dave Griffith built a house for a fire scene, at Los Angeles, at a cost of eighty thousand dollars, and before it was used a windstorm blew it down. There was a net addition of eighty thousand dollars to the cost of that one production. I could tell you of dozens of incidents almost similar to this. As a matter of fact, and to use a very plain term, the picture business has been put 'on the bum' by extravagance, recklessness, ignorance and stock exploitation. The whole business has to be made over."

These were the remarks of George Kleine, producer of "Quo Vadis," in conversation at luncheon with John Philip Sousa, the bandmaster, and Harry Askin, manager of the New York Hippodrome.

The Rubinstein club, Mrs. William Rogers Chapman president, will hold the fifth musicale of the season on Saturday, March 18, in the ballroom of the Waldorf-Astoria. There will be a reception at 2 o'clock, and the programme will begin a half-hour later. A collation will follow the music and the afternoon will close with two hours of dancing. This will be the annual presidents' day and about 150 presidents of women's clubs of the city have been invited as honor guests. Other guests of honor will be Countess Leary, Mrs. John Purroy Mitchell, Mrs. Whitman, Mrs. Annie Louis Cary Raymond, Mrs. Frederick Devoe, Mme. Sembrich and Mrs. John Philip Sousa. The artists will be Lucy Gates, soprano; Ellen Townsend, mezzo-soprano; Ruth Helen Davis, monologist; Mary Warfel, harpiste; Carolyn Cone, pianiste; James Harrod, tenor.

Chicago Musical Leader 3/16/16

## John Philip Sousa Talks of Music and Mother's Influence.

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

Musical America 3/15/16

## Harrigan and Hart Songs Revived in Hippodrome Concert

Memories of the songs in the old Harrigan and Hart plays were revived in the New York Hippodrome's Irish concert on March 19. John Philip Sousa and his band played several of the Braham melodies, and William Harrigan sang his father's "Dad's Dinner Pail" and "The Babies on the Block," which are much more wholesome than many of the popular songs of to-day. John O'Malley, tenor, sang several numbers popularized by John McCormack; that dainty *liedersinger*, Maggie Cline, revived "Throw Him Down, McCloskey," and Arthur Aldridge, the tenor, formerly of the Gilbert & Sullivan Opera Company, sang "Tipperary," supported by the Hippodrome chorus. K. S. C.

Cine Journal 3/31/16

Seven thousand dollars up to date has been sent to M. Saint Saens in Paris as a result of the benefit performance held at Carnegie Hall on March 15 on behalf of the French musicians and the members of the

Paris Conservatoire made destitute by the war. In addition to those who took tickets and boxes for the affair, donations have since been received from Mr. George W. Bacon, Miss Jessie Baskerville, Miss Emily F. Bauer, Miss Eleanor Blodgett, Mr. George Blumenthal, Mrs. R. Bliss, Miss Ella W. Campbell, Mrs. Joseph H. Choate, Mr. J. O'Hara Cosgrove, Mr. E. J. De Coppet, Mr. W. B. Dickerman, Miss Jean Faure, Mr. William A. Field, Mrs. Henry T. Finck, Mr. John W. Frothingham, M. George Gueyraud, Dr. and Mrs. John A. Hartwell, Mr. Robert Hartshorne, Mr. J. Ellis Hoffman, Mr. J. D. Holmes, Mrs. J. J. Hopper, Mrs. Edward C. Henderson, Mrs. William H. Hyde, Adrian Iselin, Frederic A. Juillard, Clarence Mackay, Henry Rutgers Marshall, Mrs. Dave Hennen Morris, Mrs. H. A. Murray, Mrs. Breese Norrie, Mrs. Paine, Mrs. J. B. Phillips, Jr.; Rev. Karl Reiland, Karrick Riggs, Miss Dorothy Salisbury, John Philip Sousa, Mr. and Mrs. J. W. Teets, Mr. G. W. Thorne, Mrs. G. M. Tuttle, Ernest Urcha, Dr. J. S. Wood and William Williams.

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## "Hip, Hip, Hooray"—Hippodrome.

Happiness reigns at the Hippodrome. Having passed its 300th milestone, Charles Dillingham's magic spectacle, "Hip, Hip, Hooray" still claims first place in popularity among current amusements. Its ice ballet has been the most talked of innovation ever produced on a New York stage, and its attendance records to date surpass those of any attraction in the history of the theatre. During the coming fortnight, excursions will come to the Hippodrome from

such far off points as Montreal, Buffalo, Allentown and Ogdensburg. Sybil Vane, the petite prima donna, well known in England as a member of Covent Garden, who recently gave a highly successful recital at Aeolian Hall, and J. Humbird Duffy, the American tenor, are two soloists announced with Sousa for tomorrow, on the gala program, which will introduce Mary Pickford to New York as a speaking and dancing actress, in a sketch in which James Corbett will play the "villain."



# SOUSA SEES NEW RECORDS AT THE TRAPS

FAMOUS BANDMASTER REVIEWS  
NOTEWORTHY PERFORMANCES  
OF TRAPSHOOTERS.

Henderson Broke 2,731 of 2,800; Ger-  
man Ran 372 Consecutive Breaks  
While Newcombe Broke 99  
Out of 100.

New York, Feb. 26.—John Philip Sousa, the famous bandmaster, as president of the American Trapshooters' association, predicts a record year for 1916. In a review of 1915 Sousa says:

"Trapshooting, gaining by leaps and bounds, in the affections of American sportsmen, had its greatest year in 1915. In no other year were there so many meritorious performances, or so many noteworthy features. Every championship tourney had more entrants than in other seasons, and the 839 entrants in the Grand American nearly doubled the list of contestants in any previous American championship.

"The advancement of trapshooting, however, was noticed in other ways than besides in the increase of members. Woolfolk Henderson, of Lexington, Ky., established a new high water mark for amateur shooters to try for when he amassed the remarkable average of 97.53, and two gunners had runs of over 300, the best shooting in a half-dozen years.

"In compiling this remarkable average Henderson broke 2,731 of 2,800 targets. No other amateur ever did so well and only two professionals have bettered these figures. William H. Heer in 1911 averaged 97.75, and William R. Crosby in 1912 averaged 97.60.

Both of these shooters, however, were only charged with shooting at 2,000 targets. The best previous amateur record was made by J. S. Day in 1910. He shot at 4,280 targets and averaged 97.28. "Twenty amateur shooters hailing from all points of the United States averaged better than 94 per cent for 2,000 or more targets and the professionals, as might be expected did even better, 38 of them averaging over 94 per cent, and 12 of the number bettering 96 per cent. Charles A. Spencer's average of 97.50 is remarkable as he shot at more than 5,000 targets—5,620 to be exact.

## Broke 372 Without Miss.

"Lester German's run of 372 consecutive breaks in the Westy Hogan's tournament in Atlantic City last fall was the largest straight run of the year. The next best was 312 by D. J. Holland, the amateur champion of Missouri. He made this run in the Missouri tournament last August.

"The record for consecutive hits is 565, and was made by Charles A. Spencer, this year's high average professional champion, in Illinois in 1909. The amateur record for consecutive breaks is 417 and was made by Jay R. Graham, of Chicago, Ill., in 1910. While the runs of German and Holland are not records, one cannot deny that they are exceptionally good. When Guy Deering, of Columbus, O., averaged 90 on doubles, he set the best mark that has ever been made by an amateur during the eight years of competition.

"A brief review of the year brings to mind many interesting things. Louis B. Clarke, a Chicago banker, won the Grand American handicap after a four-cornered shoot-off with M. E. Dewird, of Hamilton, Ind.; J. J. Randall, of Greensburg, Kan., and C. C. Hickman, of Yeoman, Ind. Clarke broke 29 straight in the shoot-off. The winner was unheard of until he won the trapshooting classic. Charles H. Newcomb, of Philadelphia, broke 99 targets out of 100 in a high wind and won the National amateur championship. This event brought together the champion trapshooter of every State in the Union.

"William H. Cochrane, of Bristol, Tenn., won the Southern handicap at Memphis with 97 breaks. The western handicap was taken by W. J. Raup, of Portage, Wis. He also broke 97 targets. The Pacific coast handicap was won by H. A. Pfinman, of Los Angeles, Cal., after two shoot-offs. Pfinman, with J. F. Coutts, Jr., and Andrew Everett, of San Diego, Cal., and H. M. Williams, of the United States navy, tied for first place with 98 breaks. On the first shoot-off Coutts and Pfinman broke 29 targets consecutively and on the second effort Pfinman broke 18 to Coutts 15.

"Good as 1915 was the year 1916 will be even better. The Inter-State Association of Trapshooters has been doing excellent work for years and this season will be aided in its efforts to develop the sport by the American Amateur Trapshooters' association recently formed."

# Sousa Says Shooting Improves

Sport at the Traps on Boom  
According to Noted  
Composer

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JOHN PHILIP SOUSA  
of the N.Y. HIPPODROME  
at the Traps

## MUSIC AND GEOGRAPHY

Sousa Discusses Their Relationship—A  
Memory of His Mother

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"Well, mother?" I said.

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

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

## CHARLOTTE GIVES HER SKATING BOOK AWAY

Patrons of Hippodrome Get Souvenir  
Volume of 300th Performance.  
Program a Gay One.

Those who attended last night's performance at the Hippodrome will have reason to remember the 300th presentation of Charles Dillingham's "Hip-Hip-Hooray." As a souvenir of the occasion every patron carried away a de luxe copy of Charlotte's Skating Book, handsomely bound and profusely illustrated.

The performance itself was athrob with gayety, as every one in the big spectacle entered into the carnival spirit. Sousa's Band played special numbers, the cats in the opening scene and the characters in Toyland presented new features and Charlotte herself gave a new skating number in the closing scene called the "Pavlova Loop," to which Russian music had been composed for the occasion by Raymond Hubbell.

Sybil Vane, the English prima donna who recently gave a recital at Aeolian Hall, and J. Humbird Duffy, the American tenor, are two soloists announced with Sousa on Sunday on the gala program, which introduce Mary Pickford to New York as a speaking and dancing actress in a sketch in which James Corbett will play the "villain."

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New Review 3/4/16

Louisville Times 3/6/16

By MAY MacKENZIE.



Charlotte is a Diana of the North. A big, tall girl, honest and fine and decent. She has the quality of Diana and a long, splendid throat, frank, fearless eyes and a generous, rippling mouth with sensitive corners.

She is like a breath from ancient Scandinavia. She might be the daughter of an old Norse god or a viking of the tenth century, when it was not a disgrace to pirate. She is as evanescent as the frost, with her streaming liquid hair. As unreal as any goddess, and as unbelievable. She might be a descendant of Beowulf, himself, who slew the monster Grendel and its mother (who ate a man)—or of Hrothgar, King of the Danes. She only skates—but as a goddess might skate! Valhalla might be crowded with the souls of her ancestors.

Charlotte has the real quality of Diana. The quality of fearless purity. Diana is such a touchy point. Anything with a straight back and strength of limb is likened to Diana. Painters so extensively canvassed her as a series of fat frog's legs joined together. The world is cluttered with monstrous Dianans. The poor girl reaped this by being exclusive. She eternally piques mankind. They feel they can paint her, anyhow. In draping her with slabs of puffy muscles, they revel in the satisfaction of taking a liberty. Fate equalizes the scales for even a goddess. Diana is continually being attacked by bad art.

Charlotte is the finest five minutes in many a season. She is like a cool draught of mineral water. The unbelievable, astounding exactness of her work heightens the tonic sensation of unreality. She flashes through the Hippodrome like a golden dart—an eighteen carat needle in a fragrant haystack, and quite as elusive. She only skates—but how she skates! Her spirit of wild security knocks everything we have ever seen into a cocked hat. That anything human could be so secure, is a sensation. If she ever falls, I never want to see it. I would rather fall myself. It would not be a memory bumped. This girl must become a memory. Her technique may be equalled, but her combination of personality and technique, never. There is so much character to Charlotte—so much fineness. One would lend her money on the expression of her eye. This big, tall girl, honest and fine and decent, with a long, splendid throat and generous, rippling mouth. She is one of the few women I have ever seen who could wear diamonds. They would sit on her streaming liquid hair like crystals of her frozen north. A diadem of

frost—not a label of commercial prosperity! Women, in diamonds, look like pieces of leather or like crude, gaudy sticks of candy. Charlotte is one of the few women who could remain alive in them. She is as evanescent as they were meant to be, before they were tied down to proclaiming atrocious commercial facts. Diamonds kill the flesh they rest upon. A solitaire on a hand is a beautiful gem—but it is a dead hand. French women know this and lean to pearls.

Charlotte and Sousa are a full measure, if you like. Sousa is always an American thrill. We started thrilling in diapers and crawled out of our cradles to his early marches. He even survived our having to learn them at the piano. Surviving that stage, he is a thrill indeed! To this day I cannot hear his most bombastically gorgeous early march without a shudder. It stirs vague, stubborn recollections of being rapped across the knuckles or stealthily putting the clock ahead in practice hours. The triumph for Sousa is that while the tyranny killed the piano with a lot of us for life, he remains a hero. His new Hippodrome march is immense. There is a get-up-and-git to a Sousa march, conducted by Sousa, that there isn't to another thing in the world. One trembles all over with a sort of patriotism. If this country goes to war, they'd better go to the Sousa marches. They stir something better than the eternal stand-up-when-you-hear-'em notes. I'm sure, from sheer force of habit, the soldiers would abstractedly hold their guns in absent laps, expecting to sit down presently when the old tunes were turned on.

The sole fault to be found with Burnside's corking "Hip Hip Hooray" is that they put a wretched picture of Charlotte in the program. It has some darling touches. That is all you can call them—darling—this nice, huge haystack of animals and toys. Among the other skaters—after it's being an outrage to mention any others—it is only fair to speak of the excellent work of little Hilda Ruckerts and Ellen Dallerup. Miss Dallerup has distinction and style, and Hilda Ruckerts executes exceedingly difficult steps.

Messrs. Orville Harrold, Arthur Deegan, Nat Wills, Charles T. Aldridge and Miss Belle Storey whiff through the production with a lot of bang-up scenery, but one does not catch half of them in the excitement of watching for Charlotte and Sousa. It is probably a trick to get us back there again. Who would wish to miss a person named Hanny Frick? The enigma is listed among "Polish ladies and gentlemen." We're all keyed up. Guatemala politely edges along good feeling between nations by contributing a band (resting from being contributed to the Exposition) by the courtesy of its government and Minister. Graceful and neighborly—and a stupendous deathblow to a be-whiskered wheeze. A band—where there is Sousa—should save us any future reference to Newcastle.

# MAKE-UP OF THE MULTITUDE.

In these days when abnormalities of the flesh or the spirit seem to command most attention in the columns of the press, on the stage and in our literature, it is comforting to reflect that there are millions of people of wholesome normal characteristics who form the backbone of our nation, even if it has now become the fashion in essays on life and living to ignore their numbers, their decencies, their lack of desire to do violence and their disposition to help one another. "No one has ever made a collection of statistics," writes Mrs. Frances Hodgson Burnett, in soothing and optimistic style, "regarding the enormous number of perfectly sane, kind, friendly, decent creatures who form a large proportion of any mass of human beings anywhere and everywhere—people who are not vicious or cruel or depraved, not as a result of continual self-control, but simply because they do not want to be, because it is more natural and agreeable to be exactly the opposite thing; people who do not tell lies because they could not do it with pleasure, and would, on the contrary, find the exertion an annoyance and a bore; people whose manners and morals are good because their natural preference lies in that direction."

The author of "Little Lord Fauntleroy" is quite right. The great mass of the public, which takes instinctively a safe, middle course in all things, prefers a comfortable flat or cottage to either a tenement house or a millionaire's mansion; Sousa's band to either the Minneapolis Symphony Or-

chestra or a hurdy-gurdy; vaudeville to burlesque, melodrama or Shavian stage products; dinner at 6 to dinner at noon or 8:30; Woodrow Wilson to Gene Debs or John Cowper Powys; fried chicken to hamburger and onions or terrapin.

Yes, these are the honest, upright, steady, clear-thinking folk that the Four Hundred and the Socialists alike sneer at as the "bourgeoisie" and which the politicians slobber over as the "Bulwark of the Nation." They believe in newspapers, in Congress, the Weather Bureau, the direct primary, trial by jury, monogamy, the Constitution, the Declaration of Independence, clean politics, trust-busting Democracy, the rights of Americans to travel in safety upon the high seas, the integrity of the President of the United States and the honor and glory of the Star Spangled Banner.

Such is the multitude, thank God, and so may it continue.

New Standard 3/12/16

Bridgeport Conn Post 3/15/16

Roxbury Year Journal 3/15/16

## Souvenir for 300th Time at the "Hip."

The 300th performance of Charles Dillingham's remarkable pageant, "Hip Hip Hooray," at the Hippodrome, will be observed next Wednesday evening, March 22. To make this a gala occasion every patron attending will be presented with a souvenir edition of the Hippodrome Skating Book, by Charlotte.

This coming Sunday night at the Hippodrome, Charles Dillingham has arranged to present John O'Malley, the great Irish tenor, with Sousa and his band and a gala program of Irish music. Mr. O'Malley has the distinction of competing with the mighty John McCormack in popularity and his appearance at the big New York playhouse will be under the auspices of the Knights of Columbus.

Mary Pickford, the most famous little leading lady of the films, will appear in person at the Hippodrome with Sousa, on Sunday, March 26.

John Philip Sousa is starting a preparedness campaign of his own at the Hippodrome. He is nightly introducing a song entitled "Wake Up America" and urging the audience to join in the chorus. The other night Caruso got into the audience and when he got through he found he was singing alone.

Most everyone present recognized his voice and to hear him for nothing was too much of a good thing to let pass. Caruso didn't notice the silence, however, and when he sat down he was as red as a lobster.

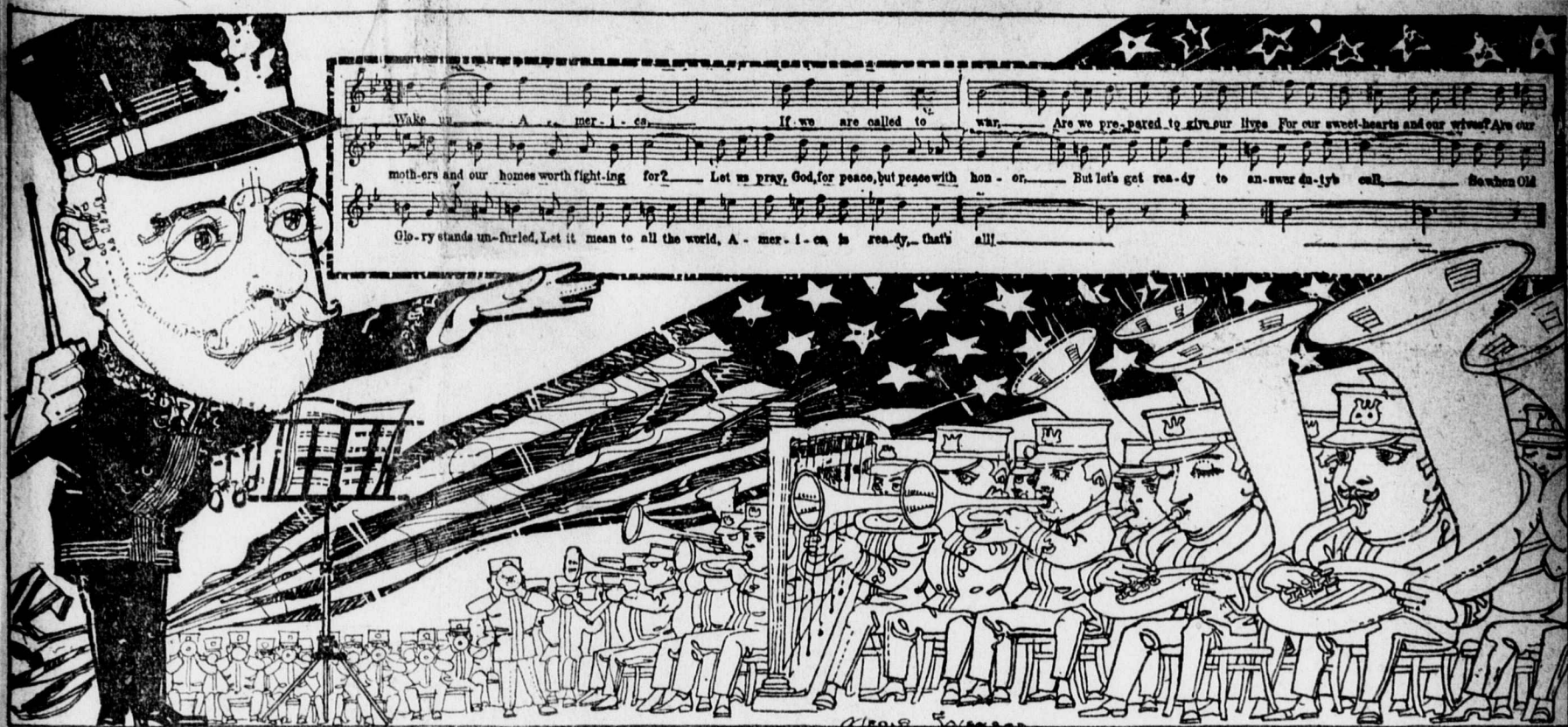
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Most everyone present recognized his voice and to hear him for nothing was too much of a good thing to let pass. Caruso didn't notice the silence, however, and blushed furiously.



American 3/5/16

# John Philip Sousa Praises "Wake Up, America," New Preparedness Song Introduced at Hippodrome



**"L**ECTURE me, write editorials at me and I may be convinced that preparedness is necessary, but sing me a song that contains your message and I WILL BE won over at once."

Such is the opinion of John Philip Sousa, the noted bandmaster and composer. And that is why he believes that "Wake Up, America," the new patriotic song, will convert more men and women to "peace and preparedness" than all the brilliant rhetoric and sound logic ever written on the subject.

The song, which was written by George Graff, Jr., and Jack Glogau, was introduced at the Hippodrome Sunday evening by Roy La Pearl, the man who is said to have the biggest voice in the world. The enthusiastic welcome which the song received was sufficient to show that it will be extremely popular.

Mr. Sousa, who featured the number on the programme, is a fitting sponsor for a patriotic American song. His father, Antonio de Sousa, fought in both the Mexican and Civil Wars. Mr. Sousa himself is a member of the Lincoln Camp of the Sons of Veterans. The family, which was originally Portuguese, figures in the early annals of the country's history, and is one of the oldest American names.

"Music has a universal appeal," said Mr. Sousa. "We in America are made up of many nationalities and music is the best medium to weld these different types together."

For twelve years Mr. Sousa led the Marine Band at Washington, so he can speak on the subject of national defense from a soldier's view.

"I do not believe any one in this country wants war. Certainly the soldiers themselves do not. But they realize the necessity of adequate preparedness for defense as the best means of preserving peace."

"With our enormous stretch of waterfront we need a navy large enough to patrol both coasts. We should at least have a navy as large as that of Great Britain. To my mind, an adequate navy is the best sermon for peace!"

A twinkle came into the keen eyes as he added. "Suppose I point a little moral. If Jess Willard were walking down the street, no smarty little chap would dare to step up to him and try to obstruct his pathway. Jess might reach out his arm and quite casually wipe the earth up with the offender."

"Well, I think the United States ought to be in the same position as Jess! We're perfectly willing to be peaceful but we want to be left alone."

Then with a practised eye, the composer glanced over the music. "The refrain is especially good," he said. "It will catch the ear at once with its melody. And that is essential to carry the message which the words convey."

"They are homely words," he mused, "and that is as it should be. 'Homely' means what the term implies. It brings the meaning down to everyday concerns. Most of us think in terms of everyday life and

the simple, straightforward appeal goes right to the heart.

"Ninety-five percent of the people of this country want peace and not war. The people are waking up already, and they will demand that the politicians stop wrangling and appropriate sufficient money for defense. Men don't clutch their pocket-books so tightly when their hearts are touched, and that is another reason why such a song as 'Wake Up, America' will do much good. In fact,

it might not be a bad idea to sing it to Congress!"

Then the conversation turned to the conditions of modern warfare.

"Modern warfare is terrible," said the composer. "And above all things I think the submarine warfare should be abolished by international laws. It is like hitting below the belt, or worse, like stabbing a man in the dark. I know many men in the submarine service, and I know that though they are loyal and say nothing

they would prefer to fight, if necessary to die, in the open, under the blue sky. If we must have war, let us fight openly and aboveboard, and not resort to unfair methods."

"But above all, let America keep out of this fight. There is no reason for us to get into it, but we want to be prepared so that at no future time will any nation or nations feel that they can attack us with impunity. I am for peace—and preparedness. 'Wake Up, America!'"

Sun 3/12/16



Charley Chaplin and John Philip Sousa.

Musical American 3/25/16

Sousa — Imitations of John Philip Sousa have been popular the world over, and it is said that the man who started their vogue eighteen years ago was Walter Jones, prominent actor in musical comedy.

Manly Dispatch 3/31/16

"VILLA has my sympathy, anyhow," said the benevolent John Philip Sousa. "He may have his faults and undoubtedly has done things which he will regret, but I don't care; I'm sorry for any man who is leading a band."



# How Sousa Wrote His Marches

from their work. The Spanish War was an inspiration to me.

The 'Man Behind the Gun' was a musical echo of it. 'The Stars and Stripes Forever' was written after the news came of our victory at Manila. 'The Diplomat' was written in honor of John Hay, who as Secretary of State had handled some diplomatic situation with a masterful skill that inspired me. 'Imperial Edward' was written in England in honor of the last King. I had 'The Liberty Bell' finished some time before I could find a name for it. One night I attended a spectacle in a theatre, and a scene was given showing the Liberty Bell which greatly impressed me. The next morning I received a letter from Mrs. Sousa, describing the pride with which my two boys had shared in the 'Liberty Bell Parade' in Philadelphia, where they were living. That decided me, and I named the march accordingly. 'The Washington Post' was named after the oldest newspaper in Washington, on an occasion commemorating its work."

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

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

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

"Well, mother?" I said.

"She put her arms around my neck."

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

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

We found ourselves talking about the organization of Sousa's Band and the individuality of his work as a conductor.

"It was while I was leader of the United States Marine Band in Washington that I thought there was a field for a brass band



JOHN PHILIP SOUSA

*The famous March King tells where he got the inspiration for the most successful of his compositions.*

By WILLIAM de WAGSTAFFE

These are more than martial gallantry; they measure well with real poetry.

It was difficult to interpret Sousa. He is so many sided, so full of many things that reveal. So I pick at random some of the best things he said, about the best things he has done. When he tried to tell me how he wrote his most famous marches, he became statistical, silent upon the inspired facts.

"My first march that attracted any attention was called 'Gladiator,'" he said. "I was leader of the Marine Band in Washington at the time, and the glorious salary of eighteen hundred dollars a year disposed of any desire I might have had for great wealth. It was wealth as I saw things in those days. When I was a boy in Washington a fourth class clerk in the Government Service received eighteen hundred dollars, and in his own neighborhood he stood somewhere between an Emperor and a Croesus. So, up to 1892, I sold all my compositions outright, some for as low as five dollars, and the highest price for fifty dollars. Among these were 'The Gladiator,' 'The Washington Post,' 'The High School Cadets,' 'Semper Fidelis.' I did this because I thought \$1,800 was enough for any one man to earn and squander."

He gave me a list of the marches he had written which he considered the best, as follows: "The Gladiator," "The Picador," "King Cotton," "Fairest the Fair," "Stars and Stripes Forever," "The Bride-Elect," "The Man Behind the Gun," "Imperial Edward," "The Diplomat," "The Washington Post," "The Liberty Bell."

"A composition in march tempo must have the military instinct," said Sousa in explanation of his own success; "that is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace. The roll of musketry had no meaning for them, so that quality is entirely absent

I T was a great pleasure to talk to Sousa.

He has no vanities, no jealousies, no grasping ambitions to inspire his ideas. Unlike other temperamental celebrities, he has never had to "sell his soul." In a dimly lighted room, over a good cigar, Sousa looms up in my recollections of the theatrically famous, as satisfying to one's intelligence. More than this, he is a man's man, with the American habit of pride in his wife and his family.

Things have gone smoothly with him and he with them. His inspirations have been in the way of national thought. He seems to have escaped the emotional brain storms of musical genius, of theatrical association. His faculties have not been wasted on sensuous expression in music. The tragic shadow has never come between him and the sunlight of his busy life.

Who wouldn't envy such a man?

But—you can't. He won't let you. As we sat talking, smoking, thinking, like ordinary beings, his international importance to the history of a definite U. S. A. music never intruded. Millions have been stirred from the lethargy of human egoism by the Sousa marches. The whole world of humans has been exhilarated by the splendor and buoyancy of this man's inspiration. And yet, there he sat, a quiet spoken, mellow voice, semi-humorous, middle-aged man, without a single picturesque detail in appearance or manner to identify him from any one of the "tired business men" one sees dozing through a modern melodrama.

Sousa, the most spectacular impulse of this generation, the most martial spirit in American loyalty of feeling and expression, is the least spectacular person of great fame I have met. It is never a disappointment to meet a great artist, but it is often difficult to interpret their sincerity.

Sousa is transparently sincere. He is in absolute balance. He has no subtleties of thought or feeling. Like the straightforward, energetic, brilliant action of his march tunes, his ideas are straight and true as they are normal and courageous. During most of his life, when he was not at the head of his famous band, he was hunting, fishing, riding, filling his heart and head with all outdoors. No town life for him!

When he was twenty-four he was the bandmaster of the United States Marine Band in Washington. This has always been the finest band in America, the pride of the White House. However, there never was any past or present with Sousa. It was always NOW!

"There is no such thing as the music of the future. It is the music of NOW. It may endure in the future; each man who writes hopes it will."

Sousa has written over one hundred marches. He has composed ten operas, many orchestral suites, songs and waltzes. Frequently he writes the words of his own songs. Here are stanzas worth remembering, written by him:

Love's the pleasure,  
Love's the pain,  
Love's the sickle,  
Love's the grain,  
Love's the sunshine,  
Love's the rain,  
Love is everything!

Oscar Hammerstein, who played his waltz, "Louise," at the Hippodrome the evening of March 26, was presented at the conclusion of his performance with a watch chain by John Philip Sousa, who said that Mr. Hammerstein had done more for New York than New York could ever do for him.

Brother Sousa says he will volunteer for service if his country needs him. He has always been ready to face the music, but wouldn't those medals furnish an easy target for the enemy?

Imitations of John Philip Sousa have been popular the world over, and it is said that the man who started their vogue 18 years ago was Walter Jones, prominent actor in musical comedy.

John Philip Sousa played his new march, "America First," at the New York Hippodrome on Washington's birthday. He has dedicated it to the Daughters of the American Revolution.



as wide and far reaching for concert purposes as a symphonic orchestra. Certain music by the great impressionistic masters, like Wagner, Strauss, and the famous Russian composers, particularly appealed to me for certain strong effects which even the largest orchestras could not supply. My plan was not to organize a Military Band, but a brass band that would augment and yet supply the same shading that an orchestra supplies. I figured that it was possible to get tone quality with a brass band. For instance, the March in "Tannhauser," can never obtain the strong effects of the clarinet and wind instruments in orchestral interpretations. Of course, Beethoven, Mozart, and those gentle poets, with their reed voices, cannot be reproduced in brass. Berlioz, I consider, was the father of all modern instrumentation. When I first started on my concert tour, there was a good deal of criticism as to the matter of which I conducted my band. In fact, it became a favorite amusement among vaudeville comedians, to imitate and burlesque me at my work. For my part, I have always believed in the effectiveness of conducting in curves. Take the orator for instance, he may be absolutely passive for the first five minutes, but afterwards he must indulge in patomime or his audience will become cool. In a composition of a sensuous nature if you conduct in angles, the picture is spoiled. The music breathes one's feelings and your actions suggests another. Also, conducting within a small circle to me appears most effective, and if a man's mode of beating time absolutely belongs to himself, he can never seem incongruous to those who look at it. In short, you must be yourself if you are going to stand before the public. Personally, I would rather be the composer of an inspirational march than of a manufactured symphony."

Sousa's indifference to ragtime, is based upon the fact that he does not believe it is musical.

"Ragtime is just notes," said Sousa. "It is the smile in American music, the tomfoolery, the outlet—but it is not music. Besides, national music is not a growth of the soil. I have tried to embody and retain American folk songs in my music, and to some extent have accomplished the idea. But music is not national. For instance, a great genius like Wagner bursts upon the world. He is a product of Germany, but his music is not German national music. He is a leader, and there follow in his wake a great number of imitators—men who take up the master's ideas and do less with them than he did. People speak of a national music in this country and refer to the negro melodies of the South. Were they a product of the soil? Let's see. The foremost composer of these negro melodies was Steven Foster, a Pittsburgh man, who lived in the North and wrote of the South. No matter what the country may be, the South is always the land of romance, and so Foster, for negro minstrel performances in the North, wrote of the South too, and he invested his music with a rare charm that was held to be typical of the South. Yet he was a Northerner writing in the North and could only be writing with genius tracing the notes upon paper and without representing the nation's characteristics in his work. He was the leader and there were myriads of imitators, but all writing to the same end."

"The purely mechanic musician is very largely in the majority, and the number of geniuses is very small."

Reenforcing their countrymen from Kiao-Chau, suddenly grown from a ship's band to a symphony orchestra, the group of opera celebrities at the Hippodrome on Sunday includes Margaret Ober, Otto Goritz and Albert Reiss. O. K. Wille leads the strangers and J. P. Sousa the men from homes nearer by. Among the numbers are Weber's "Freischuetz" overture, a Liszt rhapsody and MacDowell's second "Indian suite."

#### TRAPSHOOTERS ORGANIZE.

##### Official Supervisory Body Formed With Headquarters at Baltimore.

The recent incorporation of the American Amateur Trapshooting Association was one of the most important happenings in the shooting world since the formation of the National Rifle Association. The purpose of the new organization is to provide an official supervisory body for the half million shooters and nearly 5,000 trapshooting clubs in the country.

The national officers of the association are as follows: John Philip Sousa of New York, president; Dr. Horace Betts of Wilmington, President Delaware State Sportsmen's Association, first vice-president; Charles W. Billings of New Jersey, captain of the trapshooting team which won for America in the Olympic Games at Stockholm, second vice-president; Professor James L. Kellogg of Williams, third vice-president; Stanley Frederick Withe, secretary of the Intercollegiate Trapshooting Association, secretary-treasurer.

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

Pauline Donalds, of Covent Garden, London; Evelyn Starr, violinist; the Manhattan Ladies' Quartet; Mlle. Lovena and M. Gadeskoff, of the Ballet Russe, and the Halevy Choral Society of 150 voices are on the programme for the Hippodrome Sunday night concert, in addition to Sousa's band. The concert is for the benefit of the West Side Hebrew School.

One thousand people and 100 wonders in "Hip Hip Hooray" at the Hippodrome; besides John Philip Sousa and his band provide the music.

## Officials of New Trapshooting Body



STANLEY F. WITHE  
SECRETARY-TREASURER



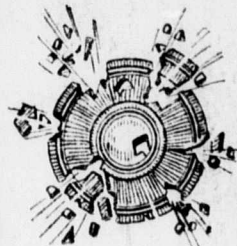
DR. HORACE BETTS  
FIRST VICE PRESIDENT



JOHN PHILIP SOUSA  
PRESIDENT



CHARLES W. BILLINGS  
SECOND VICE PRESIDENT



PROF. JAMES L. KELLOGG  
THIRD VICE PRESIDENT

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*Tribune, 3/12/16*



Marjorie Sterrett, John Philip Sousa and Albert A. Hopkins at the Marjorie's Battleship Fund performance at the Hippodrome. The last named gave Marjorie a cupful of 1,156 dimes.

*Greeley Photo Service.*

*Music Trade Review 3/25/16*

### THE NEW SONGS AND THE OLD.

The Melodies of the Days of Harrigan & Hart and Also Irish Songs of To-day Featured in Hippodrome Concert Last Sunday.

Those who have listened to the arguments that the songs of the day are not what they used to be and to the sighs for "the good old days of Harrigan and Hart" had a chance to make a test last Sunday at the Hippodrome, which was known as "Irish Night." Sousa's Band played selections from "O'Reilly and the Four Hundred" and such little classics as "Paddy Duffy's Cart," "The Widow Nolan's Goat," etc. Maggie Cline sang "Throw Him Down, McCluskey," and William Harrigan, son of the famous Ned, sang such classics as "My Dad's Dinner Pail" and "The Babies on Our Block."

In comparison John O'Malley sang "A Little Bit of Heaven," "Mother Machree," "How the Shannon Flows," "Macushla," etc. The question of age had much to do with the amount of applause offered by various members of the audience. Among other late numbers featured were: "I Hear You Calling Me," "Tim Rooney's at the Fightin'," "It Takes a Great Big Irish Heart to Sing an Irish Song" by Maggie Cline, and "Tipperary."

### "Hip" to Have Tsing-Tau Orchestra.

The Tsing-tau Symphony Orchestra, formerly connected with Germany's naval and military force at Kiao-Chau, taken prisoners of war when that stronghold fell into the hands of the Japanese, released later and coming to this country on a peaceful mission en route for home, will share the program with Sousa at the Hippodrome on Sunday evening. This organization, under the direction of Conductor O. K. Wille, will interest all music lovers, whether in sympathy with Teutons or Allies, as it is said to be an exceptionally fine and well-balanced orchestra.

Among the numbers announced are Weber's "Der Freischuetz," MacDowell's "Second Indian Suite" and a Liszt Rhapsodie. Among the distinguished soloists are Otto Goritz, of the Metropolitan; Herma Mentz, a talented young pianist, who has appeared in New York successfully, and Mary Zentay, violinist. The receipts will be devoted to the German-Austrian War Sufferers Relief Fund.

*Music Trade Review 3/25/16*

### SCHELLING PLAYS WITH SOUSA AT THE HIPPODROME.

Mr. Ernest Schelling, the eminent American pianist who, with Mme. Olive Fremstad and Mr. David Hochstein, appears as guest-star at the Hippodrome Sunday next with John Philip Sousa, will upon that occasion play for the first time with a brass band, although he has appeared both at home and abroad with many famous symphony orchestras. One of his compositions, his "Suite Fantastique," for example, has been heard with the Boston Symphony Orchestra, conducted by Muck in Boston, as well as with Fiedler

in Boston, New York, Washington, Baltimore and Philadelphia. With Damosch of the New York Symphony; with the Chicago Symphony and with Thomas' Orchestra, under stock. With Nikisch in Leipzig and in Paris, and with the Philharmonic in Cologne, Paris and London, his audiences have enjoyed it. With Halle's Orchestra at Manchester it called for repeated applause. In Munich, Felix Mottl wielded the baton with the Tonkünstler Verein when Schelling played it. In Stuttgart and Coblenz, Max Schillings and Kees respectively were the conductors at Abonnentan concerts, when the Rhonians enjoyed it. Mengelberg was leader in Amsterdam, the Hague, Rome, Frankfort, Basel and Marseille when he played it before these widely different groups to the evident satisfaction of all of them.

*Int. Music Drama 3/14/16*



# AMATEUR SHOOT BODY WELCOMED

Will Promote the Sport for the Advancement of Club and Individual Contestant at Traps.

The American Amateur Trapshooters' Association, which came into existence with the new year, has been royally greeted by the scatter gun enthusiasts of this fair country—the land of the free and the home of the brave. It is such an organization as the amateur trapshooters have wanted for these many years. It is the first step in the government of trapshooting by the active participants. Golf, tennis, track and field sports and, in fact, every branch of sport has a governing body except trapshooting.

The A. A. T. A. will try to run a sport that for years has been running itself—and this will be no child's task. The only organization that trapshooters have known previous to the birth of the American Trapshooters' Association was the Interstate Association for the encouragement of trapshooting, an organization which, in its own ways, has done a wonderful lot of good for the sport. The Interstate Association welcomes the A. A. T. A., for the newcomer will do many things for the sport that the Interstate Association was wondering if ever would be done.

The organizations are in entire accord. The purpose of the Interstate Association is to promote interest in trapshooting by contributing to the trophy and money prizes awarded at registered tournaments. The purpose of the American Trapshooters' Association is to increase interest in the individual club's regular practice shoots by a system of medal and trophy awards. While the Interstate is concerned only in registered tournaments, the A. A. T. A. medal and trophy plan applies only to shoots and tournaments that are not registered by the Interstate Association. Hence the work of the A. A. T. A. supplements the work of the Interstate. It is the aim of the new organization to do as much for club shooting by providing incentive and recognition as the Interstate has done for tournament shooting.

The American Trapshooters' Association was chartered for the purpose of "promoting the sport of trapshooting and for the advancement of the individual shooter." And if this is done the association will do a wonderful work, for there is plenty of room for improvement in the way trapshooting tournaments are managed, handicapping, &c. The association has gone on record as saying that it will undertake any endeavor that has for its object the improvement of conditions affecting the sport of trapshooting. It will

take some time for the association to get the trapshooters lined up, but as the officers have begun in the right manner there is no doubt of the organization being a success.

## More Than 600,000 Trapshooters.

There are more than 600,000 trapshooters in the United States and more than 4,000 clubs. The purpose of the association is to enroll every one of these individual gunners as members just the same as the A. A. U. has the athletes registered. Clubs are given an affiliated membership. The A. A. T. A., in its efforts to strengthen and stimulate club organization and greater development of the individual shooter, has offered five sets of medals for competition in club shoots. It is the feeling that if a shooter can win a prize of some kind he is more apt to remain interested than the fellow who fails to rise to the occasion.

The medals are classified in this way:— 75 per cent, bronze; 80 per cent, aluminum; 85 per cent, sterling silver; 90 per cent, solid gold, 10 kt.; 95 per cent, solid gold, 14 kt. To win the bronze medal it will be necessary for a shooter to shoot 38 "birds," or more, out of fifty ten times. He will have to break 40 out of 50 ten times to get the 80 per cent badge; 43 out of 50 ten times to get the 85 per cent badge; 45 out of 50 twenty times to get the 90 per cent badge, and 48 out of 50 thirty times to win the 95 per cent medal. It is necessary for the shooter to win the 75 per cent medal before trying for the 80. He must win the medals in order, and the effort becomes a trifle harder each time.

There is no limit to the number of medals a shooter may win as long as he is a member of the A. A. T. A. and can break the targets. The officers feel that this method should develop club interest among the individuals, and with the individuals and clubs always interested trapshooting cannot do aught but prosper.

## Purchasing Trophies.

Should the receipts of the association any year be more than the disbursements the money will be spent in purchasing trophies for affiliated clubs, the same to be put up as club trophies. The A. A. T. A. will try in every way to be of benefit to the individual trapshooter and to his club. General information will be supplied to all with reference to trapshooting, conducting of tournaments, club, county, State or sectional championships.

John Philip Sousa is president of the A. A. T. A. Dr. Horace Betts, of Wilmington, Del., president of the Delaware State Sportsmen's Association, is the first vice president. The second vice president is Charles W. Billings, of Glen Ridge, N. J., and third vice president is Professor James L. Kellogg, of Williamstown, Mass. The secretary treasurer is Stanley F. Withe, of Baltimore, Md. Mr. Billings captained the American team in the Olympic games of 1912, and was runner up to the individual world's champion. Mr. Kellogg founded the Williams College Gun Club, and Mr. Withe is responsible for the Intercollegiate Trapshooting Association.

The Board of Directors will be composed of the above officers and the presidents of each State association, who will be the vice presidents of the association. Each State will control its own affairs, but the same rules will be in vogue everywhere.

# SHOOTING GAINING RAPIDLY

Sousa Says 1915 Was the Biggest Year for Trap Sport; 1916 Is to Be Much Better.

BY JOHN PHILIP SOUSA,

President of the American Amateur Trapshooters' Association.

Trapshooting, gaining by leaps and bounds in the affections of American sportsmen, had its greatest year in 1915. In no other year were there so many meritorious performances or so many noteworthy features. Every championship tourney had more entrants than in other seasons and the \$39 entrants in the Grand American nearly doubled the list of contestants in any previous American championship.

The advancement of trapshooting, however, was noticed in other ways than besides in the increase of members. Woolfolk Henderson of Lexington, Ky., established a high-water mark for amateur shooters to try for when he amassed the remarkable average of 97.52. Two gunners had runs of over 300, the best shooting in a half-dozen years.

In compiling this remarkable average Henderson broke 2,731 of 2,800 targets. No other amateur ever did so well and only two professionals have bettered these figures. William H. Heer in 1911 averaged 97.75 and William R. Crosby in 1912 averaged 97.60. Both of these shooters, however, were only charged with shooting at 2,000 targets. The best previous amateur record was made by J. S. Day in 1910. He shot at 4,280 targets and averaged 97.28.

## TWENTY AMATEURS AVERAGE 94.

Twenty amateur shooters hailing from all points of the United States averaged better than 94 per cent for 2,000 or more targets and the professionals, as might be expected, did even better, thirty-eight of them averaging over 94 per cent and twelve of the number bettering 96 per cent. Charles A. Spencer's average of 97.50 is remarkable, as he shot at more than 5,000 targets—5,620 to be exact.

Lester German's run of 372 consecutive breaks in the Westy Hogan's tournament in Atlantic City last Fall was the largest straight run of the year. The next best was 312, by D. Holland, amateur champion of Missouri. He made this run in the Missouri State tournament last August.

The record for consecutive hits is 41, and was made by Charles A. Spencer, this year's high average professional champion, in Illinois in 1909. The amateur record for consecutive breaks is 417 and was made by Jay Graham of Chicago in 1910.

While the runs of German and Holland are not records, one cannot deny that they are exceptionally good. When Guy Deering of Columbus, O., averaged 90 on doubles, he set the best mark that ever has been made by an amateur during the eight years of competition.

## UNKNOWN WINS G. A. H.

A brief review of the year brings to mind many interesting things. Louis P. Clarke, a Chicago banker, won the Grand American handicap after a four-cornered shoot-off with M. E. Dewire of Hamilton, Ind.; J. J. Randall of Greensburg, Kan., and C. C. Hickman of Yeoman, Ind. Clarke broke 20 straight in the shoot-off. The winner was unheard of until he won the trapshooting classic. Charles H. Newcomb of Philadelphia broke 99 targets out of 100 in a high wind and won the national amateur championship. This event brought together the champion trapshooters of every state in the Union.

William H. Cochrane of Bristol, Tenn., won the Southern handicap at Memphis with 97 breaks. The Western handicap was taken by W. J. Raup of Portage, Wis. He also broke 97 targets. The Pacific Coast handicap was won by H. A. Pfinman of Los Angeles, Cal., after two shoot-offs. Pfinman with J. F. Coutts, Jr., and Andrew Everett of San Diego, Cal., and H. M. Williams of the United States navy tied for first place with 98 breaks. On the first shoot-off Coutts and Pfinman broke 20 targets consecutively and on the second effort Pfinman broke 18 to Coutts' 15.

Good as 1915 was, the year 1916 will be even better. The Interstate Association of Trapshooters has been doing excellent work for years and this season will be aided in its efforts to develop the sport by the American Amateur Trapshooters' Association, recently formed.

## Musical Career 3/20/16

### Ireland's Night at New York Hippodrome

It was "Ireland's Night" at the New York Hippodrome on Sunday evening, March 19, and so John Philip Sousa and his band played music that would have an especial appeal to folks from the Emerald Isle. The band numbers included the mosaic "Reilly and the 400" (Braham), "Ireland in Song and Story" (Moore), excerpts from "Squatter Sovereignty" (Braham), "The Musical Critic's Dream" (Dix), "Ireland Forever" (Myddleton), "Irish Patrol" (Puerner), and each of them aroused the enthusiastic applause of the large audience. A program note regarding the composition by Dix reads:

"A musical critic severely criticised an eminent organist for introducing into an offertory a well known popular melody, and declared that such music was ignoble. That night the critic had a dream, in which he saw a group of the old masters, who condemned his declaration and said that no music could be ignoble if nobly treated. To prove their statement each one seated himself at the organ and rendered one of his best known compositions, introducing the condemned popular melody as the leading theme.

"In this piece the melody of 'Annie Rooney' is treated in the style of Mendelssohn, Mozart, Chopin, Beethoven, Rossini, Haydn and Richard Wagner."

On this occasion the assisting artists were Maggie Cline, soprano; William Harrigan, vocalist; John O'Malley, tenor; Joseph Marthage, harpist; Arthur Aldridge, and Nat M. Wills, in monologue.



# SHOOTERS' TOP TRAP RECORDS IN GREAT YEAR

All Kinds of Marks Set—  
John Philip Sousa  
Praises Sport.

BY JOHN PHILIP SOUSA

[President of the American Amateur Trapshooters' Association.]

Trapshooting, gaining by leaps and bounds in the affection of American sportsmen, had its greatest year in 1915. In no other year were there so many meritorious performances, or so many noteworthy features. Every championship tourney had more entrants than in other seasons, and the \$39 entrants in the Grand American nearly doubled the list of contestants in any previous American championship.

The advancement of trapshooting, however, was noticed in other ways than in the increase of members. Woolfolk Henderson of Lexington, Ky., established a new high water mark for amateur shooters when he amassed the remarkable average of 97.53, and two gunners had runs of over 300, the best shooting in a half dozen years.

## Figure Beaten Only Twice.

In compiling his remarkable average Henderson broke 2,731 of 2,800 targets. No other amateur ever did so well, and only two professionals have bettered these figures. William H. Heer in 1911 averaged 97.75 and William R. Crosby in 1912 averaged 97.60. Both of these shooters, however, were only charged with shooting at 2,000 targets. The best previous amateur record was made by J. S. Day in 1910. He shot at 4,280 targets and averaged 97.28.

Twenty amateur shooters hailing from all points of the United States averaged better than 94 per cent for 2,000 or more targets and the professionals—as might

be expected—did even better, thirty-eight of them averaging over 94 per cent, and twelve of the number bettering 96 per cent. Charles A. Spencer's average of 97.50 is remarkable, as he shot at more than 5,000 targets—5,020 to be exact.

## High Straight Run of 372.

Lester German's run of 372 consecutive breaks in the Westy Hogan's tournament in Atlantic City last fall was the farthest straight run of the year. The next best was 312 by D. J. Holland, amateur champion of Missouri. He made this run in the Missouri state tournament last August.

The record for consecutive hits is 565 and was made by Charles A. Spencer, this year's high average professional champion, in Illinois in 1909. The amateur record for consecutive breaks is 417, and was made by Jay R. Graham at Chicago in 1910.

While the runs of German and Holland are not records, one cannot deny that they are exceptionally good. When Ray Deering of Columbus, O., averaged ninety on doubles he set the best mark that ever has been made by an amateur during the eight years of competition.

## Feat by Chicago Man.

A brief review of the year brings to mind many interesting things. Louis B. Clarke, Chicago banker, won the Grand American handicap after a four cornered shootoff with M. E. Dewey of Hamilton, Ind.; J. J. Randall of Greensburg, Kas., and C. C. Hickman of Yeoman, Ind. Clarke broke twenty straight in the shootoff. The winner was unheard of until he won the trapshooting classic. Charles H. Newcomb of Philadelphia broke ninety-nine targets out of 100 in a high wind and won the national amateur championship. This event brought together the champion trapshooters of every state in the union.

William H. Cochran of Bristol, Tenn., won the Southern handicap at Memphis with ninety-seven breaks. The Western handicap was taken by W. J. Raup of Portage, Wis., who also broke ninety-seven targets. The Pacific Coast handicap was won by H. A. Pfinman of Los Angeles, Cal., after two shootoffs. Pfinman with J. P. Coutts Jr. and Andrew Everett of San Diego, Cal., and H. M. Williams of the United States navy, tied for first place with ninety-eight breaks. On the first shootoff Coutts and Pfinman broke twenty targets consecutively, and on the second Pfinman broke eighteen to Coutts' sixteen.

## 1916 to Be Great Year.

Good as 1915 was, the year 1916 will be even better. The Interstate Association of Trapshooters has been doing excellent work for years, and this season will be added in its efforts to develop the sport by the recently formed American Amateur Trapshooters' association.

# Programme of Irish Music Arranged for the Hippodrome

Harrigan and Hart Old Songs  
to Be Heard Again Next  
Sunday Night.

Next Sunday night at the Hippodrome the programme will be devoted exclusively to Irish music. This will be most opportune, for Sunday not only comes in the wake of St. Patrick's Day, but it marks the thirtieth anniversary of one of Harrigan and Hart's memorable achievements, the production of "Old Lavender," and the opening of Harrigan's Park Theatre in 1886.

Among those who will participate are many of the old Harrigan and Hart players, and Maggie Cline, the "Irish Queen," who will sing "Throw Him Down McClusky."

The programme will also introduce as a concert singer John O'Malley, an Irish tenor of great promise, who will sing "Killarney," "Macushla" and "Irish Lullaby," and several other Irish classics. William Harrigan, son of Edward Harrigan, will sing two of his father's famous songs, "Dad's Dinner Pail" and "Babies on Our Block." Sousa's Band will play such Harrigan and Hart favorites as "Reilly and the Four Hundred," "Ireland Forever," "Squatter Sovereignty," "Last of the Hogans," as well as a medley of Moore's Irish melodies.

Other fine features are announced, including the entire Hippodrome chorus in Irish songs.

# RUSSIAN SYMPHONY GIVES FINAL CONCERT

Votichenko's Playing on the  
Tympanon Is Peculiar Feature  
of Programme.

A peculiar and decidedly unsymphonic feature of the Russian Symphony Society's fourth and final concert of the season, given Saturday night in Carnegie Hall, was the playing of Sacha Votichenko on an archaic instrument called the tympanon.

The young Russian manipulator of the two padded sticks wherewith this forerunner of the Klavies is set into vibration stood on a platform high above the level of the orchestra behind the draped table which supported the heavily decorated but small stringed board. The gyrations of his arms were almost as picturesque as those of Sousa. But somehow the tinkling tones—generally accompanied by a slight thud as of a hammer striking wood—seemed far less impressive than the gestures with which the graceful player produced them.

After last night's exhibition, however, it must be confessed that whatever value Votichenko's tympanon may possess from a historical point of view it seems musically inferior to the pulsatile instrument of the same family known as the cymbalo, or dulcimer, and employed in almost every Hungarian band.

The orchestral contribution of the evening, conducted with animation by Modest Altschuler, were Glazunoff's overture on three Grecian themes heard for the first time in New York; Rachmaninoff's Fantasia in four tableaux, skillfully translated into the orchestral idiom of Rinsky-Korsakoff and Moussorgsky by Mr. Altschuler, and Tchaikowsky "Pathetic" symphony.

## GREAT CROWD A DAZZLER.

Notables From Everywhere and  
Women Aplenty.

New York, March 25.—There never was such an aggregation of newspapermen at a pugilistic contest since the day Jeffries lost to Jack Johnson in Reno on July 4, 1910. Trained writers came from everywhere, Boston, Philadelphia, Chicago, Baltimore, Detroit, Pittsburgh, Buffalo, Rochester, Albany and farther west and south. One glanced around the quadrangle of boxes nearest the ring—it was quite impossible to see accurately much farther away, because of light-glare and tricky shadows—and saw Nat C. Goodwin, now a movie star, big Tim Foley, second greatest power in Tammany, Diamond Jim Brady, with Freddy Houseman, Frank Hitchcock, Henry A. Fabyan, W. H. Buckley, Charles M. Weeghman, the Chicago restaurateur, who owns the Cubs, Anthony J. Drexel, Jr., of Philadelphia, A. J. Drexel Biddle, one of the niftiest amateur boxers anywhere; George M. Cohan, with his partner, Sam Harris, who used to manage Terry McGovern; Marry Content, H. B. Guthrie, from the stock exchange and curb; Philip Sousa, the bandmaster; Alf Hyman, William A. Brady and all the bigger and lesser lights of the financial and theatrical world.

The last but one of its series of afternoon musicales was given by the Rubinstein Club, Mrs. William Rogers Chapman president, yesterday afternoon in the ballroom of the Waldorf-Astoria. The occasion was presidents' day, and 147 presidents of women's clubs of this city were guests of honor, in addition to Mme. Sembrich, Mrs. Mitchel, Mrs. Annie Louise Cary Raymond, Mrs. John Philip Sousa and Mrs. Frederick Devoe. The artists included Lucy Gates, Ellen Townsend, Ruth Helen Davis, Mary Warfel, Carolyn Cone and James Harrod. In the audience were between 1,000 and 1,100 persons, so that the entertainment was the largest given by the club this season.

The guests were seated by a number of young girls in fancy costumes, who served as ushers. They were Miss Helen Knapp, the Misses Dorothy and Louise Clossen, Miss Helen Myerle, Miss Virginia Tyler, Miss Jean Schonberg, Miss Althea Backus, Miss Gladys Backus, Miss Cornelia Boelzel, Miss Winifred Goldsmith, Miss Marion Davis, the Misses Emily and Frances Parker, Miss Bessie Schonberg, Miss Bessie McCullagh, Miss Edna Orcutt, Miss Lucille Harding, Miss Cora Young, Miss Grace Holloway, Miss Cecille Ricard and Miss Rowena Wilson. Mrs. Chapman wore her American Beauty costume and a small rose hat. Tea and dancing followed the music. Mrs. William Grant Brown spoke of the approaching biennial meeting of the General Federation of Women's Clubs and introduced Mrs. George B. Crawford, who wrote the New York State song, "Strength and Union," which will be sung at the biennial session.

Preparations for Rubinstein's annual white breakfast, to be given on May 6, are completed. The chairman in charge of the arrangements will be Mrs. Charles Tollner. Tables will be uniform and seat eight. The breakfast will be followed by a musical programme, and the entertainment will take the form of a Shakespeare carnival. As usual those attending the affair are asked to wear white gowns and hats.



Indianapolis 3/13/16

Pittsburgh Post 3/5/16

BY HARRIETT SCANDLAND.

NEW YORK, March 12.—All New York pulsed with the belief that the cause of suffrage is growing by leaps and bounds when the morning paper was propped against the percolator, and the glowing account of the suffrage carnival ball held the night before, March 7, in Madison Square Garden, was carefully read.

This was the first ball held by suffragists and the first big event since the great parade of last November. More than 12,000 persons, it is estimated, graced the occasion and, although a very democratic assemblage, many eminent personages fell in line in the grand march and later occupied boxes. Prominent among these was one of our own state's women, president of the Daughters of Indiana, the much-loved Mary Garrett Hay, who is New York city chairman of the Woman Suffrage party.

Preparations for the ball had been under way for several weeks up at suffrage headquarters on Thirty-fourth street, near Fifth avenue, where Miss Hay has worked in committee meetings from early morning until late at night, suggesting and directing plans. Even though she was the busiest of the busy, she snatched time the day before the ball to give the Woman from Indiana the "glad hand" and to comment upon the preparations being made for the interesting festive event.

#### "Sandwich Girls" Boost Affair.

For several weeks past the elevated stations, subway trains and all other available places have been flaunting posters advertising the grand suffrage carnival ball. "Sandwich girls," like great yellow beetles, moved about among the uptown shoppers and ardent suffragists drove about the city with yellow banners fluttering in the cold, crisp air, scattering leaflets calling attention to the great event. Even the farmers "upstate" in New York caught the spirit of the undertaking and egg cases decorated with suffrage ball posters were delivered in the city. The energy, enterprise and originality of the publicity committee of the ball were worthy of many a seasoned publicity man of a political campaign.

On the evening of the eventful occasion special trains were run from outlying towns, and as many as 300 policemen were required to direct the throng which pushed through Madison Square and the adjacent street up to the entrance of Madison Square Garden, seeking admission.

Old Madison Square Garden never looked prettier. Near the ticket booth, "Miss Equality Wright," the mascot, in the form of a mechanical doll with flag waving, was stationed. Not far away were a couple of vivacious suffragettes in yellow caps and sashes selling programs, which, in lovely covers of yellow and blue, were the pride of their makers. An immense Old Glory, surrounded by smaller United States flags, covered the vaulted ceiling of the Garden. Flags were draped about the boxes, and bunting in suffrage colors—blue, white and yellow—effectively made of the balconies and galleries festive places. The ornamental columns about the especially laid dance floor were topped with spear heads, bearing the suffrage colors, and information, novelty and refreshment booths were aglow with yellow.

#### From Committee Room to Ball.

But one thing came up to mar the success of the event. At the last moment the leaders in the "Votes for Women" movement received word that the Whitney Brereton bill, which will submit the question of woman suffrage to the vote in 1917, was to be brought up in the Senate judiciary committee on the day of the ball. Therefore, suffrage leaders to the number of 200 strong hied to the capital by the first train to lobby for the cause, and then returned, a long, tiresome trip by rail, to New York that evening to lance for suffrage.

It was 10:30 o'clock when the train pulled in from Albany bearing the workers, who quickly went from the station to the hall. Some had changed to evening dress en route and others were yet in street gowns.

At 11 o'clock the grand march, led by James Lee Laidlaw and Mrs. Norman De R. Whitehouse, both prominent society leaders, and closely attended by Miss Mary Garrett Hay, began forming. The time-honored evolutions continued until the whole floor space was filled with marchers—some eight abreast, and then the dancing began. However, before the dancing was well under way, the great Sousa, with his ever famous band, appeared, accompanied by Charles Dillingham, manager of the Hippodrome, and his ballet of 500 girls. Shortly the floor was cleared of all other dancers, and the girls, dressed to represent the states of the Union which are in any way interested in suffrage, performed "The Grand March of the Suffrage States" for a most appreciative audience. That Indiana was not represented as being interested in the "Votes for Women" movement was a disappointment to the Indiana Woman in New York, but the neglect was quickly forgotten when Sousa laid down his baton, crossed over to Miss Hay's box, and amid much applause, paid her and her companions his respects. Every Indian loves John Philip Sousa, for he has made so many of us, along with the rest of the country, glad with his music, and any personal attention from the noted bandmaster and composer is a much prized honor.

# Amateur Trapshooters' Association Organized



STANLEY F. WITHE  
SECRETARY-TREASURER



DR. HORACE BETTS  
FIRST VICE PRESIDENT



JOHN PHILIP SOUSA  
PRESIDENT



CHARLES W. BILLINGS  
SECOND VICE PRESIDENT



PROF. JAMES L. KELLOGG  
THIRD VICE PRESIDENT



Above are the officers of the newly organized American Amateur Trapshooters' Association, formed for the purpose of providing an official supervisory body for the trapshooting sport. John Philip Sousa, the famous bandmaster, is the president of the new body.

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation of the American Amateur Trapshooters' Association for the purpose of providing an official supervisory body for the half million shooters and nearly 5,000 trapshooting clubs in this country.

The national officers of the association are as follows: John Philip Sousa of New York, president; Dr. Horace Betts, president Delaware State Sportsmen's Association, first vice president; Charles W. Billings of New Jersey, captain of the trapshooting team which won for America in the Olympic games at Stockholm, second vice president; Prof. James L. Kellogg of Williams, third vice president; Stanley Frederic Withe, secretary of the Intercollegiate Trapshooting Association, secretary-treasurer.

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

organization of the new association, Secretary Withe made this statement:

"Amateur shooters have long felt the need of a strictly amateur organization, directed by amateur sportsmen and in the interests of the amateur gunner. It is owing to the increasing sentiment that such an organization would prove of inestimable value to the sport and to the individual shooter that the A. A. T. A. has come into being.

"In addition to standardizing the rules governing the sport the association aims to increase interest in club shooting and to bring about a greater development of the individual shooter by instituting a system of medal and trophy awards.

"As soon as a shooter has scored breaks of 38 out of 50 targets he will be awarded a 75 per cent medal of bronze, and so on as his skill increases until he has won the 95 per cent medal of solid gold, each medal representing the association's official recognition of the degree of proficiency attained."

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

May Comm. 3/30/16

Franklin D. Roosevelt

#### WHERE SOUSA GOT HIS NAME

"The summer I spent in Maine," said Miss Minnie Dryer, "there was a professor in some university there who was continually getting up interesting things to tell at night as the crowd sat around the big wood fire. One night he told of how Sousa got his name. As a matter of fact his name is Sam Otis. One summer he went abroad and had all of his trunks marked 'S. O. U. S. A.' and the baggage men ran it together and 'Sousa' and since then he has known by that name."

songs.

The Tsing-tau Symphony Orchestra formerly connected with Germany's naval forces at Kiau-Chou, taken prisoners of war when that stronghold fell into the hands of the Japanese, released later and now en route home, will share the program with Sousa at the Hippodrome on Sunday evening. Among the evening's soloists will be Otto Goritz, of the Metropolitan, Mme. Herma Menth, pianist, and Miss Mary Zentay, violinist. The receipts will be devoted to the German-Austrian War Sufferers' Relief Fund.



# JERSEY GIRL AS "SKEETER"

When the New York Hippodrome artist, Robert MacQuinn, who designed the costumes for the ballet of the States, came to New Jersey, he struck his "funny bone" on the drawing board. Or perhaps he was busy on these designs about the middle of last summer while a few of the famed Jersey mosquitoes sang a serenade around his head. Anyway the design he drew for the costume of the Jersey girl met the popular fancy. As soon as the six girls come out on the stage there is a round of applause and much laughter. Even before the bewigged and powdered pages put up the placard announcing "New Jersey," the audience has recognized the much advertised mosquito.

The picture above shows one of the Jersey girls in her "skeeter" garb. The gown is of yellow chiffon, the blouse is loose with a ruff around the neck. The skirt is in four flounces, corded and piqued with brown satin. Nature is further simulated in the markings of the legs, brown and yellow striped tights being worn under the skirt. Wings of yellow gauze adorn the back, while from the cap extend antennae.



"NEW JERSEY" GIRL  
IN SOUSA'S BALLET OF THE STATES  
NEW YORK HIPPODROME

# SOUSA IS AMATEUR TRAPSHOOTERS' HEAD

Every American swears by John Philip Sousa as the "March King" of the musical world, but not everyone knows that the famous band leader is president of the American Amateur Trapshooters' Association, a newly organized society for the development of sport in America, and one whose object is to aid in the good work that has already been done along these lines in this country by the Interstate Association of Trapshooters.

Mr. Sousa looks forward to this year as one that promises to break all previous records in trapshooting as it is indulged in to-day.

"Trapshooting, gaining by leaps and bounds in the affections of American sportsmen, had its greatest year in 1915," he said in a recent interview. "In no other year were there so many meritorious performances, or so many noteworthy features. Every championship tourney had more entrants than in other seasons, and the 839 entrants in the Grand American nearly doubled the list of contestants in any previous American championship.

When it comes to a recital of the accomplishments of American trapshooters of his own times, Mr. Sousa can tell them off without making a mistake in name, time, place or achievement. He knows trapshooting interests from A to Z and back again to A, and anyone who gives him a chance to ride his hobby is his good friend for life.

## TRAPSHOOTERS ORGANIZE.

### National Association Will Provide an Official Supervisory Body.

Rochester trapshooters are interested in the formation of the American Amateur Trapshooters association for the purpose of providing an official supervisory body for the 500,000 devotees of this sport in this country. Many Rochesterians are proficient at the traps, but heretofore there has been no national regulating organization.

The officers of the national association are: John Philip Sousa, of New York, President; Dr. Horace Betts, president Delaware State Sportsmen's association, first vice-president; Charles W. Billings, of New Jersey, captain of the trapshooting team which won for America in the Olympic games at Stockholm, second vice-president; Professor James L. Kellogg, of Williams, third vice-president; Stanley Frederic Withe, secretary of the Intercollegiate Trapshooting association, secretary-treasurer.

The purpose of the association is thus explained in a bulletin from national headquarters in Baltimore, Md.:

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

## HURT SOUSA'S FEELINGS.

Readers of The Savannah Press have been told that it was all a lurid mistake—that sensational tale about the state of Georgia being represented in the "March of the States" in the New York Hippodrome by a string of dangling corpses, supposed to represent victims of lynch law. But, while the distress of loyal Georgia citizens has been relieved, John Philip Sousa, the March King, has himself suffered such a shock as is rarely experienced, even by the sensitive nature of musicians.

Mr. Sousa writes to the Augusta Chronicle, which reprinted the Macon Telegraph's story, to say that the story has "nearly broken his heart" for the reason that he who, is responsible for the music of the "March of the States" was himself born south of Mason and Dixon's line and, furthermore, that one of his cherished theories had gone to smash, since he had "always believed that music had a story-telling quality." Well, so it has, but the story-telling quality is also the long suit of the newspaper man, and here, of course, is a complication arising from the story-telling quality working two ways at once.

"Is it possible that your informant is ear-blind?" asks John Philip Sousa.

Editor Loyless of the Chronicle explains it this way:

Somebody owes John Philip Sousa and the New York Hippodrome an apology; also those Nevada girls; while John Philip Sousa owes the editor of the Macon Telegraph a licking—and we hope he gives it to him. Better still, Mr. Sousa being one of the best wing shots in America, he might take a crack at Editor Long when the latter is on one of his dizzy flights. The Chronicle also points to a moral:

When a Georgian goes for a little trip to New York he ought to try to get over it before he arrives back home. Or else, keep a "shet mouth" about what he thinks he saw while away.

Moreover, even though it may seem superfluous to say it, John Philip Sousa is all right—born in Washington, D. C., and all that sort of thing—and so is the Hippodrome, at a dollar a head or more. Don't miss it the next time you're in New York. But don't see too much.

## High School Cadet Corps

THE establishment of a system of voluntary military training among the students of the University of Pennsylvania may have a stimulating effect in furthering the movement toward the creation of a volunteer cadet corps among the students of the city's high schools. Although expressions of an unfavorable kind have been evoked from the State Superintendent of Instruction and from Superintendent Garber, the proposal of the Board of Managers of the Central High School Alumni, which was recommended to the Board of Education, is still standing and backed by its supporters.

The Alumni plan called for the raising of a volunteer cadet corps from the students of the three upper classes, excluding only the Freshman class, whose members may be said to be receiving the fundamental basis of military training in the sitting-up exercises and calisthenics which constitute a large part of their physical training courses. Out of over fifteen hundred boys in attendance at the Central High School, it is estimated that one thousand would be eligible for enrollment and those who have studied the high school boy at close range believe the enlistments would be about half of that number.

In this corps there would be no obligation for actual service, the drilling and training being a matter of preparedness alone. But, applying a like ratio of enlistments to the other high schools in the city, the actual strength of the combined battalions of the Philadelphia High School Cadets would be about eighteen hundred boys, or the numerical equivalent of a regiment and a half at full war strength. Volunteering as second-year students, however, even with allowance for the customary heavy withdrawals from the classes before graduation, it would mean turning forth annually approximately a thousand young Philadelphians who would have had three years' military training.

This number would not be far behind the strength of the cadet corps of the District of Columbia. In his annual report, the Federal Commissioner of Education, enumerating the high schools throughout the country having military training, reports an enrollment of close to a thousand boys in the cadet corps of the Washington High School. This organization, made widely known by one of Sousa's earlier and most popular marches dedicated to the "High School Cadets," has been in existence for a number of years and apparently has had little effect in instilling any evil spirit of militarism in the minds of its members.



*Augusta Ga Chronicle 3/17/16*

## JOHN PHILIP SOUSA WRITES CHRONICLE ABOUT THAT "MARCH OF THE STATES" IN THE NEW YORK HIPPODROME

Those Girls With Effigies Dangling From Their Skirts Did Not Represent "Georgia Lynchers" at All, as Claimed by Macon Telegraph—They Were Merely the Husbands of Fair Divorcees "On Their Way to Reno."

It gives The Chronicle great pleasure to publish the following letter from John Philip Sousa, the famous composer and band master:

New York, March 12, 1916.  
Editor Augusta Chronicle,  
Augusta, Ga.

Dear Sir:

An article in a recent issue of The Macon Telegraph and reprinted in Augusta and elsewhere in the South with the scarehead, "The Words 'Lynch Law' Used as Synonym for Georgia in New York Play House," has very nearly broken my heart, for the reason that I, who am responsible for the music of "The March of the States" at the New York Hippodrome, was born south of the Mason and Dixon's Line; and secondly, one of my pet theories has gone to smash. I have always believed that music had a story-telling quality. The group of girls representing Nevada come on the

stage dangling effigies of their respective husbands and dance to the tunes of "I'm on My Way to Reno" and "Goodbye, Sweetheart, Goodbye." How anyone can mistake them for Georgia girls is beyond my comprehension.

In the "March of the States," Georgia is represented in music by that good old tune known as "A Georgia Camp Meeting," and the girls of your beloved state are costumed in a garb that suggests cotton from its spring green to its full bloom.

I take this opportunity, while I am writing you, to send my very best regards to all my Georgia friends (and they are legion), and advise those who have not already seen "Hip, Hip, Hooray" at the Hippodrome, to come to New York and enjoy the wonderful spectacle.

Is it possible that your informant is ear-blind?

Always your own,  
JOHN PHILIP SOUSA.

*Evening Mail 3/23/16*

## Seventh Batch of Opinions on Big Muss.

**DAVE LEWISOHN** (Who Signed Up Willard for Tex Rickard)—If Moran can get in under Willard's guard he has an excellent chance of knocking out the champion.

**LEW RAYMOND**—I like Moran very much. He is the acme of aggressiveness, and that kind of milling should take the champion off his feet.

**JOHN REISLER**—Looks pretty much like Moran to me. He's got the kind of a wallop and can take so much punishment that Willard will never have him in trouble.

**JOHNNY DUNDEE**—If the bout goes ten rounds, Willard wins. But if there is a knockout Moran will walk out of the Garden with the heavyweight title in his hands.

**PHILADELPHIA JACK O'BRIEN**—I liked Willard to win the bout before I saw him work out on Monday, and I still like him. But he looks fat to me. However, he sure is limber. He has taken on a lot of weight since I last saw him, and I think he holds his guard too low. Exhibition boxing may have made him careless. Modesty prevents me from saying more.

**FRANK CARTER** (the Actor)—I think Willard will win. But Moran's my pal, and if I thought he'd cop the title I honestly would pay \$500 for a seat to see him do it. Al Joslin and I think the same way about it—we'd like to see Frank win, but think Jess will turn the trick.

**GEORGE CHIP**—I haven't seen Moran working, but from the dope I see and hear around I think he has a grand chance to win.

**JIMMY DIME**—Willard is a great, big man, but Moran has an awful punch. I think it is a question of how much Jess can stand. Should Moran clip him on the point of the chin it will mean that the title will change hands.

**LEACH CROSS**—Willard will win easily. It's a hard thing to say whether a knockout will be registered in ten rounds. A man can take a lot of punishment in that distance and still not be knocked cold. But Willard is as fast as a lightweight, and I don't think there is a human in the world who is as good or has as hard a punch. Even Jim Corbett could never have done anything with him, and Jim admits it. He might not have hit Jim often, but, oh, my, if he ever did.

**HARRY POLLOK**—Jess Willard will win on Saturday night by a knockout in five rounds. He is a better man all around than Moran. And even if he was only as good as Moran he still would have the great advantages of height, weight and reach. Willard is a two-handed man, with a great left. Moran has nothing save that good right.

**JOHN L. SULLIVAN**—Willard has not met many good men, and it is my opinion that big fighters are not what they seem to be. Moran is plenty big enough to lick anybody. He has the best right of any man we have had in the ring for years, and he is doing better training. The Jack Johnson who lost to Willard at Havana is not the same Johnson who licked Jeffries at Reno. Now I am not to be quoted as being cocksure about Moran, but I do say that if there is a knockout in Saturday's bout Moran is going to deliver the blow.

**JIM BUCKLEY**—Moran, of course. He can punch too hard for Willard, is a better ring general and is in better shape.

**GEORGE BOTHNER**—It looks easy for Willard to me. His title is safe because of his natural advantages, and has great speed both in his legs and hands.

**JACK SKELLY**—I don't think the title will change hands, but I look for a great set-to. Moran has a great kick, but has never met so good a man as Willard. I cannot conceive of a man of Moran's size knocking out the biggest and hardest-working champion we have ever had.

**SAM WALLACH**—I have never seen Willard in real action, but on the records he should win easily.

**JOHN PHILIP SOUSA**—I am very much interested in the sport, though I get but little opportunity to see a big match. But it looks like Willard to me.

**CHARLOTTE**—Of course, being a swimmer and skater, I am keen on all your sports and read the news with much zest. The match at Madison Square Garden looks very much like a draw to me.

*Augusta Ga Chronicle 3/17/16*

## Our Best Bow to the Bandmaster.

By the shades of all the great composers! The Chronicle has hurt the feelings—almost broken the heart—of the famous John Philip Sousa; and it didn't mean to do it.

Mr. Sousa's letter to The Chronicle, printed elsewhere on this page, tells how it all happened and what it is all about; whereupon, we hasten to make amends and offer our apologies.

It is all the fault of that hypenated editor of The Macon Telegraph, who wrote an editorial, a week or two ago, telling how Georgia was represented in one of the dances at the New York Hippodrome by girls from whose dresses dangled the dead bodies of the victims of "Georgia lynchings," et cetera, et cetera. (The Latin is ours.) And we republished that editorial in The Chronicle.

We ought to have known better—but we didn't. We were in a hurry that day and didn't have time to weigh, with our usual care, this Macon Telegraph editorial. And so Mr. Sousa has been wounded and is aggrieved—and we don't blame him.

But there it was in The Telegraph, on the authority of a "prominent citizen" of Macon who had attended the New York Hippodrome performance. Even so, we might have suspected the story—unless we knew the "prominent citizen" in question had had a line on his habits and customs while on trip to New York.

However, and be all these things as they may, somebody owes John Philip Sousa and the New York Hippodrome an apology; also those Nevada girls; while John Philip Sousa owes the editor of The Macon Telegraph a licking—and we hope he gives it to him. Better still, Mr. Sousa being one of the best wing shots in America, he might take a crack at Editor Long when the latter is on one of his dizzy flights.

And as for those "effigies," be it known that they did not represent the finished product of Georgia lynching bees at all, but merely the unfinished product of Nevada divorce courts—suggestive of the song and march, "On the Way to Reno."

All of which goes to show, that when a Georgian goes for a little trip to New York, he ought to try to get over it before he arrives back home. Or, else, keep a "shet mouth" about what he thinks he saw while away.

Moreover, even though it may seem superfluous to say it, John Philip Sousa is all right—born in Washington, D. C., and all that sort of thing—and so is the Hippodrome, at a dollar a head or more. Don't miss it the next time you're in New York. But don't see too much.

*Macon, Ga Telegraph 3/18/16*

## Sousa to the Rescue

The Telegraph's reflections on the anathematizing of Georgia declared to have taken place at the New York Hippodrome in the "March of the States" through depicting figures of lynched negroes as the motif of the tableau has caused some stirring about, both in Georgia and out of it. The Savannah Press first got into it, declaring it was a fine editorial only it didn't happen to happen that way, and others took it up with some unction.

Now comes John Philip Sousa, the famous bandmaster, well known and liked in the South, who writes to the Augusta Chronicle, which reproduced the editorial in question, to the following pained and heartbroken effect:

*Journal of Commerce 4/1/16*

At the Hippodrome Employees' April Fool party at the Amsterdam Opera House tonight the grand march will be led by George H. Adams and Miss Frances Ziebarth, president and vice president of the organization. Boxes have been reserved by Charlotte, Toto, R. H. Burnside, Mark Luescher, Belle Storey, John Philip Sousa and others.



## Steinway and Schelling

While one would not look for those musical results that obtain with the orchestra, it must be admitted that the Steinway piano, accompanied by Sousa's Band, at the Hippodrome, Sunday night, gave a good account of itself and proved that the Hippodrome is the best auditorium in New York City for the piano. Of course, the piano could not give its tone message in the Liszt Concerto in E flat with the band. The encores the audience demanded enabled the piano to speak its tone message with the utmost freedom, and there was never a time when the piano did not give forth the best that was in it and without any distressing echoes or compromising situations like those that the piano has to contend with in the average auditorium. Mr. Schelling gave the piano its opportunity, the auditorium provided an acoustic accommodation that had no restraints or restrictions, and the most subtle vibrations of the instrument were carried to the utmost confines of the immense auditorium.

There is one relief in attending a concert like those given at the Hippodrome, for the masses take the opportunity of obtaining that music which not always is afforded on account of the high prices charged for the more classic and restricted offerings that are given in the other auditoriums in New York City. Sousa Band audiences are made up of people who love music, probably not from any education that may have been given as to music, but from an innate affection for it. Certainly one is not annoyed with talking and unnecessary noises during the rendering of any number upon the Sousa programs. This is especially noticeable when the soloists are giving those numbers that are accorded to them upon the program, and this was markedly the case during the encore numbers that Mr. Schelling was compelled to give. In addition to the acoustic properties of the auditorium, there was that relief in a thoroughly ventilated auditorium which not always is found in the average theatre or concert hall, and this probably accounts in a measure for the close attention and the lack of that drowsiness that one feels at the average concert.

"Sousa and his Band" is the same organization that it has always been. Those who remember the wonderful tours that Sousa, the "March King," made twenty and twenty-five years ago, when he went on those long tours from coast to coast, giving at times three concerts a day, always felt, when attending one of the Sousa concerts, that Sousa himself enjoyed the efforts of his band as much as did any one in the audience. And this enthusiasm remains with Sousa today. He presents the same beautifully proportioned back with a sartorial effect that is unusually pleasing, and he has succeeded in keeping from taking on the flesh that generally goes with a life in New York City. Sousa is Sousa always, and the good that his music has done can hardly be estimated, for he has laid the foundation work toward the educating of the masses toward an appreciation of the best in music. The relief that is given when one of his old-time marches is swung out from that well-trained band is certainly a delight; and the proof of his popularity is shown in the resounding applause that always follows any one of his numbers.

Always it has been Mr. Sousa's effort to give to his audiences along with his popular marches the very best in music that is possible, and to that end he has always carried with his band the best soloists obtainable, generally having a singer and a violinist. At the concert Sunday night Mr. Sousa had Fremstad as soprano, Schelling as pianist, and Hochstein as violinist. There probably has never been a better reed section trained for a band than is found in this Sousa organization that is nightly giving forth music to the masses at the Hippodrome, and the entire affair of

musicians in his band is dominated by this man whose enthusiasm seems to remain as fresh as it was in the early days, when Mr. Blakeley, a man of wealth and a love for music, "discovered" Sousa in Washington as the leader of the Marine Band, took him away from the Government and gave him to the people.

Ty Cobb's now a game preservist. With John Philip Sousa, Jr., and several others, the "Georgia Peach" has bought 6,000 acres of plantation land along the Savannah River. The place is already well stocked with fish and game, and the new owners plan to increase the supply. Ty, we understand, in addition to being high gun, is the dog expert of the crowd, being able to train bird dogs as successfully as he can swing a bat.

If imitation is the most sincere form of flattery, then it follows that John Philip Sousa should be one of the vainest men in the country, for probably no one has been imitated more than he. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the greatest assets of many vaudeville performers for 20 years.

As most everybody knows, Sousa is one of the most graceful and original of conductors. His characteristic gestures seem to sketch the composition he is conducting. He paints with the movements of his baton the swaying waltz or the stirring march, and the up and down pump handle gesture with which he makes the rhythm of a march is a characteristic and as famous as the clicking of the Rooseveltian teeth. The important feature of his gestures, however, is the fact that they are perfectly natural and unstudied.

The first public imitation of the Sousa conducting was given by Walter Jones in the Gay New York in the Casino Theatre. Jones had been playing in revivals of the old Rice shows in Manhattan Beach, where Sousa gave daily concerts, and was a great admirer of the bandmaster. He attended these concerts regularly, and his sense of comedy urged him to attempt to reproduce the Sousa gestures for the amusement of his friends.

Shortly after in Gay New York had started its career in the Casino a newspaper man suggested to Jones that he introduce his Sousa imitation in the play some night. Jones fell in with the idea, had a wig made and borrowed a bandman's coat for the occasion. It was kept a secret from every one except the orchestra, which had to be rehearsed. Sousa had been invited to the performance, but was kept in ignorance of the surprise to follow. Just before the second act Jones came on the stage made up as the bandmaster, with pointed beard, curled mustache and eyeglasses.

Sousa in his box gasped with amazement, and the audience roared approval as the actor climbed down into the orchestra pit, took up the baton, and led the orchestra through the mazes of The Washington Post march. Enthusiastic applause proclaimed a merited hit, and as Sousa beamed good nature at the successful joke, the manager told Jones to keep the imitation in the show.

This was the beginning of the craze of Sousa imitations. The great Lafayette, the vaudeville artist who was burned to death a few years ago in Edinburgh, was the next Sousa imitator. His was a most laughable caricature of the Sousa mannerisms, while Jones gave an absolute impersonation of the bandmaster in action.

On the Continent the first Sousa imitator was Willy Zimmerman, who took up the stunt immediately after Sousa had made his great success in Berlin in 1900, but it was not until the following year in London that the craze became worldwide. At one time, in the Autumn of 1901, there were no less than 15 imitations of Sousa presented simultaneously in the London theatres and music halls, and since then performers of all nationalities have burlesqued or imitated the March King. He has been done in black face and by pretty soubrettes, by a giant in Russia and by a midget in Paris.

The Sousa imitation has invaded every form of entertainment except tragedy and grand opera, and it is now being done in a new revue. Through it all Sousa has smiled contentedly and has not become the least bit vain.

### WATCH YOUR STEP, JOHN!

For the benefit of John Philip Sousa, with whom Mrs. Olive Fremstad will appear at the Hippodrome Sunday night, we quote from an account of her farewell performance at the Metropolitan, as printed in a New York newspaper:

"When she came out the last time she dragged with her Alfred Hertz, the conductor, whom she seized by both hands and kissed fervently."

## HEAVY BATTLE A LURE TO SOCIETY

NOTABLES TO OCCUPY BOXES AT RINGSIDE.

### GOTHAM MAYOR TO ATTEND

Chief Executive of the Boston Municipality, Curley, Also to Watch Willard and Moran Maul Each Other—Mary Pickford, Geraldine Farrar, John McCormack and Others to Represent Theatrical World—Local Brokers Going.

Bureau of The Baltimore American, 1005 World Building, New York, March 23.

The Willard-Moran mill will be something of a recherche affair, as well as a sporting event of note.

Mayor Mitchel, of New York, and Mayor Curley, of Boston, will be in boxes adjoining those occupied by Supreme Court Justice Keogh and former Secretary of War Garrison.

Mary Pickford and Geraldine Farrar and John McCormack are on the same side of the ring with David Belasco and his daughter. Ex-Chief Judge of the Court of Appeals Morgan J. O'Brien and Henry W. Wise, ex-United States district attorney, will face each other across the squared circle.

Stock exchanges of Boston, New York, Baltimore, Philadelphia and Chicago will be represented by delegations. With the Chicagoans will be Charles M. Weeghman, owner of the Chicago Cubs; Harry Moore, hotel man; Dave Lewisohn, who got Willard's signature, and Sergeant Mullen.

The theatrical world will be represented by George M. Cohan, Sam H. Harris, Jack Welsh, Morris Gest, John Philip Sousa, Charles Dillingham, Irving Berlin and Mose Gumble.

In Mayor Curley's party coming from Boston will be Patrick McGovern, a subway contractor; Donald McDonald, general manager of the Boston News; Walter J. Grosvenor, contractor, and J. P. O'Connell, wholesale mason.

In Morgan J. O'Brien's box will be Edmond O'Brien, W. Pratt, of Tracy, Jordan & Pratt; Judge Gillespy and other judges.

Wall Street men to attend the big fight are: Edward L. Adams, of Nordell & Adams; J. M. Amory, of Amory & Sons; Nelson L. Asiel, Robert R. Atterbury, Theodore Shonts, James A. Baker, Jr., Henry Baumberger and John J. Barrett.

Theodore Shonts tried at the last minute to buy seats, but he could not get them at the box-office prices so he dug down into his jeans and paid \$150 a piece for two. They are near the ring. He tried to buy the seats Wednesday. When he could not get them, he told one of his men to go out and purchase two at any cost. August Belmont had the same trouble getting seats, but finally landed a pair at twice the box-office price.

### IRISH NIGHT AT HIP

The Hippodrome had an Irish night Sunday evening, March 20, when the hours were given over to singing and playing of Irish songs. John O'Malley, a new Irish tenor, was the big feature on the program, and sang a number of Irish songs. William J. Kelly and Maggie Cline were also on hand, the latter bringing down the house with "Throw Him Down, McClusky."

William Harrigan, son of the late Edward Harrigan, sang two of the songs that had first been used by his father thirty years ago—"Dad's Dinner Pail" and "Babies on Our Block." Sousa's Band played Irish airs, and there were mighty few non-Irish men and women in the audience.



## COMPOSERS HONOR O. HAMMERSTEIN

Is Presented With Watch Fob by  
Brother Artists on Bill at  
Hippodrome.

### MARY PICKFORD FACES FRIENDS

James J. Corbett Plays the Part of  
a Super-Villain in a Film  
Burlesque.

The reappearance of Mary Pickford on the speaking stage called forth a great public demonstration last night at the Hippodrome. The noisy reception of the "princess of the picture plays" was only one feature of the extraordinary program, which contained some novelties and surprises, one of them a testimonial to Oscar Hammerstein.

The curiosity as to who would be Miss Pickford's leading man was dispelled by the appearance of Donald Brian, a volunteer substitute for John Barrymore, who was called to Boston. Entering upon the Hippodrome stage in an automobile, the charming little actress was met by her director, cameramen and assistants, prepared to take a picture. "The Friend of an Autocrat." She was accosted by James J. Corbett, the villain, and screamed. As Mr. Corbett was still thinking of the Willard-Moran fight, he proved an aggressive villain. Miss Pickford appealed for help to the lower stage box, where Donald Brian was sitting. He dashed to the stage, grappled with the "bad man," and hearing the strain of the "Merry Widow Waltz," danced him off the stage, hissing "curses" at the cameraman.

#### 14 Composers—Count 'Em.

A striking number was the appearance in person of fourteen of America's most famous composers of light opera, each playing in turn one of his greatest song successes. In the center of the distinguished group sat the great Oscar Hammerstein. He was given an ovation, which lasted fully five minutes before he could play his "Louise" waltz, dedicated to Mary Garden.

The number was interrupted by a presentation to Oscar Hammerstein of a little memento, in the shape of a watch, chain and fob, from his fellow-composers grouped about him. One of the Hippodrome staff dressed as a process server walked on the stage calling for Mr. Hammerstein. Mr. Sousa took the paper and addressed himself as follows to Mr. Hammerstein: "My dear Mr. Hammerstein: This is a summons for you to appear here to-night on the Hippodrome stage and play one of your favorite compositions. And, as usual, you not only obey the law, but anticipate it. You have done more for New York than New York has done for you. But in the heart of hearts of this great city you are ensnared as one of her loving sons. Your friends, these composers on the stage, have deputized me to present you this little memento of their love and respect and to offer you their best wishes for health and happiness."

#### Among Those Present.

The others in the notable semi-circle and the song hits each played were as follows: Irving Berlin, "Alexander's Rag Time Band;" Gustav Kerker, "Follow on;" John L. Golden, "Good-by Girls, I'm Through;" Raymond Hubbell, "Just My Style;" Silvio Hein, "Arab Love Song;" Louis Hirsch, "Hello 'Frisco;" Jerome Kern, "They Didn't Believe Me;" Alfred Robyn, "The Olden Days;" A. Baldwin Sloane, "What's the Matter With the Moon Tonight?;" Leslie Stuart, "The Florodora Sextette;" Rudolph Friml, "Sympathy;" Hugo Felix, "Evelyn;" and last, the mighty John Philip Sousa with "El Capitan," in which his famous band joined in for a climax.

John Philip Sousa received a telegram last week from William R. Medaris, in Chicago, asking the march king if his famous band would be available for the Progressive national convention in that city beginning June 7. Mr. Sousa wired the Bull Moose official saying that he would be busy at the Hippodrome on that date.

## Record Crowd Sees Mary Pickford Dance for Actors' Fund on Hippodrome Stage

MARY PICKFORD, called "The Queen of the Movies," appeared in a new role last night. She was seen as a dancer on the stage of the Hippodrome, and admitted that it was the first time she had ever danced in public.

Mary was dancing for a cause, however. She appeared at the benefit given by Charles Dillingham, for the \$1,000,000 fund being raised for the Actors' Fund of America. She received \$2,000 for her night's work.

Every cent that "Little Mary" received will be given over to the special fund of \$500,000 being raised by the Motion Picture Manufacturers of America.

The idol of every "movie" fan in the country appeared on the stage in her big brown limousine. She was driven on to the massive stage of the Hippodrome. The machine also later served as her dressing room.

#### APPEARS AS "RAGS."

She was met by James J. Corbett, the former heavyweight champion of the world, who later appeared in the scene with her. He greeted her cordially, but insisted that the audience wanted to see her in rags, as they usually see her in the pictures. She entered her car and came before the audience in her famous make-up.

Then a burlesque movie scene was enacted. Corbett appeared as "Reckless Reginald," and Jack O'Brien was "Burned out Pshaw," a fiery movie director. It was a melodramatic sketch and the camera man stationed on the stage worked like fury to get the scene. Jack Barrymore was to have been the hero, but he was out of town.

Mary needed a hero. She went

to a stage box and induced Donald Brian, one of the co-stars of "Sybil" to act with her. He did, and made a splendid hero.

Then Mary appeared as a Dutch dancer. She told the audience that she would do a dance that she was rehearsing for her next picture. The dance made quite a hit. Mary then explained the campaign for funds for the Actors' Fund. She acted just as much at home as she does in pictures.

#### RECEIPTS RECORD BROKEN.

The management of the Hippodrome said the house record for receipts was broken. That record is held by Charles Chaplin, he of movie picture fame. He gave half of his salary, \$2,500, to the Actors' Fund.

Another interesting part of the programme was the recital of "Wake Up America," the song that is sweeping the country. William J. Kelly, of "The Melody of Youth" company, recited the words and brought forth the greatest applause that has ever been heard in the massive auditorium. He thrilled the audience the like of which has seldom been seen or heard.

The final scene on the huge stage was a composer's chorus. Oscar Hammerstein was one of the chorus and played a selection on the piano of "Santa Maria," an opera he wrote some years ago and in which Mary Garden appeared. Other composers were: Irving Berlin, John Golden, Alfred Robyn, Jerome Kern, Leslie Stuart, Hugo Felix, Gustav Kerker, Raymond Hubbell, Louis Hirsch, Baldwin Sloane, Victor Jacobs, Robert H. Bowers, Rudolph Friml and John Philip Sousa.

Others on the bill were: Sybil Vane, Leo Edwards, Nat Wills, Belle Storey, Humbert Duffy, Robert Cavendish, Arthur Aldridge, Mallia and Bart and the Hippodrome ensemble.

## 'REAL' MARY PICKFORD IN ACTORS' FUND SKETCH

Movies Queen Appears in Hippodrome with Other Noted Stage Folk.

Several thousand persons left the Hippodrome last night satisfied that Mary Pickford was something more than a flickering motion picture, for they had just seen her. For the benefit of the Actors' Fund the "Queen of the Movies," after a long absence from the speaking stage, appeared in a sketch by Alexander Leftwich.

The sketch proved a success, and a crowd that jammed the theatre from orchestra to the topmost rows of the gallery testified vicariously to Miss Pickford's popularity. Donald Brian was leading man in the sketch, taking the place of John Barrymore, who was suddenly called to Boston. James J. Corbett, fresh from writing and talking and thinking of the Willard-Moran fight, played the villain who accosts Miss Pickford when she appears on the stage with her director, cameramen and assistants, prepared to take a picture.

Another big feature of the concert was the appearance of fourteen American composers of light opera, headed by Oscar Hammerstein, each of whom played one of his successes. Besides Hammerstein they included Irving Berlin, Gustav Kerker, John L. Golden, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Leslie Stuart, Rudolph Friml, Hugo Felix and John Philip Sousa.

Others who appeared were Sybil Vane, J. Humbert Duffy, Belle Storey, Arthur Aldridge, Joseph Parsons, Beth Smalley, Nat M. Wills and Leo Edwards.

Pauline Donalda, prima donna of Covent Garden, London, will appear with Sousa in the Hippodrome next Sunday night.

## MARY PICKFORD CHARMS FILM FANS AT CONCERT

Secret Out When Donald Brian Appears in Her Sketch.

Mary Pickford, one of the really important persons in these United States, was a triumphant star at the Hippodrome concert last night.

"Little Mary," as thousands of her movie fan friends know her, appeared in a sketch that didn't matter much. It gave her a chance to enter in an evening gown by way of her big touring car, change at once to her more familiar garb of overalls, and wind up exultantly in a Dutch costume borrowed from her next picture "Hulda from Holland."

There wasn't quite as big a crowd on hand as greeted Charlie Chaplin, but this is explained by the fact that Mary is not a total stranger to the stage. Indeed, in marked contrast to Charlie, Mary presented an entirely prepossessed little person to the admiring audience. If she boxed with Jim Corbett (as she did) it was with the charm that has made her what she is, but it was also with a complete consciousness of the fact that she was making a huge hit.

The hero of Mary's sketch was a dark secret until the last moment, when it developed that Dancing Donald Brian had been lured on to the Hippodrome stage at great expense for this single and singular occasion.

Mr. Brian and Miss Pickford did some movie acting that brought down the house (not actually, but as the saying goes!) and when, at the frantic exhortation of the movie director, Donald planted a kiss on Mary's \$500,000-a-year mouth, even Mr. Sousa's band could not have been heard.

Sharing honors on the eventful evening was the appearance of sixteen of America's most popular composers, Oscar Hammerstein, Irving Berlin, Silvio Hein, Gustav Kerker, John L. Golden, Louis Hirsch, A. Baldwin Sloane, Rudolph Friml, Hugo Felix, Leslie Stuart, Jerome D. Kern, Victor Jacobi, Raymond Hubbell, Alfred Robyn, Robert Hood Bowers and John Philip Sousa. These men all played compositions that have made them rich and famous, and then Mr. Sousa made a pretty speech of presentation to Oscar Hammerstein, giving him a gold chain, as an expression of respect to him from the other composers.

Also on the programme was Sybil Vane, the Welsh soprano, who displayed a remarkable voice. Last night's audience recognized its unusual quality. Nat Wills, William J. Kelly and the entire Hippodrome chorus also helped to make the evening enjoyable.



**TO** our mind," says the editor of the *Etude*, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folk-songs of Ireland, England, and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms, as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss, and others; he has not produced the delicate rose-petal music of that delightful tone-poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and De Koven, it is in the Sousa march that we find the most distinctive evidences of characteristic American music.

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

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



**LAST** night at the Hippodrome the most extraordinary programme of the series of Sunday night festivals was staged by Charles Dillingham. The coterie of celebrities could have been gathered together only for some unusual occasion.

This concert marked the reappearance of Miss Mary Pickford as a dancing, speaking actress, and her share of the receipts went to the Actors' Fund as a personal contribution to the motion picture campaign. Her leading man proved to be Donald Brian, who volunteered his services to replace John Barrymore, who was called to Boston.

But the feature of the evening which proved most unusual was the joint appearance in person of fourteen of America's most famous composers of light opera, each playing in turn one of his greatest song successes. In the centre of the group sat Oscar Hammerstein, New York's veteran theatre builder, cigarmaker and composer, whose hold upon the public's admiration and devotion has not diminished during his recent inactivity.

His appearance was greeted with a positive ovation, which lasted fully five minutes before he could play his "Louise" waltz dedicated to Mary Garden. The others in the notable semicircle and the songs each played were Irving Berlin, "Alexander's Ragtime Band;" Gustav Kerker, "Follow On;" John L. Golden, "Goodbye, Girls, I'm Through;" Raymond Hubbell, "Just My Style;" Silvio Hein, "Arab Love Song;" Louis Hirsch, "Hello, Frisco;" Jerome Kern, "They Didn't Believe Me;" Alfred Robyn, "The Olden Days;" A. Baldwin Sloane, "What's the Matter With the Moon To-Night?;" Leslie Stuart, "The Florodora Sextette;" Rudolph Friml, "Sympathy;" Hugo Felix, "Evelyn," and last, the mighty John Philip Sousa with "El Capitan," in which his famous band joined in for a climax.

Others in the long bill were Miss Belle Storey, Nat M. Wills, Miss Sybil Vane, J. Humbird Duffey, Arthur Aldridge, Joseph Parsons and the complete chorus and several scenes from the Hippodrome production.

## MARY PICKFORD RIVALS HAMMERSTEIN AS STAR

Movie Actress and Impresario Seen at Show for Actors' Fund.

It was a neck and neck race as to whether Mary Pickford or Oscar Hammerstein would steal most of the limelight of popularity at the Hippodrome last night. But when the famous movie actress came out in overalls and, imitating Frank Moran, had a two round bout with James J. Corbett, who was supposed to represent Jess Willard, no matter what Oscar did he couldn't "come back." The issue was decided right there, and "little Mary" won by a head.

All of it was a part of one of the most entertaining programmes that have been presented this season at the Hippodrome. Miss Pickford and Mr. Hammerstein were the drawing cards that brought out a record crowd and incidentally the Actors' Fund was made richer by \$2,000, turned over to it by Miss Pickford.

One feature was the sketch in which the movie actress appeared, called "The Friend of an Autocrat." It was a burlesque on the taking of a motion picture, in which Jim Corbett, Donald Brian, Jack O'Brien and others participated. Besides this Miss Pickford not only danced but made a speech in which she confided confidentially to the audience that it was the first time that she had danced on any stage—and that she hoped it would be the last.

Mr. Hammerstein made a desperate effort to wrest the laurels from Miss Pickford, and he was at least partly successful. He had arrangements made to have John Philip Sousa and the other composers, who played their favorite pieces on the piano, present him with a gold watch chain and fob, but for once in his life Oscar overlooked something. He forgot to kiss Mr. Sousa, as all the guest stars at the Hippodrome are supposed to do, and therein lay his downfall.

But the impresario kept well outside of the "also ran" class by having a summons served on him while he was playing his "Louise" waltz. Then Sousa made a presentation speech, when he proffered Mr. Hammerstein the chain and fob on behalf of his fellow composers, who included Irving Berlin, Gustave Kerker, John L. Golden, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Leslie Stuart, Rudolph Friml and Hugo Felix.

Others who took part in the performance were Nat M. Wills, Belle Storey, William J. Kelly, Mallia, Bart and Mallia, Sybil Vane, Arthur Deagon and Leo Edwards, besides the "Hip Hip Hooray" ensemble and the band, which played all the incidental music and furnished the accompaniments. Altogether "it was the biggest Sunday night ever."

## News of the Theatres.

Last night at the Hippodrome marked the re-appearance of Mary Pickford, princess of the animated picture play, as a dancing, speaking actress, and her share of the receipts went to the Actors' Fund. Curiosity was shown in her mysterious leading man, who proved to be Donald Brian, who replaced John Barrymore, called to Boston. The sketch Miss Pickford presented was "The Friend of an Autocrat," with James J. Corbett as the villain.

Another feature was the joint appearance of fourteen of America's most famous composers of light opera, each playing in turn one of his greatest successes. In the center sat the great Oscar Hammerstein, who played his "Louise" waltz, dedicated to Mary Garden. The others were: Irving Berlin, "Alexander's Rag Time Band;" Gustav Kerker, "Follow On;" John L. Golden, "Goodbye Girls I'm Through;" Raymond Hubbell, "Just My Style;" Silvio Hein, "Arab Love Song;" Louis Hirsch, "Hello Frisco;" Jerome Kern, "They Didn't Believe Me;" Alfred Robyn, "The Olden Days;" A. Baldwin Sloane, "What's the Matter With the Moon To-Night?;" Leslie Stuart, "The Florodora Sextet;" Rudolph Friml, "Sympathy;" Hugo Felix, "Evelyn," and last, the mighty John Philip Sousa with "El Capitan," in which his famous band joined in for a climax.

## WISH SPRING DAY FOR CORNER STONE LAYING

THOSE IN CHARGE PLAN PROGRAM AT NEW LIBRARY SITE.

## NICHOLSON TO GIVE ADDRESS

Only the gift of a perfect spring day is needed to fill out the program for the laying of the corner stone of the new central public library at Meridian and St. Clair streets, Friday afternoon, which, in a sense, will be a tribute to the poet, James Whitcomb Riley, whose gift of the ground to the city, has made possible this new institution for Indianapolis.

The program for the exercises has been arranged by Miss Eliza G. Browning, city librarian, and it will be featured by choral singing of 1,000 school children and an address by Meredith Nicholson, the Indiana writer.

The corner stone will be set on the extreme southwest corner of the building, and a grand stand to accommodate about 300 persons has been built in the open space around this corner. The board of safety has granted the closing of St. Clair street during the ceremonies. St. Clair park, south of St. Clair street, provides a natural stadium for those who wish to attend the corner stone laying. It is the desire of the board of school commissioners and those who have charge of the exercises that there be a large public attendance.

### Invitations Have Been Issued.

More than 500 personal invitations to officials and persons of note have been sent out. The holders of these invitations will be entitled to seats in the grand stand. Present members of the board of school commissioners and the members of the advisory committee and former members of the board will be among the honored guests.

The present members of the board are Joseph H. Keller, William M. Taylor, E. C. Rassman, Mrs. Julia B. Tutewiler and Theodore Stempfel. The advisory committee is composed of Thomas C. Howe, president of Butler college; Dr. Frank B. Wynn, Augustus L. Mason, Mrs. A. C. Harris, Mrs. Grace Julian Clarke and the Rev. Francis H. Gavisk.

Former members of the board who are now living and are expected to attend are Charles W. Smith, August M. Kuhn, J. H. Greenstreet, Dr. Henry Jameson, Edward H. Dean, William Scott, Jacob Lepper, Charles Roth, Charles Adam, Charles Martindale, F. H. Blackledge, Franklin Vonnegut, H. E. Rinne, E. J. Robison, Albert Baker, Dr. J. B. Long, Jacob Woessner, William Kothe, Charles W. Moores, H. C. Sickles, A. M. Sweeney, J. H. Emrich, Dr. F. B. Morrison, J. A. McGowan and Miss Mary E. Nicholson.

### Special Guests of Occasion.

Governor Ralston and other state officials, Mayor Joseph E. Bell and city officials, Thomas Taggart, Senator Kern, Vice-President Marshall, Representative Merrill Moores, Charles W. Fairbanks, Albert J. Beveridge, Captain Wallace Foster, Fred Willis, Edgar Evans, president of the Board of Trade, and Booth Tarkington are other prominent men to whom personal invitations have been sent.

The school children under the direction of E. B. Birge, director of music in the schools, will provide all the music for the ceremonies. The opening chorus to be sung by the children will be the "Messiah of Nations," a composition by Philip Sousa, the words of which were written by James Whitcomb Riley.

Joseph H. Keller, president of the school board will make a brief address preceding the laying of the corner stone, which will be presided over by Edmund H. Elter, nephew of Mr. Riley who will represent the poet and who will have the honor of putting in place the cement to hold the stone.

The school children will then sing "America, the Beautiful," a poem by Katherine Lee Bates, which is sung to the tune of "Jerusalem, the Golden." Meredith Nicholson will then deliver the address of the occasion and the ceremonies will close with the singing of "America."

Interesting documents including copies of all the daily papers will be placed in the copper box which will be sealed with the corner stone. The library itself will be one of the finest in the middle west when completed and is being erected at a cost of \$500,000. Bedford stone will be used throughout. The site represents a value of about \$300,000, one-third of which was given to the city by Mr. Riley. The library is expected to be completed by this time next year.

John Philip Sousa's new number in the Tower of Jewels scene in "Hip Hip Hooray" at the Hippodrome this week is "The Band Contest," by Godfrey. In this fantastic composition each instrument in the band tries to play a solo at the same time. Novelties were also introduced in the Kat Kabaret.



Chicago Eagle 3/27/16

Last night at the Hippodrome marked the reappearance of Mary Pickford as a dancing, speaking actress and her share of the receipts

went to the Actors' Fund as a personal contribution to the Motion Picture Campaign. Being the guest of the evening, interest centered in Miss Pickford, who appeared with Donald Brian in a sketch written and staged by Alexander Leftwich, and it proved a great success. Entering upon the Hippodrome stage in her automobile, the actress was met by her director, camera men and assistants, prepared to take a picture "The Friend of an Autocrat." Being left alone, she was accosted by James J. Corbett, the villain—and screamed for help. As Mr. Corbett was still thinking of the Willard-Moran fight, he proved an aggressive villain and Miss Pickford appealed for help to the lower stage box, where Donald Brian was sitting. He dashed to the stage, grappled with the "bad man" and hearing the strains of the "Merry Widow Waltz," danced him off the stage, hissing "curses" at the camera man.

Another feature of the evening was the joint appearance of fourteen composers of light opera, each playing one of his greatest song successes. In the center of the group sat Oscar Hammerstein. His appearance was greeted with an ovation which lasted fully five minutes before he could play his "Louise Waltz," dedicated to Mary Garden. The others in the semi-circle were Irving Berlin, Gustav Kerker, John L. Golden, Raymond Hubbell, Silvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. Baldwin Sloane, Leslie Stuart, Rudolph Friml, Hugo Felix, John Philip Sousa. Others on the programme were Sybil Vane, late of the Covent Garden, London; J. Humbird Duffey in "The Song of the Sword;" Belle Storey, Arthur Aldridge, Joseph Parsons, Beth Smalley, Nat M. Wills, Mallia and Bart, Arthur

Deagon, William J. Kelly, Leo Edwards and the Misses Elsa Ward, Florence Hayes, Helen Siefert, Ruth Thompson, Martha Sherwin and Dorothy Edwards.

Evening Journal 3/27/16

## Famous Composers Make a Gala Night At the Hippodrome

### Mary Pickford Deserts the Pictures to Appear in Songs and Dances.

Last night at the Hippodrome will be remembered as the most brilliant of the series of Sunday night festivals being staged by Charles Dillingham. This concert marked the reappearance of Mary Pickford of the motion picture play, as a dancing, speaking actress, and her share of the receipts went to the Actors' Fund.

The big feature of the evening was the point appearance in person of fourteen of America's most famous composers of light opera, each playing in turn one of his greatest song successes. Oscar Hammerstein played his "Louise" waltz, dedicated to Mary Garden. The others and their song hits each were as follows: Irving Berlin, "Alexander's Rag Time Band"; Gustav Kerker, "Follow On"; John L. Golden, "Good-bye, Girls, Run Through"; Raymond Hubbell, "Just My Style"; Silvio Hein, "Arab Love Song"; Louis Hirsch, "Hello, Frisco"; Jerome Kern, "They Didn't Believe Me"; Alfred Robyn, "The Olden Days"; A. Baldwin Sloane, "What's the Matter with the Moon Tonight?"; Leslie Stuart, "The Florida Sextette"; Rudolph Friml, "Sympathy"; Hugo Felix, "Evelyn"; and John Philip Sousa with "El Capitan," in which his famous band joined in for a climax.

Sybil Vane, late of the Covent Garden, London; J. Humbird Duffey, Belle Storey, Arthur Aldridge, Joseph Parsons and Beth Smalley contributed artistic numbers. Fun was provided by Nat M. Wills and Arthur Deagon.

## MARY PICKFORD AT THE HIPPODROME CONCERT

Mary Pickford, most famous of film actresses, was the chief attraction at the Hippodrome Sunday concert last night. She appeared as a dancer, a new role for her, and the reason for her advent among the Hippodrome stars was the benefit given by Charles Dillingham for the \$1,000,000 fund being raised for the Actor's Fund of America. The \$2,000 which Miss Pickford received for her night's work was given over to the special fund of \$500,000 which the Motion Picture Manufacturers of America purpose raising. "The Queen of the Movies" was driven on the stage of the Hippodrome in a big limousine which served later as her dressing room. She appeared as a Dutch dancer and also in a burlesque movie scene in which she was assisted by James J. Corbett, Jack O'Brien and Donald Brian, who was induced to leave a stage box and substitute for Jack Barrymore, who had been detained out of town. Another feature which added greatly to the success of the concert was the recital of "Wake Up, America," by William J. Kelly, of "The Melody of Youth" company. The final stage scene was a composer's chorus in which Oscar Hammerstein appeared and played on the piano a selection of "Santa Maria," an opera he composed several years ago for Miss Mary Garden. Other composers who played selections from their own compositions were: Irving Berlin, John Golden, Alfred Robyn, Jerome Kern, Leslie Stuart, Hugo Felix, Gustav Kerker, Raymond Hubbell, Louis Hirsch, Baldwin Sloane, Victor Jacobs, Robert H. Bowers, Rudolph Friml and John Philip Sousa. Others on the bill were Nat Wills, Leo Edwards, Humbird Duffey, Robert Cavendish, Arthur Aldridge, Mallia and Bart and the Hippodrome ensemble.

Deutsches Journal 3/27/16

### Sonntagskonzert im Hippodrom.

Mary Pickford, Belle Storey, Sousa u. zwölf Operettenkomponisten die „Stars“

Für das geistige Hippodrom-Konzert hatte die unermüdete Direktion Dillingham wieder einmal ein Menu von ganz besonderen Lederhosen zusammengestellt, die den verfeinerten Gaumen ebenso sehr befriedigten, wie den nach kräftigerer Kost verlangenden reizen mußten. Der „Clou“ des Abends war entschieden die Schlussnummer: zwölf der beliebtesten amerikanischen Operettenkomponisten — alle Namen zu nennen fehlt der Raum, und einen herauszugreifen würde uns elf grobe Briefe eintragen — saßen, als der Vortrag aufging, an zwölf Klavieren, traten der Reihe nach vor und spielten an einem dreizehnten Flügel eine ihrer bekanntesten Melodien, deren Refrain von den elf anderen zusammen wiederholt wurde. Eine originellere Unterhaltung konnte das Hippodrom schwerlich für sein Publikum finden.

Auch sonst war das Programm noch mit interessanten Nummern gespickt. Mary Pickford, die anmutige Wandelbild-Diva, erschien in einer burlesken Skizze, zwei Humoristen, Nat Wills und Arthur Deagon, amüsierten mit ihren Vorträgen, Miß Belle Storey und Humbird Duffey trugen gute Gesangsvorträge bei, die effektvollen Chorbilder „Rosenleiter“ und „Mein Land, meine Flagge“ entzückten das Auge; William J. Kelly trug Gedichte vor, und eine kleine Soubrette, um die ein deutsch-jüdischer Manager aus London, der englischer sein will als die Engländer, sich kampfschäft aber ungeschickt bemüht, sang Arien und suchte sich durch einen Herrn Sousa applizierten Auf populär zu machen.

## Allerlei

Ein großes Bühnenerignis ohne Oscar Hammerstein ist ebensovienig denkbar, wie ein großer Sieg der Deutschen, ohne die Tante Bertha aus Effen. Er ist und bleibt „a big gun“. Auch als Komponist hat er gestern Vorbeeren geerntet und ist außerdem von seinen Kollegen und vom Publikum in hervorragender Weise ausgezeichnet worden. Im Hippodrom dirigierten gestern Abend eine Reihe bekannter amerikanischer Komponisten ihre eigenen Compositionen. Als sie, in der Mitte Oscar, auf der Bühne Platz nahmen, bekam Oscar eine Specialovation des Publikums und dann folgte eine hübsche Scene. Es wurde eine Gerichtsscene imitiert. Oscar wurde vor die Schranken gerufen, und dann trat Marischkönig Philip Souza vor, der dem beliebten Mann der Bühne im Namen seiner Kollegen (der Komponisten), in schmeichelhafter Ansprache eine werthvolle Uhr mit Kette und Verloque überreichte. Die Rede gipfelte in den Worten: „Sie haben mehr für New York gethan, als New York für Sie. Aber im tiefsten Herzen schreien dieser großen Stadt nehmen Sie einen Ehrenplatz als einer ihrer Lieblinge ein.“ Der donnernde Beifall, der diesen Worten folgte, wiederholte sich, als der Gefeierte zum Taktstod griff, um seinen Luifen-Walzer zu dirigieren. Auch am Schluß der prächtigen Leistung erhob sich lauanhaltender Beifall.

Manuscript 3/26/16

### Band Acclaims "The Irish Queen."

When Maggie Cline, the Irish Queen, arrived at the Hippodrome last Sunday morning for rehearsal, John Phillip Sousa approached and bade her welcome. "Your majesty," he said, with a courtly bow and wave of the arm, "I regret that I have not a cloak such as was worn by Sir Walter Raleigh when he threw it across a mud puddle in which Queen Elizabeth might have stepped. But a cloak would not be sufficient to cover this vast stage. Shall I send for a tarpaulin to protect you from the recent dampness caused by the scrub women? No? Then permit me to introduce you to your loyal subjects who will assist you to-night in throwing down McCluskey in the most melodiously violent manner of that historic scrapper's career."

At this, Sousa's band arose and cheered.

When Miss Cline appeared before the footlights later in the evening, she instantly placed herself on easy terms with the audience by announcing:

"If I never knew before, I fully realize now the meaning of the talk about getting a run for your money. To reach the footlights from my dressing room was a race of fully two miles. As soon as I catch my breath I shall proceed."

The reception accorded was so prolonged and enthusiastic that Miss Cline was well able to resume breathing regularly by the time she was able to be heard. Never was such a trouncing administered to the New York public as McCluskey accomplished last Sunday night. The applause was so great that Miss Cline was obliged to say something. Whereupon she told of the manner in which Mr. Sousa and his band had treated her at rehearsal and concluded with:

"McCluskey's knockout to-night was a Sousa triumph, and I am grateful to him and to his band."

Miss Cline completes a week in Brooklyn to-night. After a brief rest, made necessary by trouble with her eyes, the Irish Queen will return to Broadway at the Colonial.

German Herald, 4/1/16

### Bismarck Celebration.

102 years ago to-day one of the greatest Germans, Bismarck, was born. In commemoration of the event, a festival has been arranged, which takes place at the Hippodrome to-morrow. There will be an excellent program rendered with great artists like Otto Goritz, Margaret Ober, Albert Reiss as well as many others assisting. There is also Mr. Sousa and his orchestra, alone sufficient, to insure an enjoyable evening. The proceeds will go to swell the fund for the war sufferers.



## Sousa Pays His Tribute to the First Great Help

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

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

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

"Philip, dear," she said, 'you deserve it all.' "That memory is worth more to me than any applause ever given to me."

## HIPPOTROME BEGINS ITS SEVENTH MONTH.

"Hip, Hip, Hooray!" enters upon its seventh record month at the Hippodrome. April promises to be one of the most brilliant months of all, as

it is crowded with special events at the big playhouse. Excursions are being run from such distant points as Montreal, Buffalo, Allentown and Northern New York. The mail orders for the coming four weeks are the largest since the introduction of this spectacle of sensation, surprise, dance, sports and Sousa's Band. Matinees are given daily and seats are now obtainable up to the middle of May.

**B**ECAUSE it was the 101st birthday anniversary of Bismarck, Sousa and his band played "The Stars and Stripes Forever" at the Hippodrome last night.

# SO U. S. A. WILL WAKE UP AMERICA



By ZIT.

Many, many years ago some one told me that John Philip Sousa's right name was John Philipso, and when he gave his address to friends abroad he used to write "John Philipso, N. Y., U. S. A." To be more than a thorough American, he took the "U. S. A.," added "So" from Philipso and made it "Sousa."

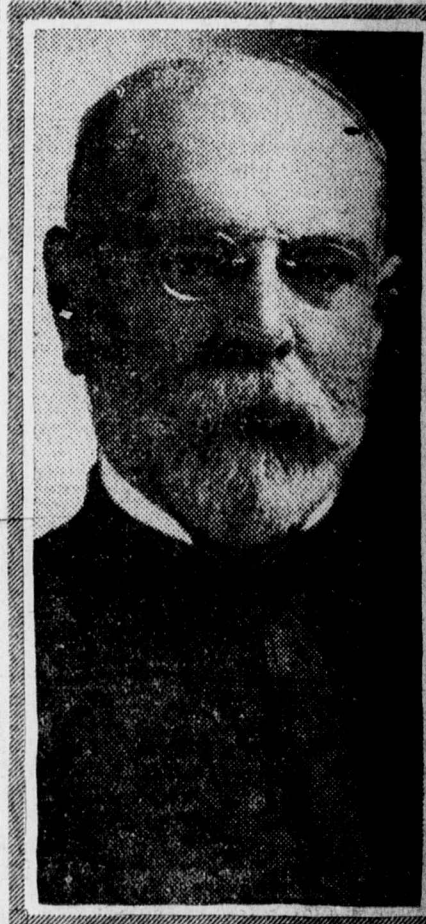
I don't know how true it is, but it sounds good, anyway. So what more appropriate march could the March King play than "Wake Up, America"? The song is written about America, written by Americans about America, published by Leo Feist, one of the best Americans that ever lived—in the song business and out of it—and played by the greatest American bandmaster that we will probably ever have.

If John Philip Sousa selects a wondrous piece like "Wake Up, America" to put in his repertoire, then "Wake Up, America" must be some song, and the thousands and thousands who hear it at the Hippodrome, and who have heard it, means more for waking up America than anything the song has ever had since the lyrics struck the lead pencil and the musical brain of the composer.

Speaking of Sousa reminds me that in an interesting address before the New York Republican Club a few days ago he reviewed some of the history of music as connected with the drama. He said that in the early days of the theatre there were no reserved seats, no press agents. It was first come, first served, and hence there was crowding, jostling, scrapping, elbowing,

just as we see it at the subways in New York at the rush hours. After the audience was housed and while the lights—candle lights were dim, a great many rows and flights used to break out in the tedious hour of waiting, and sometimes even the stage would be invaded. Something had to be done, and hence came preliminary orchestral music. This music was a program of three numbers, known as the first, second and third music, and it was played from the time of the opening of the doors to the rise of the curtain.

The second selection was the longest and the principal one and the third was known as the curtain piece. Not long afterward the audiences got to calling for favorite tunes. This didn't work out because often there would develop of strife between a faction that wanted tune and a faction that wanted another, and another that wanted a third and so on. There might be a fight because the orchestra didn't play a certain tune, and a fight if they did play it—so these tunes were somewhat likely to start a riot anyway. After the critic and the press agent and reserved seats came in there came a single piece of music just before the curtain and known as the overture. Even this is disappearing from theatres given up exclusively to drama. By way of illustrating what the character of the row might be one is asked to imagine the old condition of calling for favorite tunes, and then to think what would be the result in some large theatre if part of the audience should call for Deutschland Uber Alles and another should demand the Marseillaise or God Save the King. Or imagine just after our own Civil War what would have happened if an audience about on the Mason and Dixon border line had called for Marching Through Georgia and another faction insisted upon Dixie. It is easy to see how the preference program had to stop.



JOHN PHILIP SOUSA.

## "HIP" ENTERING 7TH MONTH.

Out-of-Town Sales of Seats for Show  
Enormous.

The unprecedented career of Charles Dillingham's pageant of wonders, "Hip Hip Hooray," passes another milestone this week, when it enters upon its seventh record month at the Hippodrome. April promises to be one of the most brilliant months of all, as this period, which ends with Easter week, is crowded with special events at the big playhouse.

Excursions are being run from such distant points as Montreal, Buffalo, Allentown and Northern New York State. The mail orders for the coming four weeks are the largest since the introduction in New York of this spectacle of sensation, surprise, dance, sports and manifold novelty at high pace and pitch, running to the music of Sousa's Band and one hundred other musicians. Seats are now obtained up to the middle of May.



## TRAPSHOOT ORGANIZATION.

National Body Formed and State Officers Chosen—Club Shooting.

The American Amateur Trapshooters' Association, the new national supervisory body, of which John Philip Sousa is president, has now completed its organization in thirty-nine States. In each State a vice-president has been or will be elected to head the State organization and represent the various State units in the National Council. The secretaries of the affiliated clubs in each State constitute the Council of State Secretaries, which, under the direction of the State vice-president, will carry on the work of the Association. The vice-presidents elected are as follows: Alabama, R. H. Baugh; Colorado, Arthur Huff; Delaware, Dr. Horace Betts; Idaho, E. M. Sweeley; Illinois, Ray Loring; Indiana, H. E. Stutz; Iowa, E. O. Hinshaw; Louisiana, R. W. Dodd; Maryland, H. D. Billmeyer; Massachusetts, J. L. Kellogg; Michigan, A. R. Hensler; Mississippi, Charles Green; Missouri, J. O. Victor; Montana, Frank .....; New Hampshire, P. M. Kling; New Jersey, J. W. Mason; New York, H. W. Smith; North Carolina, J. B. Pennington; Oklahoma, S. H. Harris; Oregon, H. H. Veatch; Pennsylvania, J. S. Speer; South Dakota, A. F. Scharnweber; Tennessee, J. H. Noel; Utah, J. F. Cowan; Vermont, G. B. Walton; Virginia, C. S. Adams; West Virginia, J. W. Graham. The affiliated clubs now number 142.

Col. A. J. McClure won the Laurel Gun Club's trapshooting contest Saturday at Lakewood.

In the inter-yacht club shoot for the Orpheum trophy Saturday the Bensonhurst Yacht Club won with 437 out of 500 targets, Bayside Yacht Club was second, and Port Washington Yacht Club was third. It was the second of three shoots, and Bensonhurst leads by six targets on the total. H. Voorheis won the high scratch gun prize, C. H. H. Shannon the high handicap.

At the New York Athletic Club traps Saturday A. P. Bennett won the Club cup, F. B. Stephenson the Travers Island trophy and a special cup; C. A. Brown, the finals for the monthly cup; J. H. Hartraust, the Novice cup finals; J. H. Hendrickson, the high scratch gun prize; M. McVey, jr., the high handicap gun prize; A. E. Ranney, the distance handicap, and Hendrickson won the leg on the Accumulation cup.

The only straight score yesterday at the New York Athletic Club traps was that of R. L. Spotts, who broke twenty-five in the last special of the day. He also won the high scratch gun prize. The contest for the Haslin and tournament cups for the month was finished, and F. Leighton won both. M. McVoy, jr., won the leg on the accumulation cup, Z. Rogers won the Travers Island trophy, and J. H. Vanderveer the high handicap gun prize.

At the New Rochelle Yacht Club yesterday the winners were: J. N. McLoughlin, high scratch gun prize; C. C. Moore, high handicap gun prize, take-home trophy, and accumulation cup leg, and tied with B. R. Stoddard for the monthly cup.

D. G. Loomis won all but one of the prizes at the Manhasset Bay Yacht Club yesterday, winning the legs on the monthly cup and the yearly cup, and the high handicap gun prize, and W. S. Silkworth won the high scratch gun prize.

E. T. Fox won the March cup and the Holbrook trophy, at the Knollwood Country Club yesterday; W. H. Sykes won a leg on the season trophy, and the Club team beat the Princeton team by 357 to 343.

John Philip Sousa's new number in the Tower of Jewels scene in "Hip Hip Hooray," at the Hippodrome this week is "The Band Contest," by Godfrey. In this fantastic composition each instrument in the band tries to play a solo at the same time.

# MAYOR CURLEY TO ATTEND BOUT

Millionaires, Judges, Opera and Movie Stars Will See Willard and Moran Box.

New York, March 23.—Mayor Curley of Boston and Mayor Mitchel of New York will be among the many prominent persons who will witness the Willard-Moran fight at Madison Square Garden Saturday night, when judges, jockeys, millionaires, stage stars, Wall street men, motion picture actresses and society ladies will bump elbows with fight fans.

## SEATED NEAR NOTABLES

Mayor Curley and Mayor Mitchel will be in boxes adjoining those occupied by Supreme Court Justice Keogh and former Secretary of War Garrison.

Mary Pickford and Geraldine Farrar and John McCormack are on the same side of the ring with David Belasco and his daughter. Justice Morgan J. O'Brien and Henry W. Wise, ex-United States attorney, will face each other across the squared circle.

Stock exchanges of Boston, New York,

Philadelphia and Chicago will be represented by full delegations. With the Chicagoans will be Charles M. Weighman, owner of the Cubs; Harry Moore, the big hotel man; Dave Lewisohn, who got Willard's signature, and Sergt. Mulen.

## Many Actors to Attend

The theatrical world will be represented by George M. Cohan, Sam Harris, Jack Welsh, Morris Gest, John Philip Sousa, Charles Dillingham, Irving Berlin and Mose Gumble.

In Mayor Curley's party coming over from Boston will be Patrick McGovern, the big contractor; Donald McDonald, general manager of the Boston News; Walter J. Grosvenor, contractor, and J. P. O'Connell.

In Morgan J. O'Brien's box will be Edmond O'Brien, W. Pratt of Tracey, Jordan & Pratt; Judge Gillespy and other justices.

Wall Street men to attend the big fight are: Edward L. Adams, of Nordell & Adams; J. M. Amory, of Amory & Sons; Nelson I. Asiel, Robert R. Atterbury, Theodore Shonts, James A. Baker, Jr., Henry Baumberger and John J. Barrett, Morris I. Farrell, James Rasobar, Charles I. Hutchins, August F. Kuntze and C. E. Knoblauch.

## Paid \$300 for Tickets

Theodore Shonts, president of the Interborough Rapid Transit Company, tried at the last minute to buy two seats, but he could not get them at the box office prices. So he dug down in his jeans and paid \$150 apiece for two. They are near the ring. He tried to buy the seats last Wednesday. When he couldn't get them he told one of his men to go out and purchase two at any cost.

August Belmont had the same trouble getting seats, but finally landed a pair at twice the box office prices.

## WILLOW GROVE PARK

Season Will Open May 20 With Nahan Franko and Orchestra.

Willow Grove Park will on Saturday, May 20, inaugurate its twenty-first season—a record unprecedented in the history of amusement parks. During the season of 16 weeks six of the finest musical organizations in America will be heard. The opening attraction, from May 20 to June 3, will be Nahan Franko and his orchestra. This will be the first appearance of Franko and his organization at Willow Grove Park. He and his orchestra are from New York, where he has been for several years. From June 4 to June 24, Arthur Pryor's American Band will play a return engagement. He will be assisted by several vocal and instrumental soloists. From June 25 to July 15, Victor Herbert and his orchestra will be the offering. The next attraction will be Patrick Conway and his band, from July 16 to July 29. Conway will have his regular corps of trained musicians and prominent vocal and instrumental soloists. July 30 to August 19, Wassili Leps and his Symphony Orchestra will entertain patrons of the

park. The engagement of Leps and his organization, which is regarded as a "musical festival" by the public, has been extended to three weeks, during which time there will be presented many musical novelties, operas and choruses. Leps has secured the services of the Philadelphia Operatic Society, opera and instrumental soloists. The final attraction will be Sousa and his band, from August 20 to September 10. Announcement will be made later of the engagements of the Choral Society of Philadelphia, the Philadelphia Operatic Society, etc.

John Philip Sousa received lately a telegram from Chicago asking if his band would be available for the Progressive National Convention in that city, beginning June 7. Mr. Sousa replied that he and his band would be busy at the New York Hippodrome on that date.

## FINE MUSIC FOR WILLOW GROVE

Park Will Open Twenty-first Season on May 20—Six Organizations Engaged.

Willow Grove Park will, on Saturday, May 20, inaugurate its twenty-first season, a record unprecedented in the history of amusement parks. The management announces that for the coming season of sixteen weeks they have provided a musical program of six of the finest musical organizations in America.

The opening musical attraction, from May 20 to June 3, will be Nahan Franko and his orchestra. Mr. Franko and his orchestra are from New York, where both in New York and Newport he has been a soloist and orchestra conductor for several years. This will be their first appearance at Willow Grove.

From June 4 to June 24 Arthur Pryor's American Band will play a return engagement. This popular organization will be assisted by several vocal and instrumental soloists.

From June 25 to July 15, Victor Herbert and his orchestra will appear. The return of Mr. Herbert and his organization is requested by many of the park's patrons who seem never to tire of hearing the rendering of his delightful compositions and excellent orchestra.

The next attraction will be Conway and his band, from July 16 to July 29. Mr. Conway will have his regular corps of trained musicians and prominent vocal and instrumental soloists.

On July 30 to August 19, Wassili Leps and his symphony orchestra will entertain the patrons of the park. The engagement of Mr. Leps and his organization has been extended to three weeks, during which time there will be presented many musical novelties, operas and choruses.

The final attraction, the climax of the season, will be Sousa and his band, from August 20 to September 10. The popularity of John Philip Sousa and his organization is now greater than ever and his engagement is looked forward to with pleasure.



*American 3/18/16*

## 'RUSSIAN DAY' NETS JEWISH FUND \$20,000

Bazaar at Grand Central Palace  
Draws Fifteen Thousand Per-  
sons—Donations Pouring In

More than 15,000 persons attended the Jewish Bazaar in the Grand Central Palace last night, the total receipts being estimated at \$20,000.

Yesterday was "Russian Day," and prominent Russians throughout the country aided the efforts of the People's Committee for the relief of Jewish war sufferers.

The generosity of visitors to the bazaar prompts the belief that the hoped for gross contribution of \$500,000 will be far surpassed.

Approximately \$200,000 has already been received, and but three of the allotted ten days have passed. The full attendance to date is estimated at more than 50,000.

A feature of the affair is the newspaper containing the happenings and results of each day. It is edited by University of Columbia students.

Mayor Mitchel, Count von Bernstorff, John Philip Sousa and Geraldine Farrar sent autographed handkerchiefs which will be raffled. Jacob H. Schiff sent a check for \$500.

### TWO TOURS DONATED.

Two first-class round-trip tours valued at \$1,000, were donated by the North German Lloyd and the Hamburg-American lines.

Baron Gunzburg, reputed to be the richest man in Russia, cabled the committee yesterday thanking it for \$50,000 forwarded to him.

"This amount will relieve the misery of 150,000 Jewish orphans. Send more at once," the cable said.

*Baltimore Sun 3/26/16*

## COLONEL MISTOOK NEVADA FOR GEORGIA

A LOYAL Southerner recently witnessed a performance of "Hip, Hip, Hooray!" at the New York Hippodrome and misconstrued the meaning of the costume of a group of girls in the "Ballet of the States."

The Southern gentleman was enjoying the spectacle hugely till the group of young women representing Nevada danced forth. The Nevada girls wear costumes with wide-flaring skirt, upon which are embroidered little figures of men in evening dress, while from a finger dangles a cord on which are tied the figures of three other men. With their appearance Sousa's Band strikes up "I'm Off to Reno in the Morning," and the rather obvious conclusion is that the chorus represents the State that embraces the divorce centre of Reno.

But the Colonel didn't translate the symbolism of the thing correctly. Just before that the Georgia chorus had appeared, their costumes abloom with cotton, to the tune of "A Georgia Camp-meeting." When he went home the Macon Telegraph printed a long article, from which the following is quoted:

"He was one of Macon's best-known business men. When the Georgia representation came he didn't applaud, however. Rather, he turned half sick, for the only classification on the six young women to show they represented the Empire State of the South, one of the

original 13 colonies, were devices on their dresses and pennons depicting men hanging by the neck from trees. Georgia—lynch law; synonymous terms, not a man, woman or child in the several thousand in that audience but knew at once what State was meant by the display of lynching pictures. No other state of all the others but was treated with elaborate compliment. And this has to come to Georgia."

*Darby News-Tribune 3/18/16*

## SOUSA'S DAUGHTER AIDS NEEDY FELLOW STUDENTS THROUGH SCHOOL



MISS JANE PRISCILLA SOUSA.

Miss Sousa is a daughter of John Philip Sousa, the famous band-master, and Mrs. Sousa. She is a Vassar girl and was chairman of the committee in charge of a benefit and dance given for the Vassar Students' Aid society, which aims to help needy girls through college, and did much to make a success of the event.

*Eve Globe 4/3/16*

Last evening a brilliant programme marked the 101st anniversary of the birth of Bismarck, and added one more delightful Sunday evening to the Hippodrome's notable series. For this occasion, the receipts of which went to the German-Austrian War Sufferers' Relief Fund, the bill was divided into three parts. The first was provided by Sousa and his band, the second by the Tsingtau Orchestra, under the leadership of O. K. Wille, and the third by the Hippodrome Ice Ballet, with Charlotte and the other premier skaters.

*Berklyn Eagle 4/3/16*

Last evening a fine programme at the Hippodrome marked the 101st anniversary of the birth of Bismarck. The receipts went to the German-Austrian War Sufferers Relief Fund. The bill was divided into three parts. The first was provided by Sousa and his band; the second by the Tsing-tau Orchestra, under the leadership of O. K. Wille, and the third to the Hippodrome Ice Ballet, with Charlotte and the other skaters from the Admiral's Ice Palace in Berlin. Throughout the first and second portions of the bill the instrumental numbers were alternated with well-known soloists. Among these were Miss Margaret Ober and Messrs. Otto Goritz and Albert Reiss of the Metropolitan Opera Company; Miss Mary Sentay, the Hungarian violinist, and Miss Herma Menth, the Austrian pianist.

*Staats Zeitung 4/4/16*

### Hippodrom = Elephanten haben Ausgang.

Den ganzen Winter über haben die Dicht- hauer des Hippodroms auf einen Spazier- gang in frischer Luft verzichten müssen, doch hat die Hippodrom- Leitung gestern einen Erlaubnisfchein erwirkt, um die Ele- phanten heute ein bißchen ausführen zu dürfen. Sie werden sich also heute Nach- mittag wieder einmal die 5. Ave. ansehen, natürlich unter starker Bewachung, damit die Taschendiebe keine Gelegenheit haben, einen von ihnen zu stibitzen.

Im Hippodrom hat Meister Sousa für diese Woche in der Zukunftsmusik-Szene eine neue Nummer, „Der Orchester-Kon- test“, eingefügt. Jeder Musikante wird „auf eigene Faust“ versuchen, ein Solo zu gleicher Zeit mit seinen Kollegen zu spie- len. Diesen Wirrwarr muß man hören. Hoffentlich ist dies nicht der Anfang einer Zukunftsmusik!

*Berklyn Citizen 4/4/16*

John Philip Sousa's new number in the Tower of Jewels scene in "Hip, Hip Hooray" at the Hippodrome this week is "The Band Contest" by Godfrey. In this fantastic composition each instrument in the band tries to play a solo at the same time. New novelties were also introduced in Toyland and in the Kat Kabaret.



## HIPPODROME CONCERT BIGGEST OF SEASON

Oscar Hammerstein and Fifteen Fellow Composers Share Honors with Sybil Vane—"Pocket Prima Donna"

The Sunday night concert held at the New York Hippodrome, March 26, was the most successful one of this season. Sousa and his Band were warmly received as usual and the famous conductor was forced to offer several of his old pieces as encores, of which "The Stars and Stripes Forever" and the "Manhattan Beach March" seemed to be favorites.

Besides the general appreciation of the crowded house Mr. Sousa was the recipient of an unexpected tribute—one that caused him to hide his cheery face for several minutes. Little Sybil Vane, the "pocket prima donna" of Covent Garden, who received a royal welcome, flew over to Mr. Sousa and pretended she wanted to whisper into his ear. He was just bending down when she gave him a "swift birdlike kiss and flew away."

Miss Vane rendered the aria from "Madame Butterfly" (Puccini) accompanied by Sousa and his Band. The audience was perfectly spell bound, many believing it impossible that such a wonderful big, sweet voice could find its way out of such a "wee" body. She was forced to respond with two encores.

Belle Story, the charming young soprano, was equally as well received. Her voice was in excellent condition and showed that she is capable of re-entering the "concert field" as she intends to do under the management of R. E. Johnston, at the conclusion of the present production at the Hippodrome.

Near the end of the program Mary Pickford, light weight champion of the movies, persona propria, appeared in a most amusing skit on how films are made with James J. Corbett, ex-heavy weight champion of the ring, and Donald Brian, middle weight champion of the operatta. The performance concluded with a collection of fifteen Steck grand pianos, fourteen of them in a row all across the huge stage and one in front. The pianos, assisted by the following well known operetta composers,—Gustav Kerker, Irving Berlin, John L. Golden, Raymond Hubbel, Salvio Hein, Louis Hirsch, Jerome Kern, Alfred Robyn, A. B. Sloane, R. H. Bowers, Leslie Stuart, Rudolph Freml, Hugo Felix and John P. Sousa, performed the favorite numbers which have emanated from the brains of said composers, each one playing the chorus of the most attractive and popular of his ditties through once whereupon it was repeated as a compliment by all the other fourteen in unison.

Finally to cap the climax out came Oscar Hammerstein looking very well again, though gray and with an unwonted shuffle which spoke of his recent illness, instead of the former jaunty walk, and played that famous waltz. After which Mr. Sousa, making some remarks to the effect that Oscar had done more for New York than New York could



SYBIL VANE,  
The "Pocket Prima Donna."

ever do to him, presented him with something in a jewel box and everybody cheered and applauded, while the complete Hippodrome chorus, Sousa's Band and the fourteen pianos assisted by the fourteen composers and the fourteen hundred or fourteen thousand people in the audience, for the great house was filled to the last inch, united in the "Star Spangled Banner," closing a most successful evening in happy discord and a blaze of glory.

Other artists who added to the program were J. H. Duffey, Leo Edwards and his prima donnas, Arthur Deagon, Joseph Parsons and Beth Sinalley, Arthur Aldrige, William J. Kelly and Nat Willis.

## Sousa to the Rescue

The Telegraph's reflections on the anathematizing of Georgia declared to have taken place at the New York Hippodrome in the "March of the States" through depicting figures of lynched negroes as the motif of the tableau has caused some stirring about, both in Georgia and out of it. The Savannah Press first got into it, declaring it was a fine editorial only it didn't happen to happen that way, and others took it up with some unction.

Now comes John Philip Sousa, the famous bandmaster, well known and liked in the South, who writes to the Augusta Chronicle, which reproduced the editorial in question, to the following pained and heartbroken effect:

New York, March 12, 1916.

Editor Augusta Chronicle, Augusta, Ga.—

Dear Sir: An article in a recent issue of The Macon Telegraph and reprinted in Augusta and elsewhere in the South with the scarehead, "The Words 'Lynch Law' Used as Synonym for Georgia in New York Play House," has very nearly broken my heart, for the reason that I, who am responsible for the music of "The March of the States" at the New York Hippodrome, was born south of the Mason and Dixon's Line; and, secondly, one of my pet theories has gone to smash. I have always believed that music had a story-telling quality. The group of girls representing Nevada came on the stage dangling effigies of their respective husbands and dance to the tunes of "I'm on My Way to Reno" and "Goodbye, Sweetheart, Goodbye." How any one can mistake them for Georgia girls is beyond my comprehension.

In the "March of the States" Georgia is represented in music by that good old tune known as "A Georgia Camp Meeting," and the girls of your beloved State are costumed in a garb that suggests cotton from its spring green to its full bloom.

I take this opportunity, while I am writing you, to send my very best regards to all my Georgia friends (and they are legion), and advise those who have not already seen "Hip, Hip, Hooray" at the Hippodrome, to come to New York and enjoy the wonderful spectacle.

Is it possible that your informant is ear-blind? Always your own,

JOHN PHILIP SOUSA.

The Telegraph got its information from Charles B. Lewis, president of the Fourth National Bank, Macon, M. E. Goode, cotton broker, Macon, and H. B. Erminger, Jr., president of the Sibley Lumber Company, Macon. The story as told by these gentlemen, who attended the performance together, is that as they waited for Georgia to come in the to that time pleasurable spectacle, a card was displayed with "Georgia" on it and from the jumble on the stage there came forth some young women with white dresses and **BLACK** figures embroidered on the skirts and what looked like little **BLACK** effigies hanging from their fingers by strings tied about the neck. The "Georgia" card just displayed, the group with the **BLACK** figures suspended coming into prominence on the stage at the identical time—as they did at this performance, anyhow—left but one conclusion to be reached by any Georgian and certainly left him in slight humor for appreciating the nuances of Brother Sousa's "musical stories."

The Hippodrome seems to be explaining somewhat elaborately and impressively when John Philip rushes into the breach to protest so fervently and heartbrokenly that it is all a mistake and Nevada is mistaken for Georgia. All of which is doubtless true, but we would suggest the Hippodrome secure the services of a ballet master who can draw a line of cleavage between Nevada and Georgia so sharp there can be no mistaking which for 't'other, because John Philip's musical story seemed to fail to register with the card "Georgia" staring Georgians in the face.

And—somebody might explain when pretty white girls from Nevada, even from the famous Reno colony, came to get so balled up matrimonially that the fair divorcees' dangling husbands are most recognizably portrayed by **BLACK** images attached to strings around their necks. Even Mr. Sousa is silent on this point. In the meantime the Macon men stick to what they saw, for what they saw they saw.

## The Greatest Appeal

Grand opera is the most powerful of stage appeals, and that almost entirely through the beauty of its music.—John Philip Sousa.

## HOW SOUSA WROTE HIS MARCHES.

"A composition in march tempo must have the military instinct," said John Philip Sousa, the famous march king, in explanation of his own success in the Theatre Magazine for March; "that is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace. The roll of musketry had no meaning for them, so that quality is entirely absent from their work. The Spanish war was

an inspiration to me. The 'Man Behind the Gun' was a musical echo of it. 'The Stars and Stripes Forever' was written after the news came of our victory at Manila. 'The Diplomat' was written in honor of John Hay, who as secretary of state had handled some diplomatic situation with a masterful skill that inspired me. 'Imperial Edward' was written in England in honor of the last king. I had 'The Liberty Bell' finished some time before I could find a name for it. One night I attended a spectacle in a theatre, and a scene was given showing the Liberty Bell which greatly impressed me. The next morning I received a letter from Mrs. Sousa, describing the pride with which my two boys had shared in the 'Liberty Bell Parade' in Philadelphia, where they were living. That decided me, and I named the march accordingly. 'The Washington Post' was named after the oldest newspaper in Washington, on an occasion commemorating its work."

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

"Inspiration!" he said thoughtfully. "The power that forces the inspiration also prepares the world for it. Anybody can write music of a sort, just notes. My religion is my composition. Nobody can rob me of what I have done. Sometimes somebody helps me, sends me a musical idea, and that somebody helps the public to lay hold of my meaning. It doesn't happen all the time, and I know when a composition of mine lacks inspiration,

I can almost always write music. At any hour, if I put pencil to paper, something comes. But 24 hours later I usually destroy it.

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

"Well, mother?" I said.

"She put her arms around my neck.

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

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

## O. H. DODWORTH DEAD; OLD TIME BANDMASTER

Introduced Trombone in America—Sold Band to Gilmore.

Olean Harvey Dodworth, one-time manager of the famous old musical organization known as Dodworth's Band, died yesterday at his home, 117 East 127th Street, from heart disease, brought on by an attack of grip. He was seventy-two years old.

Mr. Dodworth was educated in Trinity School and upon graduation became manager of Dodworth's Band, at that time directed by his father, Harvey B. Dodworth, the John Philip Sousa of the '70s and '80s. This organization played at the opening of the first railway suspension bridge across Niagara Falls. The Dodworths, father and son, were the first musicians to introduce the trombone into the United States, and were also the organizers of the Mutual Musicians' Protective Union.

In 1880 the Dodworths sold their interest in the band to Patrick Gilmore. The father then retired, and the son became connected with Wise & Co., piano manufacturers, of 17 East 125th Street. He was still in this company's employ at the time of his death. He leaves two sons and two daughters.



## Immense Crowd Cheers Speakers' Words of Praise for Hoosier Poet, Whose Generosity Made Building Possible.

James Whitcomb Riley may be down in Florida, among the flowers and palms, yet never was a man's spirit more vitally present at any gathering than was that of the great Hoosier poet at the laying of the cornerstone of the new Central Public Library yesterday afternoon. Except for the actual presence of the poet himself, it was almost another "Riley day" celebration; the genius of the poet, his vast influence for good, the spirit of his wonderfully human poems, permeated the entire ceremony of swinging the great block of stone into place.

The name of James Whitcomb Riley was the name that rose again and again to the lips of every speaker, and each time it was spoken there was applause from the immense crowd. It was James Whitcomb Riley's gift to the city that made this new library possible. Land valued at \$100,000, which forms part of the site of the building, was given by him and while the library may never be known officially as the Riley library, it will bear that affectionate title in the minds of thousands of persons who will benefit by the gift.

### Weather Ideal.

Even Miss March, wild and capricious, co-operated in making the ceremonies a success. It was the first real day of spring. The grass in St. Clair Square, where thousands of persons stood who could not gain access to the space immediately surrounding the cornerstone, seemed already to be turning a faint green. The skies, that had been gray and lowering for days, were blue; the wind, instead of the biting breeze of March, was as warm as summer and the sun blazed down, if anything, a little too warmly.

The platform surrounding the cornerstone was draped with flags and flags fluttered from wires and cables overhead. In a conspicuous place hung a portrait of Mr. Riley, also flag draped. Admission to the stand was by invitation but before 2 o'clock, the hour set for the ceremonies to begin, every seat was filled.

When the speakers were gathered on the platform and all was in readiness, the chorus of nearly 1,000 high school children sang the opening chorus, "Messiah of Nations," the words of which were written by Mr. Riley and the music by John Philip Sousa. The singers were directed by Edward B. Birge and accompanied by a brass band, made up of high school students.

## SIMPLICITY TO MARK LAYING OF LIBRARY CORNER STONE

Thousand School Children Will Sing and Meredith Nicholson Will Make Address.

Simplicity will mark the celebration attending the laying of the corner stone of the new public library building tomorrow afternoon at St. Clair and Meridian streets. The exercises are expected to begin promptly at 2 o'clock, with choral singing by 1,000 children from the city schools, under the leadership of Edward B. Birge.

The exercises will be held in the open air, and even though the March day is cool, the program will be brief and will not prevent a large crowd from attending the celebration. Meredith Nicholson will make the only formal address of the occasion.

Brief remarks preceding the laying of the corner stone will be made by Joseph H. Keller, president of the board of school commissioners. Edmond H. Eitel, nephew of James Whitcomb Riley, will have the honor of presiding over the laying of the stone. It was the poet's gift of ground to the city that is largely responsible for the fact that Indianapolis is now able to build the much needed library. Mr. Riley himself, who is now in Florida, will not be able to attend the exercises.

The music for the occasion will be provided entirely by the school children, who will sing three songs. The opening chorus will be "The Messiah of Nations," composed by Philip Sousa, the words of which were written by Mr. Riley.

State and city officials, members of the school board and former members of the board, as well as prominent men and women in the city's life, will occupy the temporary grand stand which has been erected at the southwest corner of the building, where the corner stone is to be laid.

## John Philip and The Telegraph.

Here it goes again—John Philip Sousa and Georgia lynchings. Or, to put it more fairly, Sousa and his Nevada girls in the "March of the States" at the New York Hippodrome. Those girls with the effigies of their divorced husbands dangling at their sides, whom some oversensitive Georgians mistook for Georgia girls with "dead men" to typify the Georgia lynching industry. All of which grotesque story got started through the editorial columns of the more or less esteemed Macon Telegraph.

John Philip Sousa, the composer of the "March of the States," having written The Chronicle a polite letter denying and correcting the whole story, we forthwith set him right before the public and offered a most profound apology. But our Macon contemporary doesn't seem to relish so well the thought of being caught in error, so it offers its own explanation, and a few other things besides, as follows:

The Telegraph got its information from Charles E. Lewis, president of the Fourth National Bank, Macon; M. E. Goode, cotton broker, Macon, and H. B. Erminger, Jr., president of the Sibley Lumber Company, Macon. The story as told by these gentlemen, who attended the performance together, is that as they waited for Georgia to come in the to that time pleasurable spectacle, a card was displayed with "Georgia" on it and from the jumble on the stage there came forth some young women with white dresses and black figures embroidered on the skirts and what looked like little black effigies hanging from their fingers by strings tied about the neck. The "Georgia" card just displayed the group with the black figures suspended coming into prominence on the stage at the identical time—as they did at this performance, anyhow—left but one conclusion to be reached by any Georgian and certainly left him in slight humor for appreciating the nuances of Brother Sousa's "musical stories."

But candor compels us to remark, that this isn't "playing fair." If the story, as originally printed in The Telegraph and copied in The Chronicle, is wrong, it is wrong—and that's all there is to it. So John Philip Sousa and the Hippodrome deserve to be set right before the public, without any qualifications and explanations. The Macon gentlemen were, simply, mistaken, and that's all there is to it. Since seeing their names in print, however, we are morally convinced that their mistake was not due to any subtle and extraneous influences, they being gentlemen without reproach—even when away from home.

## WILLOW GROVE WILL OPEN SEASON MAY 20

Nahan Franko and His Orchestra Will Play Here for First Time

### SEASON'S MUSIC PROGRAMME

Willow Grove Park will on Saturday, May 20, inaugurate its twenty-first season, a record unprecedented in the history of amusement parks.

The management announces for the coming season of sixteen weeks, they have provided a musical programme of six of the finest musical organizations in America, which the music-loving patrons from Philadelphia and surrounding eastern States will agree that it is a fitting observance of the "coming of age" of this unusual park.

The opening musical attraction, from May 20 to June 3, will be Nahan Franko, and his Orchestra, Nahan Franko, Conductor. This will be the first appearance of Mr. Franko and his organization at Willow Grove Park, and should prove successful as this organization is of a very high calibre. Mr. Franko and his Orchestra are from New York, where, both a New York and Newport, he has been a soloist and orchestra conductor for several years.

From June 4 to June 24, Arthur Pryor's American Band, Arthur Pryor, Conductor, will play a return engagement. This popular leader will be assisted by several vocal and instrumental soloists.

From June 25 to July 15, Victor Herbert and his orchestra. The return of Mr. Herbert and his organization is urgently requested by many of the park's patrons, who seem never to tire of hearing the rendering of his delightful compositions and excellent orchestra.

The next attraction will be Conway and his band—Patrick Conway, Conductor—from July 16 to July 29. Mr. Conway will have his regular corps of trained musicians, and prominent vocal and instrumental soloists.

On July 30 to August 19 Wassili Leps and his Symphony Orchestra will entertain the patrons of the park. The engagement of Mr. Leps and his organization which is regarded as a "Musical Festival," by the public, has been extended to three weeks, during which time there will be presented many musical novelties, operas and choruses. Mr. Leps has secured the services of the Philadelphia Operatic Society, grand opera soloists and other vocal and instrumental soloists.

The final attraction, the climax of the season, will be Sousa and his band—John Philip Sousa, Conductor—from August 20 to September 10. The popularity of this leader and his organization is now greater than ever and his engagement is looked forward to with pleasure. Mr. Sousa comes to Willow Grove Park after an engagement at the New York Hippodrome, opening September 20, 1915, and still playing to capacity audiences.

In addition to the above, announcement will be made later of the engagements of the Choral Society of Philadelphia, the Operatic Society and other famous choruses and soloists.

These organizations will complete the best attractions the park has ever offered and the patrons should look forward to the finest musical treat they have ever enjoyed.

### MME. HERMA MENTH.



Artiste who will appear with Sousa and his band at the Hippodrome.



### NO LYNCHING GIRL.

This may be a press agent's story, for it is written in defense of the New York Hippodrome. The Savannah Press was very much interested in an article appearing in the Macon Telegraph a few days ago which gave the experience of a Georgian at the Hippodrome during the presentation of John Phillip Sousa's Ballet of the States. This Georgian, according to the Telegraph, came home feeling very much outraged. And justly so, if what he said was true. He was quoted as having said that in this ballet the state of Georgia was represented by a young woman who stood for lynch law. That there were lynching bees being held all over her and she dangled a few miniature limp bodies around on her fingers. That was all, said this returned Georgian, but it was enough. It held Georgia up to disdain and ridicule. It pictured her to all the world as a lynching state. We had a hunch this Georgian must have had his wires crossed or something like that, because we did not believe a great big amusement enterprise like the Hippodrome would so grossly and thoughtlessly and uselessly insult a state. We investigated a little and we are now convinced the Georgian mistook the state of Nevada for that of Georgia. And the puppets she handled so easily and gracefully were not dead men at all but divorcees.

The costume of the Nevada Girl has a wide flaring skirt of white satin; embroidered upon the skirt are little figures of men in dress clothes and no matter how she may swish her skirts in disdain the little men must cling to the gay belle of Reno. And just to show her charms and power the beauty dangles three men from a cord tied to her finger. During the steps which comprise the dance the Nevada Girls perform in the ballet the little men are admonished by a warning finger and later turned over their keeper's knee for punishment. A saucy turban of white satin, tied under the chin with black ribbon, and white stockings and black pumps complete the costume.

This is what the good Bibb county citizen seven hundred miles from home mistook for an exhibition of lynching. We are quite sure he didn't enjoy the show.

The Georgia Girl as shown in this galaxy of states is typical of the great Southern state she represents. Her costume is cut on the princess lines, made of green satin, a fresh green to represent the spring green of the cotton plants. And lest you forget that Georgia is the big cotton state the dress is trimmed with three rows of huge cotton pom-poms. The stockings and slippers are of green, and a toque of cotton finishes the costume. As the six Georgia Girls come out upon the stage the band plays "The Georgia Camp Meeting."

### PLAYS AND PLAYERS

Happiness reigns at the Hippodrome. Having passed its 300th milepost this past week, Charles Dillingham's magic spectacle "Hip Hip Hooray" still claims first place in popularity among current amusements. Since the brilliant record season began at



JOHN PHILIP SOUSA  
Leader of famous band at the New York Hippodrome

this vast playhouse over one million and a half patrons have found delight in this marvelous pageant of novelty and grandeur. Its ice ballet has been the most talked of innovation ever produced on a New York stage and its attendance records to date surpass those of any attraction in the history of the theatre. To facilitate bookings a long time ahead, seats are now on sale up to May 6th which period includes the Easter holidays. Matinees are given daily and new features are introduced each week.

## "HIP'S" BISMARCK NIGHT BRILLIANT

Celebration of Birthday of German Statesman Made Notable by Splendid Program.

### PRESENT BILL IN THREE PARTS

Last evening a brilliant program marked the 101st anniversary of the birth of Bismarck, and added one more delightful Sunday evening to the Hippodrome's notable series. For this occasion, the receipts of which went to the German-Austrian War Sufferers' Relief Fund, the bill was divided into three parts. The first was provided by Sousa and his band, the second by the Tsingtau Orchestra, under the leadership of O. K. Wille, and the third to the Hippodrome Ice Ballet, with Charlotte and the other premier skaters from the Admiral's Ice Palace in Berlin.

Throughout the first and second portions of the excellent bill the instrumental numbers were alternated with distinguished soloists. Among these were Miss Margarete Ober and Messrs. Otto Goritz and Albert Reiss of the Metropolitan Opera Company, who depart for Boston to-day; and Miss Mary Zentay, the brilliant Hungarian violinist, and Miss Herma Menth, the Austrian pianist.

John Philip Sousa opened the concert with the overture from Wagner's "Tannhaeuser" and played Strauss's "Blue Danube" waltz as an encore. The soloists accompanied by his famous band were Miss Zentay, who played "Faust Fantasia," by Wieniawski, and Miss Menth, who selected Liszt's piano concerto in E flat with full band accompaniment, which number was also played by Ernest Schelling a few weeks ago. This selection is admirable for the piano and a band as effective as Sousa's, and the artiste last evening again scored a fine success with it.

Weber's "Jubilee" overture served to introduce the Tsingtau Symphony Orchestra with Mr. Wille as conductor, and three most appropriate selections were exquisitely rendered in Scheiner's "250 Jahre Deutschen Lebens," a historic march potpourri, and a group of German folk songs.

Another interesting and varied cycle of folk songs was sung by Otto Goritz, with Josephine Vollmer-Hartman at the piano, and later this fine Metropolitan baritone appeared again with Albert Reiss in the rousing duet by Flotow, "Alessandro Stradella."

An individual success was scored by Margaret Ober, whose charming songs included Wagner's "Schmerzen," Wolf's "Heimweh" and Hermann's "Mahnung." Her accompaniment was made interesting by Arthur Arndt.

Without a doubt the program was one of the most artistic and enjoyable of the Hippodrome's series, upon which Charles Dillingham is so often complimented and congratulated.

## Opera Artists and Two Bands Fill Hippodrome with Music

Tsing Tau Orchestra Tries to Outdo Sousa Musicians, and Mme. Ober, Mr. Goritz and Albert Reiss Are Heard on the Same Programme.

Competition was strong at the Hippodrome concert last night. A "German Band" in the form of the Tsingtau Orchestra, said to have been captured by the Japanese army while supplying music for German regiments in the Orient and recently released, tried to out-Sousa Sousa by playing his "Stars and Stripes" that the American bandmaster had directed only a half hour earlier in the evening.

Two bands on the same programme was a record for the Hippodrome. Not only did the Tsingtau organization play American music, but among other things it presented Weber's "Jubilee" overture, which ends with the stirring strains of

"God Save the King." At that point the audience stood up and applauded. It is not every day that a German band plays the English national anthem, the music of which is said to have had its origin in Germany. Of the two bands the Sousa's plays with more finish, but not with more spirit.

Among the soloists of the evening were Miss Mary Zentay, violinist, who was heard in Wieniawski's "Faust" Fantasia; Miss Herma Menth, who presented Liszt's piano concerto in E flat, and three singers from the Metropolitan Opera Company, Mme. Marguerite Ober, contralto; Otto Goritz, bass, and Albert Reiss, tenor.

The last section of the programme was devoted to Charlotte and the skating ballet.

### OPERA STARS IN CONCERT.

German Music at the Hippodrome—  
Anita Loew at the Princess.

There were several concerts yesterday, but none of them enlisted the services of well-known artists as principals with the exception of a concert for the benefit of war sufferers of Germany, Austria, and Hungary, held at the Hippodrome, where Mme. Margarete Ober, and Messrs. Goritz and Reiss of the Metropolitan Opera Company were the soloists with Sousa's Band and the Tsingtau Band, the latter made up of German marines. The program was made up almost entirely of German music, and the audience was a very large one.

### SINGERS AID IN WAR RELIEF.

About \$5,000 Raised at Benefit Concert at Hippodrome.

Otto Goritz, Margarete Ober and Albert Reiss of the Metropolitan Opera House stirred a large audience to a stormy demonstration at the Hippodrome last night at a benefit concert for the war sufferers of the Central Powers. The entertainment also included piano selections by Herma Menth and the Tsingtau Orchestra, conducted by O. K. Wille. About \$5,000 was realized.

Dr. E. Baruch delivered a short address, Sousa's band played and the programme ended with the Hippodrome ice ballet.



# OSCAR HAMMERSTEIN BRIGHTEST PUPIL IN MR. DILLINGHAM'S COMPOSERS' CLASS



## Soft Pedals His Way Through His Waltz, "Louise," Before Baker's Dozen of Musicians.

OSCAR HAMMERSTEIN appeared to a casual observer to be one of the brightest pupils at the first spring recital of the Fourteen Greatest Composers' Club, which took place on the stage of the Hippodrome on last Sunday night, under the auspices of Charles B. Dillingham, who is a non-composer, before an audience of about six thousand persons.

Mr. Hammerstein was placed near the foot of the class, apparently because he didn't have all his lesson learned, but he came to the front by reason of his dramatic ability, surpassing even "smarties" like Irving Berlin, John L. Golden and Louis Hirsch, who were all slicked up with their hair brushed and everything.

This was a lot of fun for the composers. They accepted Mr. Dillingham's invitation to appear, the regular Sunday night performance being partly for the benefit of the Actors' Fund. When the curtain went up on their "act" there they were, fourteen of the best known composers of light opera—every name familiar to everybody. They sat behind identical small grand pianos in line across the stage, with one extra piano out in front of the others. To be exact, only thirteen showed at first, the other piano being under Mr. Hammerstein's famous hat. This recalcitrant pupil dawdled in the wings, because he didn't know all the pieces (one by each composer) which were to be played. John Philip Sousa, Gustav Kerker and Leslie Stuart—what do you think of them?—mischievous lads who boldly "cribbed" in front of everybody, reading off sheet music the pieces which the better element among the pupils had carefully learned by heart.

David Warfield as the Music Master couldn't have made a better entry than did the celebrated theatre builder, impresario, composer, prima donna tamer and inventor.

Yes, inventor. Mr. Hammerstein invented machinery to make cigars that would do more for him than grand opera, namely, draw.

He walked slowly across the stage, seated himself at the soloist's piano with a little tired sigh and meditatively played the quaint little air, sweet and appealing, that he once wrote for Miss Mary Garden. He called it "Louise," and it has the lilt of an old fashioned, simple German waltz.

Miss Garden might have liked the air, but on the day when he told her about it she was enraged at the impresario, so, gently shredding the manuscript, she cast it as a snowstorm over the famous hat.

Mr. Hammerstein was greeted with a tumult of applause both before and after his effort—mostly before. Then came a little surprise for him. Mr. Sousa, on behalf of the assembled composers, presented to the author of "Louise" a pretty gold chain as a remembrance of the event.

As a soft pedal pianist Mr. Hammerstein achieved instant success. Walter Kingsley, of the Palace Theatre, was in a frightful state between wanting to sign Mr. Hammerstein for a week in vaudeville and doubting that the eminent musician would take kindly to the proposal.

Composers on the stage besides those already mentioned were Raymond Hubbell, Silvio Hein, Jerome D. Kern, Alfred Robyn, A. Baldwin Sloane, Rudolph Friml and Hugo Felix.

## NEW FEATURES AT THE HIPPODROME

John Philip Sousa's new number in the "Tower of Jewels" scene in "Hip

Hip Hooray" at the Hippodrome this week is "The Band Contest," by Godfrey. In this fantastic composition each instrument tries to play a solo at the same time. Novelty is also introduced in "Toyland" and in the "Kat Kabaret." To-day at noon the Hippodrome elephants took a promenade down Fifth avenue. They have not been able to leave their quarters at the Hippodrome during the winter, and yesterday, upon application of Charles Dillingham, a permit was granted for a stroll along the avenue with the other Easter shoppers to enjoy the spring weather and select their new bonnets and blankets.

## Trap shooting.

The American Amateur Trap Shooters' Association, the shooters' new national supervisory board of which John Philip Sousa is president, has now completed its organization in thirty-nine states. In each state a vice-president has been elected who will lead the state organization and represent the various state units in the national council. The secretaries of the affiliated clubs in each state will constitute the state secretaries, which, under the direction of the state vice-president, will carry on the work of the association.

## Mary Dances for Charity

In her appearance, "Herself," at the Hippodrome (New York City) Sunday night concert on March 26, Mary Pickford, who has played silently before millions of film fans, was seen in a new role. While Sousa and his band and the usual bill of events were given, Miss Pickford was the most interesting artist of the evening, for few persons have seen this screen favorite in real life. It is reported that Miss Pickford surprised the theatergoers with a series of dances.

— "Hands across the Sea!" ... Es war eine wirklich nette und angenehme Ueberraschung, die Phil. Sousa, der amerikanische Marschkönig, am letzten Sonntag bei der großen Bismard-Feier dem Deutschtum, das der Feier im Hippodrome beizuhnte, bereitere, als er nach der Tannhäuser-Ouverture zur Einleitung des Festaktes "Die Nacht am Rhein" und dann "Deutschland, Deutschland über Alles" spielte und dann, gewissermaßen als symbolischen Freundschafts-Takt, seine eigene Composition "Hands across the Sea" folgen ließ.

"Möge die Freundschaftshand über's Weltmeer nie und nimmer getrennt werden" ... dies war auch der Ton der markanten Rede des Festredner Alphons G. Koelble.

Nebrigens hat Kapellmeister D. K. Wille das Compliment, das Sousa den Deutschen widmete, tatkraftvoll erwidert, als er bei seinem deutschen Melodien-Chlus als Zugabe den gefeierten Sousa-Marsch spielen ließ.

Und der Schellenbaum, den der deutsche Kaiser mit Glöckenspiel einst dem Deutschen Kriegerbund geschenkt, bildete bei diesem doppelten musikalischen Höflichkeits-Tribut einen "tonvollen Hintergrund".

General-Konsul Hoffenfelder und die beiden Konsuln Dr. Kraste und Baron Ungelder, sowie der Oesterr.-Ungarische General-Konsul, Baron Ruber von Perle, erklärten mit warmer Empfindung, daß ihnen selten eine Feier größere Genugthuung und Freude bereitet hatte wie diese Bismard-Feier.

— Eine tiefe Lücke hat der unerbitt-



## A British Estimate of Sousa.

Sousa taught me, by example, of course, a few things in the art of pleasing people (as was to be expected), and he taught me many things in what might be called militarism (which was not to be expected, observing that my band was a military organization whereas his was not). For Sousa's band was a model in smartness, accoutrement from head to foot, discipline and demeanor. It was presentable alike in a hot concert-room or outside, great-coated, in a cold bandstand; every member keen and responsive to the conductor's slightest hint. And all these things, as well as the thousand-and-one other things that made for the success of "Sousa and his Band" were of Sousa himself. I have never found a more complete illustration of genius according to Carlyle's definition; for Sousa's capacity for detail was infinite. Among his other qualities was that of being a delightful companion when out of the motley, being especially charming by reason of his personal modesty.

Sousa was none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan, or a George Edwardes. (The spirit of *El Capitan* still romps and frolics in the "revue" of to-day). Nor did he claim to be a great conductor; and the fact of his stage tricks being taken seriously was as good a joke to Sousa the musician as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. "I tell you, the very cobbly stones around our Barracks used to curl around when we'd strike *Semper Fidelis* coming home from exercise. For I was once a Marines bandmaster like you, and at a concert correctly played my piece for ten minutes, and then sat quiet and thought on my family affairs for five minutes, and then another piece, and so on. But there was no money in it, so I struck out for myself."

He was not only the architect of his own fortunes, but found his own constructive materials, and he built up "Sousa's Band" until like Harrods' Stores, Pears' Soap, and Beecham's Pills, it became immortal, a superstition, a world wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together. Sousa was a world-caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the *Washington Post* as played by Sousa and his band. — MAJOR GEORGE MILLER, Royal Marine Light Infantry, in an article entitled "Pages from a Bandmaster's Diary," in *The Musical Times* (London).

## Hippodrome Concert for War Sufferers

Sunday evening, April 2, the New York Hippodrome concert was a benefit for the war sufferers of Germany and Austria-Hungary. Of course, the incomparable Sousa and his equally incomparable band were the main features of the program, which was opened with a stirring rendition of the "Tannhäuser" march. Another bright star of the occasion was Mary Zentay, the young Hungarian violinist, who scored a tremendous personal triumph by her remarkable interpretations. The Tsingtau Orchestra added novelty and pleasure to the program, which also included songs by Margarete Ober, contralto, and Otto Goritz, bass, both of the Metropolitan Opera Company.

There was a very large and very enthusiastic audience in attendance, and it is said that a goodly sum was realized for the cause.

## Yanks Enjoy "Hip, Hip" at the Hippodrome

Although the weather prevented the Yankees and Robins from making their local debut at Ebbets Field in Brooklyn, the former celebrated in a "welcome home" party arranged by Charles Dillingham at the Hippodrome last evening. "Smiling Bill" Donovan with thirty-three of his men occupied the lower stage boxes at the performance of "Hip Hip Hooray." The boxes were decorated with American flags, Sousa played "The Conquering Hero" march, while little Agnes McCarthy, the smallest member of the large company, presented John Franklin Baker, better known as "Home Run" Baker, with a large bat with which to swat the ball over the bleachers this season.

Among those present were Lee Magee, Fritz Maisel, Frank Gilhooley, Wally Pipp, Joe Gedeon, Roger Peckinpough, Fisher, Alexander and all the other Yankee stars.

## Alt-Reichskanzlers Geburtstag in sinniger Weise gefeiert.

Bismarcks Wirken in begeisternden Worten gewürdigt; Tausende wackerer Deutscher erbaute sich an dem herrlichen patriotischen Festakte im N. Y. Hippodrom.

In überaus würdiger und imposanter Weise feierte gestern das Deutsch-tum New Yorks das Andenken an den Schmied des Deutschen Reiches, an Otto von Bismarck, der vor 101 Jahren in Schönhausen, zu hehrem Werke berufen, geboren ward.

Es war eine Feier, wie sie schon nicht gedacht werden konnte, eine Feier, durch die sich New Yorks Deutsche selbst ehrten; ein Fest, das allen, die daran teilnahmen, auf lange Zeit in dankwürdiger Erinnerung bleiben wird.

Der Riesensaal des New York Hippodroms war bis aufs letzte Plätzchen gefüllt. Kopf an Kopf gedrängt saß die feierlich gekleidete Menschenmenge da. Reihe über Reihe bis hoch hinauf zur weiß-goldenen, weitgerundeten Decke. Die Proszeniumslogen waren mit den deutschen Farben geschmückt. Zahlreiche Besucher trugen Kornblumen und zu Tausenden sah man Leute mit schwarz-weiß-roten Fähnchen. Und ein Summen und Surren, wie in einem Bienenschwarm; sah man doch zumeist Bekannte, mit denen man herzliche Grüße austauschte.

### Eine patriotische Demonstration.

Das rege Stimmengewirr verstumte, als Philipp Soufas Kapelle die Ouvertüre zu Wagners "Tannhäuser" anstimmte, dieser weisebollen Musik. Als die Kapelle unter großem Beifall geendet, brausien die herrlichen Klänge der "Nacht am Rhein" durchs Haus, die jeder Besucher stehend mit sang. Daran schloß sich die so gemütsvolle Melodie des "Deutschland, Deutschland über alles", zu der die anwesenden Oesterreicher - Ungarn den Text des österreichischen "Gott erhalte" sangen.

### Bismarck gehört der ganzen Welt.

An Stelle des am Erscheinen verhindert Dr. Emanuel Varuch, des Vorsitzenden des Festkomites, hielt Herr Alfons G. Köble, der Präsident der Vereinigten Deutschen Gesellschaften von New York, die offizielle Gedenkrede an den Alt-Reichskanzler. Er nannte Bismarck einen Mann, der nicht etwa dem deutschen Volke allein angehörte, sondern der ganzen Welt. Dann verglich er Bismarck mit George Washington, dem es gleichfalls gelungen war, einen geeinten Staatenbund zu gründen. Bismarcks Anschauungen über die Ver. Staaten besprechend, betonte Redner des Alt-Reichskanzlers berühmten Ausspruch: "Es wäre sehr zu bedauern, wenn es einmal zwischen diesen beiden befreundeten Nationen zu Mißverständnissen kommen sollte." Mit einem markigen Hinweis auf die Größe des Werkes, das Otto von Bismarck geschaffen, schloß Herr Köble unter dem jubelnden Beifall des begeisterten Publikums.

Soweit der offizielle Akt. Das künstlerische Programm, das sich daran schloß, war eines der herrlichsten, das man sich wünschen konnte. Der amtierende Generalkonjunkt Dr. Erich Hofenfelder, der als offizieller Vertreter Graf Bernstorffs erschienen, war einer der aufmerksamsten Zuhörer und wurde nicht müde, der wackeren Künstler-schar, die sich in den Dienst des Abends gestellt hatte, zu applaudieren.

### Hervorragende Künstler im Dienste der edlen Sache.

Zuerst ließ sich Frä. Mary Zentay, eine trotz ihrer Jugend sehr tüchtige



Mary Zentay.

Die jugendliche Geigerin, die bei der gestrigen Bismarck-Feier großen künstlerischen Erfolg

erzielte. Geigenvirtuosin, hören, die mit dem Vortrage der "Faust-Phantasie" von Wieniawski enormen Erfolg erzielte und vom dankbaren Publikum stürmisch applaudiert wurde, sodaß sie sich zu zwei Zugaben verstehen mußte. Jubelnder Beifall empfing Otto Goritz, der am Piano von Frau Josephine Bollmer-Hartman begleitet, vorerst mehrere Lieder zu Gehör brachte und später mit seinem Freunde Albert Reif das köstliche Duett aus Glotows "Stradella" vortrug und damit neue Applausstürmen erntend.

Frau Margarete Ober, am Piano begleitet von Arthur Arndt, erfreute mit der Wiedergabe einer Arie aus "Don Carlos", ferner mehrerer Lieder von Wagner, Wolf, Hermann usw. Die große Künstlerin fand ein enthusiastisches Auditorium, das ihren Leistungen gerechte Würdigung zuteil werden ließ. Die Wiener Pianistin Germa Menth, die ihre Kunst schon zu wiederholten Malen in den Dienst der Wohltätigkeit gestellt hat, fehlte auch gestern nicht. Sie spielte Liszt's "E-Dur Konzert mit großer Bravour und fand dafür auch entsprechende Anerkennung.

### Zwei berühmte Orchester.

Einen nicht geringen Teil zum schönen Erfolg des gestrigen Abends trugen das Tsingtau Orchester, sowie Soufas Kapelle bei. Ersteres spielte unter Dirigent O. R. Willes Leitung u. a. das historische Marsch-Potpourri "250 Jahre deutschen Lebens", ein Musikstück, das alle berühmten deutschen Märsche, vom Dessauermarsch bis auf die Gegenwart enthält, sowie die Feldsignale der Festzeit wiedergibt. Dann trug das Orchester noch Webers "Sübel-Ouverture" vor, ferner ein Potpourri deutscher Volkslieder. Soufas Mannen spielten außer dem erwähnten Tannhäusermarsch noch Strauß' "Blaue Donau" Walzer, Wagners Marsch "Unter dem Doppeladler" u. a. m.

Den Schluß des Programms bildeten die wunderbaren Produktionen des Hippodrome Eisballetts unter der Leitung der Berliner Primaballerine und Eiskünstlerin "Charlotte".



# Tausende bei Bismarckfeier.

Glänzende Veranstaltung im Hippodrom gestern Abend.

Großer Enthusiasmus.

Bismarck's Menen! ... Ein würdiger Ehrenakt war's, der sich gestern Abend im Hippodrome abspielte: die Bismarck-Feier anlässlich des 101. Geburtstages des Alt-Reichskanzlers. Und wie beim Bazar kam denn auch gestern das Deutschthum New York's zu vielen Tausenden herbei, um diese Feier, die zudem



Mary Zentah.

noch in Diensten Caritas stand und zum Besten der Wittwen und Waisen der gefallenen Krieger der alten Heimath abgehalten wurde, großzügig zu gestalten. Es war eine herrliche Kundgebung. Ueber 6000 Personen füllten das Hippodrome. Aus allen Richtungen der Windrose waren sie erschienen und ein schöner Abend wurde ihnen wohl selten zuvor geboten. In der That, New York kann stolz auf diese Bismarck-Feier sein, die ein würdiger und demonstrativer Epilog zum Bazar war. Die Kunst, das Schöne und Ideale, Alles war in dieser Feier harmonisch vereinigt. Und sie trug ein patriotisches Gepräge, das würdevoller und intensiver selten gesehen wurde. Auch wurde wohl kaum zuvor ein solch einzigartiges Programm dargeboten, so großzügig, vielseitig und interessant.

Man hatte nicht nur große Opernsterne wie Otto Gorys und Margarethe

Ober gewonnen, nicht nur Künstlerinnen wie Mary Zentah und Germa Menth, sondern hatte sich auch die Mitwirkung der populärsten Kapellen zweier Hemisphären gesichert: das Sousa Orchester und die Tjingtau-Kapelle. Und das Finale gab der würdigen Feier das berühmte Eisballet mit Frä. Charlotte Delschläger als Prima-Ballerina und ihrem Elite-Ensemble vom Admiralspalast in Berlin. Der Festredner des Abends war Herr Alphonse G. Koelble, da Dr. E. Baruch, der zuerst versprochen, zu einer eiligen Operation gerufen wurde und nicht in Zeit zurückkehren konnte. Und Herr Koelble, der bekanntlich der Präsident der Vereinigten Deutschen Gesellschaften von New York ist, machte sich selbst und dem Deutsch-Amerikanerthum mit seiner feindurchdachten, markanten und geistvollen Ansprache auf Bismarck alle Ehre. Herr Koelble sprach in Englisch und erwies sich als ein packender und gewandter Redner. Die Art und Weise wie er Bismarck schilderte, ihn als den Gründer des deutschen Reichs, das „Gibraltar“ der Staatsmannskunst, pries, machte tiefen Eindruck. Bismarck's „Grüß und Widmung an die amerikanische Nation“ verstand er geistvoll wiederzugeben und der Satz, in welchem Bismarck erklärte, daß er hoffe, die Bande der Freundschaft zwischen den beiden großen Nationen Deutschland und den Vereinigten Staaten würden nie gelöst werden und die Freundschaft nie getrübt werden, rief begeisterten Beifall hervor.

Die Feier wurde von Sousa's Orchester, dessen künstlerische Leistungsfähigkeit ja man allgemein bekannt ist, mit der „Tannhäuser-Overture“ eröffnet und als Zugabe gab der populäre Leiter seine Composition: „Hands across the Sea“ und zur großen Freude und Ueberraschung der Besucher: „Die Nacht am Rhein“ und „Deutschland über Alles“.

Diesen Nummern folgte die Geigen-Virtuosin Mary Zentah, die mit wunderbarer Technik die Faust-Fantasie spielte und dann Zugaben geben mußte. Sie ist eine bedeutende Künstlerin. Einen großartigen Erfolg erzielte Frä. Germa Menth mit dem Concert in „Es“ von Liszt und auch diese brillante Künstlerin wurde mit stürmischen Beifall begrüßt, der mehrere Zugaben forderte.

Otto Gorys, „Der Einzige“, machte seinen Namen mal wieder Ehre und erntete einen kolossalen Triumph. Sein „Figaro“ war eine Glanznummer, sein „Spielmann“, sein „Heil, Heimath Dir“ wurden mit Begeisterung aufgenommen. Sousa's Orchester spielte inzwisch: „An der blauen Donau“ und „Unter dem Doppeladler“, und auch er mußte mehrere Zugaben geben. Einzig war der Triumph, den Margarethe Ober, die berühmte Diva und gefeierte deutsche Künstlerin des „Metropolitan“, mit ihren Liedervorträgen erntete: mit „Schmerzen“ von Wagner, „Heimweh“ von Wolf und namentlich mit dem herrlichen Liede „Mahnung“, einem patriotischen Hohenlied von Hermann. Sie wurde von Herrn A. Kradt begleitet, während Herr Gorys von Frau Josephine Bollmer-Sartmann begleitet wurde.

Der zweite Theil des Abends gestaltete sich erst recht zu einem Tribut für deutsche Kunst. Die berühmte Tjingtau-Kapelle eröffnete den Akt mit der Jubel-Overture von Weber und wurde mit rauschendem Beifall begrüßt. Da Herr Albert Reih von der Metropolitan erkrankt war, trat Herr Otto Gorys zum zweiten Male auf und nahm das Haus speziell mit seinem „Ball von Lüttich“ im Sturm.

Dann kam ein prächtiges historisches Marsch-Bohémien, arrangiert von Greiner, das die Tjingtau-Kapelle mit glänzendem Erfolg spielte und stürmischen Beifall hervorrief.

Als Margarethe Ober ihre Arie aus „Don Carlos“ darbot, stand das Haus vor Begeisterung förmlich auf den Füßen und ließ eine Beifallskundgebung folgen, die kaum enden wollte.

Das Tjingtau-Orchester spielte dann „Was die Soldaten singen“, deutsche Volks- und Soldatenlieder. Und zum Schluß kam als erfolgreiches Finale der bereits erwähnte Eisballett, bei dem, der ebenfalls nichtendenden Beifall fand.

Unter den Ehrengästen des Abends befanden sich der deutsche General-Consul E. Hoffenfelder, die beiden Consule Baron Ungelder und Dr. Krasse sowie der österreichisch-ungarische General-Consul Baron Huber von Bereled.

Die Einnahmen waren \$5175.

## Emig unvergeßlich.

Die gestrige Bismarckfeier war eine gewaltige Kundgebung.

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Man hatte nicht nur große Opernsterne wie Otto Gorys und Margarethe Ober gewonnen, nicht nur Künstlerinnen wie Mary Zentah und Germa Menth, sondern hatte sich auch die Mitwirkung der populärsten Kapellen zweier Hemisphären gesichert: das Sousa Orchester und die Tjingtau-Kapelle. Und das Finale gab der würdigen Feier das berühmte Eisballett mit Frä. Charlotte Delschläger als Prima-Ballerina und ihrem Elite-Ensemble vom Admiralspalast in Berlin. Der Festredner des Abends war Herr Alphonse G. Koelble, da Dr. E. Baruch, der zuerst versprochen, zu einer eiligen Operation gerufen wurde und nicht in Zeit zurückkehren konnte. Und Herr Koelble, der bekanntlich der Präsident der Vereinigten Deutschen Gesellschaften von New York ist, machte sich selbst und dem Deutsch-Amerikanerthum mit seiner feindurchdachten, markanten und geistvollen Ansprache auf Bismarck alle Ehre. Herr Koelble sprach in Englisch und erwies sich als ein packender und gewandter Redner. Die Art und Weise wie er Bismarck schilderte, ihn als den Gründer des deutschen Reichs, das „Gibraltar“ der Staatsmannskunst, pries, machte tiefen Eindruck. Bismarck's „Grüß und Widmung an die amerikanische Nation“ verstand er geistvoll wiederzugeben und der Satz, in welchem Bismarck erklärte, daß er hoffe, die Bande der Freundschaft zwischen den beiden großen Nationen Deutschland und den Vereinigten Staaten würden nie gelöst werden und die Freundschaft nie getrübt werden, rief begeisterten Beifall hervor.

Die Feier wurde von Sousa's Orchester, dessen künstlerische Leistungsfähigkeit ja man allgemein bekannt ist, mit der „Tannhäuser-Overture“ eröffnet und als Zugabe gab der populäre Leiter seine Composition: „Hands across the Sea“ und zur großen Freude und Ueberraschung der Besucher: „Die Nacht am Rhein“ und „Deutschland über Alles“.

Diesen Nummern folgte die Geigen-Virtuosin Mary Zentah, die mit wunderbarer Technik die Faust-Fantasie spielte und dann Zugaben geben mußte. Sie ist eine bedeutende Künstlerin. Einen großartigen Erfolg erzielte Frä. Germa Menth mit dem Concert in „Es“ von Liszt und auch diese brillante Künstlerin wurde mit stürmischen Beifall begrüßt, der mehrere Zugaben forderte.

Otto Gorys, „Der Einzige“, machte seinen Namen mal wieder Ehre und erntete einen kolossalen Triumph. Sein „Figaro“ war eine Glanznummer, sein „Spielmann“, sein „Heil, Heimath Dir“ wurden mit Begeisterung aufgenommen. Sousa's Orchester spielte inzwisch: „An der blauen Donau“ und „Unter dem Doppeladler“, und auch er mußte mehrere Zugaben geben. Einzig war der Triumph, den Margarethe Ober, die berühmte Diva und gefeierte deutsche Künstlerin des „Metropolitan“, mit ihren Liedervorträgen erntete: mit „Schmerzen“ von Wagner, „Heimweh“ von Wolf und namentlich mit dem herrlichen Liede „Mahnung“, einem patriotischen Hohenlied von Hermann. Sie wurde von Herrn A. Kradt begleitet, während Herr Gorys von Frau Josephine Bollmer-Sartmann begleitet wurde.

Der zweite Theil des Abends gestaltete sich erst recht zu einem Tribut für deutsche Kunst. Die berühmte Tjingtau-Kapelle eröffnete den Akt mit der Jubel-Overture von Weber und wurde mit rauschendem Beifall begrüßt. Da Herr Albert Reih von der Metropolitan erkrankt war, trat Herr Otto Gorys zum zweiten Male auf und nahm das Haus speziell mit seinem „Ball von Lüttich“ im Sturm.

Dann kam ein prächtiges historisches Marsch-Bohémien, arrangiert von Greiner, das die Tjingtau-Kapelle mit glänzendem Erfolg spielte und stürmischen Beifall hervorrief.

## “HIP, HIP, HOORAY!”

Pageant at Hippodrome is Having a Wonderful Career.

The unprecedented career of Charles Dillingham's pageant of wonders, “Hip Hip Hooray,” passes another milestone this week, when it enters upon its seventh record month at the Hippodrome. April promises to be one of the most brilliant months of all, as this period, which ends with Easter week, is crowded with special events at the big playhouse. Excursions are being run from such distant points as Montreal, Buffalo, Allentown and northern New York State.

The mail orders for the coming four weeks are the largest since the introduction in New York of this spectacle of sensation, surprise, dance, sports and manifold novelty at high pace and pitch, running to the music of Sousa's Band and one hundred other musicians. Matinees are given daily and seats are now obtainable up to the middle of May.

Als Margarethe Ober ihre Arie aus „Don Carlos“ darbot, stand das Haus vor Begeisterung förmlich auf den Füßen und ließ eine Beifallskundgebung folgen, die kaum enden wollte.

Das Tjingtau-Orchester spielte dann „Was die Soldaten singen“, deutsche Volks- und Soldatenlieder. Und zum Schluß kam als erfolgreiches Finale der bereits erwähnte Eisballett, bei dem, der ebenfalls nichtendenden Beifall fand.

Unter den Ehrengästen des Abends befanden sich der deutsche General-Consul E. Hoffenfelder, die beiden Consule Baron Ungelder und Dr. Krasse sowie der österreichisch-ungarische General-Consul Baron Huber von Bereled.

Die Einnahmen waren \$5175.

Nach der Feier im Hippodrome fand im Hotel Astor ein Symposium zu Ehren der mitwirkenden Künstler statt, bei welcher Gelegenheit Herr Christian Rebban eine Ansprache hielt und auf die Bedeutung der Feier hinwies, deren Erfolg so herrlich gewesen. Ihm selbst, sowie Herrn A. G. Langze, Herrn Max Kramer und Otto Gorys gebührt übrigens der Hauptdank für diesen Erfolg und die übrigen Herren des Comites waren Frau Prof. Shepherd, Dr. E. Baruch, Guido Bischoff, Julius P. Meyer etc. etc.



# Den Manen des deutschen Reichschmieds

## Bismarck's 101. Geburtstag Anlaß zu Wohltätigkeits-Fest.

Wirksame Offenbarung deutschen Geistes und deutscher Kunst im Hippodrome. — Würdiger Epilog zum großen Basar. — Tsingtau- u. Sousa-Kapellen.

Und wiederum feierte der Deutsche auf der ganzen Welt einen Helben, feierte „seinen“ Bismarck — Germaniens großen Tatenmenschen, der Deutschland den Glauben an sich selbst wiedergab, feierte ihn wiederum im sicheren Bewußtsein, daß seine Hand mehr denn je schirmend über dem auf's neu geeinten Vaterlande liegt, daß mit der Welt den Kampf um den Sieg des deutschen Gedankens kämpft, den Alt-Reichstanzler Bismarck wiedergeboren. Draußen im alten Vaterlande, und allenthalben, wo sieghaft der Reichsadler neben dem Doppeladler die Fittiche schwingt, kann die Gedenkfeier der 101. Wiederkehr des Geburtstages des „Eisernen Kanzlers“ nur mehr ein Nachhall der gewaltigen Melodie sein, die an seinem 100. Geburtstag hinaufzog zu den Manen des deutschen Mannes des deutschen Volkes, ein nachmaliges Gelöbniß gläubiger Zuversicht zu der ragenden Idealgestalt, die Deutschlands Macht und Stärke verkörpert. Draußen kann auch die zweite Bismarck-Feier seit Ausbruch des Krieges nicht im Lichte der Friedenssonne gefeiert werden. Um Verbund und an der Yser, am Nemen und im Hexenkessel Europas muß — so wollte das Schicksal es — nochmals Kanonendonner das Festgeläute für den Tag sein, an dem Otto von Bismarck das Licht der Welt erblickt. Und Rauch aus Millionen Gewehren der Wehrmacht des Opfers dankbarer Erinnerung an des Reiches Schmied.

Auch das Deutschland Amerikas hat dem geistigen Schöpfer des Volkes in Blut und Eisen gestern wiederum einen Ehrenfranz gewidmet, blütenreicher als vielleicht sonstwo auf der Welt. In nichts stand die denkwürdige Feier, die in der Carnegie Hall zum Zeichen unseres treudeutschen Gedankens abgehalten wurde, der Hundertjahrfeier des letzten Jahres nach, bei der so nachdrücklich dem Wunsche Ausdruck verliehen worden ist, der Friede möge der 101. Wiederkehr des Geburtstages des „Reden vom Sachsenwalde“ die Weihe geben. Und wenn die deutschen Amerikaner und ihre Freunde auch nicht selbst Krieg zu führen brauchten, es war doch in gewissem Sinne eine Siegesfeier, die am gestrigen Tage sich vollzog. Es war der Sieg der Treue, der in der Huldigung für des Vaterlandes Erwecker mächtig widerhallte, jener Treue, die vor Jahresfrist seinen Manen gelobt worden ist, und die Hunderttausende gelegentlich des so eben so glänzend zum Abschluß gebrachten Wohltätigkeits-Basars für die Witwen und Waisen des alten Vaterlandes vor aller Welt gezeigt und betätigt haben.

Gerade zum ersten April, zu Bismarck's Geburtstag, traf die frohe Kunde über das Meer hier ein, daß das riesige Wohltätigkeitsunternehmen des Deutschland von Groß-New York im ganzen deutschen Volke dankbaren Widerhall gefunden hat. So aber wurde der Großtat der Treue Deutsch-Amerikas durch die gestrige Feier gewissermaßen eine Krone aufgesetzt. Die Bismarck-Feier war der herrlichste Epilog zum großen Basar, zu dem nichts anderes als deutsch-amerikanische Treue und deutscher Edelsinn den Anlaß gegeben, den deutsche Kraft und deutsches Können im fernen Lande zu einem Erfolge gemacht, auf den das alte Vaterland so stolz sein darf wie wir selbst.

### Imposante Rundgebung.

Die gehobene Stimmung, die während der ganzen „Basar-Zeit“ die Stätten durchzog, wo Söhne und Töchter der deutschen Lande wohnen und wirken, zog gestern in doppeltem Maße in das Hippodrome ein. Sie kam mit den Tausenden von Menschen, denselben allen, die wir in

den „Schützengräben“ des Basars gesehen haben, und geführt von einer Reihe derselben Männer, welche beim Werke der Wohltätigkeit in der ersten Linie gestanden. Es war ein Frühlingstag, wie geschaffen zur Feier, zum Jubel. Wie ein elektrifizierender Strom flutete das Sonnenlicht des jungen Lenzes durch die breiten Straßen des Lebens, und der glühende Sonnenball am Abend sah einen festlich gekleideten Menschenstrom sich nach der Stätte des Gedenkfestes ergießen. So war schon lange vor Beginn der Feier der Saal und die Emporen des Hauses dicht besetzt. Und als die Sousa'sche Kapelle zur eröffnenden Ouvertüre einsetzte, blieb in der Halle kein Plätzchen mehr übrig für diejenigen, die der Feier beiwohnen wollten und in schwarzen Scharen vor dem Hause bleiben mußten. Trotz der durch den Basar notwendigerweise eingetretenen Ermüdung, trotz auch der „stillen“ vorösterlichen Zeit, in die Bismarck's Geburtstag fiel, hatten das Deutschland und seine Freunde dem Rufe Folge geleistet, die Bismarck-Gedenkfeier zu einer neuen Rundgebung der Unwandelbarkeit deutscher Gesinnung zu machen.

In Vertretung des Basarpräsidenten Dr. Emanuel Baruch, der am Erscheinen verhindert war, richtete Herr Alphonse G. Koelble eine kurze Ansprache an das größtenteils aus Deutschen bestehende Publikum. Er schilderte Bismarck als einen Mann, der der ganzen Welt angehört, und pries ihn als den Schöpfer des geeinigten Deutschlands, wobei er ihn mit Washington verglich. Bismarck habe stets ein gutes Einvernehmen zwischen Deutschland und Amerika angestrebt und wiederholt dem Wunsche Ausdruck gegeben, daß es zwischen den beiden Ländern nie zu Mißverständnissen kommen möge. Zum Schluß prophezeite der Redner, daß Deutschland sein Ziel, das ihm Bismarck gesteckt, erreichen und nach dem Krieg den ihm gebührenden Platz an der Sonne einnehmen wird.

Der Redner war durch Herrn G. A. Langke dem Publikum vorgestellt worden, der auch den Sängerinnen reizende Buletts überreichte.

### Das musikalische Programm.

Die reichen musikalischen Darbietungen, die den weitaus größeren Teil der Feier darstellten, bedeuteten in ihrer rein äußerlichen Zusammenstellung, hinter der man die Arbeit von Männern wie Otto Gorik und Max Kramer erkannte, sicherlich ein musikalisches Ereignis, eine Seltenheit.

Die Bismarck-Feier brachte uns das erstmalige Zusammenwirken der durch den Krieg nach Amerika verschlagenen Kapelle des 3. Seebataillons in Tsingtau, allgemein als „Tsingtau Kapelle“ bekannt, unter der Leitung ihres Dirigenten D. R. Wille mit der Militär-Kapelle Philip Sousa's des „Königs“ der amerikanischen Kapellmeister und Komponisten, deren Vorträge einen herrlichen Rahmen für die Darbietungen der Solisten bildeten, welche zu den Exponenten der deutsch-amerikanischen Muse in Amerika gehörten: Frau Ober und Otto Gorik von der Metropolitan Oper, die eminente ungarische Violinistin Mary Zentay und die Violin-Virtuosin Herma Menth. Das musikalische Programm zeichnete sich aus durch interessante Vielseitigkeit. Besonders Interesse verdiente es, wie gesagt, durch das Zusammenwirken der beiden hervorragenden Orchester, deren glänzendes Spiel nur den Wunsch übrig ließ, sie noch einmal zusammenzuhören.

Die Ouvertüre des Wagner'schen „Tannhäuser“ war gewiß eine sehr sinnreiche Einleitung, die Sousa zweifellos in der Erwägung gewählt hatte, daß es eigentlich in der deutschen Musik kaum eine imposantere und schönere Verherrlichung des deutschen Geistes gibt, als eben „Tannhäuser“. Er spielte dann auch noch im ersten Teile zwei spezifisch österreichische Tonwerke, den „An der blauen Donau“ von Strauß und Wagner's „Unter dem Doppeladler“, beides mit durchschlagendem Erfolge, sowie ferner „Stars and Stripes Forever“.

Wenn man den Ausdruck gebrauchen will, so schoß aber die Tsingtau-Kapelle den Vogel ab, und zwar hauptsächlich durch ihr wohlgeordnetes Programm, dessen Durchführung im zweiten Teile erst die Stimmung des Publikums traf, das zur Feier gekommen war, Kapellmeister D. R. Wille gab zunächst den kraftvollen

Weber'schen Jubiläums-Marsch, dann sein historisches Marsch-Potpourri „250 Jahre deutschen Lebens“, das bei dieser Gelegenheit zum zweiten Male gehört wurde und auch gestern wieder einen nachhaltigen Eindruck machte. Der Dirigent interpretierte in glänzender Weise und verstand das Publikum bis zuletzt in den Fesseln des interessanten Tonwertes zu halten. Zum Schluß gab er moderne deutsche Soldatenlieder, ein wirksam zusammengestelltes Potpourri schöner deutscher Volkslieder, welche die Begeisterung des Publikums auf die Spitze trieben, und spielte dann noch das „Star Spangled Banner“.

Die Solisten des Abends durften ausnahmslos schöne Triumphe einheimen. Frä. Mary Zentay trug mit ihrem Violin-Solo, der Faust-Fantasie von Wieniawski nicht wenig zum sympathischen Gesamteindruck des Abends bei. Ihr temperamentvolles Spiel riß das Publikum zu begeistertem Beifall hin. Ihr folgte mit dem Piano-Konzert in C-dur von Liszt mit Orchesterbegleitung Frä. Herma Menth, von ihrem vielfachen Erscheinen bei deutschen Wohltätigkeits-Konzerten eine liebe Bekannte, die sich durch ihr besonders technisch vollendetes Spiel wieder den Dank des aufmerksamen Publikums verdiente. Herr Otto Gorik wurde als der verdienstvolle Leiter der täglichen Basar-Konzerte mit um so wärmerem Beifall begrüßt und aus dem stürmischen Applaus für seine machtvoll wirkenden Baritonvorträge schien mehr zu sprechen als nur der Dank für seine Kunst. Und eine prachtvoll klingende Kunst. Er sang die Arie aus „Figaro's Hochzeit“, „Spielmann's Lied“, „Der Deutschen Lied“, „Am Rhein und beim Wein“ und „Der Sturm auf Lüttich“. Und eine prachtvoll klingende Begleitung hatte er im vollendeten Spiele von Josephine Vollmer-Hartmann. Die ge-

feierte Diva Margarete Ober gab drei kleine Lieder von Wagner, Wolf und Herzman, und sie sang sie meisterhaft. Mit ihrem vollen, warmen Organ, das durchweg in allen Registern auf's höchste kultiviert ist, bezauberte die gefeierte Künstlerin und erzwang sich fast frenetischen Beifall, der auch dem Begleiter, Arthur Arndt, galt. Frau Ober sang schließlich noch die Arie aus „Don Carlos“ von Verdi und erhöhte damit ihren früheren Erfolg.

Sousa wurde begeistert herausgeklatscht und gab als Encore den glänzenden Marsch „Hands across the Sea“, und als der Beifall auch nach dieser Nummer mit elementarer Gewalt einsetzte, ließ er das Orchester „Die Nacht am Rhein“ anstimmen, die im vollbesetzten, mit deutschen und amerikanischen Flaggen geschmückten Hause jeden Zuhörer aufspringen ließ. Und ann kam noch das Lied aller Deutschen „Deutschland, Deutschland über alles“ als letzte Zugabe.

Der dritte Teil des unterhaltenden Programms bestand aus den Darbietungen des berühmten Eisballets des Hauses mit „Charlotte“ und ihren Eisläuferinnen aus Berlin, die vielleicht noch niemals so gefeiert worden waren, als vom gestrigen spezifisch deutschen Publikum. Es war auch in gewissem Sinne deutsche Kunst, die hier bei der Feier zu Ehren Bismarck's spielte, wenn ein Eis-Ballet zu einer Bismarck-Feier auch wenig paßt. Doch was verschlägt's? Es war ja für die Wohltätigkeit, wie überhaupt die ganze Künstlerschaft des Abends sich gerne in den Dienst der guten Sache gestellt hatte.

Neben dem deutschen Konsultatsverweser Hoffenfelder bemerkte man unter den Ehrengästen auch den österreichisch-ungarischen Generalkonsul Ruber v. Peresed.

Alle Anerkennung, dieses herrliche Fest zustande gebracht zu haben, muß in erster Linie den Herren Dr. Emanuel Baruch, Julius B. Meyer, Christ. Rebhan, Otto Gorik, Max Kramer, G. A. Langke, R. D. Chatillon, G. Bischof und Frau Prof. Wm. Shepherd gezollt werden.



# Deutsche Kunst bei Bismard-Gedenkfeier.

## Wohltätigkeits-Fest im Hippodrom.

Das Haus bis auf den letzten Platz besetzt. — Einnahmen \$5175. — Köhler feiert den Alt-Reichskanzler als den Vater des Vaterlandes. — Sousa und Wille zum ersten Male bei einem Konzert zusammen.

Fast zu viel des Guten, konnte man von dem musikalischen Teil des Programms sagen, das nicht nur reichhaltig war, sondern auch der Abwechslung nicht entbehrte. Von der ersten Minute, in welcher Sousa den Taktstock hob, bis zum letzten Ausklingen der Kriesslieder, von dem Tsingtau-Orchester vorgetragen, gab sich das Publikum unausgesetzt des Genusses hin, welcher ihm von Musikern und Sängern bereitet wurde. Jede einzelne Nummer wurde applaudiert und Otto Goritz, Margarethe Ober, Herma Menthe, Mary Zentah, Sousa und D. A. Wille erzielten Beifall und wurden einzeln durch stürmischen Applaus ausgezeichnet.

Wollte man wirklich Kritik an den Leistungen üben, es wäre angesichts der enthusiastischen Kundgebungen des Publikums unmöglich. Aber selbst dem nur auf zugunstenmäßige Kritik verlassenen Zensor wäre es unmöglich, etwas anderes als Lob und Preis den Künstlern, Kapellmeistern und Orchestermitgliedern zu zollen.

Zwischen der Riesenbühne und dem Riesensaal waren die Fäden des Kontakts so innig gesponnen, daß Vortragende und Zuhörer eins zu sein schienen. Wer Sousa kennt, der wird begreifen, wie es jedem Anwesenden in den Füßen prickelte, als die Klänge der „Blauen Donau“ durch die Räume ertönten und der Kapellmeister, im Rhythmus sich wiegend, den Wiener Walzer unnachahmlich dirigierte. Jedermann war versucht, sich vom Sitz zu erheben und zum Tanze einzufallen. Oder kann man die Gefühle schildern, die jeden Zuhörer, Männer sowohl wie Frauen, bewegten, als das Tsingtau-Orchester die Heimatklänge spielte. Die Herzen erzitterten, die Augen wurden feucht und in den Kehlen würgte sich ein Schluchzen heraus, das man zu unterdrücken suchte, dessen man sich aber nicht zu schämen brauchte.

Otto Goritz und Margarethe Ober von der Metropolitan Oper sowie Mary Zentah und Herma Menthe verdienen ein besonderes Ruhmesblatt. Es war nicht der übliche feiertägliche, festtägliche Vortrag, den sie darboten. Sie sangen, als wären sie inmitten einer Schaar von intimen Freunden, denen sie ihr Herz öffnen und ihr Bestes geben wollten. Nicht für goldenen Lohn, nicht für Ruhm, sondern für das alte Vaterland, das Klang heraus aus jedem Ton, aus jeder Silbe. Und das Publikum verstand und schätzte es. Daß jeder Sänger und auch die zwei Kapellen mehrere Zugaben nach jeder Nummer machen mußten, war selbstverständlich. Die Vorstellung, welche um acht Uhr begonnen, kam kurz vor Mitternacht zum Abschluß. Aus dem Notizbuch des Abendblatt-Berichterstatters.

Was sich weder die Veranstalter, noch das Publikum hätte träumen lassen, als knapp sechs Tage vor der gestrigen Feier der 101. Wiederkehr des Geburtstages Otto v. Bismarcks ein großes Wohltätigkeitsfest zu Ehren des Alt-Reichskanzlers angesagt wurde, ist in Erfüllung gegangen. Der rund 6000 Personen fassende Saal mit den weiten Emporen und Galerien des Hippodrome war voll besetzt und das Haus so gut wie ausverkauft, und eine Einnahme von nicht weniger als \$5175 konnte verzeichnet werden.

Das war noch die „Basar-Stimmung“. Das war das zu neuer kräftiger Einheit verschmolzene Deutschtum, das den erfreulichen Erfolg herbeiführte. Denn der weitaus größte Teil des Publikums war deutsch, gut deutsch, oder mit den Deutschen verwandt und befreundet. Das beste deutsche Publikum war im Hause zu sehen, und die besten Vertreter und Führer der deutschen und österreichisch-ungarischen Kolonie füllte Parkett und Logen.

Der deutsche Botschafter war durch dringende Geschäfte am Erscheinen verhindert. Für ihn sah man in der „Diplomaten-Loge“ Konsultsreferent Dr. Hofensfelder, Konsul Baron von Ungelber und Dr. Kraske.

Mit besonderer Freude wurde es begrüßt, daß der k. u. k. Generalkonsul Baron Ruber von Perebet die Bismard-Feier mit seinem Besuche beehrte. Heute gibt es ja keinen Unterschied mehr zwischen Hohenzollern und Habsburg. Königsgrätz hat Brest-Litowsk Platz gemacht.

Für Dr. Baruch, den Basar-Präsidenten, der am Erscheinen verhindert war, sprang Alphonse G. Köhler, auch ein Basar-Präsident, als Festredner ein. Er hat selten begeisterter und begeisternder gesprochen als gestern und zweifellos den Amerikanern, die zugegen waren, mit der Charakterisierung der Bedeutung Bismarcks, den er mit Washington verglich, sehr imponiert. Er legte gerade auf den Wunsch Bismarcks, gute Freundschaft mit Amerika zu halten, den Ton.

Das Vereinsselement war besonders stark vertreten. Neben den Militärvereinen, die Chris. Rebhan herausgerufen hatte, nahmen unsere Elite-Vereine den Hauptplatz unter den Besuchern ein.

Der Deutsche Verein hatte eine Loge

anne. Die Mitglieder und ihre Damen scharten sich um Herrn Karl W. Neuhoff, den Präsidenten. Auch viele Liebertränzer und Arioniten waren unter der Menge zu sehen, wie Arions Ex-Präsident Dr. Louis Haupt, Dr. U. Schöbler, Elías Vize-Präsident, der Eskaritter Goebel, der Arionite A. P. Windolph u. A. m.

Auch Herr und Frau Frederik von Kamp waren unter den begeisterten Bismardfreunden, desgleichen die Eichenstränzer Eddie Michels, Emil Modick vom Lion K.-K., usw.

Jos. Thum, unser Reglerführer, klatschte bei den Vorträgen der Tsingtau-Kapelle das reine „Trommelfeuer“. In seiner Nähe saßen Herr und Frau Otto Wallerstein.

Sehr stark war die Ostpreußenhilfe in Evidenz, geführt von Herrn und Frau F. Riefflin.

Der reiche Applaus, der den Vortragenden Künstlern und Künstlerinnen zu Teil wurde, galt natürlich auch den Begleitern, Frau Josephine Bollmer-Hartmann und Herrn A. Arndt, die gleichfalls ihr Bestes für die Wohltätigkeit gaben.

Die Herren, die das Fest in so kurzer Zeit vorbereitet, muß ein Extra-Lob gespendet werden. Es waren durchweg Leute, die sich schon beim Basar hervorgetan hatten, nämlich Dr. Emanuel Baruch, Chris. Rebhan, Jul. P. Meyer, Otto Goritz, Max Kramer, G. A. Langze, R. D. Chatillon und Guido Bischoff.

Herr G. A. Langze, der Leiter des Film-Departments der N. Y. Staatszeitung, fungierte gestern als Bühnenleiter. Er debizierte den Künstlerinnen auch mächtige Blumensträuße.

Jersey City Journal 3/30/16

### SOUSA.

Editor Jersey Journal:

Dear Sir—Will you be kind enough to settle an argument about John Philip Sousa, the bandmaster?

A claims that he is an American of German descent.

B claims that he is a Portuguese, not a German.

Yours truly,

D. A. Donovan.

183 Clinton Street, Hoboken, March 28, 1916.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1856. He is of Italian and German descent.—Ed.

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You know, of course, that there has recently been a prize fight. That is what they said it was, "a fight," though some of the reporters seem to have considered that it was a "walk-over" for the champion.

The fight itself did not particularly interest me. What did interest me was the character of the audience, which included J. Pierpont Morgan, Reginald Vanderbilt, Enrico Caruso, former Secretary of War Garrison, Charles F. Murphy, of Tammany Hall; George M. Cohan, Diamond Jim Brady, Geraldine Farrar, David Belasco, Harry Payne Whitney, Mayor Curley, of Boston; John McCormack, John Philip Sousa, Allan Pinkerton, August Belmont, Theodore P. Shonts, Harrison Fisher, Howard C. Christy, Judge Morgan J. O'Brien and J. W. Harriman.

Nothing less than a prize fight could have brought that crowd together.

But, as you notice, dear, sweet Geraldine was, as usual, "in it," and maybe there to get "points" for her next bout with Enrico in "Carmen."

### Pauline Donalda and Evelyn Starr at Hippodrome Sunday Concert

Pauline Donalda, the grand opera prima donna, whom Oscar Hammerstein brought to this country to open his historic season of grand opera at the Manhattan Opera House, will be the special feature at the New York Hippodrome on Sunday evening, April 9, presenting the second act of "Carmen," assisted by an excellent company and chorus. Mme. Donalda will also sing an aria and a group of songs, accompanied by Sousa and his band. On the same program will also appear Evelyn Starr, the distinguished Canadian violinist. The entire program is being supplied by Concert Direction Max Sanders, Aeolian Hall, who, by the way, is a new addition to the list of concert managers, and with his wide experience in the past has a bright future before him.

Musical Union 4/1/16

### FIFTEEN STECKS IN UNISON

#### Remarkable Demonstration of Quality and Uniformity of Tone in Instruments

A remarkable demonstration of the exceptional quality and uniformity of tone in Steck pianos was given on Sunday night last at the Hippodrome in connection with a memorable concert in which Oscar Hammerstein, John Philip Sousa, Irving Berlin, A. Baldwin Sloane, Mary Pickford, Nat M. Wills, Belle Story, the Hippodrome Chorus and Sousa's Band were featured.

Under the heading "Favorite Composers of America" Mr. Hammerstein, Mr. Sousa and other composers took part in one of the most interesting numbers on the program. Each composer in turn played the air to one of his own compositions on a Steck piano, and then arose and conducted a chorus made up of the other composers who took part. In each instance the choruses were played on Steck pianos, fourteen instruments being heard in unison.

In all, fifteen Steck small grands were used. The effect of all of these pianos being played together was electrifying to the audience, which responded with rounds of applause.

When the plan of giving a concert of this nature was decided upon arrangements were made at once to use Steck pianos, and the various distinguished composers met at Aeolian Hall for the purpose of rehearsal. The rehearsal proved even more interesting, in some ways, than the actual performance. The composers took occasion to express their appreciation of the exceptional tone of the instruments.

Jersey City Journal 4/6/16

### SOUSA'S ORCHESTRA.

Editor Jersey Journal:

Dear Sir—I notice that in your issue of March 30 you have answered a query from a correspondent named D. A. Donovan (183 Clinton Street, Hoboken) by stating that John Philip Sousa was born in Washington, D. C., on Nov. 6, 1856, of Italian and German parentage. Will you allow me to give you the correct facts, which are as follows:

John Philip Sousa was born in Washington, D. C., on Nov. 6, 1854. His father, Antonio Sousa, was a Spanish exile, of Portuguese parentage, who came to this country in the early forties. His mother was of Bavarian descent.

Yours very truly,

Edwin G. Clarke.

New York, April 4, 1916.



# OPERETTA COMPOSERS UNITE IN PIANO ENSEMBLE



Operetta Composers Assembled in New York Hippodrome Concert: Left to Right, Jerome D. Kern, Louis A. Hirsch, A. Baldwin Sloane, Rudolph Friml, Oscar Hammerstein, Alfred Robyn, Gustave Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John L. Golden, Silvio Hein, Irving Berlin

THE versatile Oscar Hammerstein appeared in an unfamiliar rôle at the New York Hippodrome concert on March 26, when the management introduced as a novelty fourteen prominent operetta composers who played their most famous melodies at a like number of grand pianos.

Mr. Hammerstein played his "Louise" waltz from his "Santa Maria." As the New York Herald relates, the circumstances leading up to Mr. Hammerstein's appearance, the impresario met Charles Dillingham, the Hippodrome proprietor, on the street after the all-star list of composers had been announced.

"Great show you are billing for Sunday night," asserted Mr. Hammerstein, flicking the ashes from one of his home-made perfectos, "but you've overlooked one great living composer in your galaxy of stars."

"Who's that?" queried Mr. Dillingham. "Oh, I hate to talk about myself," replied Mr. Hammerstein.

"Will you appear?" "I will. And I'll play a waltz called 'Louise,' which I dedicated to Mary Garden, and when I played it for her approval she tore up the manuscript. But I had hidden a copy under the piano lid,

believing in preparedness. And I'll play that at the Hippodrome on Sunday."

In the composers' ensemble they were supported by John Philip Sousa and his band. The number was interrupted by

the presentation to Mr. Hammerstein of a memento in the form of a watch chain and fob from his fellow-composers. One of the Hippodrome's staff advanced upon the stage shouting: "A summons for Mr. Hammerstein." Mr. Sousa took the paper and addressed himself as follows to Mr. Hammerstein:

"My dear Mr. Hammerstein: This is a summons for you to appear here to-night on the Hippodrome stage and play one of your favorite compositions. And, as usual, you not only obey the law, but anticipate it. You have done more for New York than New York has done for you. But in the heart of hearts of this great city you are enshrined as one of her loving sons. Your friends, these composers on the stage, have deputized me to present you this little memento of their love and respect and to offer you their best wishes for health and happiness."

Besides the March King and the composer-impresario, the throng of composers included such celebrities as Alfred Robyn, composer of "The Yankee Consul" and of many concert songs; Rudolf Friml, com-

poser of Emma Trentini's "The Firefly"; Gustave Kerker, who composed "The Belle of New York," two leading foreign-operetta composers who are now visiting in America—namely, Leslie Stuart, composer of "Florodora," and Hugo Felix, whose "Pom-Pom" is the latest Henry W. Savage light opera success, and Irving Berlin, whose ragtime melodies have been recognized by distinguished musicians as a distinct form of musical expression.

*Handwritten:* Fleming, N.Y. Journal 4/8/16

## Roosevelt Party Wants Sousa.

John Philip Sousa received a telegram last week from William R. Medaris in Chicago, asking the March King if his famous band would be available for the Progressive National Convention in that city beginning June 7. Mr. Sousa wired the Bull Moose official saying that he would be busy at the Hippodrome on that date.



## MAKE TEUTON MUSIC TO HONOR BISMARCK

Receipts of Hippodrome Concert  
Used for War Sufferers'  
Relief

Teutonic patriotism bubbled over in the New York Hippodrome concert of April 2, which was a celebration of the 101st anniversary of Bismarck's birth. The concert was given for the benefit of the German, Austrian and Hungarian War Sufferers' Relief Fund. Almost the entire program was quasi-political or national in its spirit, and musically it was less interesting than most of the Hippodrome concerts to the non-Teutonic hearers. That there were few of these was evident from the small number of persons who remained seated when the Teuton national anthems were played.

The first effervescence of national spirit came forth when John Philip Sousa followed the initial "Tannhäuser" Overture with his own "Hands Across the Sea," the title of which was seemingly thought to be of timely import. Then the bandmaster played "Die Wacht am Rhein," as the majority of the audience arose, and the Austrian National Hymn, which was sung by many Austrians. "The Stars and Stripes Forever," of Sousa, aroused much applause. This number was later played a second time by the Tsingtau Orchestra, O. K. Wille, conductor. This German band further added to the festive cordiale of the occasion by playing "The Star-Spangled Banner," and this time the whole audience arose. The playing of Weber's "Jubel" Overture gave all the hearers a chance to rise for the "Heil dir im Siegerkranz," according to whether they yielded allegiance to the German, English or American words. "Die Wacht am Rhein" again brought the crowd to its feet as played by the Tsingtau band in the course of a medley of German folk songs. Margarete Ober, from a box, fervently led the singing of the anthem.

Even the solos of two famous Metropolitan stars, Mme. Ober and Otto Goritz, had the national tinge, as for instance, the mezzo-soprano's "Heimweh" of Wolf and "Mahnung" of Hermann, and Mr. Goritz's extra "Der Sturm auf Luetlich." Both singers were rapturously applauded. Mme. Ober's husband, Arthur Arndt, was her able accompanist, and Josephine Vollmer-Hartman officiated for the baritone. Herma Menh, the popular pianist, gave an exposition of brilliant playing in the Liszt E Flat Concerto, and an encore was exacted, her spirited personality adding to her pleasing impression upon the audience. The big tone of Mary Zentay, violinist, was heard to good advantage in the big hall, and she gave two extras. K. S. C.

### MUSIC LEAGUE NOTES.

David Hochstein, the American violinist, is the recipient of a very wonderful gift. A music-loving friend has presented him with a Stradivarius said to be worth \$12,000, and in the same breath reputed to be one of the most beautiful "Strads" in existence. It has been owned in Boston for the past thirty years. The young artist's one regret is that the gift arrived too late to be used at his recent appearance on the Sunday night program at the Hippodrome in joint concert with Olive Fremstad, Ernest Schelling and the Sousa Band. But this regret is quickly remedied, for Mr. Hochstein has many dates ahead of him in the near future in which to exploit this new and valuable possession.

With songs by Mme. Pauline Donalda, soprano, and the Halevy Choral Society and numbers by John Philip Sousa's band, the Hippodrome launched its jubilee week last night. Next Sunday night the eleventh anniversary of the house will be observed. The permit for the Hippodrome parade on Wednesday has been granted.

## Sousa Is Most Imitated Man in the Entire World

If imitation is the most sincere form of flattery, then it follows, says the New York Review, that John Philip Sousa should be the vainest man in the country, for no one has been imitated more than the March King. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the greatest assets of vaudeville performers for 20 years.

As the world knows, Sousa is one of the most graceful and original of conductors. His characteristic gestures seem to sketch the composition he is conducting; he paints with the movements of his baton the swaying waltz or the stirring march. The up and down, pump handle gesture with which he makes the rhythm of a Sousa march is as characteristic and as famous as the clicking of the Rooseveltian teeth. But the important feature of the Sousa gestures is the fact that they are perfectly natural and unstudied. They just happen, and Sousa could no more help conducting in this fashion than he could avoid writing a resounding march when the spirit moves him to composition.

The first public imitation of the Sousa conducting was given by Walter Jones in the Lederer revue, "In Gay New York," at the Casino, 18 years after Jones had been playing in revivals of the old Rice shows at Manhattan Beach, where Sousa gave daily concerts in the theatre that was "swept by ocean breezes." Jones was a great admirer of the bandmaster and attended these concerts regularly, and his active sense of comedy urged him to attempt to reproduce the Sousa gestures for the amusement of his friends.

Shortly after "In Gay New York" had started its successful career at the Casino, a newspaper man suggested to Walter Jones that he introduce his Sousa imitation in the play some night. Jones fell in with the idea, had a wig made and borrowed a bandman's coat for the occasion. It was kept a secret from everyone except the orchestra, which had to be rehearsed. Sousa had been invited to the performance, but was kept in ignorance of the surprise to follow. Just before the second act, Jones came on the stage made up as the bandmaster, with pointed beard, curled mustaches and eyeglasses.

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

On the continent the first Sousa imitator was Willy Zimmerman, who took up the stunt immediately after Sousa had made his great success in Berlin in 1900. But it was not until the following year in London that the craze became world wide. At one time, in the autumn of 1901, there were no less than 15 imitations of Sousa presented simultaneously in the London theaters and music halls, and since then performers of all nationalities have burlesqued or imitated the march king. He has been done in black face and by pretty soubrettes, by a giant in Russia and by a midget

in Paris. The Sousa imitation has invaded every form of entertainment except tragedy and grand opera, and it is being done in wholesale in Mr. Cohan's New Revue at the present time. Through it all, Sousa has smiled contentedly, for, you know, every little bit of advertising helped along the cause of brass band concerts. And all this sincere flattery has not made the March King vain.

## TO CELEBRATE ANNIVERSARY

New York Hippodrome Will  
Mark Tenth Milestone  
April 16 With Fitting  
Program—Seven Months  
of "Hip, Hip, Hooray."

New York, April 3.—As this is the year of anniversaries, the Hippodrome with characteristic enterprise is to observe its tenth birthday on April 16 with fitting eclat. Charles Dillingham, who brought the world's biggest playhouse back into the sunlight of success, and R. H. Burnside, his general stage director, are planning to make the day memorable, an occasion which will at once celebrate its present great popularity and conjure up memories of past glories and former achievements.

As the date mentioned falls on Sunday, a special program is being arranged, which will be participated in by those who are active in the present record-making triumph and many other extraordinary Hippo features. As the Sunday series Mr. Dillingham has provided this season has been marked by unusual attractiveness it is safe to predict that the bill stage in celebration of the tenth anniversary will be of exceptional brilliancy.

The rush at the Hippodrome, which has caused this great playhouse to create new records of attendance, continues without interruption, as it enters upon its seventh month this week. The current attraction, Charles Dillingham's pageant of charm, novelty and grandeur, "Hip Hip Hooray," seems always new to those who go a second time. The new skating feature introduced by Charlotte and the Berlin skaters in "Flirting at St. Moritz" is even more sensational than the program with which she was introduced to New York. The music program by Sousa's Band in the Tower of Jewels scene is changed regularly each week and many other innovations are provided at regular intervals. April promises to be another record month, as excursions are planned from many distant places and seats are now selling fast for the Easter holidays.

Boxes were reserved at the Hippodrome for last Friday evening's performance of Charles Dillingham's "Hip Hip Hooray" for the Rt. Hon. Sir Robert Laird Borden, G.C.M.G., premier of the Dominion of Canada, and Lady Borden, who arrived in New York the end of the week with a party of distinguished Canadians to attend a meeting of the Lawyer's Club, Saturday, when that body conferred an honorary life membership upon Sir Borden. The party which attended the Hippodrome included Lady Lacoste and Sir Alexander Lacoste, chief justice of the king's bench of Canada and late speaker of the Canadian senate; the Hon. A. W. Atwater, K. C., president of the Montreal Bar Association; Lieut. Col. Charles Frederick Hamilton, E. H. Scammel, Paul Lacoste.

K. C. Ormsby McHarg and Perley Morse.

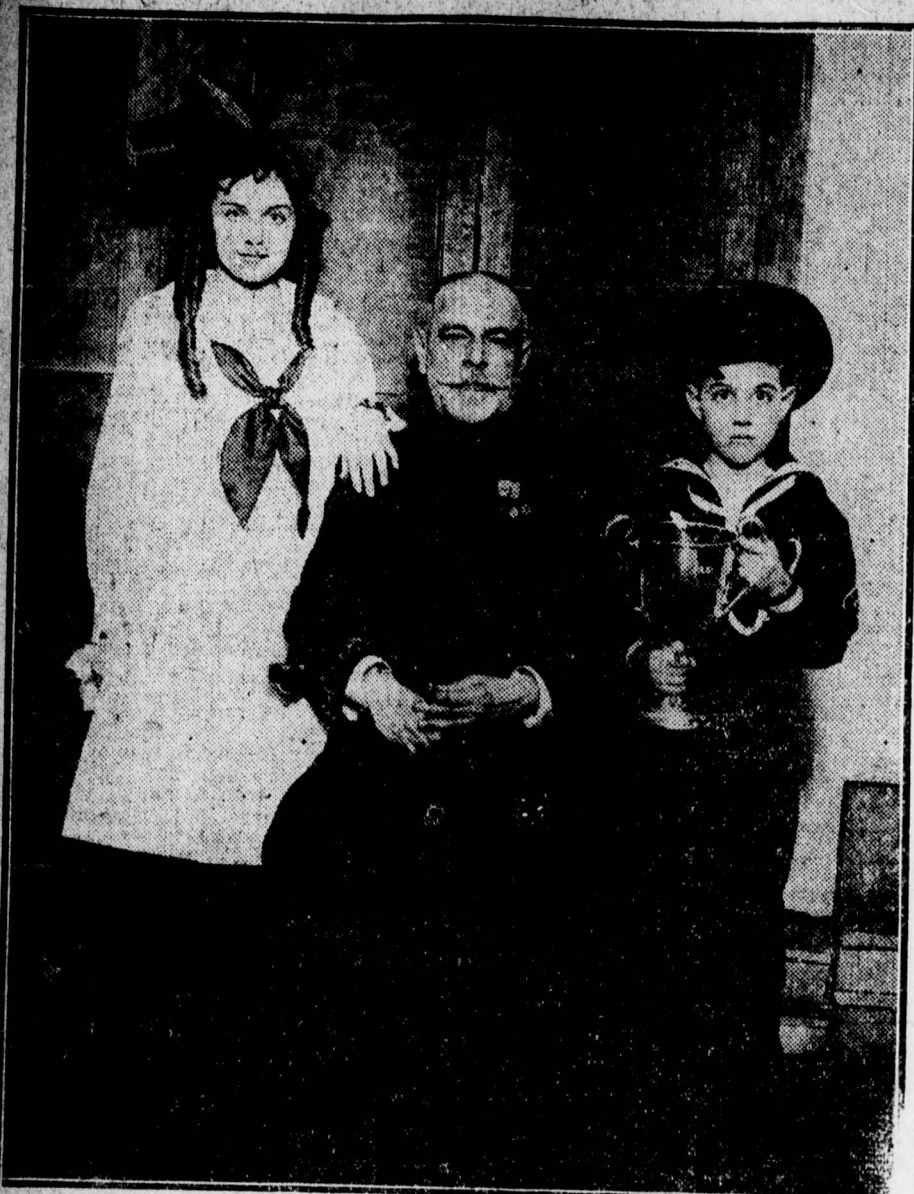
OSCAR HAMMERSTEIN, who appeared at the Actors' Fund benefit March 26, at the New York Hippodrome, and conducted the orchestra for one of his compositions, was presented with a watch fob by John Philip Sousa and other composers.



Lebanon Pa Telegraph 4/3/16

Delaware News 4/2/16

## BOOSTERS FOR BATTLESHIP FUND



Marjorie Sterrett, John Philip Sousa and Albert A. A. Hopkins, the first white child born at the Guantanamo naval station, Cuba, under United States rule, who presented her with 1,156 dimes at the recent New York Hippodrome benefit for the Battleship Fund.

## SOUSA DISBELIEVES IN NATIONAL MUSIC

"I don't believe there is any such thing as national music in the sense of geographical lines," declares John Philip Sousa in the Theater Magazine. "Had Wagner been born in New York his music would have been American and his imitators would have made it national. Good music is personality—not of a nation. Chaminade's music is not French, it is Chaminade. I believe that God intended me for a musician and I call it the luckiest thing in the world that I could make my living by doing what I wanted to do."

"My mother's early influence was the most potent in my life. My mother was very religious and believed as I do, that a power beyond man himself is the inspiration of his work, and with the love of God and His laws asked me never to compose on the Sabbath. I never have. During her lifetime my mother only heard my concerts a very few times. The first time was in Washington. When I returned home after the concert that night everybody had retired but my mother. She was waiting up for me."

"Well, mother?" I said.

"She put her arms around my neck. 'Philip dear,' she said, 'you deserve it all.'"

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

### Mary Pickford at Hippodrome.

Sunday night I heard—or rather saw—Mary Pickford at the Hippodrome concert in a bit from her next picture "Hulda From Holland." Sharing honors on the program were 16 of America's most popular composers, Oscar Hammerstein, Irving Berlin, Silvio Hein, Gustav Kerker, John L. Golden, Rudolph Friml, Louis Hirsch, A. Baldwin Sloan, Hugo Felix, Leslie Stuart, Jerome K. Kern, Victor Jacobi, Raymond Hubbell, Alfred Robyn, Robert Hood Bowers and John Philip Sousa. These men all played compositions which have made them rich and famous, and then Mr. Sousa made a pretty speech of presentation of Mr. Hammerstein, presenting him with a gold chain as a token of esteem from the other composers.

Way, Eve Telegram 4/6/16

Muscle Shoals 4/1/16

## Le Ballet Russe.

**R**USSIAN toes gyrate on end,  
Russian ankles weave and bend,  
Russian calves dart in and out,  
Russian knees cavort about,  
Russian backs incline and droop,  
Russian shoulders loop the loop;  
Scenic wonders and excesses,  
Persian manners, Theban dresses,  
Babylonian caresses—  
That's the Russian ballet.

Paint the stage a flaming red;  
Props:—A purple feather bed,  
End men from a minstrel show,  
Half a dozen Chinks or so;  
Skinny girl to play the leads,  
Twenty others dressed in beads,  
Have your music groan and clamor,  
Fiddles squeak and oboes stammer,  
Trombones scream and bass drums ham-  
mer—  
That's the Russian ballet.

Take old Sousa, make him thin;  
Grow black whiskers on his chin;  
Make him pitch for half a day,  
Till his movements stay that way.  
Then, to make the action great,  
Fill his hand with vodka straight;  
Teli him he must quell and tame them,  
Bite them, smite them, lame, then maim  
them.  
If there's discord, who can blame them?  
That's the Russian ballet.

In a lucid interval  
Sing a Russian madrigal;  
Paint the stage with grotesque figures,  
Typical of Slavic rigors,  
Tell, with beauty and with grace,  
Stories of the market place—  
Turkish orgy, Roman chorus,  
Grecian revel—these but bore us.  
Play your living selves before us—  
That's the Russian ballet.

—Chicago News.

### HIPPODROME TO PARADE.

The Hippodrome organization of 1,274 people will give a street parade in celebration of the eleventh anniversary of the big playhouse at 11 o'clock next Wednesday morning. While this occasion is to be observed by a special stage performance the following Sunday evening, the actual anniversary falls on Wednesday, as the Hippodrome was opened to the public on April 12, 1905. Charles Dillingham is arranging a gigantic parade, in which every one associated with the current record making spectacle, "Hip Hip Hooray," will participate. John Philip Sousa and his famous band will head the line, together with the famous stars and the heads of the administration bureaus and mechanical, property, electrical, and carpenter departments.

### SOUSA TO LEAD BIG PARADE

Hippodrome Jubilee Procession Will Include More Than 1,200 Persons.

Every one connected with the Hippodrome will be seen in the street parade Wednesday morning, which will celebrate the eleventh anniversary of the huge playhouse.

John Philip Sousa will lead his band at the head of the procession, followed by the 1,200 others of the production. Two hundred pretty girls, in charge of R. H. Burnside, general stage manager, will form the last division.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street, west on Forty-second street to Eighth avenue, south on Eighth avenue to Thirty-fourth street, east on Thirty-fourth street to Madison avenue, north on Madison avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome, where the parade will disband for lunch.

## COMPOSERS HONOR HAMMERSTEIN

is Presented with Watch Fob by Artists on Big Benefit Bill at the Hippodrome

One of the most striking numbers on the program of the big Actors' Fund benefit given on Sunday night at the Hippodrome was the appearance in person of fourteen of America's most famous musical comedy and light opera composers, each playing in turn one of his greatest song successes.

The curtain arose on the fourteen seated at grand pianos arranged in a semi-circle. In the center of the distinguished group sat Oscar Hammerstein. He was given an ovation which lasted fully five minutes before he could play his "Louise" waltz, dedicated to Mary Garden.

The number was interrupted by a presentation to Oscar Hammerstein of a little memento in the shape of a watch, chain and fob from his fellow-composers grouped about him. One of the Hippodrome staff dressed as a process server walked on the stage calling for Mr. Hammerstein. Mr. Sousa took the paper and addressed himself as follows to Mr. Hammerstein: "My dear Mr. Hammerstein: This is a summons for you to appear here to-night on the Hippodrome stage and play one of your favorite compositions. And, as usual, you not only obey the law, but anticipate it. You have done more for New York than New York has done for you. But in the heart of hearts of this great city you are enshrined as one of her loving sons. Your friends, these composers on the stage, have deputized me to present you this little memento of their love and respect and to offer you their best wishes for health and happiness."

The others in the notable semi-circle and the song hits each played were as follows: Irving Berlin, "Alexander's Rag-Time Band"; Gustav Kerker, "Follow On"; John L. Golden, "Good-by Girls, I'm Through"; Raymond Hubbell, "Just My Style"; Silvio Hein, "Arab Love Song"; Louis Hirsch, "Hello Frisco"; Jerome Kern, "They Didn't Believe Me"; Alfred Robyn, "The Olden Days"; A. Baldwin Sloan, "What's the Matter with the Moon To-night?"; Leslie Stuart, "The Florodora Sextette"; Rudolph Friml, "Sympathy"; Hugo Felix, "Evelyn"; and last, the mighty John Philip Sousa with "El Capitan," in which his famous band joined in for a climax.

Eve Globe 4/8/16

Press 4/10/16



# MARY O' THE MOVIES ACTS ON REAL STAGE

The face that is Mary Pickford's fortune was on view to about 5,200 persons at the Hippodrome last night when "Little Mary" made her first appearance on the stage since she became famous in the movies. Of the total receipts of \$6,000, Miss Pickford's share approximated \$2,000 which she is to turn over to the Actors' Fund. Though there were a couple of hundred empty seats in the top gallery, the lower floors and boxes were crowded and 200 extra chairs had to be placed in the orchestra pit.

It is very pretty as well as valuable—this face of Mary Pickford's. Peaches and cream complexion, long brown curls and puckering lips, she looks like an animated doll—that is, when dolled up. She is not more than five feet in height and can almost walk under her automobile.

Miss Pickford appeared in a sketch called "The Friend of an Autocrat," which turned out to be a burlesque on the way movies are made. As Lt. Belle Marie, the heroic heroine, "Little Mary" was ruthlessly pursued and strangled by Wreckless Reginawld, a desperate demon (James J. Corbett, evening suit and tinner,) and saved and kissed by Lovely Lorrimer, SOME hero (Donald Brian, also soup, fish and tureen)—and all the time the movie directors and camera men raved and ran around and tore their hair. The pseudo film, written and staged by Alexander Leftwich, had

been passed by "The National Board of Non-Censors."

After making a grand entrance in a big black auto and fur cloak Miss Pickford went in her car and changed to rags—yes. "Rags" is one of her pictures—with gray flannel shirt and dirty overalls. She delighted the audience by using all the "cute" little airs which are familiar to film fans, and drew a lot of applause by imitating Charlie Chaplin. She put on Brian's hat, picked up his cane and made a few funny steps.

When Carbett appeared, she assumed a boxing attitude and whispered: "A little of the Moran stuff." Alongside the shadow boxer she looked like Moran beside Willard.

Then she made a speech—in a very thin little treble. She thanked them for being there and went on: "They say charity covers a multitude of sins and as this event is for the benefit of the Actors' Fund. I hope you will excuse anything we lack."

"I'm going to tell you something confidentially. Tonight was the first time I ever danced on any stage (applause,) and the last time, too. (Laughter.) Whew! I don't envy Pavlowa her fame. The movies are strenuous enough for me."

Oscar Hammerstein was on the programme. He played his "Louise" waltz from "Santa Maria" and received a gold watch fob from John Philip Sousa on behalf of the thirteen other composers on the bill.—New York World.

## SOUSA'S AMERICAN MUSIC

"To our mind," says the editor of The Etude, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folksongs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms, as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss and others; he has not produced the delicate rose-petal music of that delightful tone-poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman Kelley. While he has successfully entered the field of comic opera with Herbert and De Koven, it is in the Sousa march that we find the most distinctive evidences of characteristic American music."

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

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

## THE PLAYS THAT LAST.

The plays that continue in New York are "The Fear Market" at the Comedy Theatre, "Ramona" at the Forty-fourth Street Theatre, "Rio Grande" at the Empire Theatre, "The Heart of Wexona" at the Lyceum Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Dumb Girl of Portici" at the Globe Theatre, "Hit the Trail Holliday" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "Pay-Day" at the Maxine Elliott Theatre, "Captain Brassbound's Conversion" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Melody of Youth" at the Criterion Theatre, "The Great Lover" at the Longacre Theatre, "The Co-respondent" at the Booth Theatre, "Erstwhile Susan" at the Gaiety Theatre, "The Great Pursuit" at the Shubert Theatre, "Fair and Warmer" at the Eltinge Theatre, "The Blue Envelope" at the Cort Theatre, "Salvation Joan" at the Fulton Theatre, "Henry VIII." at the New Amsterdam Theatre, "A King of Nowhere" at the Thirty-ninth Street Theatre and the Washington Square Players at the Bandbox Theatre.

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

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

## HIPPODROME ARMY ON VIEW

Organization Will Parade in Celebration of Eleventh Anniversary.

In celebration of the eleventh anniversary of the opening of the city's largest playhouse the Hippodrome organization of 1,274 people will give a street parade next Wednesday. All the departments of the Hippodrome are drilling, and R. M. Burnside is arranging a column which in many respects will be a revelation.

Heading the line will be John Philip Sousa and his famous band. Following will be the heads of the administration, property and electrical departments. Then will come the elephants, horses, dogs and ponies. Toyland will be represented by a float drawn by the four Hippodrome work-horses with the playhouse since its beginning. In this division will be the children and the members of the chorus.

A military aspect will be lent to the procession with the appearance of the uniform force, numbering 300.

## Hippodrome—Stars, Elephants And All—to Parade Wednesday

The Hippodrome organization of 1,274 people will give a street parade in celebration of the eleventh anniversary of the big playhouse at 11 o'clock next Wednesday morning. John Philip Sousa and band will head the line, the stars and the heads of the administration, bureaus and mechanical, property, electrical and carpenter departments; the Hippodrome elephants, the horses, dogs and ponies, and the uniformed force which numbers over three hundred, will follow. No one at the Hippodrome will be omitted from this formation.

The line of march will be from the Hippodrome across Forty-second street to Eighth avenue down Eighth avenue to Thirty-fourth street; across Thirty-fourth street to Madison avenue; Madison avenue to Forty-fourth street, and through Forty-fourth street back to the Hippodrome.

Among those who will appear at the Hippodrome Sunday night, are Jerome Schwartz, Eugene Cowles, Leslie Stuart, Irving Berlin, Hugo Felix, Raymond Hubbell, Gustav Kerker, Jerome Kern, Baldwin Sloane, Rudolph Friml, John Golden, Silvio Hein and Louis Hirsch. Each will endeavor to conduct John Philip Sousa's band.

## THE HIPPODROME WILL HAVE A BIRTHDAY.

THE darned old Hippodrome is eleven years old! That is, it will be eleven years old some time this week—either Wednesday or Sunday. There is some doubt about the date (in Park Row, at least), because the Hippodrome authorities, anxious to make as much of the occasion as possible, will celebrate on both Wednesday and Sunday. The Sunday celebration will be merely Mr. Sousa's concert, aided and abetted by some of those Dillingham "guest stars." But wait! The Wednesday celebration will be a parade—a fine chance to see the 1,274 Hippodrome attaches for nothing. And that figure does not include the elephants.

The parade is announced to begin at 11 o'clock, and probably will be on time. That may sound ridiculous, but there will be a matinee at the Hippodrome that day, as all days, and the performers must have time to wriggle into the grease paint. So it will start at 11 at the Hippodrome, thence to Eighth Avenue, down Eighth Avenue to Thirty-fourth Street, to Madison Avenue, to Forty-fourth Street, and then back to the Hip.

That is the revised route. Mark Luescher laid out the original line of march, and it was immediately noted that some slight changes would be necessary. Mr. Luescher's work at the Hippodrome keeps him rather tied down, and he had but little opportunity to become acquainted with the city. Consequently he fixed up a route that called for the elephants and Mr. Sousa and everything to go down Sixth Avenue to Riverside Drive, down Riverside Drive to Mott Street, up Mott Street to Broadway, along Broadway to the East River and then right down the East River. How he expected the entourage to get back to the Hippodrome probably will never be known.

Needless to say, everything and everybody will be in the parade—walking and walking and walking. Mr. Luescher will follow in a carriage.



Paul, Minn.  
Pioneer Press 4/2/16

## Hippodrome Sets Pace in Gotham

New York's Biggest Playhouse Breaks Theatrical Record for Receipts and Attendance—Grace George Closing Successful Season—News of the Legitimate Stages.

THE NEW YORK Hippodrome, like our own democratic Auditorium, has a yawning abyss for an interior that requires entertainment on a huge scale to be anywhere near effective.

Volume, always volume, is the cry of Manager Charles Dillingham, who by dint of hard labor manages to keep the Hippodrome's hungry maw filled to the brim with things theatrical.

The big spectacle, "Hip, Hip, Hooray," which has been the principal attraction at that house since last fall, has just passed the three-hundredth performance, a record equalled by no other production having played that house. Furthermore, the box office receipts are said to exceed, in their gross value, any record in the world set by a single theatrical offering, while it is recorded that more than 1,500,000 theatergoers have patronized the production, thereby setting another record for attendance.

But "Hip, Hip, Hooray" is not the only thing worth seeing at Gotham's biggest theater. The features, or specialties, and the Sunday night entertainments are by no means lost in the glare of the spectacle.

For instance, last Sunday night there appeared on the Hippodrome's stage thirteen pianos at which sat the same number of America's foremost song composers, each playing a popular selection from one of his well-known operas. Even Oscar Hammerstein was among these. Gustave Kerker played "Follow On," from "The Belle of New York;" Irvin Berlin, "Stop, Look and Listen;" John Golden, "Chin Chin;" Raymond Hubbel, "Fantana;" Louis Hirsch, "The Follies of 1916;" Silvio Hein, "When Dreams Come True;" Jerome Kern, "Yankee Consul;" A.

fred Robyn, "Yankee Consul;" A. Baldwin Sloane, "The Mocking Bird;" Robert Hood Bowers, "The Red Rose;" Victor Jacobl, "Sybil;" Lester Stuart, "Florodora;" and last, John Philip Sousa and his entire band in "El Capitan."

As if that were not enough, Mary Pickford, the idol of movie fans, appeared in the same performance in a sketch, the receipts of which were donated to the actors' fund. The sketch was staged under the direction of Daniel Frohman.

For downright, ultra-American enterprise in the theatrical field, we take off our hats to the "Hipp" and its live-wire manager.

Minn Telegram 4/9/16

### That Hippodrome Parade.

The Hippodrome parade in honor of the eleventh anniversary of that institution will start at 11 o'clock on Wednesday morning. Mark A. Luescher, the house press representative, will lead the procession on a float representing a typewriter. John Philip Sousa and band will come next, and after the musicians a delegation of the players headed by Harry Askin, wearing one of his Chicago suits.

Ann, 4/10/16

## DILLINGHAM WILL MARCH AT HEAD OF HIP PARADE

Unique Celebration to Mark Eleventh Anniversary of  
Huge Theatre's Existence—"The Correspondent" to  
Be Seen This Evening—Gossip of the Stage.

Charles Dillingham will act as grand marshal when the forces of the Hippodrome turn out to parade in celebration of the eleventh year of the existence of the institution. Having had his silk hat properly shellacked Mr. Dillingham is secretly preparing for a rehearsal of the parade, which may be held at 5 o'clock on any clear morning between now and Wednesday. The order of march as arranged is as follows:

John Philip Sousa at the head of the line directly back of Mr. Dillingham, followed by heads of administrative and technical departments wearing silk hats and fawn colored spats.

Elephants, horses, ponies, dogs and other Hippodrome fauna.

Group of general managers, acting managers, assistant managers and mere

managers to the number of 100.

Group of trained press agents, bearing cakes of ice surmounted with figures of Charlotte.

Children and members of the chorus will follow the floats representing Toyland, while Charlotte and Belle Storey will ride in an automobile directly ahead of the uniformed force of the institution, which to the number of 300 will march to the music of the Hippodrome orchestra.

As the Hippodrome box offices will be closed during the parade it will be necessary to buy tickets from the accommodating treasurers along the line of march. This will extend across town to Eighth avenue, then to Thirty-fourth street and up Madison avenue to the Hippodrome. Examine your tickets before leaving the line of march, as no mistakes will be rectified afterward.

Herald 4/9/16

### REHEARSALS START FOR "PETER RABBIT"

Rehearsals have begun at the Century Theatre for the production of "Peter Rabbit in Dreamland," which will be presented on the afternoons of April 17, 18, 19, 20 and 22 for the benefit of the Flower and Sydenham hospitals.

There will be a cast of 300 persons, and as an innovation 125 young women at each performance will parade on the stage wearing frocks which will portray the styles for the summer.

Walter Stanton will play the part of Giant Rooster; Miss Millie Evans Denton is to play the part of the Good Fairy; Miss Hilda Wierum, formerly a Paris opera singer, will sing two numbers.

Ted Ward, whose songs are sung by Julian Eltinge, Eva Tanguay and Lillian Russell, wrote the score for the production.

Jack Mason is staging the play and is utilizing the Century's big revolving stage to great advantage. The lyrics of the play are by H. S. Tibbs.

In recognition of the merits of the music John Philip Sousa will play "Peter Rabbit in Dreamland" music at the Hippodrome on Sunday evening, April 16. In addition, throughout the week the Strand Theatre, Keith's Palace and Colonial, the Fox Theatre, the Loew Theatres; Rector's, Churchill's, Shanley's and all the big hotels and restaurants will play "Peter Rabbit in Dreamland" music.

Brooklyn Standard Union 4/10/16

### CHORAL SOCIETY AT THE HIPPODROME

At the Hippodrome last night the jubilee week, which will extend throughout the coming seven days and end with the special anniversary programme next Sunday, was ushered in with a song festival, in which the Halevy Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty. Aside from this feature the programme served to welcome back Mme. Pauline Donalda. The others on the brilliant bill were Miss Evelyn Starr, violinist; the Manhattan Ladies Quartet; Mlle. Lovena and Mr. Gadeskoff, of the Ballet Russe, and Robin Ellis-Cledenning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School. Owing to the nature of the testimonial, John Philip Sousa devoted his portion of the programme to the popular selections of celebrated Jewish composers. Mme. Donalda offered the familiar and popular "Habenera" and "Seguidilla" solos from Bizet's "Carmen," with band accompaniment, and the aria "Nobil Signor" by Meyerbeer, as well as a group of songs by Burleigh. Landon Ronald and A. Walter Kramer with the piano. Accompanied by Sousa's Band, the Choral Society scored a great success with Mendelssohn's "As the Heart Pants," while the unaccompanied singing of "Studenten Gruss," in which Joseph Mann rendered the tenor solo, proved one of the most effective numbers of the fine programme.

Brooklyn Citizen 4/10/16

### Hip Hip Parade.

The 1,274 persons connected with the Hippodrome will give a parade Wednesday morning as a part of the Hippodrome's tenth birthday celebration. John Philip Sousa and his band will head the procession in which every department will be represented. The line of march will be: Hippodrome to Forty-second Street, west to Eighth Avenue, South to Thirty-fourth, east to Madison, north to Forty-second and back to the theatre.

### JUBILEE WEEK

#### Ushered In by Song Festival at the Hippodrome.

At the Hippodrome last night the jubilee week, which will extend throughout the coming seven days and end with the special anniversary programme next Sunday, was ushered in with a song festival, in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty. Aside from this feature, the programme served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York, when her impersonation of "Carmen" proved of unusual interest. Since then she has scored a success at the Covent Garden, London. The others on the brilliant bill were Miss Evelyn Starr, an excellent violinist; the Manhattan Ladies Quartet; Mlle. Lovena and Mr. Gadeskoff, of the Ballet Russe, and Robin Ellis-Cledenning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Owing to the nature of the testimonial, John Philip Sousa devoted his portion of the programme to the popular selections of celebrated Jewish composers. He began the concert with a collection of admired themes by Mendelssohn, introducing throughout the evening such gems as Offenbach's overture, "Orphans of the Underworld;" Friedman's Slavonic rhapsody and the Hungary movement from Moszkowski's suite, "In Foreign Lands." Mme. Donalda offered the familiar and popular "Habenera" and "Seguidilla" solos from Bizet's "Carmen," with band accompaniment, and the aria "Nobil Signor," by Meyerbeer, as well as a group of songs by Burleigh, Landon Ronald and A. Walter Kramer, with the piano.

Accompanied by Sousa's Band, the Choral Society scored a great success with Mendelssohn's "As the Heart Pants," while the unaccompanied singing of "Studenten Gruss," in which Joseph Mann rendered the tenor solo, proved one of the most effective numbers of the fine programme.

Next Sunday the Hippodrome will celebrate its eleventh anniversary and Charles Dillingham is preparing a remarkable programme for this occasion, one number of which will introduce the Hippodrome tsars, past and present, on a gala festival demonstration to commemorate the record birthday of the world's biggest and greatest playhouse.



American 4/10/16

## Anniversary Concert Given at Hippodrome

AT the Hippodrome last night the Jubilee week which will extend throughout the coming seven days and end with the special anniversary programme next Sunday, was ushered in with a song festival in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty.

Aside from this feature, the programme served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York, when her impersonation of Carmen proved of unusual interest. Since then she has scored success at the Covent Garden, London. The others on the brilliant bill were Miss Evelyn Starr, an excellent violinist; the Manhattan Ladies' Quartette, and Robin Ellis-Clendinning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Owing to the nature of the testimonial, John Philip Sousa devoted his portion of the programme to the popular selections of celebrated Jewish composers.

World Telegram 4/10/16

## JUBILEE WEEK AT "HIP" USHERED IN

Starts With Song Festival of Choral  
Society of One Hundred and  
Fifty Voices.

### SOUSA'S BAND ACCOMPANIES

Splendid Performance Is Given for  
the Benefit of West Side  
Hebrew School.

At the Hippodrome last night the Jubilee Week, which will extend throughout the coming seven days and end with the special anniversary program next Sunday, was ushered in with a song festival, in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided an enjoyable novelty.

Aside from this feature the program served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York, when her impersonation of Carmen proved of unusual interest. Since then she has scored success at the Covent Garden, London. The others on the brilliant bill were Miss Evelyn Starr, an excellent violinist; the Manhattan Ladies' Quartette, and Robin Ellis-Clendinning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Madame Donalda offered the familiar and popular "Habanera" and "Seguidilla" solos from Bizet's "Carmen," with band accompaniment, and the aria, "Nobil Signor," by Meyerbeer, as well as a group of songs by Burleigh, Landon Ronald and A. Walter Kramer with the piano.

Accompanied by Sousa's Band, the Choral Society scored a success with Mendelssohn's "As the Hart Pants," while the unaccompanied singing of "Studenten Gruss," in which Joseph Mann rendered the tenor solo, proved one of the most effective numbers of the fine program.

Times 4/10/16

### The Hippodrome Concert.

The Hippodrome's regular concert last night was for the benefit of the West Side Hebrew School. The soloists were Mme. Pauline Donalda, formerly of Oscar Hammerstein's opera company; Evelyn Starr, violinist, and the Manhattan Women's Quartet. The Halevy Singing Society was heard in several numbers, and Mlle. Lovena and M. Gadeskoff, Russian dancers, also appeared. John Philip Sousa arranged the program for his band from the works of celebrated Jewish composers.

Herald 4/10/16

## MME. DONALDA HEARD AGAIN.

Mme. Pauline Donalda, who used to sing at the Manhattan Opera House, was one of the leading soloists at the Hippodrome concert last night. Others on the programme were Mr. Sousa and his band, Miss Evelyn Starr, violinist; the Halevy Singing Society and Free Synagogue chorus, under the direction of Leon M. Krammer; the Manhattan Ladies' Quartet and Robin Ellis-Clendinning, Irish humorist. The concert was for the benefit of the West Side Hebrew School, and much of the music sung or played was the work of Jewish composers.

Three band played a collocation of themes by Mendelssohn. Hayden's "The Heavens Are Telling" was sung with great beauty of expression by the Halevy Singing Society and Free Synagogue Chorus. As an encore they sang Mendelssohn's "As the Heart Pants," with the band playing the accompaniment.

Mme. Donalda sang selections from "Carmen," with accompaniment by the band, the aria "Nobil Signor," by Meyerbeer, and a group of songs by Burleigh, Landon Ronald and A. Walter Kramer.

Evening Telegram 4/10/16



AT the Hippodrome last night the jubilee week, which will extend throughout the coming seven days and end with the special anniversary programme next Sunday, was ushered in with a song festival, in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty.

Aside from this feature the programme served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York.

The others on the brilliant bill were Miss Evelyn Starr, an excellent violinist; the Manhattan Ladies' Quartet and Robin Ellis-Clendinning, the Irish humorist.

Evening Globe 4/10/16

At the Hippodrome last night the Halevy Choral Society of 150 voices, accompanied by Sousa's band, provided an enjoyable novelty. Aside from this feature, the programme served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York. Others on the bill were Miss Evelyn Starr, violinist; the Manhattan Ladies' Quartet, and Robin Ellis-Clendinning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Sun 4/10/16

### Benefit at the Hippodrome.

The concert at the Hippodrome last night was for the benefit of the West Side Hebrew School. Pauline Donalda, once of the Covent Garden Opera of London; Evelyn Starr, violinist; Robin Glendenning and the Manhattan Ladies Quartet were among the soloists. Sousa put his band through musical selections, which for the most part were the work of Jewish composers. There was a good sized audience and a considerable sum was raised.

Commercial 4/10/16

## News of The Theatres

At the Hippodrome last night the Jubilee week, which will extend throughout the coming seven days and end with the special anniversary program next Sunday, was ushered in with a song festival last evening, in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty. Aside from this feature, the program served to welcome back Mme. Pauline Donalda whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York, when her impersonation of "Carmen" proved of unusual interest. Since then she has scored success at the Covent Garden, London. The others on the bill were Miss Evelyn Starr, an excellent violinist; the Manhattan Ladies Quartette; and Robin Ellis-Clendinning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Evening Mail 4/10/16

## HIPPODROME'S CHORUS GIRLS TO BE ON PARADE

1,200 Persons Holding Jobs at  
Show, Led by Sousa, Will  
March Wednesday.

Every person holding a job at the Hippodrome, from Sousa, the bandman, down the line of press agents, chorus girls, wardrobe women, stage hands, chorus men, ushers and sewing girls, also the animals, particularly the house cat and the herd of elephants, will march in the big parade scheduled for Wednesday morning.

This means that Manager Charles B. Dillingham and his 1,200 employees will give the public a free-for-all look, beginning at 11 a. m. The police commissioner has issued a permit.

The occasion is the recognition of the eleventh anniversary of the Hippodrome. The parade will consist of seven divisions. R. H. Burnside, the grand marshal, has elected, contrary to precedent, to bring up the rear, leading 200 of the prettiest girls on earth.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street, west on Forty-second street to Eighth avenue, south on Eighth avenue to Thirty-fourth street, east on Thirty-fourth street to Madison avenue, north on Madison

avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome, where the parade will disband.

Brooklyn Times 4/10/16

### Choral Society With Sousa a "Hip" Novelty.

At the Hippodrome last night the jubilee week, which will extend throughout the coming seven days and end with the special anniversary program next Sunday, was ushered in with a song festival last evening in which the Halevy Choral Society of 150 voices, accompanied by Sousa's Band, provided a most enjoyable novelty. Aside from this feature, the program served to welcome back Mme. Pauline Donalda, whose last appearance here was during Hammerstein's Manhattan Opera Company's first season in New York when her impersonation of "Carmen" proved of unusual interest. The others on the brilliant bill were Miss Evelyn Starr, violinist; the Manhattan Ladies' Quartet; Mlle Lovena and Mr. Gadeskoff, of the Ballet Russe and Robin Ellis-Clendinning, the Irish humorist. The performance was given for the benefit of the West Side Hebrew School.

Evening Globe 4/10/16

Charles Dillingham will publicly celebrate by a parade Wednesday morning the eleventh anniversary of the premier presentation at the Hippodrome. Everyone connected with the present record-breaking success will be in the imposing column, which will be subdivided into seven divisions, each in charge of a department chief.

The parade will be led by John Philip Sousa, himself conducting his famous band, followed by the other twelve hundred of the present Hippodrome organization. R. H. Burnside, who is grand marshal, will bring up the rear with two hundred pretty girls of the chorus. Toto will be there, and so will Charlotte and Belle Storey, and little Agnes McCarthy with "Chin Chin," the baby elephant, while the Powers family will chaperon the Hippodrome's elephant herd.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street, west on Forty-second street to Eighth avenue, south on Eighth avenue to Thirty-fourth street, east on Thirty-fourth street to Madison avenue, north on Madison avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome, where the parade will disband for lunch.



*Mem. Telephone 4/10/16*

## HIPPODROME TO PARADE IN REGULAR CIRCUS STYLE

**Toto and the Elephants, and Peg (Venus) Raymond,  
the \$10,000 Beauty, Will Give the Barnum  
Flavor—Sousa's Band Will Lead.**

A glittering street parade will be given by the Hippodrome's heart-cheering hundreds Wednesday morning at 11 o'clock. Don't forget the date.

The old-time cry of "Hold your hosses, gents, the elephants is coming!" will not ring down Forty-second street ahead of the Hippodrome's parade. Not because the elephants are lacking, but because the horse has become extinct on that motor-infested thoroughfare. The only equine representatives will doubtless be the trained horses and the twenty-five ponies in the Hippodrome pageant.

Another feature of the parade is that the tercentenary of Shakespeare is not being commemorated thereby, as was the case when Houdini released himself from a straitjacket hanging by his heels over Broadway. This great open-air attraction is in honor of the eleventh anniversary of Charles Dillingham's management of the world's biggest playhouse. It might also go for a woman suffrage parade, especially the sixth and seventh divisions, which will consist of the 200 ladies of the chorus and the one hundred ladies of the ballet—change it to ladies of the ballot and there you've got a suffrage demonstration.

Be sure and look for Peg (Venus) Raymond who, at the head of the ballet dancers in the sixth division, will be shaping her course and coursing her shape over the parade route. In fact all the celebrities and the common herd (meaning the herd of elephants) will participate in this Spring drive 1,200 strong. The entire company and staff of this enormous house will be in line—from John Philip Sousa to the kid that was sent to borrow the curtain key.

The all-night box office men will be marching, and immediately after the parade they will go home and go to bed. The treasurers, auditors and cashier will come hepping along. (Probably followed by the cash transported on motor trucks.)

Don't forget the fluttering, frivolous phalanx of ushers, doormen, porters, cleaners, maids and attendants.

R. H. Burnside, acting as grand marshal, is scheduled to bring up the rear. How far up he will bring it, and what he will do with it after he gets it there are matters of conjecture.

Toto will be in line, and Charlotte

will be there in disguise. She will have her skates off.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street, west on Forty-second street to Eighth avenue, south on Eighth avenue to Thirty-fourth street, east on Thirty-fourth street to Madison avenue, north on Madison avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome, where the parade will disband for lunch. The column will be in seven divisions, each in charge of the department chief.

FIRST DIVISION—Mounted police, John Philip Sousa, Herbert L. Clarke, Edwin Clarke, Sousa's Band of 70 men, special officers, Pinkerton men, Harry Askin, house executive staff, treasurers, auditors, cashier, all-night box-office men, ticket takers, stenographers, bookkeepers, James W. Mathews, roll of honor boys, five English pages, Hippodrome uniformed force, ushers, doormen, porters, cleaners, maids, attendants, Mark A. Luescher, Louis B. O'Shaughnessy, Sallie Rosenthal, national publicity staff, statisticians, excursion agent, stenographers, photographers, editors Ushers' Gazette.

SECOND DIVISION—Raymond Hubbell, Alex Davis, Librarian; Hippodrome Orchestra of 50, William G. Stewart, William Belton, James Finn, stage staff, assistant stage managers, Mark Lawson, scenic artists, studio staff, decorators, Dr. Oscar Lelser, Red Cross nurse, Dr. Smith, hospital corps.

THIRD DIVISION—George Williams, stage mechanics, 75 Hippodrome stage carpenters, north side crew, south side crew, Robert Hilliard, engineering staff, ventilation crew, refrigeration crew, technicians, 25 Hippodrome engineers, Louis Bauer, property masters, north side crew, south side crew, 75 property clearers, property makers, toy makers, Madame Frances Ziebarth, wardrobe department staff, costume designers, seamstresses, 50 wardrobe women, dye makers, spanglers, cleaners, laundresses, Joseph Elsner, electrical department staff, auditorium crew, calcium operators, switchboard crew, electrical engineers, 50 electricians, Toto.

FOURTH DIVISION—Nat M. Willis, Arthur Deacon, Arthur Aldridge, Charles T. Aldrich, Joseph Parsons, George Kerner, Harry Griffiths, Lamy Brothers, Mallia & Bart, James Reany, Dippy Diers, 50 men principals, Belle Story, Charlotte, Katie Schmidt, Ellen Dallerup, Hilda Reuckert, Cathleen Pope, Beth Smalley, Anna May Roberts, Leslie Leigh, Marjorie Bentley, Maude Mallia, Miss Gloria, 50 lady principals.

FIFTH DIVISION—Chin Chin, Agnes McCarthy, Harry St. Clair, Hippodrome elephants, William Powers, Jennie Powers, Julia Powers, George Powers, elephant attendants, trainers, Hippodrome horses, Doc, Potter, Milt Mooney, 25 ponies, Uncle Sam's Tridem.

SIXTH DIVISION—John Fleming, 100 small part men, extra men and boys, Peg (Venus) Raymond, 100 ladies of the ballet, girls of the States, Toyland girls, premieres of the kabaret, ballerinas, Toyland float.

SEVENTH DIVISION—Herbert Wier, 100 gentlemen of the chorus, men of the States, skaters, Toyland characters, Vera Bailey, 200 ladies of the chorus, show girls, St. Moritz skaters, small dancers, soubrettes and R. H. Burnside, grand marshal.

*Brooklyn Citizen 4/10/16*

### PERMIT GRANTED.

#### Hippodrome Will Have an Imposing Street Parade.

Late Saturday, the Police Department granted a permit for the Hippodrome street parade, Wednesday morning, at 11 o'clock, when Charles Dillingham will publicly celebrate the eleventh anniversary of the premiere presentation at the world's biggest playhouse. Everyone connected with the present record-breaking success will be in the imposing column, which will be subdivided into seven divisions, each in charge of the department chief.

They will be led by John Philip Sousa, himself conducting his famous band, followed by the other 1,200 of the present Hippodrome organization. R. H. Burnside, who is grand marshal, will bring up the rear with the 200 pretty girls of the chorus. Toto will be there and so will Charlotte and Belle Storey and little Agnes McCarthy with "Chin

Chin," the baby elephant, while the Powers family will chaperone the Hippodrome's elephant herd.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street, west on Forty-second street to Eighth avenue, south on Eighth avenue to Thirty-fourth street, east on Thirty-fourth street to Madison avenue, north on Madison avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome, where the parade will disband for lunch.

*Brooklyn Citizen 4/9/16*

### A HIPPODROME PARADE.

#### Sousa and His Band Will Lead the March.

The Hippodrome organization of 1274 people will give a street parade in New York City in celebration of the eleventh anniversary of the big playhouse at 11 o'clock on Wednesday morning, April 12. While this occasion is to be observed by a special stage performance on Sunday evening, April 16, the actual anniversary of the date of the opening falls on Wednesday, as the Hippodrome was opened to the public on April 12, 1905; and that day will be celebrated with one of the most unique demonstrations ever attempted at this house of many wonders.

Charles Dillingham is arranging a gigantic parade in which everyone associated with the current record-making spectacle, "Hip Hip Hooray," will participate. John Philip Sousa and his famous band will head the line together with the famous stars and the heads of the administration bureaus and mechanical, property, electrical and carpenter departments. The Hippodrome elephants, the horses, dogs and ponies will be in a division by themselves headed by William Powers, Milt Mooney, and Doctor Potter, the "Hip" animal man.

The uniformed force, which in itself numbers over three hundred, will be in a division by itself and as this body of men is drilled with military precision, their appearance on parade should provide a striking feature.

No one at the Hippodrome will be omitted from this formation, as the stable boys, watchmen, technical department employees, and even the all-night-box-office man will be included.

A second band will be provided by the musicians of the Hippodrome orchestra, and the crowning division of the big column will be Charlotte and the other stars of the skating novelty together with the entire ballet—and R. H. Burnside himself.

The line of march will be from the Hippodrome across Forty-second street to Eighth avenue; down Eighth avenue to Thirty-fourth street, across Thirty-fourth street to Madison avenue; Madison avenue to Forty-fourth street, and through Forty-fourth street back to the Hippodrome.

*World 4/9/16*

### Hippodrome on Parade.

The eleventh anniversary of the opening of the Hippodrome will be celebrated with a street parade of the 1,274 members of the Hippodrome organization on Wednesday morning, April 12, and with a special performance Sunday evening, April 16. Wednesday was the day the actual opening occurred.

Sousa and his band will head the parade. For the Sunday celebration Marceline, the old Hippodrome clown, will come back and cut up with Toto, the present "cut-up."

*Brooklyn Eagle 4/9/16*

### HIP. FLOCK TO PARADE.

The Hippodrome organization of 1,274 persons will give a street parade in celebration of the eleventh anniversary of the playhouse, at 11 o'clock Wednesday morning. While this occasion is to be observed by a special stage performance on Sunday evening, April 16, the actual anniversary of the date of the opening falls on Wednesday. The house opened April 12, 1905. In the parade will be John Philip Sousa and his band, the Hippodrome elephants, the horses, dogs and ponies, headed by William Powers, Milt Mooney and Dr. Potter, the uniformed force and Charlotte, with the other stars of the skating novelty and the ballet. The line of march will be from the Hippodrome, across Forty-second street to Eighth avenue, down Eighth avenue to Thirty-fourth street, across Thirty-fourth street to Madison avenue, Madison avenue to Forty-fourth street, and through Forty-fourth street back to the Hippodrome.

*Photo Press 4/9/16*

### Mrs. Eli Mayer



Mrs. Mayer, who formerly was Miss Jessie Straus, of Cincinnati, is a violinist known in musical circles all over the country. She will give a recital on Tuesday night in Mercantile Hall for the benefit of the Northern Jewish Community House.

*Seymour Press 4/9/16*

The generous and gentle-hearted John Philip Sousa is reported years ago to have said that although Villa had his faults he could not refrain from liking him; and if that is really the basis of the March King's admiration his infatuation must by this time be positively maddening.



*Evening Journal 4/11/16*

## Eleventh Anniversary of Hippodrome to Be Celebrated by Parade

Everybody Connected with  
the Organization Will March  
Through Streets To-morrow.

The Hippodrome organization of 1,274 persons will give a street parade in New York City in celebration of the eleventh anniversary of the big playhouse at 11 o'clock to-morrow morning. There will also be a special stage performance on next Sunday evening.

Charles Dillingham is arranging the gigantic parade in which everyone associated with the current record-making spectacle, "Hip Hip Hooray," will participate. John Philip Sousa and his famous band will head the line, together with the famous stars and the heads of the administration bureaus and mechanical, property, electrical and carpenter departments. The Hippodrome elephants, the horses, dogs, and ponies will be in a division by themselves, headed by William Powers, Milt Mooney and Dr. Potter, the "Hip" animal man.

No one at the Hippodrome will be omitted from this formation, as the stable boys, watchmen, technical department employees and even the all-night box office man will be included.

The line of march will be from the Hippodrome across Forty-second street to Eighth avenue; down Eighth avenue to Thirty-fourth street, across Thirty-fourth street to Madison avenue; Madison avenue to Forty-fourth street, and through Forty-fourth street, back to the Hippodrome.

*Evening Journal 4/11/16*

## CHANCE TO SEE BIG SHOW FREE

1,200 to March in Hippo-  
drome Jubilee.

500 GIRLS, SOUSA'S BAND

Elephants Will Lead Parade  
---Stars in Line.

Toto, the clown, and "Chin Chin," the baby elephant, will both be in the Hippodrome parade to-morrow morning, when Charles Dillingham celebrates the eleventh anniversary of the first performance in the big playhouse. Everybody connected with the Hippodrome will take part in the procession and John Philip Sousa will conduct his famous band.

The parade, which will start promptly at 11 o'clock, is to be divided into seven divisions, each division being in charge of a department chief.

John Philip Sousa and his band will head the column, followed by 1,200 members of the Hippodrome organization. R. H. Burnside, the grand marshal, will bring up the rear of the procession.

The line of march will be from the Hippodrome south on Sixth avenue to Forty-second street; west on Forty-second street to Eighth avenue; south on Eighth avenue to Thirty-fourth street; east on Thirty-fourth street to Madison avenue; north on Madison avenue to Forty-fourth street, and west on Forty-fourth street to the Hippodrome.

In the first division, in addition to Sousa and his band, will be special officers, Pinkerton men, Harry Askin and his executive staff, Herbert L. Clarke and Edwin Clarke, James W. Mathews, Mark A. Luescher, Louis

*Morning Telegraph 4/12/16*

## HIPPODROME FORCES READY FOR BIG PARADE

Staff of Dillingham Playhouse Will Take to  
Streets of City This Morning to Celebrate  
11th Anniversary of Theatre.

After this morning, it is expected, Charles Dillingham will be spoken of as the man who put the "aid" in parade, and with good reason. The Hippodrome force will take the street of the city by official ordinance to celebrate the eleventh anniversary of the big playhouse, and residents along the line of march will be treated to a spectacle they should long remember.

Time was when the average circus parade had to enlist the assistance of half the small boys of the town to wear ill-fitting uniforms and walk beside the elephants or lead the diminutive Shetland ponies. But not the Hippodrome.

When the staff of the big theatre is assembled it looks like the average play-going crowd just leaving a popular attraction. There are enough members to lead the elephants, Shetland ponies and other accessories to a well-ordered parade and still have enough left over to form a very sizable battalion of safety-first soldiers.

The mounted police will lead the line

of march, closely followed by John Philip Sousa, the March King, and his band of seventy musicians. Next in order will come the executive staff with Harry Askin at their head. James W. Mathews, the English house manager of the Hippodrome, will marshal his corps of ushers in full uniform, and the Hippodrome publicity alumni, comprising Wells Hawks, Ben Atwell and Murdock Pemberton, will close the order of the first division.

The stage staff will make up the second division, with Raymond Hubbell as major general. The Hippodrome Band, fifty strong, will escort this division. The mechanical force will bring up the third division, while next in order will come Chin Chin and the other elephants of the big show.

The fifth division is to be given over to the performers, with Belle Storey and Nat M. Wills holding the places of honor. Lemlein's Band will bring up the rear. R. H. Burnside will be the grand marshal of the occasion.

*Intime 4/12/16*

The great Hippodrome Pee-rade will start at eleven o'clock this morning. Led by Sousa's band, the entire company of more than 1,200, will march west through Forty-second Street to Eighth Avenue, down the avenue to Thirty-fourth Street, east to Madison Avenue, north to Thirty-fourth Street and home.

*Evening Journal 4/12/16*

## HIPPODROME PARADE AMUSES THOUSANDS

Sousa, Chorus Girls and Ele-  
phants Enliven March.

Sousa and his band, 200 chorus girls dressed as Boy Scouts and the elephants were some of the features of the Hippodrome parade that left the big structure at Sixth avenue and Forty-third street virtually deserted for an hour to-day. Charles Dillingham himself with Abraham Erlanger of Klaw & Erlanger, and others viewed the big procession from the New Amsterdam Theatre as it passed along Forty-second street.

From the Hippodrome the parade passed into Forty-second street, across to Eighth avenue, down that thoroughfare, then over to Madison avenue and again north to Forty-fourth street and over to the Hippodrome. All along the line of march thousands watched the procession, in which there were altogether about 1,300 marchers. Ushers, pages, members of the mechanical force, stage hands and others had their places in the parade, which proved a great success.

The elephants came in for much attention, particularly the youngster of the lot, which rode in state on a big truck drawn by four horses.

*Bohyan Stand Union 4/12/16*

The first public parade ever given by the management of the Hippodrome took place in Manhattan this morning and attracted thousands of spectators along the line of march. It was headed by John Philip Sousa and his band, and embraced all of the actors, actresses, ballets, heads of departments and every employee connected with the vast amusement house, as well as all the animals seen in "Hip, Hip Hooray." It was certainly one of the largest and most spectacular parades that has ever been seen in "the wonder city of the world," "Little Old New York."

*Morning Telegraph 4/12/16*

## "Hip" Parade To-day.

James W. Mathews is polishing up his top hat for the parade of the Hippodrome forces this morning. The occasion will be an auspicious one in that it will mark the first marching appearance of John Philip Sousa since he left the Marine Band in Washington.

*Journal of Commerce 4/13/16*

## GREAT PARADE BY "HIP."

Employees of Big Playhouse Celebrate  
Anniversary Week.

The 1,200 employees and staff of the Hippodrome paraded yesterday in honor of anniversary week, much to their own delight and that of the thousands of persons who saw them. The whole Hippodrome outfit was on hand. There were Manager Harry Askin, Press Agent—beg pardon—Publicity Director Mark Luescher, ex-P. Ds. Ben Atwell, Wells Hawkes and Murdock Pemberton, Charlotte, Toto, Belle Storey, Nat Wills, all the box office men, including the all-night one, a lot more skaters and the elephants.

Mounted police led the parade, followed by Sousa's band. Then came the special officers and Pinkerton men, the house executive staff, the door keepers, stenographers, ushers, pages and everyone else, even the sweepers and scrubwomen.

That was the first of the eight divisions. The musical and stage staff marched in the second, the members of the mechanical departments in the third, the elephants in the fourth, the principals and skaters in the fifth, the horses in the sixth, the chorus and dancers in the seventh, and another band with more chorus, skaters, etc., in the last.

The route of the parade was down Sixth avenue to Forty-second street, to Eighth avenue, to Thirty-fourth street, to Madison avenue, to Forty-fourth street to the Hippodrome. Thousands lined the sidewalks and applauded as the procession passed.

The celebration of anniversary week will end next Sunday night with a wonderful programme, which will include Hippodrome stars, past and present. Among the latest addition to the list of those who will appear are Eugene Cowles, Jerome Schwartz and fourteen American composers, each of whom will lead Sousa's band in one number. The composers are Leslie Stuart, Irving Berlin, Raymond Hubbell, Hugo Felix, Gustav Kerker, Jerome Kern, A. Baldwin Sloane, Rudolph Friml, John Golden, Sylvio Hein, Louis Hirsch and Alfred Robyn. Manuel Klein, who, for ten years, wrote the score and conducted the orchestra, yesterday cabled his congratulations from London.



News Telegraph 4/13/16

The great Hippodrome parade, embracing everybody on the staff from Sousa to Mike, the Hippodrome dog mascot, started on schedule time yesterday morning.

One girl failed to show up, one person out of 1,200. She was Jessie Mackaye, and she suffered a change of heart after the spectacle had begun its triumphal march. She started out to find it, running up one street and down another like a lost antelope. When she caught up with the grand, glittering and gorgeous caravan on Eighth avenue she was the happiest girl in the world.

Sousa, marching at the head of his band, was wildly cheered by patriotic thousands. The cordial populace regarded the Hippodrome as a sort of national institution, a symbol of Americanism, and Sousa was its prophet.

"I didn't acknowledge the ovation that greeted me all along the line," Sousa said afterward, "because I didn't think it was proper for a band leader with my record of marine service to go along bowing to right and left like a prima donna, so I kept my eyes straight ahead and marched on with soldierly dignity. My marching legs are as good as they ever were, but I had to shorten the step from the regulation thirty inches to twenty inches because the legs of the little chorus girls are not long enough to reach so far."

The principals of the chorus and the ballet rode in motor cars. The rest marched on foot.

"Elephants in carriages and on foot. What do you know about that?" exclaimed a bystander as Chin Chin, the baby pachyderm, came by on a motor truck. The baby was too young to march so far. Miss Julia Powers, dressed in a khaki riding habit, bobbed up and down on the head of Lena, the daughter of Jumbo and mother of Chin Chin. She got so far ahead that the baby elephant couldn't see her. Then a sort of panic seized Chin Chin's elephantine heart. "I want mamma," it seemed to squeal as it lunged and broke down the railing that confined it on the truck. The chauffeur saved the day by speeding up and bringing the elephant in sight of its mamma again.

The chorus men were dressed as soldiers and sailors. The crowds cheered them uproariously. The spirit of preparedness was in the air.

A gentleman at the Harvard Club was in his room shaving when he heard the strains of the band. By the very tone of it he knew that it was Sousa's organization.

"This must mean something momentous," he said. "It is time for me to get out of here. We may be at war; maybe the country is invaded."

He came bounding downstairs with one side of his face still lathered and asked an attendant what that American music meant. When he learned it was the Hippodrome parade he was relieved.

"One thing sure," he remarked. "It wasn't a foreign band. I knew it was American. I could tell it was Sousa's Band by the tone quality."

All this he told the great bandmaster at lunch at the Harvard Club, and that is how it got into print.

It is the fifth time Sousa has paraded since he left the service. He marched at the opening of the World's Fair, Chicago, in 1892; the second time was in Cleveland during the Spanish War, the third was in welcoming Dewey back to New York, the fourth time at a Lambs Gambol.

"At the parade opening the Chicago fair," Sousa said, "we marched more

and played less than any band in the world on a similar occasion. We were right behind Diaz's great Mexican Band, and the Mexicans didn't realize how long the streets were in Chicago. They started playing early in the stroll and kept it up expecting every minute to arrive somewhere. They played for hours, and we had no chance. If all Mexicans have as great lung endurance as those musicians, there is no use for Americans to try to run down Villa. He'll never get winded."

Marceline, the old time Hippodrome clown, rode in a motor car with Toto.

Belle Storey, Charlotte, Cathleen Pope and Dr. Oscar Leiser, the Hippodrome physician, rode together.

"Pretty soft for the doctor," were cries from former employees watching the parade. "Hippodrome stuff, eh!" they joked.

Hundreds of men who had once been on the staff of the great playhouse were encountered in the march.

"Hello Zip!" they shouted to R. H. Burnside, grand marshal. "I've got you, Burny!"

They wouldn't have dared to talk to him that way if they met him here in the theatre. But the gala occasion made everybody equal and convivial.

Annie Courtney, who left the company some time ago to marry, wrote and asked permission to march in the parade for old times' sake.

"Why, I was rehearsing in the Hip before they had put the roof on it." That was the spirit of the occasion.

When Nat M. Wills rode by, the crowd, thinking of his telegram reading act, shouted: "Have you got any late reports?"

The cry most frequently heard was: "Here come the skaters. There's Charlotte."

"It amazes me to see how widely known I am," remarked the graceful German beauty. "I only wish that the course had been covered with ice and then I would have skated for the benefit of the children and poor people who have no chance to come to the Hippodrome."

"Why didn't you say so before," remarked Mr. Belton, stage manager, "and we would have flooded the parade course and frozen it for you."

"We can do anything."

Katie Schmidt exclaimed: "I am pleased that they gave such a welcome to the German skaters. If I could talk more English I would make a speech saying, 'I thank you, my good people.'"

"We that were in the parade didn't get to see it," said Milt Mooney, the Uncle Sam who drives the tandem.

"That's my only regret. It has proved a revelation to us, though, to learn how numerous we are. Why, the parade was eight blocks long. All the uniforms were bright and new. It was a parade that marks a record in theatrical demonstrations."

During a stop on Madison avenue the people came out of the houses with arms full of bread and fed the elephants. The spirit of good will shown everywhere was what pleased the management.

The chorus of Boy Scouts marched as Girl Scouts—that is, they wore skirts that covered their knickerbockers and bare knees. "The skirts were hurriedly made and didn't do justice to our beautiful figures," said Dolly Smith, speaking for herself and the other chorus girls.

for herself and the other chorus girls. "Put a piece in the paper telling all the people who saw us march to come again and see us in the Hippodrome without the skirts. We are really very beautiful in knickerbockers."

"It was hard to get up so early in the morning," said Adeline Lloret, "but after we got started it was very jolly. We liked the fresh air. We would like to parade every morning."

**Sixth and Eighth Avenues Cheer as He  
Heads a Hippodrome Parade  
of Its Pay-Roll.**

Trrrrrrr-rum - trum - trrrrrummmmm-  
tum-tum-tum, ta-tum, tum-tum, trrrrrr-  
rrrrum-tum—or words to that effect.

It was as good a way as any to let folks along Forty-second Street and Broadway and Thirty-fourth Street and Fifth Avenue and Madison Avenue know that the 1,200 men and women folks of the Hippodrome were on parade with John Phillip Sousa at their head. You could hear it coming above the rattle and din of elevated trains and street cars and taxis and motor buses, and a thousand other street sounds, and long before you caught sight of the bellying blue hunting carried by four struggling standard-bearers and labelled "New York Hippodrome Organization," you caught the strains of "El Capitan" or "Hands Across the Sea," and your feet began to beat time to march-music that only a Sousa could write, and only a Sousa band could properly interpret.

"Three cheers for Sööööööoözar," shouted an unidentified music-lover occupying one-and-one-half square feet of standing-room on the northeast corner of Sixth Avenue and 43d Street, as the form of the great conductor, arrayed in a neat dark blue uniform, with

brown leggings and \$49.25 worth of black silk braiding, appeared in the office, while ten mounted policemen and twenty-five plain pedestrian police cleared a narrow aisle for the procession to pass. And the crowd on the curb gave three cheers, and put a lot of vim and vigor into it, too, for good measure. Mr. Sousa raised his hat, then his baton. Trrrrr-um, rum-trum-trrrrrrum, etc., and the procession was off.

It didn't matter much whether a 40-knot west wind was making sport of 42d Street and showing up the Street Cleaning Department in bad style. The combined lung-power of Sousa's seventy-odd musicians triumphed over the gale, and the chunks of real estate that floated about. Only the four standard-bearers astern of the band seemed upset. They had to march at an angle of 45 degrees in order to keep the New York Hippodrome Organization's pennant before the public.

Every man, woman, child, midget, horse, and elephant on the Hippodrome's pay-roll was in line. Even Mark Luescher, whose special job is to keep up a running correspondence with city editors—reminding them ever and anon that circuses may come and circuses may go but the Hippodrome goes on forever (two performances daily)—had a place in the line and a silk hat to match. Twenty-five touring cars carried the star performers, managers, ice-skaters, and midgets, while Baby Chin-Chin, the year-and-one-half-old elephant, had a float all to his, her, or itself.

The march led across 42d Street to Eighth Avenue, then down to 34th, then across town to Madison, then up Madison to 43d, and back to the side or elephant entrance to the big playhouse. This route was understood to have been laid out by officials of the Jigsaw Workers' Union. But it didn't make much difference to long as John Philip Sousa led the way.

John Philip Sousa received lately a telegram from Chicago asking if his band would be available for the Progressive National Convention in that city beginning June 7. Mr. Sousa replied that he and his band would be busy at the New York Hippodrome on that date.

John Phillip Sousa received a telegram last week from William R. Meddars in Chicago, asking the marching if his band would be available for the Progressive national convention in that city beginning June 7th. Mr. Sousa wired the Bull Moose official saying that he would be busy at the Hippodrome on that date.

John Philip Sousa received a telegram last week from William R. Medaris in Chicago, asking the March King if his famous band would be available for the Progressive National Convention in that city beginning June 7. Mr. Sousa wired the Bull Moose official saying that he would be busy at the Hipporome on that date.



Pam 4/13/10

Ent Telegram 4/12/10

## Watching "Hip" Parade in 34th Street



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## S. R. O. SIGN RULES AT HIPPODROME PARADE

Theatrical District Has Free Show in Celebration of the Eleventh Anniversary.

Since there was no baker in town who would contract to build a birthday cake big enough to hold 1,275 candles, the Hippodrome had to celebrate its eleventh birthday yesterday by having a parade. As a substitute for a regular party every one of the 1,275 persons remotely and directly concerned with the "Hip Hip Hooray" show, from the all-night ticket man to Chin Chin, the smallest elephant, gathered into a gigantic procession, which left the Hippodrome at 11 sharp, and wound through the city streets to a fanfare of John Philip Sousa's trumpets and drums.

Through Forty-second street to Eighth avenue, down Eighth avenue to Thirty-fourth street, across to Madison avenue and back over Forty-fourth street home, the caravan marched. Banners at the head of each of the nine divisions fluttered and flapped in an extra strong wind.

### Everybody Appears.

Rallying to these banners, which were preceded by a squad of mounted police, were the stage carpenters, the engineers, the electricians, the mechanics, the ventilation crew, the refrigeration crew, property masters,

wardrobe mistresses, scenic artists, clowns, stenographers, treasurers, stable boys, skaters, press agents, ballet girls, "lady principals," "small part men," the elephants, the horses and one dog—they were all there. And most of them wore new linen dusters, brave with pale blue belts and collars.

Leading his elephants, in a uniform so heavy with gold braid that he staggered, was "Bill" Powers, owner of the elephants. His small daughter, Julia, dressed in khaki, sat on the head of Jennie, the biggest of the pachyderms. Mrs. Powers, in white, walked hand in trunk with Lena, second only to Jennie.

The girls of the show's flag drill, in feminine versions of the Boy Scout uniforms, each carrying a flag, stepped along jauntily. With a confident hand, little Agnes McCarthy, the smallest person in the Hippodrome ensemble, patted the head of Chin Chin, who, splendid in a flowing white satin robe, was mounted on a truck made especially for her—and Agnes.

### "Mike" Also Aboard.

Belle Storey, the singer, and Charlotte, the skater, rode in the same automobile, with Dr. Oscar Leiser between them, perhaps to prevent possible temperamental conflict. And with them was Mike, the young Irish terrier, who was born in the Hippodrome stables on the day when the Hip Hip Hooray show opened last autumn.

From the office of A. L. Erlanger, in the New Amsterdam Theatre, which was the official reviewing stand, the committee watched the line of march. Mr. and Mrs. Dillingham, A. L. Erlanger, Bruce Edwards, manager of the Dillingham interests; Harry S. Black, a member of the United States Realty Company, which owns the Hippodrome property; H. O. Winsor and Theodore Rousseau, secretary to Mayor Mitchel, were among those present.

Grand Rapids News 4/12/10

The United States Marine band, by the permission of the president, is touring the country and will be heard in Grand Rapids April 16 under the auspices of the local Oratorio society. John Philip Sousa is the director.

## Beauty and the Beast, All Dressed Up, Wait Signal for Hippodrome Parade

Everything and Everybody Connected with the Big Show Ready for Great Glittering Street Spectacle to Celebrate Eleventh Birthday—John Philip Sousa to Start Procession Off.

Actors, spotlight operators, men of the chorus, skating experts, ushers, scene shifters, the tiniest elephant, clowns—every branch of the theatrical world to-day awaited the baton of John Philip Sousa to signal the band to crash the march music for the great Hippodrome parade to start at Sixth avenue and Forty-third street.

For to-day is the eleventh anniversary of the Hippodrome, and nothing short of a monster parade containing everybody who has anything to do with the big amusement plant in any capacity but that of audience will do.

Because the Hippodrome has been having a prosperous season under Charles Dillingham's management and because spring suggests ice and ice suggests skating acts and skating acts suggest Charlotte, why, to-day had to be the day for the parade. Everybody connected with the big show enterprise was on hand early, getting ready with the costumes and preparing the animals and the floats for the street appearance.

The line of march chosen was south in Sixth avenue to Forty-second street, west to Eighth avenue, south to Thirty-fourth street, east to Madison avenue, north to Forty-fourth street and west to the Hippodrome.

John Philip Sousa, the bandmaster and composer of famous marches, was chosen to lead the seven divisions composing the parade. A department chief was placed in charge of each division. R. H. Burnside,

the grand marshal, selected twenty pretty girls of the chorus to aid him as a rear guard.

To follow the band the house staff, led by Harry Askin, was given the place of honor—box office men, ticket takers, special policemen, English pages, ushers, doormen, porters, maids and attendants; Mark A. Luescher and his staff of the publicity department.

Raymond Hubbell, composer of many Hippodrome selections, and the Hippodrome orchestra were assigned to the second division, with the stage managers, scenic artists and decorators. In the third division were placed the stage mechanics, carpenters, scene shifters, property makers, costumers, electricians and others of the mechanical staff.

Nat M. Wills, the tramp comedian or comedy tramp, was made marshal of the fourth division, to which were assigned the principals, including Arthur Deagon, Belle Storey, the prima donna; Charlotte, the skater; Arthur Aldrich, Katie Schmidt, Leslie Leigh and others.

Chin Chin, the smallest elephant, and a herd of regular elephants, twenty-five ponies and Uncle Sam drew position in the fifth division. Venus Raymond, a hundred ballet girls, girls of the States, Toyland girls, minor male parts and the Toyland float were assigned to the sixth division.

One hundred men of the chorus, Vera Bailey, two hundred chorus girls, skaters, show girls, small dancers, soubrettes and R. H. Burnside, grand marshal, were entrusted with the task of sustaining inter-charge of each division. R. H. Burnside, est at the end of the procession.

Even Mail 4/12/10

## CHORUS GIRLS BLUSH IN HIPPODROME PARADE

Five Hundred March Bravely in Sunlight with 700 Other Employees of Big Institution.

Fully 500 of the Hippodrome's chorus girls blushed as they took their places in line of the Hippodrome parade to-day, it being the first time they had faced thousands outside the walls of the big amusement place. Thousands of spectators gathered outside the building and, lining the route of the procession, smiled at the girls, who, it must be said, bore up bravely in the unaccustomed sunlight. The elephants, stage principals, members of the management of the big institution, John Philip Sousa and his band, and even the publicity men, came in for applause all along the line.

The police had hard work keeping back the crowds that gathered on Sixth avenue for the start of the parade. At 11 o'clock, the time set for the march to begin, it was necessary to call reserves from two more stations to keep the lines intact. The route was down Forty-second street to Eighth avenue and return. At the New Amsterdam theatre the line was reviewed by Charles Dillingham, owner of the Hippodrome; A. L. Erlanger, of Klaw & Erlanger; Harry S. Black, Bruce Edwards, H. O. Winsor and Theodore Rousseau, representing Mayor Mitchel.

Chin Chin, the baby elephant, enjoyed the parade apparently more than any one in the line. Her trunk was continually waving in recognition of the applause, and the other elephants also took considerable interest in the proceedings. In all 1,200 persons, connected in one capacity or another with the Hippodrome were in line.



# HIP PEE-RADE JUST JAM FULL OF GORGEOUSNESS

Even Lena, the Big Elephant of "Hip, Hip, Hooray,"  
Enters Into Spirit of Occasion by Refusing  
to Budge for United States Mails.

"Gangway! For the last time I warn yuh!" screamed the chauffeur of a United States mail motor truck hurrying—until Lena, the Hippodrome elephant, got in the way—eastward across Sixth avenue at Forty-fourth street yesterday forenoon. "Yuh can't stop the United States mails."

The mail driver may have had the idea in mind that he was addressing humans in charge of the glittering street pageant which was a part of the Hippodrome's week long celebration of the eleventh anniversary of the opening of the biggest playhouse. But his eyes and voice were directed squarely at the side elevation of Lena's waist. Lena, having decided to come to anchor temporarily at right angles to the Forty-fourth street curb.

Whether or not the impatient mail driver finally scooted under the wire at the Grand Central Station in time cannot be stated. Nobody waited to see, because just then a rumor wedged its way through the jam now watching the Hippodrome parade form on three sides of the building that a block to the south Dick Burnside, who will try anything once, had suddenly decided to take a chance and seat Miss Belle Storey, prima donna during the first half of "Hip, Hip, Hooray," not only in the same touring car, but on the selfsame seat with Charlotte, prima donna during the last part of "Hip, Hip, Hooray."

## Noise Drowns Megaphone.

War correspondents bored into the crowd and in less than ten minutes had managed to claw their way from Lena south to Belle and Charlotte. Sure enough, there was the fearless Dick Burnside megaphoning above the uproar to Charlotte and Belle to climb into the same machine.

But, in a way, the grand marshal was not taking many chances. For one thing he had satisfied himself first that Charlotte was not wearing her ice skates. What extra precautionary directions he was yelling through his megaphone could not be heard above the noise of the crowd and Corse Payton, who had dropped into Jack's on Tuesday night for a snack of supper, but now had (or had been) debouched out into sunlit Sixth avenue patriotically waving a red lobster claw, a white napkin and a bluefish. And Corse was hollering.

Immediate activity around the prima donnas' car, however, explained the drowned out directions. Grand Marshal Burnside was directing Dr. Oscar Leiser, Dr. Smith and the Hippodrome's uniformed trained nurse into the same machine with Belle and Charlotte. At another blast through the grand marshal's megaphone the hospital corps of the Hippodrome swung into line immediately behind the touring car. Then two mounted cops pushed a path to the sides of the tonneau and remained beside the prima donnas throughout the hour long parade.

## Bob Hilliard Butts In.

Into the crowd Bob Hilliard fought his way until it seemed that he'd be amputated from his white carnation.

"Where do I march, Dick," cried Bob Hilliard. "Where's my place in the—"

"Up an alley for yours, Bob," cried the grand marshal. "This is a Hip-pee-rade. Beat it!"

"But—but—but!" sputtered the great actor, tugging at a coat pocket and bringing forth a typewritten order of march prepared exclusively for the morning and evening papers by Mark Luescher. "Wait a minute." It says here: "Stage mechanics, seventy-five stage carpenters, Robert Hilliard. I'm all dressed up and everything and—"

"Get the air! That means Bob Hilliard, chief engineer of the Hippodrome. Back to the Lambs. That's right, officer—but don't club him!"

Bob Hilliard had just begun to come to a stop against the back drop far across the street when a new hullabaloo drowned out the older noise. John Philip Sousa and medals had hit the sunlight at the head of his band. Resultant detonations rolled south to Forty-second street and then caromed west so far that the official reviewing party waiting at the New Amsterdam Theatre—Mr. and Mrs. Charles B. Dillingham, Abe Erlanger, Teddy Rousseau, Bruce Edwards, Jay Rial and Harry S. Black and H. O. Winsor of the United States Realty Company—jumped into position at the Erlanger office windows and came to attention.

## Almost Miss Reviewers.

The reviewing party almost missed the whole darned Hippodrome pee-rade. The permit for the procession said distinctly that the elephants and bands and marchers were to proceed unostentatiously from the Hippodrome, right resting on Jack's, south to Forty-second street, west to Eighth avenue, south to Thirty-fourth street, east to Madison avenue and north and west to Delmonico's and Sherry's and Jack's.

But when John Philip Sousa and mounted police and things and stuff swung away to combined hysteria and "The Stars and Stripes Forever," the press agent department of the Hippodrome, led by Col. Luescher and staff officers, Sallie Rosenthal and Loole O'Shaughnessy, wormed its way up to the head of the pageant just as the turn west into Forty-second street was about to happen.

"On to Park Row! Hep! Hep! Hep!" cried Col. Luescher, trying to head off the turn to the west and shoo the pee-rade straight down Sixth avenue. "Down to Park Row and past the newspaper offices and disband."

They threw him out of line. But half an hour later or so when the procession was about to turn from Thirty-fourth street north into Madison avenue Grand Marshal Burnside cried suddenly to the foremost mounted cop: "Officer, he's in again! Do your duty!" And for a certainty, there was Col. Luescher at the head of the line again—he and his staff having cut across lots—and for some reason known only to himself was pleading with the head of the parade to go south through Madison avenue at least far enough to circle Madison Square Garden just once.

## A Glorious Hullabaloo.

But outside of these two unfortunate incidents the Hippodrome high noon parade yesterday was a great and glorious hullabaloo. There were all the principals and all the ballet and all the ladies of the chorus, and also all the wind that the girls could stand. In fact, the breezes were so unmannerly, especially around the Times Square corners, that all the ballet girls said later that they never felt so embarrassed in their lives.

Jawn Philip, to select only a few of the highest lights in a stretch of brilliancy that took twelve minutes to pass a given Ned Wayburn, who was on the side lines near the windy corner of Broadway and Forty-second street—Jawn Philip himself was a procession. And all along the line as he marched just behind the mounted police in his bluest broadcloth and natty tan leggings, the jammed sidewalks hollered applause at Leader Sousa that stifled the oomphs of his band. If instead of an ivory wand under his arm he had donned a shako and swung one of those drum-major silver staffs, high into the air there would have been a riot.

And there was manager Harry Askin in his flossiest minstrel clothes right up among the prominent folks. The new London store clothes worn by House Manager J. W. Mathews alone repaid the Tenderloin for getting up at 11 A. M. to lamp the one time manager of the Duke of Yawk Theatah flash by. No vulgar show clothes for Jim Mathews, but a freshly varnished three quart top, morning coat, pin striped trousers, patent leathers and perfectly beautiful mauve spats.

The lilies of the palmist days of the Weberfields had nothing on William Elmer Powers, owner and trainer of the string of Hippodrome elephants in line. Bill Powers was solid gold where he wasn't some bright if baser metal. And there was Mrs. Jennie Powers, Bill's beauteous wife, as a mahoutess in all the glories of white silks and fuss and feathers; and little Miss Julia Powers in khaki riding clothes and white helmet riding atop of Lena's swaying head, not forgetting Bill's other hopeful, George Powers, dressed like a Persian pageant.

## All Sorts of Attractions.

Toyland floats, high stepping tandem teams, block long strings of gay clothed horses, Chin Chin (bench name for the baby elephant, kennel name being Emmy) gowned in white satin, trim looking usher boys in blue and gold, Nat Willis in his street clothes, the German skating girls in decorated automobiles, Phil Lemlein's bolsterous brass band, companies of chorus girls in khaki and chorus men in white sailor suits, drum corps, regiments of mechanicians of all kinds, wardrobe women, scenic painters in squads, Composer Ray Hubbell and orchestra in Lambs Club lounge suits, dye makers, spanglers, cleaners,

laundresses, calcium operators, electricians by the crate, a company of fifty "principals," stenographers, photographers, maids, porters, cleaners, scrubwomen, property men, costume designers and then some—and all rigged out regardless and every one of the 1,300-odd an emplojee of the Hippodrome.

There was a final float labelled "The Power of the Press" upon which were emblazoned the titles in facsimile of all the New York newspapers in which the Hippodrome advertises. The legends on the float explained further that the newspapers had spread the fame of the big playhouse across the continent because, said the float, the Hippodrome does not advertise by means of billboards, circulars or posters, but "solely in the newspapers."

## Army from Hippodrome Has Parade

Bands, Principals, Choruses, Business  
Staffs and Animals March on Eleventh Anniversary.

Like a small town on circus day, that part of New York between Forty-second and Thirty-fourth streets and Eighth and Madison avenues witnessed a real parade yesterday morning. The Hippodrome was celebrating its eleventh anniversary and the whole force of New York's largest theatre took part in it, from the manager to the ushers, from the stars to the latest addition to the chorus.

Headed by Sousa's Band, the parade was so large that the van had nearly reached the New Amsterdam Theatre, where Charles Dillingham reviewed the spectacle, before the last of the ponies and elephants had left the Hippodrome.

At quarter past eleven o'clock everything was in readiness for the start, and when the band began to play a lively tune everything was set into motion. Harry Askin and the executive staff walked directly behind the bands. Then came the assistant treasurers, auditors, cashier, night box office men, ticket takers, stenographers, bookkeepers, ushers, pages, doormen, porters and maids.

After them came a few automobile loads of principals, including "Nat" Willis, Charlotte, Miss Belle Storey, Miss Katie Schmidt, Arthur Deagon, Arthur Aldridge, Dippy Diers and James Reany. Then came seventy-five stage carpenters, a few scenic artists and assistant stage managers, twenty-five engineers and property men, the wardrobe department, seventy-five property cleaners and fifty electricians. Behind them marched the Hippodrome orchestra and Raymond Hubbell, composer. Mark A. Luescher and the press department also walked, and William G. Stewart, the stage manager, was seen in the ranks.

One of the picturesque features was Miss Agnes McCarthy, seated on Chin Chin, the largest of the elephants. On a float a baby elephant was carried reluctantly, with the aid of five men and two horses. In addition there were many men of the chorus, some of them dressed in sailor suits and carrying American flags. Perhaps the most attractive sight was a group of selected chorus girls, who wore long coats of white and blue. It seemed like a real theatrical production to see them innocently flirting with men in the front rows on the sidewalks as they passed. Then there were many other chorus girls in Boy Scout costumes.

All in all it was a real parade in numbers and in color. No one who failed to see can have a real idea of the size of the Hippodrome's army.

## SCOTT SNOW, NOTED BANDMASTER, DEAD

Hartford, April 8.—Scott Snow, well known for years as a band leader, died about 7 o'clock last evening, after an illness of two years duration. He was 59 years old.

His life was filled with enough adventures and interesting experiences for two average lives. But it was as a bandmaster that he was best known. His fame extended beyond the New England states, for his career was begun with the bands of such masters as Liberotti and Gilmore—better known in the old days—and included 20 years with Sousa. His name had also been identified with the Metropolitan theater and Madison Square Garden and with Colt's band.



## PARADE OF THE HIPPODROME

Sousa and Band Lead 1,274 Attaches, Including 600 Women.

A parade of the 1,274 attaches of the Hippodrome, given yesterday morning in recognition of the eleventh birthday of the institution, attracted thousands of people along the line of march. The procession left the theatre at 11 o'clock, marched through Forty-second Street to Eighth Avenue, thence to Thirty-fourth Street, to Madison, north to Forty-fourth Street, and back to the Hippodrome. It was more than half a mile long, and as it passed the New Amsterdam Theatre it was reviewed by Charles B. Dillingham, A. L. Erlanger, Bruce Edwards, and Theodore Rousseau, the last named representing the city.

John Philip Sousa and his band headed the parade, the first time the march king and his organization have marched in New York since the Dewey parade. Behind them came the 300 men and boys who make up the uniformed staff of the theatre, next the stage crew in linen dusters, behind them the elephants and Toto, the present clown, accompanied by Marceline of former spectacles. The section that attracted the most attention, naturally, was the last, in which the 600 women of the show marched, some of them in their stage costumes, the others in the uniform of the parade.

The event was such a success that it is planned to make it an annual happening.

## Sousa and Band Lead Hippodrome Parade

FROM now on April 12 will be known as "Hippodrome Day," in New York, for the public attention and enthusiasm caused by the anniversary parade of the Hippodrome organization yesterday, completely captured this metropolis and proved to be the greatest demonstration of its kind ever conceived by any New York theatrical enterprise.

The line of march passed through Forty-second street to Eighth Avenue and around Thirty-fourth street to Madison Avenue, returning to the Hippodrome.

The line was most impressive and picturesque, as it represented the best equipped and best organized amusement establishment in the world. As the parade passed the New Amsterdam Theatre it was reviewed by Charles Dillingham, A. L. Erlanger, Bruce Edwards, Harry S. Black, H. O. Winsor and Theodore Rousseau, the latter representing the Administration of New York City.

## SOUSA AND HIPPODROME GIRLS IN GREAT PARADE

"Look out there! Hold your horses!"

The Hippodrome "Prosperity Parade" started at 11 o'clock to-day from the big playhouse in Sixth Avenue, escorted by a deputation from the Friars' Club and the Actors' Fund of America. The imposing column, headed by Sousa's band, and including every one associated with the current pageant, "Hip, Hip, Hooray," passed down Sixth Avenue to Forty-second street, west to Eighth Avenue, south to Twenty-third street, east to Madison Avenue, north to Forty-fourth street, and return to the Hippodrome.

The Strand Theatre's uniformed force, which is also celebrating a birthday—it's second—acted as complimentary escort to the Hippodrome house staff.

Among the attractions in the big parade was Peter Rabbit, as large—or larger—as life, and certainly two or three times as natural, causing hundreds to laugh delightedly and applaud as they remembered they were soon to see him in "Dreamland," the gorgeous musical spectacle to be produced next week at the Century.

## HIPPODROME PARADES.

Sousa Leads March of 1,200 to Celebrate Anniversary.

Headed by John Philip Sousa and his band, ripping out "El Capitan" just like old times, the 1,200 members of the New York Hippodrome organization paraded the theatrical and shopping section of the city this morning, in celebration of the big show house's eleventh anniversary. The elephants were all dressed up in nice pink silk covers, suggestive of the summer season.

The pages were up near the head of the parade and the ushers, stenographers and other members of the office staff were right behind them. Then followed the engineers, carpenters, electricians, and in turn all the other mechanics and artists that make the two huge daily performances a possibility. Preparedness got a big boost when the girl Boy Scouts appeared in uniform and the boys of the chorus, in sailor suits, also came in for a patriotic 'hand' all along the line.

Belle Storey, Charlotte and other principals were tucked away in automobiles. In fact, it was largely an automobile parade throughout. R. H. Burnside, the Grand Marshal, brought up the rear with great eclat and a frock coat.

## HIPPODROME, 11, HAS GALA MARCH

Entire Force Parades to Celebrate Birthday of Big Playhouse.

The great Hippodrome Parade, containing every last one of the 1,274 people on the pay-roll of the monster playhouse, Bill Powers's five elephants, horses, automobiles, floats, and led by Sousa's band, with John Philip himself directing, proudly marched around town yesterday noon.

At 11 o'clock the procession got under way to the tune of "The Stars and Stripes Forever." It swung through Forty-second Street, down Eighth Avenue to Thirty-fourth Street. Thence the route led to Madison Avenue, to Forty-fourth Street and home. At the New Amsterdam Theatre the line passed in review of C. B. Dillingham, manager of the Hippodrome, and Mrs. Dillingham, A. L. Erlanger, Hippodrome officials and Theodore Rousseau, who represented the Mayor.

Persons who crowded the curb at the sound of Mr. Sousa's mighty band could not guess from his jaunty gait down the avenue that this was the fifth parade in all his life that Mr. Sousa had participated in. Once at the Chicago Fair, once in Cleveland, once to welcome home Admiral Dewey, once at the Lambs' Gambol, and yesterday—those are the only times he ever marched. That's how big an occasion it was yesterday!

After the band came Manager Harry Askin and the house executive staff, clad in natty dusters of linen. Specially awakened for the occasion, Charles Moore, the All-Night Ticket Man, followed rather sleepily. Then came James W. Mathews, house manager, and a squadron of Hippodrome ushers, resplendent in their spring suits. Mark A. Leuscher, careful custodian of passes, rode on horseback.

Several hundred stage carpenters, electricians, engineers and other mathematical geniuses took up two blocks of the march. They were led by one Robert Hilliard, who turned out to be the chief engineer, and not Robert, the pride of this race.

Chin Chin, the youngest elephant in captivity, was garbed in a new Easter jacket of white silk, purchased on a recent shopping expedition. The other four elephants paraded in melancholy file. Having recently walked down Fifth Avenue, this affair meant nothing to them. Bill Powers displayed a new suit so covered with gold lacing that you couldn't tell whether it was red or blue.

The principals in the cast rode in automobiles. Then came hundreds of chorus girls. Toto and Marceline, clowns of to-day and yesterday, left off their grease paint for the day, and occupied the tonneau of a touring car. Mooney's and Potter's horses, girls from the skating ballet, 100 gentlemen of the chorus and Dr. Oscar Leiser, the Lambs' pet physician, also tramped. R. H. Burnside, grand marshal, the man who staged the gigantic pageant and put on most of the Hippodrome scenes, was on horseback.

## NEW "HIP" JUBILEE RECRUITS.

More Notables Who Volunteer for Big Sunday Night Event.

The remarkable jubilee performance on Sunday night which will end the anniversary activities arranged by Charles Dillingham at the Hippodrome, won many new recruits yesterday. Among them were Eugene Cowles, who appeared in the all-star "Pinafore" production at the Hippodrome; Jerome Schwartz, whose number "Hold Your Horses" was the first composition played in the first production, and fourteen of America's famous composers. The latter will lead Sousa's Band, while that great organization plays his favorite number.

This will be the debut as band conductors of Leslie Stuart, Irving Berlin, Raymond Hubbell, Hugo Felix, Gustav Kerker, Jerome Kern, Baldwin Sloane, Rudolph Friml, John Golden, Silvio Hein, Louis Hirsch and Alfred Robyn. Manuel Klein, who for ten years wrote the score and conducted the orchestra, yesterday cabled his congratulations from London.

## To Repeat the Hip Parade.

The Hippodrome street parade created so much public interest along the line of march on Wednesday that Charles Dillingham has decided to repeat it in its entirety at the close of the jubilee program on Sunday night. The entire pageant will pass before the audience, with managers, department employees, ushers, skating stars, clowns, elephants and horses, headed by Sousa's Band.

Altogether more than 1,500 persons will participate, and Nat Wills, who is to march in the parade, says it will take one hour to pass a given point—the given point being Jack's across the street.

## He Had a Good Reason.

Sousa tells an amusing story of a German trombone player whom the composer-conductor knew in the early days when he was leading the United States Marine band in Washington. The old trombone player was named Backenblasser a fact he could not help—and on one occasion Sousa saw him standing outside the theater where he had been playing for several weeks. Backenblasser was swearing very un-musically for a man who knew all about harmony, and he shook his fist at the theater and even administered one or two kicks to the unoffending brick wall. "What's the trouble, Blackenblasser?" asked Sousa, stopping in surprise. "I will never play in dare again!" shouted the German. "Why not?" "Nefer, I tell you, nefer!" "But why not?" persisted Sousa. "Because I haf been dischargt."

The remarkable jubilee performance on Sunday night next which will end the anniversary activities arranged by Charles Dillingham at the Hippodrome, won many new recruits yesterday. Among them were Eugene Cowles, who appeared in the all-star "Pinafore" production at the Hippodrome; Jerome Schwartz, whose number, "Hold Your Horses," was the first composition played in the first production; and fourteen of America's famous composers. The latter will lead Sousa's band, while that great organization plays his favorite numbers. This will be the debut as band conductors of Leslie Stuart, Irving Berlin, Raymond Hubbell, Hugo Felix, Gustav Kerker, Jerome Kern, Baldwin Sloane, Rudolph Friml, John Golden, Silvio Hein, Louis Hirsch and Alfred Robyn. Manuel Klein, who for ten years wrote the score and conducted the orchestra, yesterday cabled his congratulations from London.

The Hippodrome street parade caused so much public interest and enthusiasm along the line of march on Wednesday that Charles Dillingham announces that it will be repeated in its entirety at the close of the jubilee anniversary programme on Sunday night. The entire pageant will pass before the audience with managers, department employees, ushers, skating stars, clowns, elephants, horses, grooms, and the rest of the 1,274 of the Hippodrome roster, led by Sousa's Band.

John Philip Sousa received a telegram last week from William R. Medaris in Chicago, asking the March King if his famous band would be available for the Progressive National Convention in that city beginning June 7th. Mr. Sousa wired the Bull Moose official saying that he would be busy at the Hippodrome on that date.



## HIPPODROME HEARERS ACCLAIM DONALDA

### Soprano Makes Return to Field of Concerts with Splendid Results

At the New York Hippodrome Sunday concert of April 9 Sousa's Band, with John Philip Sousa conducting, played various of the March King's popular compositions and others of Offenbach, Moszkowski and Mendelssohn.

The feature of the concert was the return of Pauline Donalda, once a prominent member of Hammerstein's Manhattan Opera Company, to the concert field. Mme. Donalda sang "Nobil Signor" from Meyerbeer's "Huguenots," the "Habenera" and "Seguidilla" from "Carmen" and a group of English songs of Burleigh, Landon Ronald and A. Walter Kramer. Her first appearance in the "Nobil Signor" was the signal for a storm of applause and the popular soprano proved that she had lost nothing in voice or temperament since she last appeared before New Yorkers. She responded with an encore, singing "Un bel di" from "Madama Butterfly" with purity of tone, excellent diction and superb dramatic effect. The "Carmen" numbers were sung with vivacity and archness, not the least part of their success being due to Mme. Donalda's skill in pantomime. She may well be pleased with the cordial reception that was accorded her.

Evelyn Starr, the Canadian violinist, gave a brilliant performance of Lalo's "Symphonie Espagnole." Miss Starr was also heard in Fibich's "Poem," a "Scherzo-Tarantelle" of Wieniawski and a "Hungarian Dance" of Brahms. The Manhattan Ladies' Quartet, a popular organization of well-trained voices, sang "Amarella Waltz," "Comin' Thro' the Rye" and the Sextet from "Lucia." They were well liked and were forced to sing an encore. Other performers were Lovenia and Gadeskoff, dancers, and the Halevy Singing Society, under Leon M. Kramer. H. B.

## Street Parade of Hippodrome Forces a Success

### Line of March Crowded as Fourteen-Block Procession Winds About Town.

From now on April 12th will be known as "Hippodrome Day" in New York, for the attention attracted by the anniversary parade of the Hippodrome organization Thursday completely captured the metropolis.

The line of march which passed through 42nd Street to Eighth Avenue and around 34th Street to Madison Avenue, returning to the Hippodrome, was a continuous ovation to the remarkable column which started with Sousa's Band and which included the 1,274 attaches, stars, chorus ladies, ballet girls, elephants, horses, clowns and heads of every department.

As the parade passed the New Amsterdam Theatre, it was reviewed by Charles Dillingham, A. L. Erlanger, Bruce Edwards, Harry S. Black, H. O. Winsor, and Theodore Rousseau, the latter representing the administration of New York City. Everyone congratulated Mr. Dillingham upon the great display of discipline and order of this long column which extended for fourteen blocks, divided into eight divisions, with each in charge of a department chief.

## HIPPODROME TO HAVE PARADE

### Eleventh Anniversary of Big Playhouse Tomorrow Will Be Marked By Unique Feature — All Hands Will March.

New York, April 11.—The Hippodrome organization of 1274 people will give a great parade at 11 o'clock tomorrow morning in celebration of the eleventh anniversary of the big playhouse. While this occasion is to be observed by a special stage performance on Sunday evening, April 16, the actual anniversary of the date of the opening falls on Wednesday, as the Hippodrome was opened to the public on April 12, 1905, and that day will be celebrated with one of the most unique demonstrations ever attempted at this house of many wonders.

Charles Dillingham is arranging a gigantic parade in which everyone associated with the current record-making spectacle, "Hip Hip Hooray" will participate. John Philip Sousa and his famous band will head the line, together with the famous stars and the heads of the administration bureaus and mechanical, property, electrical and carpenter departments. The Hippodrome elephants, the horses, dogs and ponies will be in a division by themselves headed by William Powers, Milt. Mooney and Doctor Potter, the "Hip" animal men.

The uniformed force which in itself numbers more than 300 will be in a division by itself, and as this body of men is drilled with military precision their appearance on parade should provide a striking feature.

No one at the Hippodrome will be omitted from this formation, as the stable boys, watchmen, technical department employes and even the all-night box office man will be included.

A second band will be provided by the musicians of the Hippodrome Orchestra and the crowning division of the big column will be Charlotte and the other stars of the skating novelty, together with the entire ballet—and R. H. Burnside himself.

The line of march will be from the Hippodrome across 42d Street to Eighth Avenue; down Eighth Avenue to 34th Street; across 34th Street to Madison Avenue; up Madison Avenue to 44th Street, and through 44th Street back to the Hippodrome.

#### The Composers Organize.

"An interesting sequel to the Hippodrome's anniversary jubilee Sunday night has created widespread interest among musicians. Following the performance at the big playhouse R. H. Burnside gave a dinner to the fourteen composers who had appeared at the Hippodrome's birthday party. Among them were John Philip Sousa, Leslie Stuart, Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Louis Hirsch, Jerome D. Kern, Rudolph Friml, John Golden, Victor Jacobi, Gustav Kerker, Irving Berlin and Dr. Hugo Felix.

The impromptu banquet was held at Keen's Chop House, temporary annex of the Lambs Club. During the discussion which followed the coffee and cigars the composers present started an organization to be known as the Authors and Composers Society.

This society, which all writers of musical comedy will be invited to join, will aim to promote sociability among this fraternity and advance their interests generally. John Philip Sousa was selected as president pro tem, with John Golden as temporary secretary. There is a likelihood that the organization will develop into one of national significance.

### Evelyn Starr Appears with Sousa at New York Hippodrome Concert

Evelyn Starr, the brilliant young Canadian violinist, added to her laurels at a concert given at the New York Hippodrome, on Sunday evening, April 9, when she appeared as soloist. Her program numbers included Lalo's "Symphonie Espagnole," of which she gave a particularly fine interpretation. She did especially brilliant work in the final movement, rondo, although her playing of the andante was charming. At her second appearance she gave a poem of Fibich, a scherzo-tarantelle of Wieniawski, and the fifth Hungarian dance of Brahms. These were given with the proper amount of dash, Miss Starr entering completely into the spirit of the works.

Sousa and his Band had only four numbers, which is disappointing indeed to the admirer of the "March King." However, these numbers, themes from Mendelssohn, the "Slavonic" rhapsody of Friedmann, the overture to Offenbach's "Orpheus in the Underworld," and "Hungary," from Moszkowski's suite, "In Foreign Lands," were played in a manner which partially repaid in quality what they lacked in quantity.

Others who appeared were Pauline Donalda, soprano, who sang works by Meyerbeer, Burleigh, Bizet, Landon

Ronald and Kramer; Robin Ellis-Clendinning, the Irish humorist; the Manhattan Ladies' Quartet, and Mlle. Lovenia and Gadeskoff, the Russian dancers. A noteworthy feature

was the singing of choruses by Mendelssohn and Haydn as given by the Halevy Singing Society and the Free Synagogue chorus under the direction of Leon M. Kramer.

### SOUSA WRITING NEW OPERA

#### March King at the Hippodrome Working on Score of "The Irish Dragoons"

In addition to conducting his band in two daily concerts at the Hippodrome, John Philip Sousa is composing the score of one operetta and reading a play, preparatory to setting it to music later. The operetta is called "The Irish Dragoons." Joseph Herbert wrote the libretto. When the composition of the score is completed, Mr. Sousa will set to music "The Victory," a play by Ella Wheeler Wilcox and Ruth Helen Davis, which was recently produced at Long Branch.

The plays that continue in New York are "The Fear Market" at the Comedy Theatre, "Ramona" at the Forty-fourth Street Theatre, "Rio Grande" at the Empire Theatre, "The Heart of Wetona" at the Lyceum Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "Hit the Trail Holliday" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "The Bubble" at the Maxine Elliott Theatre, "Captain Brassbound's Conversion" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Melody of Youth" at the Criterion Theatre, "The Great Lover" at the Longacre Theatre, "The Co-respondent" at the Booth Theatre, "Erstwhile Susan" at the Gaiety Theatre, "Fair and Warmer" at the Eltinge Theatre, "The Blue Envelope" at the Cort Theatre, "Henry VIII." at the New Amsterdam Theatre, "A King of Nowhere" at the Thirtieth Street Theatre and the Washington Square Players at the Bandbox Theatre.

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

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



## "HIP NIGHT" AT THE HIPPODROME, TO-MORROW

The jubilee week at the Hippodrome will reach its climax to-morrow night with an anniversary programme designed to celebrate the success now current at the big playhouse, and to renew friendships among the favorites of bygone days. Charles Dillingham has arranged the demonstration with the view of sharing the honors with those who have preceded him at this house of many wonders. Frederick Thompson the first manager, Edward P. Temple, the first stage director, Marceline, the first clown, will participate in the festivities. Any who missed the remarkable street parade on Wednesday will be given an opportunity of seeing it actual living reproduction, as R. H. Burnside has arranged to have it re-enacted exactly as it paraded the streets of New York, and incidentally to escort the visiting singers who will introduce the songs of other days at the Hippodrome.

Charles J. Ross, who spoke the first lines from the Hippodrome stage in the dedication speech, on the evening of April 12, 1905, will act as Master of Ceremonies. Orville Harrold will sing the "Flag Song" from the Current Success; Arthur Aldridge and Belle Storey will sing the "Chin Chin" number with the entire ensemble, which will also assist Nanette Flack, the famous all-star "Pinafore," will appear, as will Anna Androva, long associated with Sousa's Band, who will sing "The Queen of Sheba."

Julia Hill, the noted prima donna, as "Columbia" will render "Star Spangled Banner" with the accompaniment of Sousa's Band.

In addition to all this the feature de luxe of the gala programme will be the introduction of America's leading composers, each leading Sousa's Band, while that famous organization plays his favorite song hit.

## OLD STARS AT THE HIP JOIN NEW ONES IN FETE

Celebration Marks Eleventh Anniversary of Big Playhouse—Famous Composers Revive Their Favorite Numbers While Great Audience Cheers.

Marcus Antonius Luescher, who is paid a more or less incredible salary by Charley Dillingham for thinking up bright thoughts whenever Charley wants to get a little useful publicity for the Hip Hip Hoorayadrome at Sixth avenue and Forty-third street, right across the road from Jack's, never had a brighter idea than the one he materialized last night when he had Mr. Dillingham call together all of the old home folks of the Hip and walk 'em across the stage in one big, glittering crowd.

Technically the excuse for last night's celebration at the Hippodrome was the fact that America's most famous playhouse was exactly eleven years old. Naturally Mr. Dillingham and Director R. H. Burnside and House Manager J. W. Mathews and Marcus Antonius all felt so elated over the extraordinary prosperity of the Hip under the Dillingham management that they just had to do something to let off steam. And so they summoned almost every one who has had anything to do in the last eleven years in making the house of great spectacles as well known as the Statue of Liberty, Pike's Peak or Diamond Jim Brady and told them to go as far as they liked.

### Thompson Helps Celebrate.

In all of the big crowd that filled the Hippodrome's 5,800 seats and overflowed onto the mammoth stage, perhaps the least conspicuous person was a slim, boyish faced man who wore a felt hat, flat as a pancake, and a smile which was at times rather wistful. He was the man who had the big idea, rather more than eleven years ago—the notion that the thing the people of New York and the whole country wanted most in an amusement way was a circus and spectacle theatre as big as could be operated by any set of men. He had already put Coney Island on the map and his head was buzzing with ambitious notions. His name is Frederic Thompson.

The Hippodrome has passed from his to other management, but no one—not even Mr. Dillingham—received more congratulations than Fred Thompson last night. Time has proved how shrewdly he planned in the old days when with the late Elmer (Skip) Dundy he hustled for the millions that made the Hippodrome possible.

It was a friendly audience which applauded the first part of the programme last night which cheered Marceline when that celebrated clown made his reappearance in a skit with his successor, Toto, and went through all of his foolish stunts; which applauded Composer Raymond Hubbell and Tenor Orville Harrold and Belle Storey and Arthur Aldridge and the other members of the regular Hippodrome company and which fairly got up and hollered when former stars appeared on the stage. It was a real holiday occasion, with far more of the holiday spirit than one is apt to find in such celebrations.

The best fun came after the intermission, when John Philip Sousa, the internationally famous trap shooter and author, who leads his band at the Hippodrome when he isn't winning cups at Monte Carlo and writing best sellers, took his place on the orchestra director's dais to guide his bandsters into the first strains of "The Bride Elect." He felt a slight touch on the shoulder, turned in surprise and saw Composer Ray Hubbell waving him away, and when he retreated in real or feigned astonishment Mr. Hubbell lifted the baton and lilted the Sousa

band into the well-known Hubbell piece from "Fantana"—"Just My Style." And when Mr. Hubbell was quite finished with his own stuff up came A. Baldwin Sloane and waved Mr. Hubbell away while the band played Sloane's "There's a Girl in Havana."

### A Parade of Composers.

And after that it was just one composer after another usurping John Philip's throne—Alfred Robyn directing "It Was Not Like That in the Olden Days" from "The Yankee Consul," Silvio Hein leading in "The Maurice Tango," Louis Hirsch hustling the Sousainians along in "Hello Frisco," Jerome D. Kern, directing "You're Here and I'm There," Leslie Stuart recalling pleasant memories of the past with "The Florodora Sextette" music, Gustav Kerker with the even more delightfully reminiscent "Follow On" from "The Belle of New York," Irving Berlin bossing "Alexander's Ragtime Band" and John Golden giving "Good-bye Girls" from "Chin-Chin."

Eventually the mob of composers permitted Mr. Sousa to regain his little dais and to finish "The Bride Elect" and then the Hippodrome company, 1,274 strong by Mr. Luescher's exact count, verified by a staff of expert tabbers, repeated the parade which blocked all traffic the other day when Mr. Dillingham permitted his troupe to go out for air.

There is only one stage in all of the Americas, probably, where 1,274 persons, including Boss Dillingham, Director Dick Burnside, House Manager Jeems Mathews and Publicity Chief Luescher, a herd of trained elephants and various assorted animals, could march and evolve without some person needing hospital treatment. But Marie Dressler and Macklyn Arbuckle and May Irwin have appeared simultaneously upon the stage of the Hip without ever an ambulance call being rung in 3100 Spring, and so Mr. Dillingham felt safe in permitting his company to stroll all together upon their own stage. The regular company, elephants and all, were the escort of honor last night for the stars of past days. After swinging once around the stage and getting the applause, which was their honorable due, the regulars draped themselves in an oval minstrel style and gave the old timers a chance to get a little kind applause.

### They Sang the Old Songs.

Felix Haney sang "Aurora Borealis," from Fred Thompson's first Hippodrome production, "The Yankee Circus on Mars," with Jean Schwartz conducting. Arthur Aldridge gave "Moon Dear," from "The Society Circus." Joseph Parsons sang "Lucis," from "Neptune's Daughter." Arthur Deagen gave "Starlight Maid," from "The Auto Race." Nannette Flack and Harry Griffiths rendered "I'm Looking for a Sweetheart," from "Sporting Days." Belle Storey sang "Meet Me Where the Lanterns Glow," from "A Trip to Japan," and Eugene Cowles tunelessly rumbled "He Is an Englishman," from "Pinafore." Others who took part in the revival of old song favorites were Nat M. Wills, Leslie Leigh and Robert Winn.

At the end of it all the old stars and new joined hands and made the house ring with "Auld Lang Syne," and "The Star Spangled Banner," and then Director Burnside took Boss Dillingham, the Hip executives and principals and Fred Thompson and former executives and stars over to the Lambs Club and gave them a midnight supper.

## COMPOSERS TRY TO BE FUNNY, LIKE CHAPLIN.

All Take Turns in Leading Sousa's Band at Hippodrome Anniversary.

A few weeks ago, when Charlie Chaplin set the new Hippodrome fashion of leading Sousa's Band through a composition of his own music, he made his funny feet behave and tried to be serious.

Last night twelve other famous composers of popular music (don't mention it, Charlie!) led Sousa's Band in their favorite selections as a feature of the jubilee performance in honor of the eleventh anniversary of the Hippodrome—and they all tried to be comedians. In the words of the poet, Can you beat it?

It was just as well, however, that the composers tried to be funny, for, if the truth must be told, the world lost no great bandmasters when they decided to write music instead of directing it. With one exception. Whenever John Golden runs out of rhythms he ought to get a good job in the circus as the greatest one-handed conductor in the world.

He led last night with his left hand nonchalantly in the trousers pocket of his full dress suit (they all wore 'em), meanwhile swinging his right, with the baton, at an imaginary tennis ball. On the final bar of "Goodbye, Girls," from "Chin-Chin," he came in strong with both hands, stopping the band.

The best "business," however, was "pulled" by Irving Berlin, who used his left hand as an ear trumpet once in a while during "Alexander's Rag Time Band." This made a hit, as it was probably difficult to hear the selection over in Jersey.

Raymond Hubbell, leader of the Hippodrome orchestra, led for "Just My Style," from "Fantana;" A. Baldwin Sloane for "There's a Girl in Havana," from "The Never Homes;" Alfred Robyn for "It Was Not Like That in the Olden Days," from "The Yankee Consul;" Silvio Hein for "The Maurice Tango;" Louis Hirsch for "Hello, Frisco," from the 1915 "Follies;" Jerome D. Kern for "You're Here and I'm Here," from "The Laughing Husband;" Rudolf Friml for "Rackety Coo," from "Katinka;" Victor Jacobi for "Rat-Tat," from "Sybil;" Leslie Stuart for "The Florodora Sextette," from "Florodora," and Gustav Kerker for "Follow On," from "The Belle of New York."

Then John Philip Sousa, who is not superstitious, took the rostrum to lead a thirteenth selection, which was "The Bride Elect." He had not led her far when the twelve composers lined up behind him, each with a baton. Instead of one baton, Mr. Sousa's men found themselves following thirteen, and instead of one hand waving at them for the soft music they had thirteen.

Sousa found out what was going on and turned the tables by holding his hands still a long time and then suddenly slashing right and left, so that the twelve began to hit each other.

A feature of the programme was the co-appearance of Marceline, the former Hippodrome clown, and Toto, the present cut-up. In a slap-stick



"TOTO" the "CUT-UP" in "HIP HIP HOORAY" at the HIPPODROME  
Photos by WHITE STUDIO, N.Y.

pantomime Marceline tried to sing "grand opera," but Toto insisted on hitting him with a bladder or a stick or something. Finally Marceline drew a revolver and "killed" Toto. They put him in a trunk, but when they opened it he was gone and was soon discovered walking down the aisle of the theatre.

The parade of the 1,274 members of the Hippodrome organization, who marched through the streets last Wednesday, was also staged. It was the same as before, with everybody on the salary list—and a few others. The celebration ended with the singing of some famous song hits of past Hippodrome shows, in which many of the 4,000 in the audience joined.

"Imitating Sousa" seems to be the popular form of amusement these days. This past Sunday at the Hippodrome fourteen leading American composers imitated the "March King," and next Sunday at the big benefit for the Permanent Blind Relief Fund and other allied charities the actors from George M. Cohan's revue will provide a similar novelty. This benefit, incidentally, is enlisting the longest list of stars of the season. A performance will be given both inatinee and night Easter Sunday.

### Kipling Poem at Hippodrome.

A feature of interest to those who contemplate attending the benefit for the Permanent Blind Relief War Fund at the Hippodrome next Sunday will be the recitation of Kipling's great poem "Boots," for which John Philip Sousa has arranged a special musical setting. It will be recited with the accompaniment of Sousa's Band, by Robert Maitland.



Herald 4/16/16

# HERE IS THE HIPPODROME FAMILY ON

The Big Amusement House Had a Birthday Last Week and to Celebrate the Event the Entire Company, Twelve Hundred Strong, Turned Out—New York Saw at Close Range Stars and Satellites, Managers and Mechanics.



J. FREEMAN LIND.

JOHN PHILIP SOUSA.

**T**ALK about a circus parade. Last week's little saunter of the Hippodrome family is worth mentioning again. They got in line Wednesday morning to celebrate the eleventh anniversary of the opening of the house over whose

dramatic destinies Charles Dillingham now presides.

Starting with the zing-boom-umpah! of Sousa's Band, at the head of which John Philip Sousa himself marched, nearly thirteen hundred Hippodromers left the big playhouse and marched around for an

hour while the rest of New York stood on the curb and stared and "A-hed!"—just like on circus day in any old town.

It was some parade. Nobody was too important to be included, none too insignificant to be left out. Chin-Chin, the baby elephant, had the finest airing of

its young life. makes the wheel stage, stalked a glory as grand as Miss Belle's make you dizzy the line. So was

## SOME OF THE COMPOSERS WHO WH



LEFT TO RIGHT — JEROME D. KERN, LOUIS HIRSCH, A. BALDWIN SLOANE, RUDOLPH FRIML, OSCAR SOUSA, LESLIE STUART, RAYMOND HUBBELL, JOHN

It was Dryden who wrote "And Perhaps one of the men pictured here they have written a lot of good tunes who write music for the N Heaven had wanted one immortal song." has written or will write it. Certainly among them. Not often are so many men photographed together. T

Berklyn Standard Union

A feature of real interest to those who contemplate participating in the mammoth benefit for the Permanent Blind Relief War Fund at the Hip-

podrome Sunday night next, which seems to have enlisted every star now in Manhattan, will be the rendition of Kipling's great poem, "Boots," for which John Philip Sousa has arranged a special musical setting. It will be recited with the accompaniment of Sousa's Band by Robert Maitland, bass baritone of the Royal Opera, Covent Garden, London.

New York Herald 4/20/16

"Boots" at the Hippodrome.

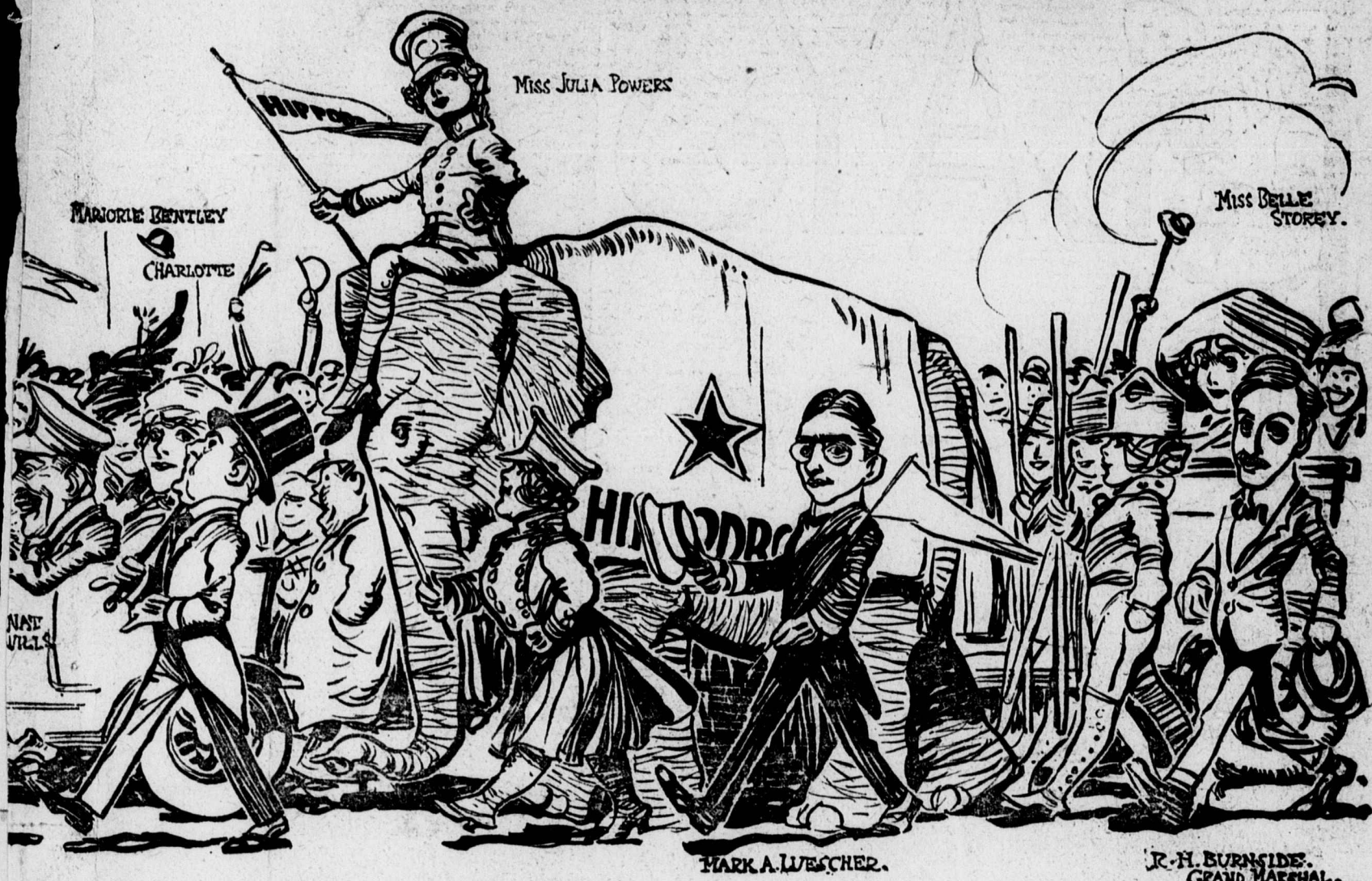
A feature of real interest to those who contemplate participating in the mammoth benefit for the Permanent Blind Relief War Fund at the Hippodrome Sunday, which seems to have enlisted every star now in New York City, will be the rendition of Kipling's great poem, "Boots," for which John Philip Sousa has arranged a special musical setting. It will be recited with the accompaniment of Sousa's Band by Robert Maitland, basso-baritone of the Royal Opera, Covent Garden, London.

Times 4/20/16

A feature of the program at the Hippodrome on Sunday evening will be the recitation by Robert Maitland of Kipling's "Boots" to the accompaniment of Sousa's Band in a setting made by John Philip Sousa.



# IN ITS ELEVENTH ANNIVERSARY PARADE



R. H. Burnside, who is go round on the big long in all his official arshal. whose top notes so high are they, was in Charlotte, who could not

skate and had to walk because it was not the open season for ice. Nat M. Wills, lazy man, rode in his own car. On the dome of thought of one of the big elephants rode Miss Julia Powers, whose father makes household pets of elephants. And then there was Mark A. Luescher, who has an awful time keeping

the Hippodrome's name out of print. He sprinted along with the rest. And there were ballet girls, skaters, chorus, ponies and—well, just one thing after another. By and large, it was the jolliest, most grandiose and superscrumptious parade that has been seen in these 'ere regions in a long time.

Mind you, the show was so good that Mr. Dillingham directed that the whole blooming thing will be repeated—in motion pictures—to-night on the big Hippodrome stage, the occasion being a gala anniversary performance. Parades seldom get an encore, but here is one that does.

## RITE BROADWAY'S MUSICAL PLAYS



CAR HAMMERSTEIN, ALFRED ROBYN, GUSTAV KERKER, HUGO FELIX, JOHN PHILIP L. GOLDEN, SYLVIO HEIN AND IRVING BERLIN.

PHOTO BY WHITE

New York stage ped at the Hippodrome, where they ap- and are to be seen there again this even- group as a sort of star emeritus, for he  
py were snap- peared at a special Sunday night concert, ing. Mr. Hammerstein edged into the made his debut as a pianist-composer.

One of the features of the benefit for the Permanent Blind Relief Fund at the Hippodrome Sunday night will be a recital of Kipling's poem, "Boots," by Robert Maltland, with a musical accompaniment by Sousa's band.

The fad of imitating Sousa, which was done by fourteen composers at the Hippodrome Sunday night, will be done again next Sunday by the actors from the Cohan revue. The performance will be for the benefit of the Permanent Blind Relief Fund and other charities and the list of stars will be exceptionally long. It will include Miss Billie Burke, Cyril Maude, Edna May, George M. Cohan, Clara Kimball Young, Emmy Wehlen, Dolly Sisters and others.

Several actors from "The Cohan Revue, 1916," will imitate Sousa at the benefit for the Permanent Blind Relief Fund and other allied charities in the Hippodrome next Sunday afternoon and evening. Billie Burke, Cyril Maude, Edna May, the Dolly Sisters and several other stars will be on the programme.

Journal of Commerce 4/19/16

Journal of Commerce 4/18/16 Press 4/18/16



Press 4/17/16

# HIPPODROME HOLDS BIG CELEBRATION

Composers and Singers Help  
Big Organization Mark  
Eleventh Birthday.

## MISS ROCHESTER A PUZZLE

Woman with Two Voices De-  
lights Huge Audience.  
Elephants Amuse.

A programme of unusual variety and interest commemorated the eleventh anniversary of the establishment of the Hippodrome last night, and attracted to that place of amusement a very large and appreciative audience. After the overture by the Hippodrome Orchestra, under the baton of Raymond Hubbell, the Powers elephants, whose occasional trumpetings had punctuated the music of the band, disported themselves on the stage.

The baby elephant, Chin Chin, attracted the usual amount of attention.

Orville Harrold was next heard in song, and afterward Arthur Deagon of the early Victorian school of humor sang some of the songs of his childhood. Music from "Chin Chin" was interpreted by Belle Storey, Arthur Aldridge and the Hippodrome chorus in a way that elicited general applause.

### Woman with Two Voices.

An interpolated number disclosed the strange voice, or to be more correct, voices, of Miss Claire-Rochester. This singer has the ability to sing at will either soprano or baritone, and on this occasion she did both in such a way as to puzzle and delight her astonished auditors.

The second part of the programme served to introduce a very good singer in Mme. Ada Androva, who was heard in grand aria from "The Queen of Sheba," revealing a well equalized mezzo-soprano of considerable power and beauty.

After her appearance a number of well known composers took John Philip Sousa's baton in turn and conducted his band in works of their own in this order: Raymond Hubbell, "Just My Style," from "Fontana"; A. Baldwin Sloane, "There's a Girl in Havana," from "The Never Homes"; Alfred Robyn, "It Was Not Like That in the Olden Days," from "The Yankee Consul"; Silvio Hein, "The Maurice Tango"; Louis Hirsch, "Hello, Frisco," from "The Follies of 1916"; Jerome D. Kern, "You're Here and I'm Here," from "The Laughing Husband"; Rudolf Friml, "Rackerty Coo," from "Katinka"; John Golden, "Goodby Girls," from "Chin Chin"; Victor Jacobi, "Rat Tat," from "Sybil"; Leslie Stuart, Florodora Sextette from "Florodora"; Gustave Kerker, "Follow On," from "The Belle of New York"; Irving Berlin, "Alexander's Ragtime Band," and John Philip Sousa, "The Bride Elect," from "The Bride Elect."

### Parade Is Big Feature.

Then came the feature extraordinary—the parade of the Hippodrome organization, re-enacted on the vast stage in view of the audience, with executives, stars, working staff, elephants, musicians, skating ballet, animals and all of the 1,274 people, led by Sousa's Band and acting as escorts to the "stars of other days" who participated in the song revue. They were Felix Haney, Jean Schwartz, Arthur Aldridge, Joseph Parsons, Nanette Flack and Harry Griffiths, Leslie Leigh, Robert Winn and Nat M. Wills.

The big comedy novelty was the re-appearance on the stage of Marceline, best beloved of all Hippodrome clowns of the past, with Toto, the cut-up of the present production.

"Imitating Sousa" will be part of the performance at the Hippodrome next Sunday for the benefit of the Permanent Blind Relief Fund and other charities.

The regular Sunday night concert at the Hippodrome was on April 9, for the benefit of the West Side Hebrew School. All the music played by John Philip Sousa's band was by Jewish composers.

Main Telegraph 4/17/16

# "STARS OF OTHER DAYS" AT THE HIP

Eleventh Birthday Anniversary Per-  
formance Is a Spectacle of  
Dazzling Brilliance.

## FIRST MANAGER PRESENT

Night at Big Feature House Which  
Has Become an Institution Cul-  
minates in 'Auld Lang Syne.'

The Hippodrome, under the management of Charles Dillingham, always does things right. Everything about the vast playhouse is operated on a huge scale and so when it came to celebrating its eleventh birthday, and incidentally its record season, the festivities were entirely in keeping with the brilliancy of the occasion. It was a jubilee.

The stars and staff associated with the greatest success New York has ever known were all on hand, but they shared the honors with the favorites who delighted the audiences in bygone days and "Auld Lang Syne" with which the remarkable pageant ended rang with a sincerity which brought a thrill to the crowded house. The semi-circle arranged by R. H. Burnside, who staged the memorable program, at the close of the evening included Charlotte, hand in hand with Eugene Cowles; Toto and Nat M. Wills with Marceline; Jean Schwartz with Raymond Hubbell; Leslie Leigh alternating with Belle Storey, and John Philip Sousa with Charles J. Ross. In the audience were Frederic Thompson, the first manager; Edward P. Temple, the first stage manager, and Mrs. John W. Gates, Harry Black, H. O. Winsor and many of the officials of the United States Realty Company, who designed and built the great edifice.

### Overture for Occasion.

The first part of the program was devoted to Sousa and his famous band and divertissements from the current sensation "Hip, Hip, Hooray," which is credited with bringing the Hippodrome into the position of a national institution. Directly after the jubilee overture, written especially for this occasion by Raymond Hubbell, the Hippodrome elephants, Lena, Julie, Jennie and Roxie, who were among the original entertainers, augmented by baby Chin Chin, contributed their share of the festivities. Solos from the spectacle were sung by Belle Storey, Arthur Aldridge, Claire Rochester and Ada Androva. The big comedy novelty of this portion of the

bill was the re-appearance on the stage of Marceline, best loved of all Hippodrome clowns of the past, together with Toto, the cut-up of the present production, in a remarkable impromptu comedy act.

The second part was devoted to the visiting stars and America's foremost composers. Each of the latter took his place in turn as conductor of Sousa's Band, while that popular organization played his favorite composition in this order: Raymond Hubbell, "Just My Style"; A. Baldwin Sloane, "There's a Girl in Havana," from "The Never Homes"; Alfred Roby, "It Was Not Like That in the Olden Days," from "The Yankee Consul"; Silvio Hein, "The Maurice Tango"; Louis Hirsch, "Hello Frisco," from "The Follies of 1916"; Jerome D. Kern, "You're Here and I'm Here," from "The Laughing Husband"; Rudolf Friml, "Rackerty Coo," from "Katinka"; John Golden, "Good-by Girls," from "Chin Chin"; Victor Jacobi, "Rat Tat," from "Sybil"; Leslie Stuart, Florodora Sextette, from "Florodora"; Gustav Kerker, "Follow On," from "The Belle of New York"; Irving Berlin, "Alexander's Ragtime Band," and John Philip Sousa, "The Bride Elect," from "The Bride Elect."

### Stars of Other Days.

Then came the feature—extraordinary—the parade of the Hippodrome organization re-enacted on the vast stage in view of the audience, with executives, stars, working staff, elephants, musicians, skating ballet, animals and all of the 1,274 people led by Sousa's Band and acting as escorts to the "Stars of Other Days," who participated in the song revue, which followed in the order of production: Aurora Borealis, from "The Yankee Circus," Felix Haney; (conducted by the composer, Jean Schwartz); Moon Dear, from "The Society Circus," Arthur Aldridge; Lucia, from "Neptune's Daughter," Joseph Parsons; Starlight Maid, from "Auto Race," by Arthur Deagon; I'm Looking for a Sweetheart, from "Sporting Days," Nanette Flack and Harry Griffiths; Meet me Where the Lanterns Glow, from "A Trip to Japan," Belle Storey; the Sons of Every Nation are Americans To-day, from "International Cup," Leslie Leigh; Barney of Killarney, from "Around the World," Felix Haney; Temple Bells, from "Under Many Flags," Robert Winn; Ragtime in the Air, from "America," Misses Doner, Roberts and Smalley, Messrs. Coombs, Reany and Haney; He Is an Englishman, from "Pinafore," Eugene Cowles, and In Siam, from "Wars of the World," Nat M. Wills.

During this revue the entire organization was grouped upon the stage in minstrel fashion with the stars past and present in a horse shoe around the entire expanse of the large apron of the stage and at the close they stood arm in arm and sang "Auld Lang Syne" and "The Star Spangled Banner."

The entire program was most unusual and it was a worthy and fitting demonstration to mark the banner season of the greatest and best governed playhouse in the world.

## News of The Theatres

Celebrating its eleventh birthday anniversary and, incidentally, its record season, the huge Hippodrome, under the management of Charles Dillingham, last night presented a galaxy of attractions which were in entire harmony with its reputation for big things. Sharing with the stars the plaudits of the crowd that packed the house were favorites of bygone days, the entertainment ending in the singing of "Auld Lang Syne."

In the big audience sat Frederick Thompson, the Hippodrome's first manager; Edward P. Temple, its first stage manager and others of the officials of the United States Realty Co., designers and builders of the edifice. In the semi-circle arranged by R. H. Burnside, who staged the pageant, were Charlotte Hand and Eugene Cowles, Toto and Nat M. Wills with Marceline, Jean Schwartz and Raymond Hubbell, Leslie Leigh alternating with Belle Storey, and John Philip Sousa with Charles J. Ross.

Sousa and his band led off in the first part of the program, with divertissements from "Hip, Hip, Hooray," the current attraction. The Hippodrome elephants, followed the jubilee overture, augmented by baby "Chin Chin." Belle Storey, Arthur Aldridge, Claire Rochester and Ada Androva sang solos from the original spectacle. In the second part appeared all the visiting celebrities and America's composers.

The parade of the entire Hippodrome organization comprised the feature extraordinary. In it all of the 1,274 persons comprising the Hippodrome's personnel, including executives and working staff, passed by in parade before the audience, preceded by Sousa's band. Music seemed everywhere, and the Hip, Hip Hooray song did itself proud.

## DOZEN COMPOSERS HELP SOUSA TO LEAD HIS BAND

Unique Musical Stunt Is Feature  
of Hippodrome's Celebration of  
Its Eleventh Birthday Jubilee.

It takes only nine tailors to make a man, but there are occasions when it takes thirteen conductors to make Sousa's band play.

The Hippodrome's eleventh birthday jubilee last night was one of the occasions. Twelve other composers of popular, near popular and would-like-to-be-popular music first tried their separate skill with the baton. They were Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Louis Hirsch, Jerome D. Kern, Rudolf Friml, Victor Jacobi, Leslie Stuart, Gustav Kerker, John Golden and Irving Berlin. However, the band played just as well with 'em as it would have without 'em, after which the bunch lined up behind Mr. Sousa and helped him conduct "The Bride Elect" march.

A feature of the programme was the co-appearance of Marceline, the former Hippodrome clown, and Toto, the present cut-up.

The parade of the 1,274 members of the Hippodrome organization, who marched through the streets last Wednesday, was also staged.



## Sousa's Band Has Thirteen Conductors

Many humorously inclined persons find enjoyment in joking about the capacity of composers to imitate each other. But it is not every day that they are caught in the act. Last night at the Hippodrome concert twelve of them proved beyond a doubt their powers of mimicry. Right before the eyes of thousands they imitated John Philip Sousa, band leader extraordinary.

Their names are Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Louis Hirsch, Jerome D. Kern, Rudolf Friml, John L. Golden, Victor Jacoby, Leslie Stuart, Gustav Kerker and Irving Berlin. Each of these composers, who have written the music for hundreds of musical comedies and thousands of songs for the dance halls and cabarets, had a chance to conduct the band through one of his own works, while Mr. Sousa sat down next to the harp player and watched.

When they were all through he began to direct his own band in one of his own marches, "The Bride Elect." He had only played a few bars when out filed the twelve, baton in hand, forming a line between him and the footlights. With their backs to the audience they followed Mr. Sousa's motions bar for bar. The band had thirteen conductors, probably the largest number that has ever conducted one organization at the same time.

The concert was a regular jubilee affair, being part of the celebration of the eleventh anniversary of the opening of the Hippodrome, which started the street parade Wednesday morning. The whole parade with its 1,274 people who make up the artistic and business staff of the Hippodrome, was repeated on the stage just as it took place on the street. Among the other features were a pantomime by Marceline, the first Hippodrome clown, who returned for the occasion, and Toto, of the present company, and songs by Miss Belle Storey, Arthur Aldridge and Mme. Ada Androva.



WHEN it came to celebrating its eleventh birthday, and incidentally its record season, the festivities at the Hippodrome last night were entirely in keeping with the brilliancy of the occasion. It was a jubilee.

The stars and staff were all on hand, but they shared the honors with the favorites who delighted the audiences in bygone days, and "Auld Lang Syne," with which the remarkable pageant ended, rang with a sincerity which brought a thrill to the crowded house.

The semi-circle arranged by Mr. R. H. Burnside, who staged the memorable programme, at the close of the evening included Charlotte hand in hand with Eugene Cowles, Toto and Nat M. Willis with Marceline, Jean Schwartz with Raymond Hubbell, Leslie Leigh alternating with Belle Storey and John Philip Sousa with Charles J. Ross. In the audience were Frederic Thompson, the first manager; Edward P. Temple, the first stage manager, and many of the officials of the United States Realty Company, who designed and built the great edifice.

### The Hippodrome Celebrates.

The Hippodrome's tenth anniversary was celebrated Sunday night with a fine programme. The first part of the programme was devoted to Sousa and his band, and performers in "Hip-Hip-Hooray," and to Marceline, for a number of years clown in the annual productions who returned for the celebration. The second part of the programme was devoted to the visiting stars, and the playing of many of the old song successes, the band being led by the composer. Then followed the parade of the 1,274 people in the present show, and the song revue, in which the singers included Arthur Aldridge, Arthur Deagon, Felix Haney, Eugene Cowles, Nat Willis, Nanette Flack, Harry Griffiths, and many others. It was truly a gala night.

## HIPPODROME CELEBRATES ITS ELEVENTH BIRTHDAY.

Old Time Favorites Join With Present Stars in Entertainment.

The Hippodrome's celebration of its eleventh birthday was a jubilee.

The stars and staff were all on hand, but they shared the honors with the favorites who delighted the audiences in bygone days and "Auld Lang Syne," with which the remarkable pageant ended, rang with a sincerity which brought a thrill to the crowded house.

The semi-circle arranged by R. H. Burnside, who staged the programme, at the close of the evening, included Charlotte hand in hand with Eugene Cowles; Toto and Nat M. Willis with Marceline; Jean Schwartz with Raymond Hubbell; Leslie Leigh alternating with Belle Storey, and John Philip Sousa with Charles J. Ross. In the audience were Frederic Thompson, the first manager; Edward P. Temple, the first stage manager, and many of the officials of the United States Realty Company, who designed and built the great edifice.

The first part of the programme was devoted to Sousa and his famous band and divertissements from the current sensation "Hip, Hip, Hooray," which is credited with bringing the Hippodrome into the position of a national institution. Directly after the Jubilee overture, written especially for this occasion by Raymond Hubbell, the Hippodrome elephants, Lena, Julie, Jennie and Roxie, who were among the original entertainers, augmented by baby "Chin Chin" contributed their share to the festivities. Solos from the spectacle were sung by Belle Storey, Arthur Aldridge, Claire Rochester and Ada Androva. The big comedy novelty portion of the bill was the reappearance on the stage of Marceline, together with Toto, the cut-up of the present production in a remarkable impromptu comedy act.

The second part was devoted to the visiting stars and America's foremost composers. Each of the latter took his place in turn as conductor of Sousa's Band.

Then came the feature extraordinary—the parade of the Hippodrome organization reenacted on the vast stage in view of the audience, with executives, stars, working staff, elephants, musicians, skating ballet, animals, and all of the 1,274 people lead by Sousa's Band and acting as escorts to the "Stars of other days" who participated in the song revue which followed in the order of production.

### SOCIETY AT THE THEATRES.

Guests of Mrs. William Disston occupied two boxes at the Booth for the performance of "The Co-Respondent." Others in the audience were Mr. and Mrs. G. Jason Waters, Mr. and Mrs. George Ehret, Jr., and Mr. Carl H. Paige.

Mrs. J. Fred Pierson entertained a party of friends at the Empire, where "Rio Grande" is being played. They had two boxes at the right of the stage. Mr. and Mrs. Hugh J. Riley also had a party in a box, and others who saw the performance were Mr. and Mrs. William Goadby Loew, Mr. and Mrs. Austen Gray, Mr. Oliver Perin and Mr. and Mrs. Moses Taylor.

Major Edmund L. Butts, U. S. A., and Major Arthur W. Lawton, U. S. A., saw "Hip! Hip! Hooray!" at the Hippodrome as guests of Mr. John Philip Sousa. They had one of the lower stage boxes. Others who went to the Hippodrome were Mr. and Mrs. Frederick Brooks, Mr. and Mrs. Stuart Duncan, Mr. and Mrs. John Pell, Mr. and Mrs. William H. Hopkins, Mr. and Mrs. Francis F. Palmer, Dr. and Mrs. George H. Bell and Mr. and Mrs. Henry Sanford Mann.

A feature of real interest to those who contemplate participating in the mammoth benefit for the Permanent Blind Relief War Fund at the Hippodrome Sunday, which seems to have enlisted every star now in New York City, will be the rendition of Kipling's great poem, "Boots," for which John Philip Sousa has arranged a special musical setting. It will be recited with the accompaniment of Sousa's Band, by Robert Maitland, bass-baritone of the Royal Opera, Covent Garden, London.

### Roosevelt Party Wants Sousa.

John Philip Sousa received a telegram last week from William R. Medaris in Chicago, asking the March King if his famous band would be available for the Progressive National Convention in that city beginning June 7th. Sousa wired the Bull Moose official saying that he would be busy at the Hippodrome on that date.

## HIPPODROME JUBILEE.

Big Playhouse Fittingly Celebrates Its Eleventh Birthday.

The Hippodrome, under the management of Charles Dillingham, always does things right. Everything about the vast playhouse is operated on a huge scale, and so when it came to celebrating its eleventh birthday on Sunday evening and incidentally its record season, the festivities were entirely in keeping with the brilliancy of the occasion. It was a jubilee.

The stars and staff associated with the greatest success New York has ever known were all on hand, but they shared the honors with the favorites who delighted the audiences in bygone days, and "Auld Lang Syne," with which the remarkable pageant ended, rang with a sincerity that brought a thrill to the crowded house.

The semi-circle arranged by R. H. Burnside, who staged the memorable programme, at the close of the evening, included Charlotte, hand in hand with Eugene Cowles; Toto and Nat M. Willis with Marceline; Jean Schwartz with Raymond Hubbell; Leslie Leigh, alternating with Belle Storey, and John Philip Sousa with Charles J. Ross. In the audience were Frederic Thompson, the first manager; Edward P. Temple, the first stage manager, and many of the officials of the United States Realty Company, who designed and built the great edifice.

### THEATRICAL NOTES.

Before a large pre-Easter audience last night in Nixon's Apollo Theatre, Atlantic City, David Belasco presented for the first time on any stage Roi Cooper Megrue's new comedy, "The Lucky Fellow." Mr. Belasco being present to personally supervise the production. The cast included Frank Craven, Otto Kruger, Hayward Ginn, Charles Brokate, Rowland Lee, Harry Leighton, Allan Thomas, Carroll McComas, Marion Abbott, Anne Meredith, Tone Bright, Beverly West, Helen MacKeller, Florence Deshon, Alice Carroll, Lillian Spencer, and Emily Callaway.

"Imitating Sousa" seems to be the popular form of amusement these days. This past Sunday at the Hippodrome fourteen leading American composers imitated the march king and next Sunday at the big benefit for the permanent blind relief fund and other allied charities the actors from George M. Cohan's revue will provide a similar novelty. The benefit, incidentally, is enlisting the longest list of stars of the season, with Billie Burke, Cyril Maude, George M. Cohan, Edna May, Emmy Wehlen, Clara Kimball Young, Sam Bernard, Nora Bayes, the Dolly Sisters, Nan Halperin, Ann Pennington, Grace La Rue, Claire Rochester, Ina Claire, Maurice and Florence Walton, Leon Errol, Alice Brady, Ed Winn, Bert Williams, and the Arnaut Brothers, all on one brilliant programme. A performance will be given both matinee and night Easter Sunday.

The new features introduced by Sousa's Band at the Hippodrome this week are "Little Miss Ragtime" by Hernly, and the "Peter Rabbit Hop" by Ted Ward. The latter is in honor of "Peter Rabbit in Dreamland" week.

### BIG WAR AID BENEFIT.

Many Stars to Appear at the Hippodrome Sunday Night.

Miss Elsa Maxwell, who collaborated with Mrs. Belmont in the suffrage opera, "Melinda and Her Sisters," composing the music and writing the lyrics, is directing a big war benefit performance to be given at the Hippodrome on Easter Sunday evening. It will be an all-star performance, Miss Maxwell herself leading Sousa's band, playing a new composition of her own. The house is already practically sold out, with a big list of smart people in the boxes.

The performance is for the benefit of the Permanent Blind Relief War Fund and a number of other organizations, including the Red Cross, Jewish Relief, Belgian Relief, the British-American Relief, and the Secours National, among others.

Cyril Maude is to make a personal appeal; Billie Burke will be seen for the first time this year in New York and will read a poem; the Ziegfeld Follies will appear, as will Emmy Wehlen, Clara Kimball Young, Nora Bayes, and the Dolly Sisters.



Times & World 4/16/16

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NEW YORK COMPOSERS WHO WILL TAKE PART IN THE CELEBRATION THIS EVENING OF THE TENTH ANNIVERSARY OF THE OPENING OF THE HIPPODROME.  
Are: Oscar Hammerstein, at the Piano; Standing, Left to Right: Jerome D. Kern, Louis Hirsch, A. Baldwin Sloane, Rudolph Friml, Alfred Robyn, Gustav Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John L. Golden, Sylvio Hein, and Irving Berlin.  
(Photo by White.)

## About Plays and Players

BY RIDE DUBLEY

THE Authors and Composers' Club has come into being and from now on things are going to be different. It became known last night that the composers, who have been appearing together at the Hippodrome, streaked out of that big palace of joy and benefits after the performance Sunday night and tip-toed over to Keen's Chop House, in West Forty-fourth Street, where they took a private room, and, over a supper, organized their club. Those present were John Philip Sousa, Sylvio Hein, Irving Berlin, A. Baldwin Sloane, Leslie Stuart, Jerome D. Kern, Raymond Hubbell, Rudolf Friml, John Golden, Victor Jacob, Louis Hirsch, R. H. Burnside, Harry Askin, William G. Stewart and Mark A. Luesscher. The word "Authors" went into the club's name because, primarily, of the presence of R. H. Burnside, who writes librettos with one hand while the other is staging them. It is expected that other authors and composers too will join. Harry Askin, William G. Stewart and Mark A. Luesscher were present merely in "honorary" capacities.

The members of the club will meet at regular intervals and exchange ideas and advice. It is said the matter of royalties on musical compositions will be taken up at the next meeting and—well, if we were a publisher of music we'd worry just a little.

Victor Herbert and Gustave Kerker weren't present at the first gathering, but they were declared members just the same. A committee composed of Messrs. Sousa, Hubbell, Berlin and Herbert was named to formulate plans for the election of officers, &c. This committee, it is understood, will also pass on the applications for membership and, believe us, if you're not "the class" in authoring or composing, you don't get in. The members decided Sunday night that there are only eighteen real composers in this country. They didn't name the other five.

## The Musical Expression

IN THE various forms of the-  
atrical entertainment, music is  
paramount as the mode for ex-  
pression and companion of another  
art. In tragedy and comedy music  
is used to heighten the effect of  
a dramatic situation; in panto-  
mime, to make clearer the inten-  
tion to be conveyed by the actor;  
music's fascination makes the bal-  
let enduring and possible.—John  
Philip Sousa.

## SPEAKING OF SUFFRAGE—

Woman Will Lead Sousa's Band Next  
Sunday Afternoon.

Suffragettes, take notice! A woman is to lead Sousa's Band for a single number at the Easter matinee performance at the Hippodrome, next Sunday for the benefit of the Permanent Blind Relief War Fund. It will be Elsa Maxwell, the young composer, who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision—Then and Now," which is to be presented that same night with a cast of Broadway's most brilliant stars.

At the matinee, however, she will have the distinction of being the first woman to conduct this famous band while it plays her own composition, "The United States Volunteer March."



# News of the Theatres

**Marceline and Other Old Favorites at Hippodrome's Birthday Party.**  
**Washington Square Players Lease Comedy Theatre for Next Season.**

The Hippodrome has finished the celebration of its eleventh birthday and Broadway and its environs now can settle down into the (comparatively) quiet life.

The finale of the celebration came last night with the jubilee performance in which many of the old favorites, including Marceline, vied with the new favorites in entertaining the guests of the big birthday party.

After Raymond Hubbell led the Hippodrome orchestra while it played the "Hip-Hip Hooray" overture, which he himself composed, Powers' elephants did some special stunts. One of the elephants went to bed in a real bed, just like a human being. Then came "My Land, My Flag" song with its enormous human flag. After a Hippodrome quartet had quartetted and Arthur Deagon had sung an amusing song burlesque Belle Storey, Arthur Aldridge and the Hippodrome chorus sang "Chin Chin, I Love You."

After that Marceline and Toto, the old and the new Hippodrome variety of clowning, did an act together which consisted chiefly of Marceline trying to be a Caruso singing in "Pagliacci," while Toto beat him with a slapstick. Finally, Marceline shoots Toto, puts his body in a trunk and closes the lid. He opens the trunk, shows it is empty and soon Toto is seen running down the centre aisle of the orchestra, and the act is over.

Following Marceline's reappearance (no, we mean Toto's) Claire Rochester, the singer with the double voice, sang several duets with herself. Then came Sousa's Band with a couple of numbers and after that the first half closed with the "March of the States," the popular marching ballet from "Hip-Hip-Hooray."

Sousa and his band started the second part with an overture by Lassen, composed in honor of this Hippodrome birthday. After Mme. Androva had sung an aria from "Queen of Sheba" and an encore there came one by one a

dozen well known musical comedy composers. Each one led Sousa's band in his own most popular piece. Here they are: Raymond Hubbell ("Fantana"), A. Baldwin Sloane ("The Never Homes"), Alfred Robyn ("The Yankee Consul"), Silvio Hein, who conducted his "Maurice Tango"; Louis Hirsch ("Follies of 1915"), Jerome D. Kern ("The Laughing Husband"), Rudolf Friml ("Katinka"), John Golden ("Chin Chin"), Leslie Stuart ("Florodora"), Gustav Kerker ("The Belle of New York"), Irving Berlin, who conducted "Alexander's Ragtime Band," and Sousa himself, who played a selection from his "The Bride Elect." When Sousa conducted the other composers stood in a row behind him and imitated his style of leading his orchestra, much to the amusement of the audience. And then the composers hurried off to take part in the Actors Fund benefit at the Century Theatre.

After Nat Wills had cracked a few appropriate jokes Charles J. Ross, who also took part on the occasion when Thompson & Dundy opened the Hippodrome, read a letter of good wishes from Fred Thompson, who was in the audience. Then came a moving picture showing last Wednesday's Hippodrome parade. After seeing it on the screen it was reproduced on the stage with every one in the parade from Chin Chin, the baby elephant, all the way up to Mark Luescher. Harry Askin and R. H. Burnside.

As a finale, with the Hippodrome employees banked in the rear of the stage and the stars, past and present, seated in front in a long row across the entire stage, a dozen songs from the old Hippodrome shows were sung by various Hippodrome favorites, including Eugene Cowles, who rendered "He Is an Englishman" from "Pinafore."

The chorus sang "Auld Lang Syne" and "Star Spangled Banner" and the celebration was over. May the present deserved prosperity of the Hippodrome continue and increase from year to year.

## MME. PADEREWSKI SPEAKS FOR POLAND

**In Letter Thanks Audience at Hippodrome for Contributions to Her Country.**

The capacity audience which attended the three hundred and fiftieth presentation of Charles Dillingham's "Hip-Hip-Hooray" yesterday at the Hippodrome heard William T. Stewart, the resident stage manager of the big playhouse, read a message from Mme. Paderewski, wife of the famous pianist. After Sousa's Band had played Poland's patriotic song, "Poland's Not Yet Dead in Slavery," Mr. Stewart appeared before the footlights and read:

"To-day has been designated by the Board of Aldermen and the Mayor of New York for the taking of a 'Lenten offering for Poland' in the streets and other public places.

"Through the courtesy of the management of the Hippodrome the kind and sympathetic people of this audience are given an opportunity to make their own

Easter season the brighter and sweeter by contributing as generously as they would if the helpless ones of their own families were cold, hungry and homeless. "In the name of those whose suffering will be alleviated by your help, I thank you one and all. Give and the blessing will rebound to you.

"Gratefully yours,  
 "Helene Paderewski."

During the afternoon twenty pretty girls, decorated with the colors of Poland, stood in the foyer, lobby and promenades of the Hippodrome to receive the donations of the patrons, and a large amount of money was collected.

## THEATRICAL NOTES.

So great is the popularity of "Peter Rabbit in Dreamland" at the Century Theatre this week that several of the novelties of this spectacle have been obtained for Sunday's matinee at the Hippodrome, when a monster benefit is to be given for the Permanent Blind Relief War Fund. This remarkable feature will be seen only in the afternoon with Sousa's Band and other big features and stars. At night an entirely different programme will be given.

The Hippodrome added another record to its remarkable list of achievements yesterday when Charles Dillingham's pageant of happiness, "Hip Hip Hooray," passed its 350th performance with a matinee audience which was the largest since Christmas week.

## NEW YORK AMUSEMENTS.

The rush at the Hippodrome, which has caused this great playhouse to create new records of attendances, continues without interruption, as it enters upon its seventh month this week. The current attraction, Charles Dillingham's pageant of charm, novelty and grandeur, "Hip Hip Hooray," seems always new to those who go a second time. The new skating feature introduced by Charlotte and the Berlin skaters in "Flirting at St. Moritz" is even more sensational than the program with which she introduced to New York. The musical programme by Sousa's Band in the Tower of Jewels scene is changed regularly each week and many other innovations are provided at regular intervals. April promises to be another record month as excursions are planned from many distant points and seats are now selling fast for Easter holidays.

## FISTICUFFS AND MORALS.

Making due allowance for zeal and misinformation, the indignation expressed at the recent exhibition of fisticuffs in New York is not easily to be justified. Whether boxing matches are brutal and degrading or not is a matter principally of fact.

There are men of good repute who put on the gloves frequently and find that which is beneficial to health is not destructive of character. Many a church nowadays, in a laudable effort to gain energetic allies, maintains a gymnasium in which boxing is sometimes practiced, and preachers have been known to acquire some proficiency in self-defense without injury to their calling.

Nearly all strenuous athletic sports have an element of savagery, which public sentiment, reinforced in some cases by law, has restrained. If every possibility of roughness, even a little blood-letting, were removed from such pastimes, most of them would afford a poor outlet for the animal spirits of muscular youth and present no interest to flabby age.

Spiritually, it may not be highly edifying to see thousands of people with eyes glued upon two husky pugilists attempting to pummel each other in the ring, but in most cases the physical and moral damage is no greater than that attending a bout at auction bridge or football.

Now, here comes the New York Sun, with information and food for thought. It says regarding the recent Willard-Moran encounter at Madison Square Garden:

Among the more than 12,000 who packed every available space within the huge building were men from practically every walk of life and several hundred women, some in neat tailored suits and others in the most brilliant of evening gowns.

The dress-suited platoons of ringside spectators common to London and Paris arenas were not duplicated, but there was a liberal sprinkling of men in such attire here and there in the floor seats.

J. P. Morgan had a box seat close to the scene of action. Near by were Reginald Vanderbilt, Harry Payne Whitney and Mayor Curley of Boston. Others close to the ringside were Enrico Caruso, former Secretary of War Garrison, Charles F. Murphy, George M. Cohan, Diamond Jim Brady, Geraldine Farrar, Jay Gould, David Belasco, Russel Colt, John McCormick, Nat C. Goodwin, John Phillip Sousa, Allan Pinkerton, August Belmont, James A. Gilmore, Theodore P. Shonts, John K. Tener, Harrison Fisher, Howard C. Christy, Alan R. Hawley, Judge Morgan J. O'Brien, Mars Cassidy, A. E. Erlanger and Joseph W. Harriman.

The list of personages in attendance is highly interesting, comprising financiers, politicians, actors, singers, artists, railroad magnate, lawyers and just "the common people," most of the higher-ups being known in many countries of both hemispheres.

## Preparedness Need Supreme Now.

W. I. Lincoln Adams, president of the New Jersey society of the Sons of American Revolution, in a short address in which he extended greeting from New Jersey, said: "God knows the nation has never had more need for its national men and women than at the present time. Women and men who have no hyphen in their patriotism or country."

The afternoon session was opened with a concert by the Marine Band, and as Mrs. Story entered the hall played "America First," a march dedicated to her by John Phillip Sousa.

Following the address of the president general Mrs. Bertha Lincoln Heustis sang, "Your Flag and My Flag." Miss Neida Humphrey rendered two solos—"Villanelle" and "Vissi D'Arte." She had to respond to two encores.



Plainfield N.J. Press 4/13/16

## DAILY PRESS WILL TAKE ITS READERS TO SEE BIG HIPPODROME PRODUCTION

Special Excursion From Plainfield on Monday Night, May 1—  
Cost of Trip, Including Carfare, Best Seats in Hippodrome  
and Incidentals Will Be \$1.75 for Each Person—Show the  
Greatest Ever Produced on the Stage—Hippodrome Now  
Celebrating Its Eleventh Anniversary and the Program is  
Filled With Novel Attractions.

Those who have seen the wonder-  
ful spectacle now showing at the New  
York Hippodrome have been unani-  
mous in the opinion that it is the  
greatest production the world has  
ever witnessed and that every man,  
woman and child in the country  
should make it a point to see it. With  
this idea in view, the Plainfield Daily  
Press has arranged for a special ex-  
cursion to the Hippodrome on Mon-  
day evening, May 1, when anyone in  
this section of Central New Jersey  
wishing to see "Hip, Hip Hooray"  
will be taken to the Hippodrome, giv-  
ing one of the best seats in the house  
and brought back home for a little  
more than the ordinary cost for car-  
fare alone, \$1.75. The best Hippo-  
drome seats will be at the disposal of  
the Daily Press party, and as the ac-  
commodations are limited, applica-  
tion should be made at the Daily  
Press office the first day that the  
ticket sale opens. Announcement of  
this date will be made in these col-  
umns in the near future. Watch the  
Daily Press for further details re-  
garding the big undertaking.

The eleventh anniversary of the  
New York Hippodrome is being ob-  
served this month and the current  
pageant of delights, "Hip, Hip,  
Hooray" has firmly established it as  
a national institution which is now  
recognized as the amusement center  
of the world. The Hippodrome is  
now enjoying the record success of  
its career. The many hundred novel-  
ties of "Flirting at St. Moritz," the  
"Tower of Jewels," "Toyland," "The  
Kat Kabaret," and its innumerable  
other attractions have made the Hip-  
podrome the talk of the country.

A special Central Railroad train

has been chartered by the Daily  
Press and it will leave Plainfield



Musical Director at the Hippodrome.

about 6 o'clock on the night of May  
1. This will afford the excursionists  
an opportunity to take a stroll along  
the Great White Way, and the return  
trip to Plainfield will be made imme-  
diately after the performance, arriv-  
ing here at 12:30 Tuesday morning.  
Provision will be made for the care

Jersey City Examiner 4/10/16

## HIPPODROME HAS AN ANNIVERSARY PARADE

Street Pageant Last Wednesday  
Forerunner of Big Celebra-  
tion To-Day.

The Hippodrome organization of  
1,274 people gave a street parade in  
New York in celebration of the eleventh  
anniversary of the big play  
house at eleven o'clock last Wednes-  
day morning. While this anniver-  
sary is to be observed by a special  
stage performance this evening, the  
actual anniversary of the date of the  
opening fell on Wednesday, as the  
Hippodrome was opened to the pub-  
lic on April 12th, 1905, and that day  
was celebrated with one of the most  
unique demonstrations ever attempt-  
ed at this house of many wonders.

Charles Dillingham arranged a gi-  
gantic parade in which everyone asso-  
ciated with the current record-making  
spectacle "Hip, Hip Hooray" partici-  
pated. John Philip Sousa and his  
famous band headed the line, to-  
gether with the famous stars and the  
heads of the administration bureaus  
and mechanical, property, electrical

and carpenter departments. The Hip-  
podrome elephants, the horses, dogs  
and ponies were in a division by  
themselves, headed by William Pow-  
ers, Milt. Mooney and Dr. Potter, the  
"Hip" animal man.

The uniformed force, which in it-  
self numbers over three hundred,  
was in a division by itself, and as  
this body of men is drilled with mili-  
tary precision, their appearance on  
parade provided a striking feature.

No one at the Hippodrome was  
omitted from this formation, as the  
stable boys, watchmen, technical de-  
partment employees and even the all-  
night box office man were included.

A second band was provided by the  
musicians of the Hippodrome orches-  
tra, and the crowning division of the  
big column was Charlotte and the  
other stars of the skating novelty to-  
gether with the entire ballet—and  
R. H. Burnside himself.

The line of march was from the  
Hippodrome across 42d street, to  
Eighth avenue; down Eighth avenue  
to 34th street; across 34th street to  
Madison avenue; up Madison avenue  
to 44th street, and through 44th  
street back to the Hippodrome.

Nat. Review 4/22/16

## SOUSA'S MUSIC FOR KIPLING'S "BOOTS"

Will Be Given as Part of Program  
for Permanent Blind Relief  
Benefit.

A feature of real interest to those  
who contemplate participating in the  
mammoth benefit for the Permanent  
Blind Relief War Fund at the Hippo-  
drome tomorrow night, which seems to  
have enlisted every star now in New  
York city, will be the rendition of Kip-  
ling's powerful poem, "Boots," for which  
John Philip Sousa has arranged a spe-  
cial musical setting. It will be recited,  
with the accompaniment of Sousa's  
band, by Robert Maitland, bass-baritone  
of the Royal Opera, Covent Garden,  
London.

Norm. Telegraph 4/22/16

## "HIP" ADVANCE SALE \$8,000.

Immense Interest in To-morrow's  
Big Benefit Is Displayed.

The advance sale at the Hippodrome  
for the mammoth Easter matinee and  
night programs which will be presented  
to-morrow for the Permanent Blind Re-  
lief War Fund, has already reached  
nearly \$8,000 for the two performances.  
After to-day's matinee of "Peter Rabbit  
in Dreamland" at the Century, the pro-  
duction will move to the Hippodrome,  
where many of the biggest features will  
be repeated to-morrow afternoon.

Three bands will be utilized—Sousa's  
Band, the Scotch Highlands Fife and  
Drum Band and the entire Hippodrome  
orchestra. Kipling's "Boots" will be re-  
cited in the afternoon by Alfred E. Hen-  
derson and sung at night by Robert  
Maitland. Nearly fifty stars and more  
than a thousand persons will participate  
in these remarkable performances.

Press 4/26/16

## "HIP HIP HOORAY," 2D EDITION

A second edition of "Hip Hip Hoo-  
ray" will be presented by Charles  
Dillingham in the Hippodrome next  
Monday, when the production will be  
remodelled from beginning to end.  
Every principal in the cast will in-  
troduce a new number, while Char-  
lotte will present a new creation in  
the ice ballet scene. Sousa and his  
band will change their repertoire and  
new costumes and several additional  
novelties will also be introduced.

Ex. Globe 4/25/16

"Hip-Hip-Hooray" at the Hippo-  
drome observed Easter Monday with  
various new features. All the fash-  
ions displayed in the Fifth avenue  
scene were the newest advance modes.  
In the cascade scene the various  
dancers wore new gowns, and even  
Charlotte blossomed forth in new  
Easter finery. Sousa's Band selected  
for this week's musicale at the Tower  
of Jewels a cornet solo, "Neptune's  
Court," by Herbert L. Clarke.

Dayton O. News 4/19/16

The Hippodrome organization of  
1274 people gave a street parade in  
New York City in celebration of the  
eleventh anniversary of the big play-  
house at 11 o'clock on Wednesday  
morning, April 12. While this occa-  
sion is to be observed by a special  
stage performance on Sunday even-  
ing, April 16, the actual anniversary  
of the date of the opening fell on  
Wednesday, as the Hippodrome was  
opened to the public on April 12, 1905.

Charles Dillingham arranged a gi-  
gantic parade in which everyone as-  
sociated with the current record-making  
spectacle "Hip Hip Hooray" partici-  
pated. John Philip Sousa and his  
famous band headed the line, together  
with the stars and the heads of the  
administration bureaus and mechanical,  
property, electrical and carpenter  
departments. The Hippodrome ele-  
phants, the horses, dogs and ponies  
were in a division by themselves,  
headed by William Powers, Milt.  
Mooney and Doctor Potter, the "Hip"  
animal men.

The uniformed force, which in it-  
self numbers over 300 was in a divi-  
sion by itself, and as this body of men  
was drilled with military precision,  
their appearance on parade provided  
a striking feature.

No one at the Hippodrome was  
omitted from this formation, as the  
stable boys, watchmen, technical de-  
partment employees and even the all-  
night box-office man were included.

A second band was provided by the  
musicians of the Hippodrome orches-  
tra, and the crowning division of the  
big column was Charlotte and the  
other stars of the skating novelty, to-  
gether with the entire ballet—and  
R. H. Burnside himself.



## SOUSA'S PROPHECY OF GIRL FULFILLED.



Miss Jennie Middlevich.

WHEN John Philip Sousa was last in Seattle he gave audience to Jennie Middlevich, a young girl violinist. After hearing her play for some time he put his hand on her tangled hair and said: "You have the soul of an artist. Work. Play. Dream. You will be a great musician." Last week Miss Middlevich appeared in Tacoma at the Pantages theater, commencing an engagement which is to take her over the circuit, and fairly captured the town. Jennie Middlevich has attracted attention for her wonderful playing since she was 10 years old. All her musical training has been under Prof. Rosen, of the University of Washington. Her violin is a genuine Guarnerius, formerly the property of C. Jacobson, concert master of the great Thomas orchestra.

A woman is to lead Sousa's band for one single number at the Easter matinee performance at the Hippodrome next Sunday, for the benefit of the Permanent Blind Relief War Fund.

It will be Elsa Maxwell, the young composer who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision, Then and Now," which is to be presented that same night with a cast of stars.

At the matinee, however, she will have the distinction of being the first woman

to conduct this famous band, while it plays her own composition, "The United States Volunteer March."

Until this season no one aside from the March King ever conducted his band, but last Sunday fourteen of his confreres were handed his baton in turn while the band played the favorite composition of each. Now he graciously gives way to a lady, for sweet charity.

## MR. JOHN PHILIP SOUSA

**M**R. SOUSA is furnishing popular music at the New York Hippodrome. Recently he has been the victim of a terrible mistake and the CRISIS hastens to offer deep-felt sympathy. It seems that in the "March of States" a sickening mistake has been made by a Georgia colonel whose eyesight was probably defective and who thought Georgia was represented by dangling bodies of lynched Negroes. The mistake as Mr. Sousa plaintively says: "Has very nearly broken my heart for the reason that I, who am responsible for the music of the 'March of the States' at the New York Hippodrome, was born south of the Mason and Dixon line, and secondly, one of my pet theories has gone to smash. I have always believed that music had a story-telling quality. The group of girls representing Nevada come on the stage dangling effigies of their respective husbands and dance to the tunes of 'I'm On My Way to Reno' and 'Good-

bye, Sweetheart, Good-bye.' How any one can mistake them for Georgia girls is beyond my comprehension.

"In 'The March of the States' Georgia is represented in music by that good old tune known as 'A Georgia Camp Meeting,' and the girls of your beloved State are costumed in a garb that suggests cotton from its spring green to its full bloom."

Spring green to its full bloom! We would almost like to insist that a few Negroes depending from the boughs of near-by trees would have loaned a certain realism to the scene, but we know that the Southern heart of Mr. Sousa could not possibly stand any such delicate suggestion. Oh! this cruel, cruel, World!

## FOR BLIND RELIEF WAR FUND.

### Two Programmes To Be Presented at Hippodrome for the Charity.

The advance sale at the Hippodrome for Easter Sunday matinee and night, when two programmes will be presented for the Permanent Blind Relief War Fund, has already reached nearly \$8,000 for the two performances. After to-day's matinee of "Peter Rabbit in Dreamland," at the Century, the production will move to the Hippodrome, where many of the features will be repeated to-morrow afternoon. Sousa's Band, the Scotch Highlands Fife and Drum Band and the entire Hippodrome orchestra will play. Kipling's "Boots" will be recited in the afternoon by Alfred E. Henderson and sung at night by Robert Maitland.

Nearly fifty stars and more than one thousand persons will participate in these performances. Among the former are Miss Billie Burke, George M. Cohan, Cyril Maude, Donald Brian, Miss Nora Bayes, Miss Grace La Rue, Miss Clara Kimball Young, Emmy Wehlen, the "Ziegfeld Follies" company, with Miss Ina Claire, Miss Anna Pennington, Ed Wynn, Bert Williams and others. The matinee and evening performances will be entirely different in every detail.

For band pieces Conway and Sousa stand in a class by themselves. An excellent record is "The Thunderer March" by Sousa's band on one side and "The Southerner March" by Conway's band on the reverse side.

Suffragettes take notice. A woman is to lead Sousa's Band for one single number at the Easter matinee performance at the Hippodrome next Sunday. She is Elsa Maxwell, a young composer whose musical "Vision—Then and Now," is to be presented that same night in the same hall. At the matinee, however, she will have the distinction of being the first woman to conduct the band while it plays her own "United States Volunteer March."

W. B. CHASE.

## CHARLES KUNKEL CONCERT.

Charles Kunkel, at the Wednesday Club Auditorium last night, was assisted by the distinguished barytone Homer Moore, the eminent flutist John Kiburz, the young pianist Miss Leventhal and the Edison disc. Variety was the keynote of the program. Composers from Wagner to Sousa were represented.

Homer Moore concerned himself principally with music based on the "Faust" legend. Schumann, Berlioz and Bolto were the composers of the excerpts exploited. Singing, with Homer Moore, is an authoritative statement, sonorously and beautifully delivered.

Charles Kunkel played Thalberg and Gottschalk. Their compositions are ghostly echoes of the past, that interest present-day concert-goers but little. Pianists of the Kunkel caliber, however, make the manner triumph over the matter. Kiburz demonstrated his fine qualities as a soloist to the concert-

"Imitating Sousa" is a popular form of amusement these days. This past Sunday at the Hippodrome a dozen leading musical comedy composers imitated the March King and next Sunday at the big benefit for the Permanent Blind Relief Fund and other allied charities the actors from George M. Cohan's revue will provide a similar novelty. This benefit incidentally is enlisting the longest list of stars of the season, with Billie Burke, Cyril Maude, George M. Cohan, Edna May, Emmy Wehlen, Clara Kimball Young, Sam Bernard, Nora Bayes, the Dolly Sisters, Nan Halperin, Ann Pennington, Grace La Rue, Claire Rochester, Ina Claire, Maurice and Florence Walton, Leon Errol, Alice Brady, Ed Winn, Bert Williams and the Arnaut Brothers, all on one programme. A performance will be given both matinee and night Easter Sunday.

WHEN George M. Cohan, Irving Berlin and Charlie Chaplin met in New York recently, they discussed the difference in methods used to get laughs upon the screen and upon the stage.

"I'm glad you don't compete with me," said Berlin, "I write songs."

"I don't know whether it can be called competition," said Charlie, "but I have just written and published four popular songs and the instrumental piece in which I directed Sousa's band at the New York Hippodrome."

"What did Sousa think of your music?" asked Berlin and Cohan in chorus.

"He said that 'as a composer, I was a fine film artist,'" said the truthful Chaplin, and the three drifted away in the direction of the "tea-room."

## HIPPODROME ARMY PARADES

The New York Hippodrome celebrated its eleventh birthday on April 12 with a parade through the theater district of its entire force, from the managers to the ushers, from Charlotte to the humblest chorus man. John Philip Sousa and his band headed the procession, the first time the march king and his organization have marched in New York's streets since the Dewey parade. Behind them came the treasurers, auditors, cashiers, night box office men, ticket takers, stenographers, bookkeepers, ushers, porters, and maids. Next were several automobiles weighted down with principals, including Charlotte, Nat Wills, Belle Storey, Katie Schmidt, Charles Aldrich, Arthur Deagon, Hilda Ruckerts, and others. Behind them marched the elephants, bedecked in new red and white blankets, and a host of stage carpenters, engineers, scenic artists, property men, and electricians. Hundreds of chorus girls, some of whom were dressed in Boy Scout costumes, brought up the rear. The parade numbered in all 1,275 persons.



Musical Courier 4/24/16

## THE BYSTANDER

Frames—Hippodromic Lessons—Painless Poetry—Narrowing Visions

I confess (I think I have done so before) to something more than a sneaking fondness for Sunday night affairs at the Hippodrome. To the musician or music lover who goes there with an open mind, the program rarely fails to provide something of educational interest. There is much to be learned.

Last Sunday evening, for instance, I learned of the existence of a young woman with an excellent tenor voice. Of course the "female baritone" is no novelty in vaudeville and elsewhere, but a female tenor with a genuine tenor quality in her voice is something quite exceptional. I assure you this young lady had a tenor voice of better quality than half the tenors who are now appearing in public. She joined with herself, so to say, in singing the quartet from Rigoletto—at least a respectable part of it—which would have been very nice if she had only left out Gilda's music. As a soprano she is a fine tenor and as a tenor she is the same thing.

Really the quality of the notes that would be the high F sharp, G and A for a tenor are remarkable in her voice, though how she can sing them with her mouth open absolutely to its fullest extent, so much so that one fears that the teeth are going to fall out, is another question to in-

terest the serious student of vocalism.

Another thing that I learned was that the average operetta composer is very much to the bad when it comes to conducting. They had a dozen of them there, ranging all the way from Gustav Kerker, who wrote the perennial tunes for the "Belle of New York," down to the young gentlemen responsible for some of the successes in New York this season. Unfortunately for American patriotism, the only one who showed himself at all familiar with the gentle art of using the baton was the lone Englishman of the list, Leslie Stuart, who led the famous old sextet out of his "Floradora" in quite a professional manner.

The best fun of the evening was when Sousa conducted his "Bride Elect" march and the whole dozen composers, each armed with a baton, lined up behind him and helped conduct, each one doing his best to give a perfect imitation of the gymnastics which were performed by J. P. S. If it is fun to watch one Sousa, you can imagine what joy it was to watch a baker's dozen all working at the same time, especially as Mr. Sousa threw in a few extra quirks and caught several of the gentlemen off their guard, and off their balance as well, producing some truly astonishing evolutions.

### Sousa on Parade

Last week the great Hippodrome parade took place in New York, and the Morning Telegraph (April 13, 1916) said, in part, of the event:

"Everybody on the staff, from Sousa to Mike, the Hippodrome dog mascot, started on schedule time. Sousa, marching at the head of his band, was wildly cheered by patriotic thousands. The cordial populace regarded the Hippodrome as a sort of national institution, a symbol of Americanism, and Sousa was its prophet.

"I didn't acknowledge the ovation that greeted me all along the line," Sousa said afterward, "because I didn't think it was proper for a band leader with my record of marine service to go along bowing to right and left like a prima donna, so I kept my eyes straight ahead and marched on with soldierly dignity. My marching legs are as good as they ever were, but I had to shorten the step from the regulation 30 inches to 20 inches because the legs of the little chorus girls are not long enough to reach so far."

Musical American 4/22/16

### THIRTEEN CONDUCTORS LEAD SOUSA'S BAND

Twelve Composers Imitate Sousa (as Composers Do, Sometimes) Before Vast Hippodrome Audience

At the jubilee concert celebrating the eleventh anniversary of the New York Hippodrome on Sunday evening, April 16, twelve composers of popular music stood behind John Philip Sousa as he conducted his famous band, and reproduced his characteristic method of directing with more or less accuracy.

From where the audience sat, the strange view of thirteen directors leading, as it were, one band, offered a novel spectacle. Their names are Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Louis Hirsch, Jerome D. Kern, Rudolf Friml, John L. Golden, Victor Jacobi, Leslie Stuart, Gustav Kerker and Irving Berlin.

Just before this excess of conductorship each of the composers made a solo appearance with the band, conducting a favorite selection from one of his own musical comedies. The honor went to Mr. Kerker, who proved himself an experienced and spirited baton manipulator.

There were other interesting musical numbers, untouched by high-browism, in great profusion, the entire Hippodrome company participating.

At the Jigtown Annual Band Concert:



Courtesy of "Judge"  
Copyright by Leslie-Judge Co.

Trombone—"What do we play next, Si?"

Si—"Sousa's Grand March."

Trombone—"Gosh all hemlock! I just played that!"

\* \* \*

Eve 4/22/16

At the Hippodrome Easter Sunday matinee and night two monster programmes will be presented for the Permanent Blind Relief War Fund. After to-day's matinee of "Peter Rabbit in Dreamland," at the Century, the production will move to the Hippodrome, where many of the biggest features will be repeated Sunday afternoon.

Three bands will be utilized—Sousa's Band, the Scotch Highland Fife and Drum Band and the entire Hippodrome orchestra. Kipling's "Boots" will be recited in the afternoon by Alfred E. Henderson and sung at night by Robert Maitland.

Nearly fifty stars and more than ten thousand people will participate in these remarkable performances. Among the former are Billie Burke, George M. Cohan, Cyril Maude, Donald Brian, Nora Bayes, Grace La Rue, Clara Kimball Young, Emmy Wehlen, the entire Ziegfeld "Follies," with Ina Claire, Ann Pennington, Ed Wynn, Bert Williams and a most remarkable roster of celebrities.

## 'LIGHTS' NOW HAVE NEW \$30,000 HOME

A club that has grown in ten months from a membership of 40 to 400, which at first met in a garage and now has a handsome new \$30,000 clubhouse, certainly establishes a record for rapid, substantial growth. In a few words that is the history of the Long Island Good Hearted Thespian Society, the newest of all theatrical organizations.

The "Lights," which is the popular and shorter title of the society, was formed in Freeport late last Summer with the following officers: Victor Moore, angel; Harry Bulger, vice president; Stephen P. Pettit, treasurer; Henry Hodge, secretary; George M. Levy, honorary counsel. The directors, called "ushers," are Edward Levine, Robert H. Hodge, Frank Tinney, Frank Kaufmann, Harry Bulger, Max Hart, Val Trainer, Paul Morton, Sam Morton, Jack Pierre, Bert Leighton, Ed Flanagan, Lew Kelly, Arthur Deagon, Jack Welch, Harry Ellsworth and Billy Gould.

A random glance over the list of members shows Percy G. Williams, John Philip Sousa, Harry Bulger, Julian Mitchell, Robert Edeson, Tom McNaughton, Clifton Crawford, George Barry, Will Von Tilzer, C. F. Zittel, William Deming, Albert Von Tilzer, Joseph H. Schenck, Arthur Deagon, Jack Welch, Frank Kaufmann, Sime Silverman, Harry Fox, Max Hart, A. H. Woods, Richard T. Ringling, Julian Eltinge, Charles Middleton, Frank O'Brien, Leo Carillo, Stanley Murphy, Eddie Foy, Edward Abeles, Henry Waterson, Felix Adler, Dave Montgomery, James J. Corbett, Alf T. Ringling, William Hodge, H. S. Bentham, Richard Carle, Rube Goldberg and more than three hundred names as well and favorably known in all branches of theatricals.

The new clubhouse or "Light House," is situated at Freeport, L. I., on a six-acre tract with a water frontage of several hundred feet. Excellent bathing, boating and fishing is afforded and located in various parts of the beautiful grounds are a baseball diamond, tennis court, an outdoor gymnasium, running track, etc., and not far away are golf links and a polo field.

Sum 4/23/16

One of the many programme features of interest to those who will attend the mammoth benefit for the Permanent Blind Relief War Fund to be given at the Hippodrome this evening will be the rendition of Kipling's poem, "Boots," for which John Philip Sousa has arranged a special musical setting. It will be recited, with the accompaniment of Sousa's Band, by Robert Maitland, baritone, formerly of the Royal Opera, Covent Garden, London, and favorably known in New York as a singer.



New York Herald Tribune 4/13/16

Journal of Commerce 4/13/16



American Composers Who Appeared at the Hippodrome Sunday Night, March 26, for the Actors' Fund. Seated at the Piano, Oscar Hammerstein. Standing, From Left to Right, Jerome Kern, Louis Hirsch, A. Baldwin Sloane, Rudolph Friml, Alfred Robyn, Gustav Kerker, Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbell, John Golden, Silvio Hein and Irving Berlin.

# GREAT BILL FOR RELIEF FUND AT HIPPODROME.

Society and the Stage Combine to Help Permanent Blind.

Society and the stage combined in a great benefit at the Hippodrome yesterday for the Permanent Blind Relief Fund and other war relief charities. The entertainment was perhaps the most brilliant that has been given in Charles Dillingham's series of Sunday concerts. The committee in charge was headed by George Kessler, and included Lady Paget, Vincent Astor, August Belmont, Lyman J. Gage, Otto Kahn, Whitney Warren, Joseph Widener and others. Two performances were given, one in the afternoon and the other at night. It is believed that the fund will be at least \$12,000 greater as a result.

The boxes made the house in the evening seem like a gala night at the Metropolitan, as society turned out in force. For the matinee performance features were secured that were of especial interest to children. There were acts from "Peter Rabbit in Dreamland," the Toyland scene from "Hip, Hip Hooray," the ice ballet, Sousa's band, the Hippodrome elephants, Edouard Dorn, Belgian violinist, and Haruko Onaki, a Japanese prima donna.

The evening performance proved to be the most remarkable assemblage of stars ever seen on one stage at the same time. The personal appearances of George M. Cohan, Billie Burke, Cyril Maude and Sam Bernard aroused the greatest enthusiasm. Flo Ziegfeld arranged for the appearance of his two organizations, "Ziegfeld Follies" and "Ziegfeld Frolic," in their entirety, with such stars as Ina Claire, Ann Pennington, Ed. Wynn, W. C. Fields, Leon Erroll and Bert Williams.

Aside from the individual numbers, interest centered in the presentation of Robert Tittle McKee's "Tableaux Vivants," called "The Vision—Then and Now," a series of elaborate pictures which such stage favorites as Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill and Charles Froom made notable and interesting. The music for this novelty was written by Elsa Maxwell, who also conducted Sousa's Band, while that famous organization played her own composition, "Nouveaux Fox Trot."

One feature not on the programme which aroused the audience was a stirring address by Rabbi Stephen Wise, which sounded the keynote of this most auspicious tribute to charity.

Will Rogers contributed to the pleasure of the occasion as Master of Ceremonies. The music was directed by John Philip Sousa, Raymond Hubbell, Frank Darling, Charles Gebest and Alex. Davis, and the excellent stage direction was due to the able co-operation of Ned Wayburn, Jack Mason, William G. Stewart and R. H. Burnside.

New Commercial 4/13/16

## News of The Theatres

The Hippodrome gave two big performances yesterday, matinee and evening, devoted to the Permanent Blind Relief War Fund and various Allied Red Cross and other war relief charities. The results justified the elaborate plans as the gross receipts were the largest in the history of the institution, a total of \$12,000.

At the matinee the features especially attractive for children were selected and of these those from "Peter Rabbit in Dreamland" proved especially appealing to the large audience. The Hippodrome features included everybody from Toyland the ice ballet and Sousa's Band, from the elephants to Charlotte. Haruko Onuki, a Japanese prima-donna of ability, captivated the audience.

The evening performance offered a remarkable assemblage of stars, including George M. Cohan, Billie Burke, Cyril Maude and Sam Bernard. The Ziegfeld Follies and the "Ziegfeld Frolic" appeared in their entirety with Ina Claire, Ann Pennington, Ed Wynn, W. C. Fields, Leon Erroll, and Bert Williams, contributing to the success.

Aside from the individual numbers, interest centered in the presentation of Robert Tittle McKee's "Tableaux Vivants" called "The Vision—Then and Now," a series of elaborate pictures by such stage favorites as Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill and Charles Froom.

### The Hippodrome

NEW features in keeping with the Easter season will be introduced in "Hip-Hip-Hooray" on Monday at the Hippodrome, where crowded houses still are the rule at this beautiful spectacle. To-morrow night and afternoon there will be entertainments for the benefit of the Permanent Blind Relief War Fund, the evening programme being especially elaborate.

Sousa's Band will play, of course, and a series of tableaux, by Robert Tittle McKee, called "The Vision—Then and Now," will be given by Madge Kennedy, Clara Kimball Young, Julia Sanderson, Donald Brian, Charles Cherry, Laura Cowie, Emmy Wehlen, and Alice Brady. Other performers will include George M. Cohan, Billy Burke, Grace La Rue, Sam Bernard, the Dolly Sisters, Maurice and Walton, Nora Bayes, and a host of others, including the choruses from the "Cohan Revue" and the "Midnight Frolic." Cyril Maude will also make an address.

The Hippodrome organization of 1,274 people gave a street parade in New York city in celebration of the eleventh anniversary of the big playhouse, Wednesday morning. The Hippodrome was opened to the public April 12, 1905.

Charles Dillingham arranged a gigantic parade, in which every one associated with the current record-making spectacle, "Hip, Hip, Hooray," participated. John Philip Sousa and his famous band headed the line, together with the stars and the heads of the administration bureaus and mechanical, property, electrical and carpenter departments. The Hippodrome elephants, the horses, dogs and ponies were in the first division, and the second included the uniformed force of the Hippodrome, which numbered over 300 men. The ballet, headed by Charlotte, the skater, formed the third division.

Grand Rapids News 4/13/16

Even Post 4/13/16



# \$20,000 IS RAISED FOR BLIND SOLDIERS

Two Performances of Much  
Stage Merit Are Given at  
the Hippodrome.

## NOTABLES IN AUDIENCE

Two performances were given yesterday afternoon and last evening at the Hippodrome for the Permanent Blind Relief War Fund under the auspices of British, French and Belgian war charities. Through the efforts of the executive committee all the expenses attending the entertainment had been met in advance, so that the fund itself realized a net sum of \$20,000.

From the standpoint of quality the programme provided for the entertainment has seldom been equalled. Theatrical celebrities of the highest rank, the entire Hippodrome organization, prominent men in public life and grand opera stars took part. The audience, no less distinguished, was made up of many prominent persons, while in the lobbies of the big playhouse the daughters of noted New York families sold souvenir programmes and distributed subscription blanks through which substantial additions were made to the large amount raised by the affair.

At the evening performance two features stood out. One, a beautiful tableau entitled "The Vision of Then and Now," was designed to show the changes which have been wrought in the everyday life of the warring countries. Eugene O'Brien took the principal role, representing England, France, Belgium and America in different episodes were Madge Kennedy, Charles Froom, Keith Wakeman, Emmy Wehlen, Gladys Slater, Kenneth Hill, Donald Brian, Elsie Mackaye, Clara Kimball Young, Gale Kane and Janet Beecher. The scene was conceived and executed by Robert T. McKee, with incidental music by Elsa Maxwell.

The other feature was the appearance of Miss Billie Burke, who recited a poem appealing for aid to the blind soldiers while the house was plunged in darkness. Rabbi Stephen Wise in a stirring address added his appeals for all the others and Cyril Maude also made a brief speech.

The programme offered principals from the Ziegfeld Follies, Carl Randall and Lucille Cavanaugh, Ed Wynn, Leon Errol, Emma Haig and Bert Williams, while Sam Bernard, Nora Bayes and the Scotch Highlanders Pipe and Drum Band shone forth in their peculiarly talented way. Will Rogers was an inimitable announcer who provided a good share of the fun of the occasion.

Then there was a soprano solo by Miss Ada Androva and a recitation of Kipling's poem "Boots" by Robert Maitland, to a musical setting by Mr. Sousa, and the appearance of George M. Cohan to add to the hilarity. Also down on the programme were the sixteen composers leading the band, Jack Wilson, Paul Cappellani, the Dolly Sisters, Claire Rochester, Anna Pennington and George White; Ina Claire, the Arnaut Brothers and many others.

The afternoon's entertainment, arranged more especially for children, was provided by the principals of the "Hip-Hip-Hooray" company, Sousa's band, the ice ballet and the "Peter Rabbit in Dreamland" tableaux which were at the Century Theatre last week.

Large audiences were present at both performances. The box holders in the evening included Judge and Mrs. E. H. Gary, Mr. and Mrs. Whitney Warren, Mr. and Mrs. Preston Satterwaite, Mr. and Mrs. Otto H. Kahn, Mrs. O. H. P. Belmont, Mr. and Mrs. Henry P. Perry, Gen. and Mrs. T. Coleman du Pont, Mrs. Hermann Oelrichs, Mrs. Edward Breitung, Mr. and Mrs. George Alexander Kessler, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Robert Graves, Mrs. Richard P. Lounsbury, Mrs. William Disston, Mrs. Samuel Peck, Mrs. William Salmon, Mr. and Mrs. Charles Dillingham, Mrs. de Weerth and Mr. and Mrs. John Drew. Several persons gave boxes which were held at \$250 each, and this, besides other large individual contributions, helped to swell the final total.

The organizations under whose patronage the affair was held were the American Red Cross, the Belgian Relief Committee, the American Jewish Relief Committee, the British American War Relief Fund and the Secours Nationale. The executive committee which made possible the free use of the house and the talent of the stars included Lady Arthur Paget, Vincent Astor, August Belmont, Lyman J. Gage, Thomas P. Gore, Myron T. Herrick, Otto H. Kahn, C. Arthur Pearson, Whitney Warren and Joseph Widener.

# HIPPODROME DARK, MAKES AUDIENCE FEEL BLINDNESS

Miss Billie Burke Centre of Dramatic  
Scene—\$20,000 Raised for  
the Blind.

Unusual things have happened at Sunday night concerts at the Hippodrome, but nothing more startling than a little illustration of how it feels to be blind, which was staged there last night, has been seen there in a long time.

Yesterday was devoted to the Permanent Blind Relief War Fund so far as the Hippodrome was concerned. Instead of one, there were two concerts, one in the afternoon and the other in the evening. At both \$20,000 was made for soldiers and sailors who have been deprived of their sight when fighting for the Allies.

In the course of the evening performance, at which more celebrities of the theatrical world appeared than on any recent similar occasion, an appeal was made for money to be added to the receipts of the concerts.

Miss Billie Burke was called upon to help the appeal. Before the glaring footlights she stood, gowned in white, a vision of loveliness. Then she recited:—

"I am going to ask a simple thing of you,  
Something that may cause you all to smile.

Watch me and do exactly as I do  
For just a very, very little while;  
Hold out your hands, palms up. That's right.

Now, place them firmly on your eyes.  
You must not peep until I say, 'Time's up.'  
For that would spoil our little enterprise."

## Experiment in Blindness.

Following her, the audience put its hands up to its eyes, and at the word "enterprise" every light in the house went out. When Miss Burke said the words "Time's up" for a second time the house was in perfect blackness. The vision in white on the stage had vanished. It was as if the whole audience had suddenly become blind.

When the lights were turned on again it was time to pass little promissory notes through the audience. Some were for \$20, some for \$10 and some for \$1. Every person in the audience received one from

the hands of the young women of society who had been selling programmes earlier in the evening.

The afternoon programme was given principally by the company at the Hippodrome. Sousa and his band, Arthur Deacon, the Ice Ballet, Toto, Robert Winn, Edouard Deru, Miss Mary Lawton, Alfred Henderson, Montague Love, Charles W. Aldrich, Nat Wills and others appeared.

In the evening much of the entertainment came from the Ziegfeld "Follies" and "Frolie" companies. George M. Cohan, Robert Maitland, Miss Ada Androva, "Jack" Wilson, Haruko Onuki, Paul Capellani, "Sam" Bernard, Miss Nora Bayes, Will West and Miss Claire Rochester were among the attractions. Cyril Maude made a speech and the Rev. Dr. Stephen S. Wise preceded Miss Burke in appealing for help for blind soldiers. Will Rogers was announcer and he was assisted by Mr. Maude and by Miss Elsa Maxwell.

## Actresses in Tableaux.

Tableaux Vivants arranged by Robert T. McKee and set to music by Miss Maxwell, enlisted the services of Misses Madge Kennedy, Keith Wakeman, Emmy Wehlen, Gladys Slater, Elsie Mackaye, Clara Kimball Young, Gall Kane and Janet Beecher, Donald Brian, Charles Froom and Kenneth Hill.

From Florenz Ziegfeld, Jr.'s productions came the Dolly Sisters, Bert Williams, Miss Ina Claire and Charles Purcell, the Arnaut Brothers, Miss Anna Pennington and George White, W. C. Fields, Carl Randall, Miss Lucille Cavanaugh, Miss Emma Haig, Ed Wynn and Leon Errol.

Boxes for the concerts were sold at fancy prices. The least paid for any was \$50. Otto H. Kahn and Harry S. Black each paid \$250. Other boxholders were George Alexander Kessler, who is the active head of the Blind Relief Fund; Mrs. Charles B. Dillingham, Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. Whitney Warren, Dr. and Mrs. Preston Pope Satterwhite, Mrs. O. H. P. Belmont, Mr. and Mrs. Henry Pierrepont Perry, Mr. and Mrs. T. Coleman du Pont, Mrs. Hermann Oelrichs, Mrs. Edward N. Breitung, Miss Lota Robinson, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Robert Graves, Mrs. Richard P. Lounsbury, Mrs. William Disston, Mrs. Samuel Peck, Mrs. William Salmon, Mme. de Weerth and Mr. and Mrs. John Drew.

Among the young women who sold programmes were the Misses Madeleine and Lily Liebert, daughters of the French Consul; Misses Edna Biddle, Ada Marks, Costa Kennedy, Bell Gurnee and Charlotte Harding, Mrs. J. G. Cooke, Misses Bernice Ballard, Gwendolyn King, Maude Kahn, Maude O'Brien, Kathryn Bache and Flora McAlpin, Mrs. A. S. Whitton, Mrs. C. A. Lindley, Misses Nellie Turner, Frances McLaughlin, Margaret N. Meyer, Marion F. Nathan, Muriel Bliss and Nathalie Robert.

Several dinner parties from the Ritz-Carlton Hotel attended the concert. Mrs. Oliver H. P. Belmont's party included Mrs. G. P. Radclyffe Dugmore, Mr. and Mrs. Lewis Nixon, Dr. and Mrs. Preston, Pope Satterwhite, Mr. and Mrs. James Lowell Putnam, Miss Lota Robinson, Mrs. Herbert Shipman, Miss Elsa Maxwell, Miss Marie de Barrill, Messrs. Ralph Bloomer, Louis Holyoke Hosmer, S. Gross Horwitz, Robert T. McKee and Reginald Ronalds. Miss Maxwell entertained the party at supper at the Ritz-Carlton after the concert. Mr. and Mrs. August Belmont had ten guests at dinner and took them to the Hippodrome.

## Imitating Sousa.

A favorite indoor sport these days seems to be imitating John Philip Sousa. Last Sunday night at the Hippodrome, for instance, the performance was made merry when fourteen of America's most popular composers marched out on the stage while Sousa's Band was playing "The Bride Elect," and, grouping themselves around the March King, imitated his characteristic style of conducting.

The first public imitation of Sousa conducting was given by Walter Jones in the Lederer revue, "In Gay New York," at the Casino. Jones had been playing in revivals of the old Rice shows at Manhattan Beach, where Sousa gave daily concerts. His sense of humor urged him to attempt to reproduce the Sousa gestures for the amusement of his friends. Shortly afterward in "In Gay New York" he decided to introduce the imitation one night, and he had a wig and coat made to carry out this plan. Sousa was invited to the performance, but was kept in ignorance of the impersonation. The imitation was an instantaneous success, perhaps more with Sousa than with anybody else, and it was retained in the revue.

This was the beginning of the craze for Sousa impersonations. The Great Lafayette, a vaudeville player who was burned to death a few years ago in Edinburgh, was the next Sousa imitator. In Europe Willy Zimmerman added Sousa to his repertoire of composers and conductors. Nowadays an imitation of Sousa is likely to happen in any vaudeville act.

To-night at the Hippodrome a dozen players from the "Cohan Revue 1916" will endeavor to swing their arms like the bandmaster.

## BENEFIT AT HIPPODROME.

Large Sum Raised for Blind War  
Relief Fund.

Two entertainments for the Permanent War Relief Fund and allied war charities given yesterday afternoon and night at the Hippodrome established a new record for receipts, netting \$20,000.

The afternoon programme was arranged to interest the youngsters. It included numbers from the Hippodrome revue and others from "Peter Rabbit in Dreamland," the spectacle presented last week at the Century.

The night programme brought together many stage favorites. Will Rogers presided and announced the numbers. Mr. Rogers left his lariat at home, likewise his chewing gum and chaps, but his wit was with him, and he kept the audience in merry mood. Cyril Maude made a happy little address, and Rabbi Stephen Wise also spoke.

A series of living pictures called "The Vision—Then and Now," seen in fancy by a poet blinded in battle, was given by Eugene O'Brien, Madge Kennedy, Charles Froom, Keith Wakeman, Emmy Wehlen, Gladys Slater, Kenneth Hill, Donald Brian, Elsie Mackaye, Clara Kimball Young, Kail Kane and Janet Beecher. Billie Burke read a poem, Elsa Maxwell conducted Sousa's Band in the playing of one of her compositions, and there were other numbers, given principally by members of F. Ziegfeld's "Follies" and "Midnight Frolic" companies.



## \$20,000 Raised at Hippodrome Benefit for Blind Soldiers

THE PERMANENT BLIND RELIEF WAR FUND was enriched last evening by \$12,000, the proceeds of a vastly interesting and diverse programme at the Hippodrome. Many thousands more will be added, for in response to an eloquent appeal by Rabbi Stephen Wise, involuntary donations filled the bags and baskets of scores of pretty girls, who went through the audience offering engraved bonds for engraved banknotes.

For four hours stars from almost every department in the dramatic and musical field gave of their best to help the blinded soldiers and sailors of the allied armies. And, as Dr. Wise remarked, the same artists are ready and willing to give as freely for those of the central armies similarly afflicted.

The audience was tremendous. Society and the artistic world were largely represented. Boxes, seats, aisles and corridors were crammed to their capacity.

One of the greatest musical hits was made by Claire Rochester. In fact Miss Rochester made a double success in her rendering of her famous song, "Are You Half the Man Your Mother Thought You'd Be?" This gifted young lady has the rare ability to sing in two voices. She disclosed a beautiful and well trained soprano voice, which she used with effect in the opening verse. The appealing chorus was sung with a rich and resonant baritone quality to the mystification and delight of her auditors.

Sousa and his band played national airs and other numbers. Elsa Maxwell contributed vocal and instrumental compositions.

Cyril Maude brought tears to the eyes of many by his eloquent and touching remarks concerning the maimed and smitten soldiers. He also spoke feelingly of the gratitude of his fellow countrymen and himself to sympathetic and charitable Americans.

There were "tableaux-vivants" by Misses Kennedy, Wakeman, Wehlen, Beecher, Slater, Mackaye, Young and Kane and Donald Brian.

Miss Billie Burke recited a poem written for the occasion by Ella Wheeler Wilcox. The beautiful and graceful Dolly Sisters were not permitted to retire with a single dancing episode; Paul Capellani, in a uniform of a French soldier, recited the stirring "Sacred Song," by Rouget de Lisle; Ina Claire danced and sang; Bert Williams and various other members of the Ziegfeld forces presented familiar acts and impersonations.

Sam Bernard, having lost his voice, appeared on the stage and handed a check for \$100 to Will Rogers, the master of ceremonies.

Robert Maitland, the celebrated operatic baritone, gave Kipling's "Boots" to the Sousa musical accompaniment. Ed Wynn helped to pass a few cheerful moments with characteristic funnisms; sixteen imitation Sousas, led by John Phillip himself, gave an amusing caricature of the famous bandmaster; French clowns and Scotch pipers, jugglers and dancers all helped to contribute to one of the most remarkable programmes ever given in this city.

## \$25,000 IS RAISED FOR EUROPE'S BLIND

New York Responds to Appeal Made at Great Benefit in Hippodrome.

### STARS CROWD PROGRAMME

Tableaux, Showing Stricken Entente Countries, Feature of Performance.

New York society and stagemom linked hands yesterday in a double benefit held in the afternoon and evening in the Hippodrome in behalf of the blinded soldiers and sailors of Europe. As a result the funds being raised in this country to smooth the path of the stricken men was swelled by more than \$25,000.

With a programme which included stars of the legitimate stage, vaudeville and the music world, the thousands of New Yorkers who attended the big showhouse saw a bill almost without a rival in this city's experiences of benefit performances.

Most interesting by far, however, was that part of the programme which touched upon the worthy object of the benefit. In song, in appeal and in tableau, the tragic story of the sightless heroes was carried to the hearts of the sympathetic spectators in the huge auditorium.

#### Hippodrome Acts Given.

The matinee performance was in a lighter vein, and to a great extent consists of scenes of acts from the Hippodrome show and from "Peter Rabbit."

The performances were arranged by the Permanent Blind Relief War Fund and allied charities for soldiers and sailors. George Alexander Kessler was in charge, assisted by many of the city's leading society women.

The feature of last night's show, which appealed so strongly to New York's upper set that the Hippodrome boxes and loges fairly rivaled the Metropolitan's circle, was a tableau arranged by Robert T. McKee, depicting the war throes of Europe and the plight of a shell-blinded Zouave.

Alone, helpless and downcast, the returned soldier is shown sitting in his attic, groping hungrily toward the shaft of sunlight he feels but cannot see. To his mind's eye come visions, however—visions that were shown to the audience last night by living stage favorites.

A sylvan scene showed England of

ante-bellum days. Madge Kennedy and Charles Froom posed for the scene. Next Miss Keith Wakeman showed a war-clad Britannia to typify the present.

The child-like soldier, acted by Eugene O'Brien, next saw France in the glory of her pomp and fashions of the eighteenth century. Emmy Wehlen, Gladys Slater and Kenneth Hill took the tableau parts. The striking change to a shell-swept Verdun trench, with a wounded French private fighting to the last, showed France—1916. Donald Brian played the part.

#### America the Consoler.

Elsie Mackaye then portrayed Belgium in her recent splendor. In a field of desolation, the audience then saw Clara Kimball Young and a little girl portray the grief that to-day is Flanders.

The tableau was completed with Gall Kane typifying the old America, the Goddess of Liberty, followed by Madge Kennedy as Columbia and Janet Beecher as Europa, showing America's new role, provider and consoler. Music to accompany the tableau was written by Elsa Maxwell.

One of the features of the evening was Sousa's Band. Miss Maxwell for one number took the master baton and led the musicians in the "Nouveaux Fox Trot," a composition of her own. At another time the veteran conductor was surprised by the sudden appearance of sixteen counter-parts, the "Sixteen Sousas" from a Broadway show. He let them lead the band all at once, however, and kept his back to the audience so he could smile with dignity.

Cyril Maude, the English actor, recounted to the audience the story of a friend, half English and half American, whose blood was shed and whose eyesight was lost for the allies.

Rabbi Stephen S. Wise then stepped to the stage and pleaded for generosity on the part of the audience toward the sightless war victims.

#### Billie Burke's Appeal.

The most touching episode of the performance, however, was the appearance of Billie Burke. Advancing to the front of the huge stage curtain she recited this verse:

I am going to ask a simple thing of you,  
Something that may cause you all to smile.  
Watch me, and do exactly as I do  
For just a very, very little while.  
Hold out your hands, palms up—that's right;  
Now place them firmly on your eyes.  
You must not peep until I say "Time's up."  
For that would spoil our little enterprise.

Needless to say, every man, woman and child covered his eyes. Then the lights went out and with all the charm of appeal and persuasion she could muster the actress continued:

Here in the darkness I appeal to you  
For those whose eyes are blinded for all time.  
Help them, help them all you can,  
And I'll know I have not spoken in vain  
These little rhyme—Time's up!

When she said "Time's up" the lights were turned on again, and a score of the prettiest society buds and matrons began a collection—in the form of selling "bonds of generosity" to the many present. Thousands of dollars were obtained in that way.

## SOUSA ENJOYED STREET PARADE OF HIPPODROME

When the Hippodrome organization marched in New York City recently in celebration of the big theatre's eleventh anniversary, John Philip Sousa appeared in his third street parade since he left the service with the U. S. Marine Band in Washington. At that time he often enjoyed the novelty, having served at the White House during the administration of five Presidents of the United States.

The first of these street parades since he organized Sousa's Band was when New York City welcomed Dewey home from Manila; the second, when the Lamb's Club celebrated with its public gambol, and the third with the Hippodrome organization.

It was a great experience for the March King, and he enjoyed it, too.

## HIP CELEBRATES BIRTHDAY

The Hippodrome celebrated its eleventh birthday anniversary Sunday evening, April 16, when a brilliant performance and a review of the musical successes of the past eleven years were given.

The first part of the program was given over to Sousa and his band, followed by the visiting stars and America's foremost composers. Each played his favorite composition.

The feature of the evening was the parade of the Hippodrome organization. The song revue which followed included the musical successes of the Hippodrome productions. This part was called "Stars of Other Days."

At the close of the performance the stars, past and present, together with the entire Hippodrome acting staff, stood on the stage and, arm in arm, sang "Auld Lang Syne," and "The Star Spangled Banner."

Some of the Strand Theatre regulars are going to show their appreciation of the music that is a feature of the big movie palace by presenting Carl Edouardo, who has been in charge of the orchestra during the Strand's two years of existence, with a silver loving cup. John D. Gluck originated the plan, and when the presentation is made next month John Philip Sousa will step over from the Hippodrome to make the speech.

When George M. Cohan, Irving Berlin and Charles Chaplin met in New York recently, they discussed the difference in methods used to get laughs upon the screen and upon the stage.

"Well, Charles," said Cohan, at the finish of the conversation, "I have 'something on you' at any rate—I can dance and you can't."

"Oh, I don't know," chirped Charles "I started my stage career billed as 'The Boy Champion Clog Dancer of Great Britain,' but I danced long enough to the manager's music, so I thought it best to quit and let the managers dance to my tune for a while."

"I'm glad you don't compete with me," said Berlin. "I write songs."

"I don't know whether it can be called competition," said Charles, "but I have just written and published four popular songs and the instrumental piece in which I directed Sousa's Band at the New York Hippodrome."

"What did Sousa think of your music," asked Berlin and Cohan in chorus.

"He said that 'as a composer, I was a fine film artist,'" said the truthful Chaplin, and the three drifted away in the direction of the tea-room.



Evening Telegram 4/24/16

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THE Hippodrome, which, under Charles Dillingham's direction, has been the scene of innumerable brilliant Sunday evenings this past winter, staged one of the most important

theatrical events of the year yesterday, when both matinee and evening at the big playhouse were devoted to the Permanent Blind Relief War Fund and allied Red Cross and other war relief charities.

The gross receipts at the Hippodrome yesterday were the largest in the history of that remarkable institution, and as the committee bore the entire expense, the work this fund is carrying on will realize in the neighborhood of \$12,000 through yesterday's benefit performance.

The programme presented contains the names of nearly every star now in New York associated with the Klaw & Erlanger affiliated theatres. So long was the list of those who contributed their services that an entirely different bill was presented afternoon and night.

The evening performance was marked by the personal appearance of Billie Burke, Cyril Maude, Rabbi Wise and others. Mr. Flo Ziegfeld was gracious in arranging for the appearance of his two organizations, the "Ziegfeld Follies" and the "Ziegfeld Frolic" in their entirety, with such stars as Ina Claire, Ann Pennington, Ed Wynn, W. C. Fields, Leon Erroll and Bert Williams all contributing to the great success.

Aside from the individual numbers interest centred in the presentation of Robert Tittle McKee's tableaux vivants, called "The Vision—Then and Now," a series of elaborate pictures, which such famous stage favorites as Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill and Charles Froom made notable and interesting. The music for this novelty was written by Elsa Maxwell, who also conducted Sousa's Band while that famous organization played her own composition, "Nouveaux Fox Trot."

## \$20,000 FROM 2 BENEFITS.

### Hippodrome Entertainments Bring Record Receipts for War Aid.

Two entertainments for the Permanent Blind War Relief Fund and allied war charities given yesterday afternoon and night at the Hippodrome established a new record for receipts, netting \$20,000. One other audience gathered in the huge playhouse this season—that which saw Charles Chaplin—was larger than that of last night, but the fact that many of the boxes were sold at premiums made the gross receipts greater. For one box Otto H. Kahn paid \$250, and Harry S. Black paid a like amount for another.

George A. Kessler organized the benefits, and on the committee under whose auspices they were given were Lady Paget, Vincent Astor, August Belmont, Lyman J. Gage, Whitney Warren, Otto H. Kahn, and Joseph Widener. Society in the semicircle of boxes suggested the Metropolitan's golden horseshoe on a Monday night. In the foyer programs and certificates for the blind were sold by debutantes and actresses. The receipts from these will further swell the sum announced last night.

The afternoon program was arranged to interest the youngsters. It included numbers from the Hippodrome revue and others from "Peter Rabbit in Dreamland," the spectacle presented last week at the Century.

The night program brought together many stage favorites. Will Rogers presided and announced the numbers. Mr. Rogers left his lariat at home, likewise his chewing gum and chaps, but his wit was with him, and he kept the audience in merry mood. Cyril Maude made a happy little address, in which he spoke feelingly of the sympathy bestowed by America on England during her time of sorrow, and Rabbi Stephen Wise also spoke. A series of living pictures called "The Vision—Then and Now," seen in fancy by a poet blinded in battle, was given by Eugene O'Brien, Madge Kennedy, Charles Froom, Keith Wakeman, Emmy Wehlen, Gladys Slater, Kenneth Hill, Donald Brian, Elsie Mackaye, Clara Kimball Young, Gale Kane, and Janet Beecher. Billie Burke read a poem, Elsa Maxwell conducted Sousa's Band in the playing of one of her compositions, and there were other numbers, given principally by members of F. Ziegfeld's "Follies" and "Midnight Frolic" companies.

## RICH OFFERINGS FOR WAR'S BLIND

### \$20,000 Contributed at Two Hippodrome Performances.

### AUDIENCE NOTABLE ONE

### Daughters of Prominent Families Sell Programmes.

Two performances were given yesterday afternoon and last evening at the Hippodrome for the Permanent Blind Relief War Fund under the auspices of British, French and Belgian war charities. Through the efforts of the executive committee all the expenses attending the entertainment had been met in advance, so that the fund itself realized a net sum of \$20,000.

From the standpoint of quality the programme provided for the entertainment has seldom been equalled. Theatrical celebrities of the highest rank, the entire Hippodrome organization, prominent men in public life and grand opera stars took part. The audience, no less distinguished, was made up of many prominent persons, while in the lobbies of the big playhouse the daughters of noted New York families sold souvenir programmes and distributed subscription blanks through which substantial additions were made to the large amount raised by the affair.

At the evening performance two features stood out. One, a beautiful tableau entitled "The Vision of Then and Now," was designed to show the changes which have been wrought in the everyday life of the warring countries. Eugene O'Brien took the principal role, representing England, France, Belgium and America in different episodes were Madge Kennedy, Charles Froom, Keith Wakeman, Emmy Wehlen, Gladys Slater, Kenneth Hill, Donald Brian, Elsie Mackaye, Clara Kimball Young, Gale Kane and Janet Beecher. The scene was conceived and executed by Robert T. McKee, with incidental music by Elsa Maxwell.

The other feature was the appearance of Miss Billie Burke, who recited a poem appealing for aid to the blind soldiers while the house was plunged in darkness. Rabbi Stephen Wise in a stirring address added his appeals for all the others and Cyril Maude also made a brief speech.

The programme offered principals from the Ziegfeld Follies, Carl Randall and Lucille Cavanaugh, Ed Wynn, Leon Errol, Emma Haig and Bert Williams, while Sam Bernard, Nora Bayes and the Scotch Highlanders Pipe and Drum Band shone forth in their peculiarly talented way. Will Rogers was an inimitable announcer who provided a good share of the fun of the occasion.

Then there was a soprano solo by Miss Ada Androva and a recitation of Kipling's poem "Boots" by Robert Maitland, to a musical setting by Mr. Sousa, and the appearance of George M. Cohan to add to the hilarity. Also down on the programme were the sixteen composers leading the band, Jack Wilson, Paul Cappellani, the Dolly Sisters, Claire Rochester, Anna Pennington and George White; Ina Claire, the Arnaut Brothers and many others.

The afternoon's entertainment was arranged more especially for children, was provided by the principals of the "Hip-Hip-Hooray" company, Sousa's band, the ice ballet and the "Peter Rabbit in Dreamland" tableaux which were at the Century Theatre last week.

The delegates and alternates from Mary Silliman chapter, D. A. R., who are in attendance at the annual National Congress being held in Washington, D. C., all this week, write of their doings in a most interesting manner. The United States Marine band is furnishing music for the session, one of the feature numbers played by the band being America First, by Sousa, which is dedicated to Mrs. William Cumming Story, the president general. The principal social event Monday was the reception by the president general given in Memorial Continental hall.

## The Theatre.

### A Notable Day at Hippodrome—Gossip Here and There.

The Hippodrome, which under Charles Dillingham's direction has been the scene of innumerable brilliant Sunday evenings this winter, staged the most important social-theatrical event of the year last evening when both matinee and evening at the big playhouse were devoted to the Permanent Blind Relief War Fund and various allied Red Cross and other war relief charities. The results justified the elaborate plans which were made as the gross receipts at the Hippodrome yesterday were the largest in the history of that remarkable institution, and as the committee bore the entire expense the work this fund is carrying on will realize in the neighborhood of \$12,000 through the two performances.

The programme presented contained the names of nearly every star now in New York associated with the Klaw & Erlanger affiliated theatres. So long was the list of those who contributed their services that an entirely different bill was presented afternoon and night.

At the matinee the features especially attractive to children were selected, and of these, those from "Peter Rabbit in Dreamland" proved especially appealing to the large audience. The Hippodrome features included everybody from Toyland, the ice ballet, and Sousa's Band, from the elephants to Charlotte. A distinct surprise came with the first appearance of Haruko Onuki, a Japanese prima donna of remarkable ability, who captivated the audience. Another feature was provided by Edouard Dern, late court violinist to the Queen of Belgium.

The evening performance proved to be the most remarkable assemblage of stars ever seen on one stage at the same time. The personal appearances of George M. Cohan, Billie Burke, Cyril Maude, and Sam Bernard aroused the greatest enthusiasm. Mr. Ziegfeld was extremely gracious in arranging for the appearance of his two organizations, the "Ziegfeld Follies" and the "Ziegfeld Frolic," in their entirety, with such stars as Ina Claire, Ann Pennington, Ed Wynn, W. C. Fields, Leon Erroll, and Bert Williams, all contributing to the great success.

Aside from the individual numbers, interest centred in the presentation of Robert Tittle McKee's "tableaux vivants" called "The Vision: Then and Now," a series of elaborate pictures, which such famous stage favorites as Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill, and Charles Froom made notable and interesting. The music for this novelty was written by Elsa Maxwell, who also conducted Sousa's Band while that famous organization played her own composition "Nouveaux Fox Trot."

Will Rogers contributed to the pleasure of the occasion as master of ceremonies. The music was directed by John Philip Sousa, Raymond Hubbell, Frank Darling, Charles Gebest, and Alex. Davis, and the precision and excellent stage direction were due to the able coöperation of Ned Wayburn, Jack Mason, William G. Stewart, and R. H. Burnside.

"Hip Hip Hooray" at the Hippodrome observed East Monday with various new features. All the fashions displayed in the Fifth avenue scene were the newest advance modes. In the Cascade scene the various dancers wore new gowns and even Charlotte blossomed forth in new Easter finery. Sousa's Band selected for this week's musicale at the Tower of Jewels a cornet solo, "Nep-tune's Court," by Herbert L. Clarke.

Bandmaster John Philip Sousa, who is an enthusiast at the "shoot 'em high, shoot 'em low" game, and is also the president of the A. A. T. A., has offered a gold wrist watch for the best amateur lady shot, the watch to be competed for during the tournament if the shoot is held, the prize being known as "the Sousa stampede trophy."



*New York Telegram 4/24/16*

## STAGE STARS ADD \$20,000 TO FUND FOR WAR'S BLIND

*At Big Benefit at Hippodrome Notables of Theatrical and Musical World Arouse Enthusiasm for Sufferers Beyond the Seas.*

The fact that approximately \$20,000 was realized through yesterday's two benefits at the Hippodrome for the Permanent Blind Relief War Fund and Allied Red Cross and other war relief charities justifies the elaborate plans of the promoters and shows how highly the public appreciated the enterprise in whose aid nearly all the stage stars and theatrical notables of the city contributed their services.

These combined performances formed an important social-theatrical event. In this connection it should be said that too much praise could scarcely be given the committee, of which George Alexander Kessler is the active head, and which includes Lady Paget, Vincent Astor, August Belmont, Lyman J. Gage, Otto Kahn, Whitney Warren, Joseph Widener and others, for the excellence of the two performances and the manner in which the gigantic undertaking was conducted.

At the two performances bills entirely different were presented. At the matinee the features especially attractive to children were selected and, of these, those from "Peter Rabbit in Dreamland" proved especially appealing to the large audience. The Hippodrome features included everybody from Toyland, the ice ballet, and Sousa's Band, from the elephants to Charlotte. A distinct surprise came with the first appearance here of Haruko Onuki, a Japanese prima donna of remarkable ability, who captivated the audience. Another feature was provided by Edouard Dorn, late court violinist to the Queen of Belgium.

### Stage Shone With Stars.

At the evening performance George M. Cohan, Billie Burke, Cyril Maude and Sam Bernard aroused enthusiasm. Flo Ziegfeld arranged for the appearance of his two organizations, "Ziegfeld Follies" and "Ziegfeld Frolic," in their entirety, with Ina Claire, Ann Pennington, Ed Wynn, W. C. Fields, Leon Erroll and Bert Williams all contributing.

Aside from the individual numbers interest centered in the presentation of Robert Tittle McKee's tableaux vivants, called "The Vision—Then and Now," a series of elaborate pictures which such famous and popular stage favorites as Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill and Charles Froom made notable and inter-

esting. The music for this novelty was written by Elsa Maxwell, who also conducted Sousa's Band while that famous organization played her own composition, "Nouveaux Fox Trot."

### Miss Burke Springs a Surprise.

Another feature not on the program was the recitation of a poem of special appeal that Billie Burke rendered in the effective manner which is her very own. This was the poem:

I am going to ask a simple thing of you,  
Something that may cause you all to smile.  
Watch me, and do exactly as I do  
For just a very, very little while;  
Hold out your hands, palms up, that's right,  
Now place them firmly on your eyes.  
You must not peep until I say "Time's up."  
For that would spoil our little enterprise.  
At the word "enterprise" all lights  
went out, leaving the house in darkness  
until the speaker cried, "Time's up."  
In the darkness she proceeded:  
Here in the darkness I appeal to you  
For those whose eyes are blinded for all time;  
Help them. Help them all you can,  
And I'll know I have not spoken in vain  
This little rhyme.  
Time's Up.

At this the lights went up and Miss Burke introduced Rabbi Stephen S. Wise, who responded with a stirring address which sounded the keynote of this most auspicious tribute to charity.

### Other Contributions.

Will Rogers contributed to the pleasure of the occasion as master of ceremonies. The music was directed by John Philip Sousa, Raymond Hubbell, Frank Darling, Charles Gebest and Alex Davis, and the stage direction was due to the co-operation of New Wayburn, Jack Mason, William G. Stewart and R. H. Burnside.

The boxes presented the appearance of a gala premiere at the Metropolitan Opera House, being occupied by such distinguished social leaders as Judge and Mrs. Elbert Gary, Mr. and Mrs. Whitney Warren, Mr. and Mrs. Preston Satterwaite, Mr. and Mrs. Otto Kahn, Mrs. O. H. P. Belmont, Mr. and Mrs. Henry Pierrepont Perry, Mr. and Mrs. T. Coleman du Pont, Harry S. Black, Mrs. Herman Oelrichs, Mrs. Edward Breitung, Mr. and Mrs. George Alexander Kessler, Miss Lota Robinson, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Robert Graves, Mrs. Richard P. Lounsbury, Mrs. William Disston, Mrs. Samuel Peck, Mrs. Wm. Salmon, Mr. and Mrs. Charles B. Dillingham, Mme. de Weerth, Mr. and Mrs. John Drew and many others equally prominent socially.

*New York Times 4/24/16*

## LIGHT OPERA WRITERS ORGANIZE

Authors and Composers Society Formed at Dinner Given Recently by R. H. Burnside

An interesting sequel to the Hippodrome's anniversary jubilee Sunday night has created widespread interest among musicians. Following the performance at the big playhouse R. H. Burnside gave a dinner to the fourteen composers who had appeared at the Hippodrome's birthday party. Among them were John Philip Sousa, Leslie Stuart, Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Louis Hirsch, Jerome D. Kern, Rudolph Friml, John Golden, Victor Jacobi, Gustav Kerker, Irving Berlin and Dr. Hugo Felix.

The impromptu banquet was held at Keen's Chop House, temporary annex of the Lambs Club. During the discussion which followed the coffee and cigars the composers present started an organization to be known as the Authors and Composers Society.

This society, which all writers of musical comedy will be invited to join, will aim to promote sociability among this fraternity and advance their interests generally. John Philip Sousa was selected as president pro tem, with John Golden as temporary secretary. There is a likelihood that the organization will develop into one of national significance.

*Cine World 4/29/16*

## Plays for the Coming Week.

A SECOND edition of "Hip, Hip, Hooray!" at the Hippodrome will be offered on Monday night. New musical numbers will be added and Sousa's Band will blossom forth with new uniforms. Charlotte will present a new creation in the ice ballet, "Flirting at St. Moritz," as will Katie Schmidt, Ellen Dallerup, Hilda Reuckert and Pope and Kerner. Toto and the Lamy Brothers are arranging new devices to arouse laughter, and over twenty new characters will be introduced in "Toyland."

*Women's Wear 4/26/16*

### New Features.

"Hip Hip Hooray" at the Hippodrome observed Easter Monday with various new features. All the fashions displayed in the Fifth avenue scene were the newest advance modes. In the Cascade scene the various dancers wore new gowns and even Charlotte blossomed forth in new Easter finery. Sousa's Band selected for this week's musicale at the Tower of Jewels a cornet solo, "Neptune's Court," by Herbert L. Clarke.

*Evening Telegram 4/26/16*

Charles Dillingham is going to put another "Hip" in "Hip, Hip, Hooray!" at the Hippodrome. Beginning next Monday, the pageant, which has broken all records at the world's biggest playhouse, will enter upon the eighth month of its remarkable run—which shows no likelihood of ever ending—with a brilliant second edition. With characteristic enterprise, the management is introducing new features, new dresses and new novelties while the popularity of "The Wonder Show" is at its very height.

Every principal in the large cast has been called upon by R. H. Burnside to introduce a new number. Charlotte will present a striking new creation in the ice ballet, "Flirting at St. Moritz," as will Katie Schmidt, Ellen Dallerup, Hilda Reuckert and Pope and Kerner. Toto is arranging new devices to arouse laughter and more than twenty new characters are being introduced in "Toyland." The Kat Kabaret will have new acrobatic and terpsichorean divertissements, and the Fifth avenue scene will present a fashion parade.

Sousa and his band will change their entire programme in "The Tower of Jewels" scene. Miss Belle Storey and the other principals will all appear in new numbers.

*Cine World 4/26/16*

THIRTEEN COMPOSERS DIRECTED THEIR OWN FAMOUS POPULAR compositions as performed by Sousa's band at the Hippodrome, the other night. And when they got through everybody in the house would have bought tickets for a "Florodora" revival, if some manager had announced one. The joint efforts of the composers simply proved that there have been a lot of popular tunes, but none ever, before or since, to equal the "Tell Me Pretty Maiden" song. Raymond Hubbell, with a smile like a good-natured kid, directed his "Just My Style." A. Baldwin Sloane fairly tangoed on the rostrum as he waved the stick for his "There's a Girl in Havana." Alfred Robyn got the essential swing out of the big band for his "It Was Not Like That in the Olden Days." Silvio Hein looked as innocent as if he had never copped anything from a Spanish classic as he beat the sleepy, languorous rhythm of his "Maurice Tango." Louis Hirsch got everything there was out of his "Hello, Frisco." Jerome D. Kern jovially encouraged Lieut. Sousa's men to get the true comic lilt to his "You're Here and I'm Here." Rudolf Friml, with much ease and technique of the baton, directed the latest popular tune, his "Rack-erty Co." from "Katinka." John Golden swung the stick effectively for his widespread success, "Good-by Girls," from "Chin Chin;" the veteran Gustav Kerker gave a florid and frolicsome interpretation of his famous "Follow On," from "The Belle of New York;" Irving Berlin, with one hand for the band and the other apparently holding to his money in his left trousers pocket, directed his "Alexander's Ragtime Band;" Sousa himself led the band through the brisk measures of his "Bride Elect" march and then:

Leslie Stuart, stocky and blonde, anything but emotional or composer-like in appearance, brought out with perfect effect the delicious, inconsequential, vagrant, matched-up melodies of the "Pretty Maiden" sextette, and the big house fairly rose to its feet to demand encores. And all 'round you you could hear: "There'll never be another one like that."



World 4/24/16

## MAKES 5,400 "PLAY BLIND" TO FEEL WOE OF SOLDIERS

Billie Burke's Action Helps Society Women to Get Contributions From Audience in the Hippodrome at Benefit for Permanent War Relief Fund.

The Permanent Blind Relief War Fund for Soldiers and Sailors and other charities will receive at least \$20,000 from the two theatrical performances yesterday afternoon and evening at the Hippodrome.

This was announced before the evening performance, as every one of the 5,200 seats and almost 200 additional chairs placed in the orchestra pit had been sold long in advance. A large sum was realized from the sale of boxes, the lowest price being \$50 apiece. Otto H. Kahn and Harry S. Black each paid \$250 for a box.

Besides the British, French and Belgian Permanent Blind Relief War Fund, the charities which will benefit by the shows are the American Red Cross, the American Jewish Relief, the Belgian Relief Committee, the British-American War Relief Fund and the Secours Nationale. They get the entire proceeds.

The profit announced includes only that from seats and boxes. It will be increased greatly by subscriptions to the fund, obtained by society women who sought contributions in the audience. They also sold programmes. As befitted the size and distinction of the audience, the evening performance was of the finest quality. For the most part it was light entertainment, but an impressive moment came when the entire audience was asked to cover its eyes, while the theatre was thrust into darkness, so they could realize the mental suffering of blind folk.

### Made Appeal in Rhyme.

Miss Billie Burke made the request thus:

"I'm going to ask a simple thing of you—  
Something that may cause you all to smile.

Watch me and do exactly as I do  
For just a very, very little while.

"Hold out your hands, palms up! That's right.

Now place them firmly on your eyes.  
You must not peep until I say "Time's up!"

For that would spoil our little enterprise."

Miss Burke held her hands before her eyes, the audience did likewise and all the lights went out. Then the actress went on:

"Here in the darkness I appeal to you  
For those whose eyes are blinded for all time.

Help them! Help them all you can,  
And I'll know I have not spoken in vain this little rhyme."

Then she called "Time's up!" and the lights went on again. Mrs. Burke introduced Rabbi Stephen Wise, who told of the good work done by the fund.

A war-time feature was a series of tableaux vivants by Robert Tittle McKee, called "The Vision—Then and Now." The various belligerent countries and the United States were represented in allegory before the war and now. Clara Kimball Young, Donald Brian, Kitty Gordon, Janet Beecher, Madge Kennedy, Emmy Wehlen, Eugene O'Brien, Keith Wakeman, Gladys Slater, Elsie Mackaye, Kenneth Hill and Charles Froom posed in this. Music for the tableaux had been composed by Elsa Maxwell, who also led Sousa's Band when it played her "Nouveau Fox Trot."

### Ziegfeld's Players There.

The whole casts of the Ziegfeld Follies and Midnight Frolic appeared, including Ina Claire, Ann Penning-

ton, Ed Wynn, W. C. Fields, Leon Erroll and Bert Williams. Cyril Maude and Sam Bernard also took part. Will Rogers was a humorous master of ceremonies.

The feature of the matinee performance was a juvenile fashion parade from "Peter Rabbit in Dreamland." More than 150 children took part. There were also several numbers from the regular Hippodrome show, including the Toyland scene, the Ice Ballet with Charlotte, the elephants and Sousa's Band.

George A. Kessler headed the committee in charge of the benefit. It included Lady Paget, Vincent Astor, August Belmont, Lyman J. Gage, Otto Kahn, Whitney Warren, Joseph Widener and others.

Some of those who had boxes were Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. Whitney Warren, Mr. and Mrs. Preston Satterwhite, Mr. and Mrs. Otto Kahn, Mrs. O. H. P. Belmont, Mr. and Mrs. Henry Pierrepont Perry, Mr. and Mrs. T. Coleman du Pont, Mrs. Hermann Oelrichs, Mrs. Edward Breitung, Mr. and Mrs. George Alexander Kessler, Miss Lota Robinson, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Robert Graves, Mrs. Richard P. Lounsbery and Mr. and Mrs. John Drew.

A Second Edition of "Hip! Hip! Hooray!" at the Hippodrome is scheduled for Monday to mark the beginning of May.—its eighth month. Everything will be new. (Several new faces will provide surprise features). Every principal, soloist, and comedian will be called upon to contribute new material. New musical numbers will be added and Sousa's Band will alter its entire repertoire and blossom forth with new uniforms. Charlotte will present a new creation in the ice ballet "Flirting at St. Moritz." Twenty new characters are being introduced in "Toyland." The Kat Kabaret will have new acrobatic and terpsichorean diversissements, and the Fifth Avenue scene will present a veritable fashion parade of advanced modes.

Nat Wills will sing a new song with his male chorus of one hundred voices, and Charles T. Aldrich will show that he is "some detective." Belle Storey, Arthur Aldridge, Beth Smalley, Anna May Roberts, Joseph Parsons, Marjorie Bentley, and Leslie Leigh will appear in new numbers.

Tomorrow, Sunday, evening's attraction will offer John McCormack in his final concert this season. Mr. McCormack will render the entire program, assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, the former alternating with the Irish tenor, with violin solos by Mozart, Beethoven, Haydn, Massenet and Kreisler. Mr. McCormack has selected a program made up exclusively of request numbers.

Dayton O. Journal 4/23/16

### When Sousa Marched.

When the Hippodrome organization marched in New York City recently in celebration of the big theater's eleventh anniversary, John Philip Sousa appeared in his third street parade since he left the service with the United States marine band in Washington. At that time he often enjoyed the novelty, having served at the White House during the administration of five presidents of the United States. The first of these since he organized Sousa's band was when New York City welcomed Dewey home from Manila; the second, when the Lambs' club celebrated with its public gambol, and the third with the Hippodrome organization. It was a great experience for the march king and he enjoyed it, too.

Shushing Journal 4/25/16

### Sousa's Band Conducted by a Woman.

Suffragettes take notice. A woman led Sousa's Band for one single number at the Easter matinee performance at the Hippodrome Sunday. For the benefit of the Permanent Blind Relief War Fund. It was Elsa Maxwell, the young composer who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision—Then and Now," which was presented that same night with a cast of Broadway's most brilliant stars. Until this season no one aside from the March King ever conducted his band, but two Sundays ago, fourteen of his confreres were handed his baton in turn while the band played the favorite composition of each, and Easter he graciously gave way to Miss Maxwell for sweet charity, while the famous band played her composition, "The United States Volunteer March."

Cincinnati Times-Star 4/25/16

BY ALL ODDS, THE BEST PUBLICITY STUNT OF THE SEASON WAS the street parade of the Hippodrome performers and employes, which occurred last week, in celebration of the eleventh anniversary of the opening of the big playhouse. There were 1,274 people in line, including John Philip Sousa and his band, another band equally big and pretty nearly as good, led by Raymond Hubbell, the musical director, one uniformed body of 300 men, marching with the precision of long training, eight elephants, dozens of horses, dogs and ponies, and over three hundred women in automobiles. Absolutely every person who was in line is regularly on the Hippodrome payroll. A more convincing and spectacular proof of the bigness of the Hippodrome show could hardly be imagined. Mark Luescher, the Hippodrome publicity agent, smiled happily from his motor car. "Here's something that writes itself," he said.

San Francisco 4/30/16

### GENERAL NOTES OF SOCIETY.

WITH a May festival and dance, the American Criterion Society, Mrs. Leonard L. Hill, president, will close its season on Friday at the Plaza. There will be a cotillon with favor figures and the Misses Thorpe will do a feature dance. A number of the society's members, including Mrs.

John Philip Sousa, Mrs. F. E. Wright, Mrs. J. C. Stewart, Mrs. Horace Stokes, Mrs. John J. Tomkin and Mrs. Edmund Norton Skinner, will entertain at supper, which will be served at midnight.

The first Criterion church service will be held next Sunday afternoon at St. Stephen's Church, West Sixty-Ninth street, and will be conducted by the Rev. Dr. Cyrus Townsend Brady.

Cleveland Leader 4/23/16

WHEN the Hippodrome organization marched in New York city recently in celebration of the theater's eleventh anniversary, John Philip Sousa appeared in his third street parade since he left the service with the United States Marine band in Washington. The first of these since he organized Sousa's band was when New York city welcomed Dewey home from Manila; the second, when the Lambs' club celebrated with its public gambol, and the third with the Hippodrome organization.

Evansville, Ind. Courier 4/23/16

### Sousa Leads the Way

When the Hippodrome organization paraded in New York City recently in celebration of the big theater's eleventh anniversary, John Philip Sousa appeared in his third street parade since he left the service with the U. S. Marine Band in Washington. At that time he often enjoyed the novelty, having served at the White House during the administration of five presidents of the United States. The first of these since he organized Sousa's Band, was when New York City welcomed Dewey home from Manila; the second, when the Lambs' club celebrated with its public gambol, and the third with the Hippodrome organization. It was a great experience for the March King and he enjoyed it too.



## NEW YORK AMUSEMENTS

**The Hippodrome Street Parade.**  
From now on April 12th will be known as "Hippodrome Day" in New York, for the public attention and enthusiasm caused by the anniversary parade of the Hippodrome organization on that day, completely captured the metropolis and proved to be the greatest demonstration of its kind ever conceived by any New York theatrical enterprise.

The line of march which passed through 42nd street to Eighth avenue, and around 34th street to Madison avenue, returning to the Hippodrome was a continuous ovation to the remarkable column which started with Sousa's Band and which included the 1,274 attaches, stars, chorus ladies, ballet girls, elephants, horses, clowns and heads of every department. It was a most impressive and picturesque procession representing the best equipped and most perfectly organized amusement establishment in the world. As the parade passed the New Amsterdam Theatre it was reviewed by Charles Dillingham, A. L. Erlanger, Bruce Edwards, Harry S. Black, H. C. Winsor, and Theodore Rousseau, the latter representing the administration of New York City. Everyone congratulated Mr. Dillingham upon the great display of discipline and order of this long column which extended for fourteen blocks, divided into eight divisions, with each in charge of a department chief.

Following John Philip Sousa, who has not appeared on parade in New York since the welcome home to Dewey, the interest first was centered in the uniformed staff. The staff of carpenters, scenic artists, electricians, costumers, property men, and engineers came next, followed by the Hippodrome elephants. Next came Toto, the clown. Toyland was represented with a float, which was followed by the horses and ponies of the great Hippodrome pageant.

Then came the ladies, six hundred of them, led by Stage Manager Extraordinary, R. H. Burnside and by Charlotte and the other principals. Everybody was happy and in good humor. It was the eleventh birthday of the Hippodrome; it was the celebration of the record-breaking year, and they each were a part of the greatest success ever known in the history of the world's biggest playhouse. They had reason to rejoice and parade.

### When Sousa Leads the Way.

When the Hippodrome organization marched in New York City recently in celebration of the big theatre's eleventh anniversary, John Philip Sousa appeared in his third street parade since he left the service with the U. S. Marine Band in Washington. At that time he often enjoyed the novelty, having served at the White House during the administration of five presidents of the United States. The first of these since he organized Sousa's Band, was when New York City welcomed Dewey home from Manila; the second, when the Lamb's club celebrated with its public gambol, and the third with the Hippodrome organization. It was a great experience for the March King and he enjoyed it too.

Carl Edouarde, the musical director of the Strand Concert Orchestra, is to be presented with a silver loving cup as a token of appreciation from the many Strand patrons who have enjoyed his musical programme during the two years of the Strand's history. The presentation will be made some Sunday night during the latter part of May, and John Philip Sousa will come over from the Hippodrome to make the presentation speech.

"Gluck auf," as the Dutch say. Carl Edouarde, chef d'orchestre of the Strand, is preparing a programme all of compositions by Gluck, which the orchestra will play at his second anniversary there in May. This is in the nature of a compliment, he says, to John D. Gluck, "oldest living descendant of the famous composer." John D. being also chairman of a committee formed to present Mr. Edouarde with a silver loving cup. John Philip Sousa is to come over from the Hippodrome and make the presentation talk. There will be "movies" taken to show later on the Strand screen.

## DO COMPOSERS MAKE GOOD CONDUCTORS?

"It is striking fact," observes Cuthbert Hadden in his Modern Musicians, "that great composers as a rule have made poor conductors. Mendelssohn, Liszt and Berlioz were great composers and great conductors, but the combinations are rare. Neither Berlioz nor Wagner could play any of the orchestral instruments well. Yet Berlioz was a man of great personal magnetism and a most engaging personality. Wherever he went audiences literally fell at his feet. Wagner was perhaps less magnetic, but enormously capable and always in perfect command of himself; a most important attribute of a good conductor. He is said to have had an 'exquisite sense of beauty of tone, nuances of tempo, and precision and proportion of rhythm.' His beat was very pronounced, and his control over the men was both imperial and sympathetic. As a conductor Beethoven was wanting entirely in self-command and dignity. Schumann was unsympathetic, nervous, and lacking in clearness of intention."

If it is true, as Mr. Hadden says, that composers "as a rule" have made poor conductors, there are many modern exceptions to be found. Richard Strauss is an excellent conductor, Gustav Mahler's ability as a conductor still overshadows his works as a composer, though in Germany he is regarded as a great composer. Elgar is somewhat nervous and a little uncertain in his beat, but his opportunities as an orchestral conductor were limited in the beginning and he has probably improved of late years. Tchaikowsky surprised the members of the Gewandhaus orchestra in Leipzig by his unexpected skill as a conductor; Grieg is also said to have had good command over his men. Composers of light music very frequently shine as conductors. The Strausses of Vienna were extremely successful in conducting their own waltzes; Arthur Sullivan, composer of Pinafore and other famous operettas, conducted great English choral festivals, and for a time conducted a series of popular orchestral concerts in London. Victor Herbert conducts his own orchestra with sympathy and firmness, and with a rhythmic freedom peculiarly his own. And who shall say that John Philip Sousa does not shine as a conductor?

## 'HIP-HIP-HOORAY' CHANGES.

The Big Hippodrome Show Renovated for Its Summer Run.

"Hip Hip Hooray," the big, bouncing show which has broken all records for prosperity at the Hippodrome and which doubtless fills Manager Dillingham with pride every time he thinks of it, has been somewhat renovated, and enough new features were introduced last evening to embolden the management to use the phrase "second edition." The boneless Toto and the amazing Mr. Aldrich have some new tricks, Belle Storey and Nat Wills have some new songs, Charlotte has a new scheme for showing her skill on ice, while Sousa has two new marches and one new suit. Last night "Hip Hip Hooray" passed its 36th performance, and was still going strong. There is every evidence that it will keep the biggest of playhouses open all summer long. In September the new show will be ready, and the present one—Sousa, Charlotte, and all, or nearly all—will set forth on a tour of the big cities.

Of the new music, there should be mention of a song which replaces "Chin Chin." It is called "San San Soo," and is presumably named after some Dillingham attraction which has not yet reached town. It is sung by Belle Storey and Arthur Aldridge. The latter, a great favorite with the desolate Gilbert and Sullivanites, is a decided acquisition. He appears to have replaced Orville Harrold. Then Miss Storey has a new song by Irving Berlin and the ice maiden weaves in and out through a forest of lighted candles in the intricate measures of a new ballet for which Mr. Hubbell has devised a composition called "The Moth and the Flame."

Mr. Sousa's new suit, by the way, is white. In this he has been slavishly imitated by all the members of his band, so it may be said that the Hippodrome is ready for Summer.

The American Amateur Trapshooters' Association, the shooters' national supervisory body of which John Philip Sousa is president, has now completed its organization in thirty-nine states. In each state a vice-president has been elected who will head the State Organization and represent the various state units in the National Council. The secretaries of the affiliated clubs in each state constitute the Council of State secretaries, which, under the direction of the State vice-president, will carry on the work of the Association.

## CANADIAN ARTISTS APPEAR WITH SOUSA

Evelyn Starr and Pauline Donalds Are Prominent in Hippodrome Program.

Evelyn Starr, the brilliant young Canadian violiniste, added to her laurels at a concert given at the New York Hippodrome, on Sunday evening, April 9, when she appeared as soloist. Her program numbers included Lalo's "Symphony Espagnole," of which she gave a particularly fine interpretation. She did especially brilliant work in the final movement, rondo, altho her playing of the andante was charming. At her second appearance she gave a poem of Fibich, a scherzo-tarantelle of Wieniawski, and the fifth Hungarian dance of Brahms. These were given with the proper amount of dash, Miss Starr entering completely into the spirit of the works.

Sousa and his Band had only four numbers, which is disappointing indeed to the admirer of the "March King." However, these numbers, themes from Mendelssohn, the "Slavonic" rhapsody of Friedmann, the overture to Offenbach's "Orpheus in the Underworld," and "Hungary," from Moszkowski's suite, "In Foreign Lands," were played in a manner which partially repaid in quality what they lacked in quantity.

Others who appeared were Pauline Donalds, soprano, who sang works by Meyerbeer, Burleigh, Bizet, Landon Ronald and Kramer; Robin Ellis-Clendinning, the Irish humorist; the Manhattan Ladies' Quartet, and Mlle. Lovenia and Gadeskoff, the Russian dancers. A noteworthy feature was the singing of choruses by Mendelssohn and Hayden as given by the Halevy Singing Society and the Free Synagogue chorus under the direction of Leon M. Krammer.

## "THE LIGHTHOUSE."

The "Lights," the name by which the Freeport organization of actors is known, have a handsome new clubhouse known as the "Lighthouse," at Freeport, L. I. The building is conveniently arranged for the comfort of patrons, the rooms being named after those who have furnished them.

The officers are: Victor Moore, angel; Harry Bulger, vice president; Stephen P. Pettit, treasurer; Henry Hodge, secretary; George M. Levy, honorary counsel. The directors, or "ushers," are: Edward Levine, Robert H. Hodge, Frank Tlaney, Frank Kaufmann, Harry Fox, Max Hart, Val Trainer, Paul Morton, Sam Morton, Jack Pierre, Bert Leighton, Ed. Flanagan, Lew Kelly, Arthur Deagon, Jack Welch, Harry Ellsworth and Billy Gould.

Some of the members are: Percy G. Williams, John Philip Sousa, Harry Bulger, Robert Edson, Clifton Crawford, George Barry, Will Von Tilzer, C. F. Zittel, William Deming, Albert Von Tilzer, Joseph Schenck, Arthur Deagon, Jack Welch, Frank Kaufmann, Harry Fox, Max Hart, A. H. Woods, Julian Eltinge, Charles Middleton, Frank O'Brien, Leo Carillo, Stanley Murphy, Eddie Foy, Edward Abeles, Henry Waterson, Felix Adler, Dave Montgomery, James J. Corbett, Alf. T. Ringling, William Hodge, H. S. Bentham, Richard Carle, Lew Kelly and Rube Goldberg.

"Hip! Hip! Hooray" went into its second edition at the Hippodrome last night, with new furnishings, new uniforms amid a lot of novelties on the big bill. Nat Wills offered a new song entitled "The Cute Little Beaut Called Anna," while Belle Storey introduced two new numbers, one "Everything in America is Rag-time" from "Stop! Look! Listen!" and the other a duet with Arthur Aldridge called "San San Soo." Sousa and his band struck the keynote of summer by new white uniforms. Charlotte and the other skaters presented new creations in the ice ballet that were wonders of the skating art.



More Telegraph 5/2/16

## "HIP-HIP-HOORAY" BLARES UP ANEW

Though Hardly Believable, Great  
Dillingham Product Is  
Vastly Improved.

GIVES 368TH PERFORMANCE

Starts Brilliant Renewed Run  
Which Will Probably Last All  
Summer and Into Fall.

With considerable fanfare and before an audience that filled every seat, "Hip-Hip-Hooray" at the Hippodrome, celebrated its 368th performance last night with a second edition.

While the background of the improved production remained the same, numerous changes had been made in scenes and individual numbers. It is not easy to believe that improvement upon the original product of Charles Dillingham and Mr. Burnside would be possible, but last evening's version was so far ahead of the original that the present engagement seems likely to run straight through the Summer and into the Fall.

The changes last evening included a new scene by Charles T. Aldrich, called "Some Detective." Then Nat Wills rendered a new song, entitled "The Cute Little Beaut Called Anna," which caught the fancy of the vast audience. In the dancing carnival held in the Cascades of the Biltmore, several new numbers were introduced. The first part came to an end with a new song by Irving Berlin, called "Everything Is Ragtime," and rendered by Belle Storey.

In the second part Powers's elephants performed several novel feats. Charles T. Aldrich mystified with new disguises and tricks of magic, and Arthur Aldridge and Belle Storey rendered "San San Soo" delightfully.

Nat Wills came forward with fresh comedy, and John Philip Sousa followed with a rousing march, heard for the first time, "The Pathfinder of Panama." For good measure he added "A Day in Camp," his own selection and also new.

The imported skaters had evolved even more intricate dances on ice for the "Flirting at St. Moritz" portion of the program. There were also two additional numbers in this part of the program, both from the tuneful Raymond Hubbell—"Dame Oriental" and "The Moth and the Flame."

"Hip-Hip-Hooray" did not require a new lease of life, or the six hundred new costumes with which the ensembles were adorned. Last evening's performance, however, took on many of the attributes of a premiere, since it attracted the leading critics and many chronic first-nighters. For the past seven months "Hip-Hip-Hooray" has been the most brilliant stage spectacle in the world, and it has been presented before 2,000,000 patrons. It is now even more brilliant and will play to as many more.

Globe 5/2/16

## Round the Town

By S. JAY KAUFMAN.

### Hippodrome's "Second Edition."

"Second editions" are now quite as common in New York as they are in London. They mean that a big success has added some new things, but that the main structure still remains. The Hippodrome has added a new song for each principal. Sousa has an entirely new repertoire, the chorus have new gowns, and AND Charlotte is doing some new ice dances. Which is another way of saying that The Hippodrome's Second Edition is now with us. I know a man who came from Ridgway, Elk County, Pa., to see the Hippodrome, saw it six times in one week, and returned.

Anna Pavlova will dance a new divertissement with Alexandre Volinine to the music of Rubinstein's "Valse Caprice" as her closing number at the Hippodrome to-morrow night. John Philip Sousa made the arrangement of the music for the dance.

Herald 5/2/16

## New Edition of Hip-Hip-Hooray at Hippodrome

Mr. Dillingham and His Editors Bring  
Musical Comedy Publication  
Up to Date.

Charles B. Dillingham, as publisher, issued a second edition of "Hip Hip Hooray" at fifteen minutes past two o'clock yesterday afternoon at the Hippodrome. The first edition came out last autumn.

With the help of R. H. Burnside as managing editor, John Philip Sousa as musical editor, Charlotte as sporting editor and a staff of other editors, which included Nat Wills, Miss Belle Storey, Charles T. Aldridge, Toto and Powers elephants, Mr. Dillingham had used the blue pencil freely in the first edition, and the new "Hip Hip Hooray" came out with the latest things in music, comedy, skating, war news and animal tricks.

New numbers were scattered through the whole performance, from new dances in the Kat Kabaret to new whirls, curves and piroettes on the ice in "Flirting at St. Moritz." Miss Storey had new ragtime songs written by Irving Berlin. Mr. Sousa had new numbers of his own composition for his concert, including a march, "The Pathfinder of Panama," which the band played as it marched out on the stage with the bandmaster at its head, and "A Day in Camp," a medley of bugle calls and patriotic and other well known airs. Nat Wills had new songs and jokes, Toto had new tricks and so had the elephants and Milton Mooney's horses.

Then came novelties in the spectacular skating act. George Kerner, Miss Hilda Renckert, Miss Katie Schmidt and Miss Cathleen Pope danced and skated effectively, and then Charlotte gave an Oriental dance on blades and followed it with "The Moth and the Flame," in which she whirled and spun among lighted candles.

Mr. Dillingham's subscribers seemed to be more than satisfied with the new edition of his publication.

Eve Post 5/2/16

### "Hip-Hip-Hooray" Revised.

"Hip-Hip-Hooray," at the Hippodrome, had a celebration last night. Charles Dillingham concluded that his great show needed revision, not because it had lost any of its popularity, but because it had been running unchanged since early fall. Every singing principal had a new song, every comedian provided some new fun, and the spectacular features were improved. In the Kat Kabaret, Marjorie Bentley had a new dance, and new acrobatic and other features were introduced, with Charles T. Aldrich and Toto much more in evidence than before. In Toyland fifty new characters were introduced in the "Marriage of Jack and Jill," and Powers's elephants had full sway. Nat M. Wills and Tiny Ross, and Belle Storey and Arthur Aldridge had new songs, and Sousa's Band, in new white uniforms, played the new piece "The Pathfinder of Panama." In the final scene "Flirting at St. Moritz," the spectacle was almost new. First came Ellen Dallerup in a difficult solo, followed by acts on the steel runners by Hilda Reuckert, Katie Schmidt, Cathleen Pope, and George Kerner, which served to bring Charlotte on the ice. This great skater's performances were better than ever. She was seen in the "Danse Oriental," with music by Raymond Hubbell, and "The Moth and the Flame," and in both her former triumphs were eclipsed. In them were the beautiful skating figures, the very acme of grace; the remarkable Russian dance steps transferred to the ice, in which she performed remarkable feats, and closed her exhibition with skating in and out through a row of electric candles on the ice, in intricate and beautiful figures, and there could be no doubt that it was the best exhibition of skating ever seen here. The new performance, in its entirety, is

remarkable for its beauty, and its life should be long.

Globe 5/2/16

## HIPPODROME SHOW IN SUMMER DRESS

Mr. Sousa Wears White, and  
New Songs Are the Rule.

Summer arrives at the Hippodrome in advance of its appearance in the subway this year. John Philip Sousa and his musicians last night bloomed forth in immaculate white, and the entire Hippodrome show underwent a process of more or less rejuvenation. To the lay eye there was evident no particular necessity for the rejuvenating process, since the year at the Hippodrome has been one of the most prosperous that that playhouse ever has enjoyed. Last night's performance was the 368th, and the number of persons who have viewed the entertainment is so large that only the Hippodrome press department can remember the figures.

Despite these facts, however, several new songs have been added and several of the old numbers have been recostumed. Belle Storey now sings a new one by Irving Berlin, entitled "Everything Is Ragtime," as well as a new Chinese number. Charles T. Aldrich offers one or two new metamorphoses and Nat Wills has a new and amusing song which recites the adventures of one Anna. One waited vainly, however, for a new joke in Mr. Wills's series of telegrams. Mr. Sousa's "Hippodrome March" is missing, being replaced by "The Pathfinder of Panama" and a patriotic number. The skating scene also has been rearranged and augmented.

Despite these changes, it must be added that "Hip! Hip! Hooray!" is a show of such magnitude that it seems but little altered. It is to-day what it was on the opening night—a huge, ingenious and varied entertainment that is enjoyable both because of and in spite of its size. It will remain at the Hippodrome all summer, and will be seen next season in those cities which boast auditoriums sufficiently large to accommodate it.

Charles Dillingham enjoyed a celebration of his own at the Hippodrome yesterday. The great pageant, "Hip, Hip, Hooray," has been breaking all records at the big playhouse since he undertook its direction, and the members of the organization, the stars, and the staff have at various times celebrated the season of prosperity with banquets, dances, and public parades. But yesterday Mr. Dillingham took a hand in the jubilee by preparing a revised edition of the wonder show and allowing the Hippodrome public to join in the festivities.

Every singing principal had a new song, in which the entire ensemble participated. Every comedian had a new opportunity to create laughter. Even the ice ballet, which has been the sensational novelty of the year, provided new surprises to arouse the wonder of the audience, and Sousa's Band affected a triumphal new entrance in new white uniforms, led by the march king himself. R. H. Burnside had carefully studied the features which were giving the greatest amount of pleasure in the mammoth spectacle, and it was these features which he elaborated and augmented.

At the very beginning the Kat Kabaret introduced a new dancing solo by petite Marjorie Bentley, while many new acrobatic and comedy features made the first scene on the roof tops overlooking Brooklyn Bridge seem entirely new. Charles T. Aldrich and Toto are more in evidence throughout the scenes which follow, with the former's rapid change of clothes and make-up a feature of every appearance on the stage. In Toyland some fifty new characters were introduced in "The Marriage of Jack and Jill," with Powers's elephants, including baby Chin Chin, providing additional amusement.

The final scene again brought the greatest surprises, with added snowmen and more realistic St. Moritz ef-

fects than originally, and with Ellen Dallerup presenting, at the very outset, a solo of surpassing beauty and surprising skill. Following this came divertissements on steel runners by Hilda Reuckert, Katie Schmidt, and a sensational duet by Cathleen Pope and George Kerner. After these came the new numbers of Charlotte, more daring and more brilliant than those she first used upon her premiere here.



# 'HIP, HIP, HOORAY' IN ITS SECOND EDITION

NEW FEATURES MARK BEGINNING OF 8TH MONTH OF SHOW.

Principals Have New Songs, Many Acrobatic and Comedy Novelties Are Introduced, and the Ice Ballet, Headed by Charlotte, Does Skating Even More Marvelous Than That Seen Before.

"Hip, Hip, Hooray," which has been breaking all records at the Hippodrome, went into its second edition last night, the occasion being the eighth month of the great spectacle and of Charles Dillingham's management of the playhouse. The Hippodrome staff and company have had a number of celebrations lately, but last night's was Mr. Dillingham's, and he allowed the public to take a hand. The big show has been so revised and brightened that even those who have seen it before will want to go again.

Every singing principal has a new song in which the company participates. Every comedian has new material. Even the ice ballet provided surprises, and Sousa's band appeared in new white uniforms. Mr. Sousa altered the entire repertoire in his Tower of Jewels scene to fit the occasion.

R. H. Burnside has elaborated those features which have given the greatest pleasure to the Hippodrome audiences. Marjorie Bentley, to start with, has a new dance in the Kat Kabaret, and many acrobatic and comedy novelties are also introduced. Charles T. Aldrich and Toto are more in evidence than before, and in Toyland some fifty new characters are introduced in "The Marriage of Jack and Jill." Among the new songs are "The Cute Little Beaut Called Anna," by Nat Willis; "Everything Is Ragtime," by Belle Storey, and "San San Soo," by Miss Storey and Arthur Aldridge.

The final scene again brought the greatest surprises with added snow-men and more realistic St. Moritz effects than originally and with Ellen Dallerup presenting at the very outset a solo of surprising skill. Following this same divertissements on skates by Hilda Reuckert and Katie Schmidt, and a duet by Cathleen Pope and George Kerner. After these came the new numbers of Charlotte's, more daring and more brilliant than those she first used. The first was a "Danse Oriental," the music of which was written by Raymond Hubbell. Following this came a novelty she calls "The Moth and the Flame."

Four pretty girls placed sixteen electric candles on the ice in the form of a diamond. Through and among and between these skated the wonderful Charlotte. On one foot she circled the entire group of lights, stopping merely to leave a series of ringlets about the end lights or some in the centre. Then she skated among them backward, on one foot, circling every light and interspersing her movements among the lights with threes, changes of edge, brackets, rockers and counters. Flower patterns of intricate and varied beauty were traced all about the lights until the dainty figure in dazzling white garments seemed a will-o-the-wisp.

There were very many in the audience who felt that this exhibition was the finest skating scene Charlotte has contributed to the craze of the day since she started back in October.

The new performance in its entirety is an edition par excellence of the great spectacle.

Suffragettes take notice. A woman led Sousa's band for a single number at the Easter matinee performance at the Hippodrome, Sunday. She was Elsa Maxwell, the young composer, who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision—Then and Now" which was presented that same night with a cast of Broadway's most brilliant stars. Until this season no one aside from the Mayor had ever conducted his band.

## "Hip, Hip, Hooray".

Die großartige Hippodrom-Show trat gestern in ihre zweite Phase ein: Charles Dillingham gab einem entzückten, beifallsfreudigen Publikum eine neue verbesserte Auflage von "Hip, Hip, Hooray". Jeder Sänger und jede Sängerin hatte neue Nummern mit dem großen Ensemble, jeder Komiker bot den Lachlustigen Neues. Ja selbst Sousa mit seiner Kapelle und das Eisballett boten Neues.

Gleich im "Rägen-Kabaret" zeigte die kleine graziöse Marjorie Bentley ein neues Tanzsolo und auch die Rägen balgten sich mit neuen Akrobaten-Kunststücken unter der Brooklyn Brücke. Im "Toyland" waren es die Elephanten, die bewiesen, daß sie neue Tricks gelernt. Nat M. Willis sang "The Cute Little Beaut Called Anna" mit Ting Roff und hatte damit einen Bombenerfolg. Belle Storey führte einen neuen Irving Berlin ein, "Everything Is Ragtime", und sang mit Arthur Aldridge "San San Soo", ein Lied aus "Chinatown"; beides Schlager. Sousa hatte zwei neue Nummern, natürlich von ihm selbst komponiert, die kräftig einschlugen.

Im Eisballett, das durch eine sehr realistische und schöne nächtliche Schneewetter-Szene bereichert ist, geben Ellen Dallerup, Hilda Rückert, Katie Schmidt und das Eisduett (Cathleen Pope und George Kerner) neue Eisanz-Divertissements und Charlotte hat zwei neue Solo-Eistanze mit neuer Musik von Raymond Hubbell, die mit begeistertem Applaus aufgenommen wurden. In ihrem ersten Tanz wetteiferte sie, auf Schlittschuhen, mit der Tanzvirtuosität der Pawlowa. Die zweite Nummer war ein Schleifentanz, der durch sechzehn eng aneinander gestellte Herzen ging. Ein Kunststück, das graziös aussieht und das ihr wohl niemand nachmacht. Im Eisballett produzierte sich außerdem ein Eispringer (über Räder mit Schlittschuhen) und der deutsche Clown Toto, der den ganzen Abend über sich neuartig lustig betätigte, auf langen Schneeschuhen.

"Hip, Hip, Hooray" in seiner verjüngten Form fand gestern den stürmischen Beifall eines Riesenhauses.

## 'Hip, Hip, Hooray' Has Many New Features

A NEW Summer edition of the Hippodrome spectacle, "Hip, Hip, Hooray," had its premiere at the mammoth theatre yesterday. If anything, it will greatly enhance the already popular pageant.

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

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

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

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

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

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

## Sousa Is Typically American

"To our mind," says The Etude, "the most distinctively American music thus far is that of the Sousa march. Stephen Foster's lovely melodies, remarkable in their originality, bear a relationship to the best folksongs of Ireland, England and Scotland. Americans are proud to claim them, but are they, apart from their homely verses, distinctively American? Mr. Sousa has not essayed to write in the larger forms, as have MacDowell, Mrs. Beach, Chadwick, Parker, Hadley, Gilchrist, Huss, and others; he has not produced the delicate rose petal music of that delightful tone poet, Ethelbert Nevin; he has not written such songs as have come from Rogers, Foote, Shelley, Cadman, Burleigh, Johns; he has not written the interesting piano music of Mason, Kroeger, Edgar Stillman-Kelley. While he has successfully entered the field of comic opera with Herbert and De Koven, it is in the Sousa march that we find the most distinctive evidences of characteristic American music."

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

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

## Sousa's Band Conducted by Elsa Maxwell

A woman led Sousa's Band for one number at the Easter matinee performance at the New York Hippodrome, for the benefit of the Permanent Blind Relief War Fund. It was Elsa Maxwell, the composer, who wrote the musical accompaniment to Robert Tittle McKee's fantastic pageant, "A Vision—Then and Now." Miss Maxwell conducted her composition, "The United States Volunteer March."

## 'HIP HIP HOORAY' IN NEW EDITION

Splendid Features Added to the Big Show.

The big and marvelously successful show "Hip, Hip, Hooray!" that has had such a prosperous run at the Hippodrome, Manhattan, opened last night its "second edition" with enough changes to warrant the name.

There seems little doubt, to judge from the size of last night's audience, that the show will continue throughout the summer to the time in September when most of it, including Sousa and Charlotte, will begin a tour of the principal cities.

The changes are headed by the appearance of Arthur Aldridge, who was such a favorite in the late Gilbert and Sullivan revivals, apparently in place of Orville Harrold.

Sousa and his band, in brand-new white suits, have two new pieces, "The Pathfinders of Panama" and "A Day in Camp," both by the famous leader.

A new song, "San San Soo," sung by Belle Storey and Arthur Aldridge, was a hit.

New hits have been introduced by Taho, Charles T. Aldrich, "Some Detective," Nat Willis, the Boggany troupe of acrobats and Charlotte, who has a dense Oriental and a waltz called "Moth and th Flame," in which this remarkable skater does intricate work among a lot of lighted candles.

Some of the old successes—notably the "Ladder of Roses"—are just as popular as ever. The "Kat Kabaret," the dancing in the cascade room at the Biltmore, Toyland and St. Moritz all go to continue the great popularity of "Hip, Hip, Hooray!"



Deutsches Journal 5/2/16

Cive Telegram 5/2/16

## Ben Akiba hat wieder einmal völlig recht.

Hippodrom: Novität ist nicht neu.

Die „zweite verbesserte Auflage“ von „Hip Hip Hurray“ im Wesentlichen die gute alte Vorstellung geblieben.

Von Albert A. Sander.

Das Wesen des Klassischen besteht nach einer der vielen Definitionen darin, daß man beim Betrachten, Lesen oder Hören eines klassischen Werkes immer wieder etwas Neues zu entdecken im Stande ist. Wenn diese Definition zutrifft, so ist die Hippodrome-Vorstellung nicht dasjenige, für das sie bisher gegolten: für eine klassische Leistung auf dem Gebiete der Ausstattungsschöpfung oder Revue. Wir folgten gestern Abend der freundlichen Einladung des Herrn Dillingham zur „zweiten verbesserten Auflage“ des Ausstattungsspiels „Hip Hip Hurray“ und waren nicht im Stande, trotz offizieller Ankündigung auch nur einzige Neuheit von Bedeutung zu entdecken.

Nun geht es aber mit dem Besuche des Hippodromes so wie jener Hoftheater-Komiker in der „Lustigen Witwe“ improvisierte, als er Sereeniffimuffen zum 27. Male (der bildhübschen „Witwe“ wegen) in der Hofloge entdeckte. „Die Lustige Witwe“, sagte er, „kann man einmal sehen, man kann sie zwei Mal oder auch drei Mal sehen. Allerhöchstens aber kann man sie 27 Mal sehen!“ Auch die Hippodrome-Vorstellung kann man einmal sehen, zwei Mal sehen. Wie viel man sie „allerhöchstens“ sehen kann, kommt darauf an, wie nahe man der Bühne saß und ob man an einer der zahlreichen Hippodrome-Schönheiten ein Interesse genommen hat.

### Ein neuer Sousa-Marsch.

Wenn, wie gesagt, von den Neuheiten nicht viel zu entdecken war, so hat doch das Stück in der zweiten Ausgabe durchaus nicht verloren. Im Gegenteil, durch den langen „Run“ sind Einzelheiten viel sorgfältiger und feiner ausgearbeitet. Als „neu“ standen auf dem Programm verzeichnet ein Chanson „San San Soo“, gefungen von Arthur Aldridge und Belle Storey, sowie zwei neue Kompositionen von Sousa, gespielt von seiner Kapelle, nämlich ein Marsch, „The Pathfinder of Panama“ und ein Potpourri „A Day in Camp“. Alle diese Sachen waren recht niedlich und melodisch. Keineswegs aber musikalische Taten.

### Charlotte in neuen Tänzen.

Beim Eisballett erfreute Charlotte mit zwei neuen Darbietungen, dem „Danse Oriental“ und dem Walzer „Moth and the Flame“. Beide Kompositionen sind von Hubell und zeichnen sich durch Melodienfülle und rhythmischen Schwung aus. Charlotte schuf in beiden Fällen neue Bilder ihrer Kunst, welche großen Beifall fanden.

Einige neue Witze brachte auch Nat Wills beim Verlesen seiner Telegramme. So telegraphierte Doktor Barthurst, er danke für die Sendung Pfirsiche in Cognac. Er gebe zwar nicht viel um Pfirsiche, schätze aber den Geist, in welchem sie ihm zum Geschenk gemacht worden seien. Funktion meldete, er habe die halbe amerikanische Armee nach Mexico hineingeführt und die andere Hälfte bewache nun die Grenze und was dergleichen hübsche Scherze mehr sind.

Das Publikum war zahlreich wie immer und recht beifallsfreudig.

## “Hip, Hip, Hooray” Warms Up for Spring.



FOLLOWING the urge of springtime, the Hippodrome put out a few new leaves yesterday, and the book of “Hip, Hip, Hooray” has more gusto and is more exclamatory than ever.

Everybody has something new to enliven his or her work in the big performance. Miss Belle Storey sings a new florid song which seems to indicate that this singer has taken another step in her journey from vaudeville by way of “Chin Chin” and the Hippodrome toward the concert stage.

Charles T. Aldrich, a valuable contributor to the comedy of the performance, has had his work enlarged by the indefatigable author and stage manager, R. H. Burnside. Nat M. Wills has new telegrams and other nonsense.

Nothing could be done to make the Tower of Jewels brighter, but Sousa's band has felt the influence of spring cleaning and its members have replaced their blue winter uniforms with dazzling white ones.

To equal all this newness, Sousa has turned out some new march tunes. Toto tried some new pantomime. Miss Marjorie Bentley, remembering her training with the Metropolitan ballet, introduced new steps into the Kat Kabaret that were worthy of the Ballet Russe.

After all this springtime ebullience even the most wintry scene in the production “Skating at St. Moritz” ventured

to yield to the thawing influence, and Charlotte herself introduced several skating



MARJORIE BENTLEY  
PREMIERE DANSEUSE AT THE HIPPODROME

ing steps that warmed the audience to unwonted enthusiasm.

## HIPPODROME BLOSSOMS ANEW.

Spring Version of “Hip Hip Hooray” Makes Its Appearance.

A new version of “Hip Hip Hooray” was introduced at the Hippodrome last night. All the principals of the company had new songs in which the ensemble participated, the comedians were given new opportunities to create laughter, and even the ice ballet, which has been one of the greatest novelties of the season, provided a new series of ice skate dancing and other features.

In the toyland scene fifty new characters were introduced and Sousa and his band were not forgotten in the general change, for they appeared in bright, new uniforms and played selections not heretofore a part of the regular Hippodrome programme.

## Several New “Hips” Added to Old “Hooray”

At the Hippodrome last night the second or spring edition of “Hip, Hip, Hooray” was tried on a huge crowd. The result was quite in keeping with expectations.

The revised entertainment contains a number of new novelties and a half dozen new songs. Also a new suit of clothes for John Philip Sousa, and possibly a new medal or two to hang them on. Charlotte performed a few new wonders on the ice, gliding in and out between electric candles set in the ice in the shape of a diamond. Toto and Charles Aldrich have new antics, and Nat Wills several late telegrams. There is no telling now just how long the Hippodrome show will run—probably all summer.

## FOURTEEN COMPOSERS IMITATING SOUSA

If imitation is the most sincere form of flattery than it follows that John Philip Sousa should be the vainest man in the country, for no one has been more imitated than the March King. In fact, there is hardly a country or a town, great or little, that has escaped a Sousa imitation, for it has been one of the greatest assets of vaudeville performers for twenty years.

Last Sunday night at the Hippodrome the Jubilee program was made merry when fourteen of America's most popular composers marched out on the stage while Sousa's band played “The Bride Elect,” and grouping around the March king imitated his characteristic style of conducting. Among his confreres who paid him this compliment were Leslie Stuart, Irving Berlin, Raymond Hubbell, A. Baldwin Sloane, Alfred Robyn, Silvio Hein, Jerome D. Kern, Rudolph Friml, Victor Jacobi, Gustav Kerker, John Golden, Louis Hirsch, Hugo Felix and R. H. Burnside. This coming Sunday, on the same stage, at the benefit for the blinded in war fund, a dozen actors from the Cohan Revue will repeat the performance.

The gentle and harmonic art professed and practiced with such success by Beethoven, Wagner, Haydn, Mozart, John Philip Sousa and Irving Berlin, seems to appeal to that notable company of artists, the Lowell Musicians union, chiefly on its metallic side. Instances comparable to that by which the Board of Trade was deprived of its band within a few hours of dinner-time—possibly though not certainly in the hope that by reason of embarrassment the beleaguered board would have to “come across”—are by no means unknown in the history of this altruistic organization. Bandsmen who are only musicians by avocation must not be blamed too severely if they import into the realms of art those stern maxims which obtain in the business of purveying bricks and mortar, and other things. But it isn't pretty—and it isn't art.

Rev. Cyrus Townsend Brady, of Edgely terrace, Park Hill, will deliver the sermon at the first service of the American Criterion Society Sunday next, at 4 p. m., in St. Stephen's Episcopal church, West 69th street, east of Broadway, New York City. Rev. Dr. Brady and Mrs. Brady were elected to membership in the club this season and Dr. Brady was chosen to be the first chaplain to the society. Mrs. John Philip Sousa, also a Criterion, will have a number of guests at dinner on Friday night next, preceding the May festival and dance of the Criterion in the ballroom of the Plaza, Manhattan. The annual business meeting of the society will be held at the Plaza on May 12th next.

Mrs. Francis A. Winslow, of Alta ave-



# NOVELTIES AND SURPRISES AT 'HIP'

Charles Dillingham took a hand in preparing a revised edition of the wonder show at the Hippodrome, and allowing the public to join in the festivities. In fact it will mean that New Yorkers will start going to the "Hip" all over again, as this new spec-

tacle with its added novelties and its bright new features will be found absolutely irresistible.

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

At the very beginning the Kat Kabaret introduced a new dancing solo by petite Marjorie Bentley, while many new acrobatic and comedy features made the first scene on the roof tops, overlooking Brooklyn Bridge, seem entirely new. Charles T. Aldrich and Toto are more in evidence throughout the scenes which follow, with the former's rapid change of cloths and make-up a feature of every appearance on the stage.

In Toyland some fifty new characters were introduced in "The Marriage of Jack and Jill," with Powers's Elephants, including baby "Chin Chin," providing additional amusement.

The new vocal numbers which appear throughout the three acts are admirably suited to the scenes. Sousa's Band played "The Pathfinder of Panama," and another new number, "A Day in Camp," both written by the conductor.

The final scene again brought the greatest surprises, with added snowmen and more realistic St. Moritz effects than originally, and with Ellen Dallerup presenting, at the very outset, a solo of surpassing beauty and surprising skill. After these came the new numbers of Charlotte's, more daring and more brilliant than those she first used upon her premiere here. The first was a "Danse Oriental." Following this came a novelty she calls "The Moth and the Flame."

Four pretty little ice-ballet girls then placed sixteen electric candles on the ice in the form of a diamond. Through and among and between these skated the wonderful Charlotte.

With characteristic enterprise Charles Dillingham provided a second edition of "Hip Hip Hooray" at the Hippodrome last Monday to mark the beginning of May—its eighth month. The novelty of this policy at the very height of the great pageant's popularity will be welcome news to all who have seen it already and will now begin to go all over again. This wonder show, which has broken all known records this season, has been seen by nearly two million people and still holds first place in popular appeal.

For the second edition everything is new. (Several new faces provide surprise features.) Every principal, soloist and comedian was called upon by R. H. Burnside, the general stage director, to contribute new material. New musical numbers were added and Sousa's Band altered its entire repertoire and blossomed forth with new uniforms. Charlotte presented a striking new creation in the ice ballet, "Flirting at St. Moritz," as did Katie Schmidt, Ellen Dallerup, Hilda Reuckert and Pope and Kerner. Toto and the Lamy Brothers arranged new devices to arouse laugh-

ter from old and young, and over twenty new characters were introduced in "Toyland." The Kat Kabaret has new acrobatic and terpsichorean divertissements, and the Fifth Avenue scene presented a veritable fashion parade of advanced modes.

The entire equipment in costumes and properties and electrical effects is spick and span, and the colossal production gives greater joy than ever in its rejuvenated festival edition for the final quarter of the year of its unprecedented prosperity under the new regime.

## New York Remarks

Greatest "between season" ever is promised New York.  
"Can't go to Europe" is one of the "at home" reasons.  
Good for all Summer—the Hippodrome.  
Also, "Boomerang," "Fair and Warmer" and "Very Good, Eddie."  
New musical production by Lew Fields for the hot spell.  
Arnold Daly's revival of "Beau Brummel" is at the Cort.  
Katherine Kaelrod plays a "designing beauty."  
"A Woman of No Importance" is another successful revival.  
Margaret Anglin and Holbrook Blinn play stellar roles.  
Drama Society is giving "The Tempest" at the Century.  
Louis Calvert makes a fine effort as Prospero.  
Walter Hampden is a picturesquely conceived Caliban.  
E. H. Sothern's "If I Were King" is a notable event.  
Mr. Sothern is playing his farewell to the theater.  
All the profits of his success go to the Actors' Fund.  
Virginia Hammond is seen in her old role of "The Abbess."  
H. H. Frazee to produce "Everyman's Castle" in August.  
J. H. Goldworthy has part in coming "Girl From Brazil."  
Emil Fuchs is painting a portrait of Ruth Fielding.  
Nice and Weeks are dancing in "Come to Bohemia"—Elliott's.  
Selwyn & Co. have engaged Clara Joel for an important role.  
Margaret Illington is headed for Dream Lake for the Summer.  
"Fair and Warmer" has passed the 200th performance.  
A woman led Sousa's band for one number—Elsa Maxwell.  
"Hip-Hip-Hooray" has run 350 times—strong as ever.

Just now when Charles Dillingham is being congratulated upon the very great success of "Hip, Hip, Hooray," and just as Anna Pavlova returns to the Hippodrome to say adieu for this season, it is of interest to review the series of unusual and brilliant Sunday concerts which has contributed so materially to the season's fine activity at this vast theatre.

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

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

pany, also appeared in stories of Ireland.

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

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

Other artists who have appeared in this series during the season are the Misses Grace Hoffman, Virginia Root, Sidonio Spero, Ruth McTammany, Luisa Villano, Bettini Freeman, Pauline Donalds, Haruko Onuki and Ada Androva, sopranos; John O'Malley, Giuseppe Gaudonvi and Guilano Momani, tenors; Thomas Chalmers, J. H. Duffey, Otto Goritz, George Baklaffoff, Robert Maitland baritones; William Hinchshaw, Jose Madones and Gaston Sergeant, basses; Ralph Brigham and Alfred Robyn, organists; Herma Menth, pianist; the Misses Florence Hardeman, Susan Tompkins, Helen Dewitt Jacobs, Mary Zentay and Evelyn Starr, violinists; Beatrice Harrison, cellist; Miss Ruth Helen Davis and Alfred Henderson, in recitations; Herbert L. Clarke, Frank Simon and Bert Brown, cornetists, and a long list which concludes with the name of John McCormack.

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

## "HIP, HIP, HOORAY."

Great Pageant Is More Spectacular Than Ever.

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

The great popularity of Sousa, of Charlotte, of Toto, of Toyland and all the other joyous features will continue to increase week after week. These next few days the big playhouse will participate in "Baby Week," as the Hippodrome will entertain the winners of the interesting contests, and little "Chin Chin," the baby elephant of the Hippodrome, will lead the parade up Fifth avenue on Thursday. An unusual number of excursions are arranged for this month, which promises to be one of great activity. Seats are now on sale up to June 1.

## From Chaplin to George Cohan to Irving Berlin

When George M. Cohan, Irving Berlin and Charles Chaplin met in New York recently, they discussed the difference in methods used to get laughs upon the screen and upon the stage.

"Well, Charles," said Cohan, at the finish of the conversation, "I have something on you' at any rate—I can dance and you can't."

"Oh, I don't know," chirped Charles, "I started my stage career billed as 'The Boy Champion Clog Dancer of Great Britain,' but I danced long enough to the manager's music, so I thought it best to quit and let the managers dance to my tune for awhile."

"I'm glad you don't compete with me," said Berlin. "I write songs."

"I don't know whether it can be called competition," said Charles, "but I have just written and published four popular songs and the instrumental piece in which I directed Sousa's band at the New York hippodrome."

"What did Sousa think of your music?" asked Berlin and Cohan in chorus.

"He said that 'as a composer I was a fine film artist,'" said the truthful Chaplin, and the three drifted away in the direction of the tea room.



## THE HUMAN SIDE OF SOUSA.

BY O. A. PETERSON.

We have all read a great deal about Sousa, the bandmaster, but very few of us know anything about the more intimate details of his personality—the human side of Sousa, as a man among his fellow men.

It shall be my aim in this sketch to give to the public, for the first time, something of the inner life and character of the great bandmaster, as told to me by Herbert Clarke and others who have been intimately associated with him.

First of all, Sousa is very human, strictly honorable and honest to the smallest detail, and expects the same in others. He has a keen sense of justice, treats every one with fairness and respect, regardless of rank, showing knightly courtesy to the humblest.

Mr. Sousa is generous, broad-minded, unselfish, and less conceited than any man of his class that I know of. He does not claim to be entitled to all the credit for the fame and proficiency of his band. He wants his men to be given credit for their artistic ability, which makes possible such a band as he directs.

When people praise him for his artistry, he points to his men and his principal soloists, and says: "These are the men, these are the artists who are rightfully entitled to your praise. It is such musicians as these who make my band what it is."

Mr. Sousa is a very kind-hearted man; never cross nor insulting to his men, even if things go wrong—which they seldom do with Sousa at the helm.

Every man who works for Sousa respects and loves him, and he also shows the proper respect and consideration for them. The esteem is mutual.

He is never boisterous, fussy nor demonstrative; always quiet, modest and unassuming.

He inspires confidence whenever he steps upon the platform, even if a man is not feeling his best—has an "off day," as we say. The moment Sousa arrives he seems to give inspiration to his men; they feel soothed by his magnetism; all irritation and lassitude are dispelled by power of his personality; they straighten up and play with inspired enthusiasm, interpreting the most difficult numbers, as directed by the master mind.

Such a leader is Sousa.

He always gets one hundred per cent. of efficiency from his men, because he does not irritate them by nagging or fault-finding.

He does not attempt to teach men how to play; he employs the best musicians in the world and expects them to be finished musicians, able to interpret their parts intelligently, as conceived by the composer.

Mr. Sousa, in addition to being the world's greatest bandmaster and director, is also one of the greatest composers and arrangers. His tone coloring is always artistic, original and effective. We all love to play his famous marches.

Mr. Sousa has paid out over \$3,000,000 in salaries alone, and owes no man a dollar.

In his famous trip around the world there was, of course, much time lost in ocean voyages from one country to another, and from numerous other causes, but he paid his men one-third salary and all expenses for such lost time; a very liberal policy indeed, which cost him thousands of dollars.

On their long trips in foreign countries, and in this country when making two towns a day, it was not always easy to find hotel accommodations for such a body of men; but Mr. Sousa would never sleep until he knew that every one of his men was comfortable.

This beautiful testimonial to the great leader, attesting his watchful care and consideration for his men, comes direct from Herbert Clarke, in a letter recently received from him.

Mr. Sousa never signs any contracts with his men, his word is quite sufficient, and then again he wants a man to feel free to go any time he wishes to make a change. He also wants to be free to let a man out if good cause is given, such as incompetency or unbecoming conduct. There are always about five hundred men on the waiting list.

Like all other great men, Sousa has a few enemies; or, perhaps, I should say "knockers." These are they who have failed to make good with him or have been let out for any cause.

All leaders have this to contend with in greater or lesser degree, according to their prominence. Whenever you meet a man who knocks a good leader you may suspect that such a man has failed to make good under said leader. The writer knows whereof he speaks on this subject. A good musician always admires a good leader, and vice versa.

Mr. Sousa never intentionally employs an inferior man, nor does he look for cheap men. He tries to get the best musicians in the world, regardless of cost. His salary list has increased over 40 per cent. since 1892.

He has played to as much as one-half million dollars in one year, but probably 90 per cent. of this was expense, as he always provides the very best of accommodations for his men.

Mr. Sousa is always a gentleman, in conduct and demeanor. He meets kings and emperors with a quiet, unassuming dignity, but shows the same courtesy to a bootblack.

Although he does not encourage familiarity, he has many close friends in all walks of life, in this country and in Europe. The late King Edward VII was one of Sousa's personal friends, and presented him with a Victoria cross, which he values most highly.

Mr. Sousa enjoys all kinds of outdoor sports, such as baseball, shooting and horseback riding. He once rode from Hot Springs, Va., to New York City.

Mr. Sousa is always cool, deliberate and self-possessed. He never gets excited. He is temperate in all things.

Edwin G. Clarke has been Sousa's manager for the last six years. He is a brother of Herbert L. Clarke.

I first met Mr. Sousa and his band in Anaconda, Mont., in January, 1896. Between numbers I sent a note up to Mr. Sousa requesting a trombone solo from Arthur Pryor. The request was immediately granted, with a pleasant nod in direction, for he saw where the note came from.

Since then I've met his band a number of times, and, like old wine, it seems to improve with age.

In the New York Times there appeared an answer to a question as to whether Sousa was his real, inherited name or an adopted one. In confirmation, and as a matter of public interest, Mr. Sousa himself furnished the paper the following interesting information:

"If there is one thing I dislike more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my undying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow without life and substance. I also despise the man who said Nero was never a fiddler. Hence you can understand my position when occasionally called upon in all seriousness to verify the story that my name is not Sousa but Philip So. I, too, have received several letters lately asking the question from me direct, and my first impulse was to allow them to hang on the tenterhooks of doubt for some moons and then in the interest of truth gradually to set them right. Your brief answer has set them right, but the history of that fable is not without interest.

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

"This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and it is believed that it makes its journey around the globe once every three years. Its basilar source emanated about ten years ago from the always youthful and ingenious brain of that publicity promot-

or, Col. George Frederick Hinton. At that time Col. Hinton was exploiting Sousa and his band, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Carniola, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kamchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkestan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan and Zanzibar; but, even with this alphabetic-geographical denial on my part, the story—like Tennyson's brook—goes on forever.

"Where it not for the reproving finger of pride pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Scusa (and I can not shake them), I might let your questions go unheeded.

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

"Now for the historical record: I was born November 6, 1854, on G Street, S. E., near Old Christ Church, Washington, D. C.

My parents were Antonio and Elizabeth Trinkhaus Sousa. I drank in lacteal fluid and patriotism simultaneously with in the shadow of the Great White Dome.

"I was christened John Philip at Dr. Finkel's Church on Twenty-second Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time—in other words, I have no kick coming. Furthermore my last birthday celebration has just passed, and in all my career I can recall none so pleasantly spent and so universally observed as the last."

Paterson, N.J. Guardian 5/3/16

## A BETTER "HIP, HIP, HOORAY!"

The Big Hippodrome Show Renovated for Its Summer Run

"Hip, Hip, Hooray," the big, bouncing show which has broken all records for prosperity at the Hippodrome and which doubtless fills Manager Dillingham with pride every time he thinks of it, has been somewhat renovated, and enough new features were introduced last evening to embolden the management to use the phrase "second edition." The boneless Toto and the amazing Mr. Aldrich have some new tricks, Belle Storey and Nat Wills have some new songs, Charlotte has a new scheme for showing her skill on ice, while Sousa has two new marches and one new suit. Last night "Hip, Hip, Hooray" passed its 368th performance, and was still going strong. There is every evidence that it will keep the biggest of playhouses open all summer long. In September the new show will be ready, and the present one—Sousa, Charlotte and all, or nearly all—will set forth on a tour of the big cities.

Of the new music, there should be mention of a song which replaces "Chin Chin." It is called "San San Soo," and is presumably named after some Dillingham attraction which has not yet reached town. It is sung by Belle Storey and Arthur Aldridge. The latter, a great favorite with the desolate Gilbert and Sullivanites is a decided acquisition. He appears to have replaced Orville Harrold. Then Miss Storey has a new song by Irving Berlin and the ice maiden weaves in and out through a forest of lighted candles in the intricate measures of a new ballet for which Mr. Hubbell has devised a composition called "The Moth and the Flame."

Mr. Sousa's new suit, by the way, is white. In this he has been slavishly imitated by all the members of his band, so it may be said that the Hippodrome is ready for summer.



## The Sousa Concerts at the New York Hippodrome

Charles Dillingham, whose managerial genius has again demonstrated itself in such an astonishing, brilliant success this season at the New York Hippodrome, had a happy inspiration when he engaged John Philip Sousa and his band for the world's greatest play house. The announcement of this engagement was made last summer with a confidence in its artistic and financial success most remarkable, and created a splurge in the entertainment world that amazed the most optimistic, in view of the fact that the March King and his sixty-five players were to be but a part of a production employing more than a thousand people. The unprecedented success of "Hip-Hip-Hooray" and the Sunday night concerts at the Hippodrome has been the result of Mr. Dillingham's unusual farsightedness, and has added more laurels to his managerial fame. Sousa and his band have proved an "unerring magnet," and have played to overflowing houses for thirty consecutive Sunday nights, the attendance at times being so great that hundreds of the audience had to be seated on the stage.

It is interesting to know what has been accomplished in the musical world by Sousa and his band this season, after having given and taken part in thirty successful Sunday night concerts, said to be "the most remarkable series ever given in New York City." It may be noted that, in addition to a large list of programmed band numbers, Sousa and his band have accompanied the most renowned vocalists, instrumental soloists (including concertos for piano and band), dancers, solo and ensemble skaters, etc., in the most effective manner, taking the place of a string orchestra.

These concerts began on Oct. 3, 1915, with a characteristic Sousa program, and were kept up throughout the season. The following extracts from articles by the musical critics of the New York daily papers will give some idea of how Mr. Sousa has been welcomed back to this city.

The musical season of 1915 and 1916 began last night at the Hippodrome with John Philip Sousa's first Sunday night concert in that vast arena of popular theatrical display. I am fully aware of the fact that it is not customary to date the beginning of the musical year from the first gathering of a great audience to hear a conductor of extraordinary popularity leading a program of general and popular appeal. But I take it that, all things considered, last night's concert is an event of more material interest to every one than the paled intercessions of a quartet of decayed and frowsy instrumentalists scraping out some nerveless and incompetent modern composition, the aggressive dreariness of which is in full proportion to their empty and maddening length. This may be treason. Let the most be made of it—but it is neither snobbery or cant—two qualities peculiarly distinctive of a certain type of musical reviewers. Mr. Sousa's program had two elements. One was designed for a popular audience in its easiest mood. The other was a tactful direction to the higher regions of musical taste and consciousness. The manifest satisfaction of the auditory in Mr. Sousa's forcible music, and in his lively, topical and descriptive pieces, raises an esthetic question well worth discussion, even if no definite decision can be made. Some of us take supreme delight in our Brahms and in our Toscanini. There are thousands who take supreme delight in Mr. Sousa as their Brahms and their Toscanini conjoined. And who shall say whether the few or the many feel the greater pleasure in the peculiar and selected musical ministrations which let free the forces of their imagination for play and action undeniably benign and refreshing? In all, it was a prosperous concert, giving pleasure to thousands to whom Mr. Sousa, with his marked individualism, is an idol, and portending a happy musical season at the Hippodrome.—Algernon St. John-Brenon, in "Morning Telegraph," Oct. 1, 1915.

If every concert of Sousa and his band in the Hippodrome should prove to be as successful as the inaugural performance last night, Charles Dillingham's series of Sunday evening entertainments by the March King and his disciples will assume an importance in the musical life of this city that might even cause some misgivings for the management of the Metropolitan Opera Company. Rarely, indeed, has John Philip the Great, whose hold on his players and on the public is as firm as ever, faced a more demonstrative audience than that which compelled him to double his program with encores.—New York "Press."

There is something fascinating about Sousa's concerts. The military precision with which the programs are carried out has its charm, and no time is wasted for prolonged applause. It's all arranged. Two encores of Sousa's own to every selection, and that is what attracts the public. Sousa is an American institution, a household word, and a Sousa concert without two thirds of a Sousa would not be a Sousa concert at all. Sousa is a fine program compiler. He gives his audiences the best classics, and keeps himself in a modest corner, for his light shines in his encores.—"Globe."

Bandmasters there have been before and will be long hereafter, but none of them could sweep a vast audience as Sousa did last night at the Hippodrome. It was not an audience of blase and language-lacking critics that the bandmaster faced. It was five thousand appreciative, enthusiastic friends from far and near, responsive as the Sousa audiences always are. Sousa himself was at his best. He looks a little older, but his figure has lost none of its erectness, nor that left hand a particle of its gracefulness. He seemed to catch the spirit of his audience, sensing its supreme appreciation.—Brooklyn "Citizen."

John Philip Sousa, who is a big part of "Hip-Hip-Hooray" at the Hippodrome, is going to work every day in the week this season, and he signalized his decision last night by giving the first of a series of Sunday night concerts that are to be weekly events all winter. The large audience gave a rousing welcome to the bandmaster and his men.—New York "Herald."

Sousa, with the familiar Sousa atmosphere and undiminished popularity, inaugurated the series of Sunday night concerts at the Hippodrome last night with characteristic up-to-dateness.—"Post."

To those few persons of super-musical education who seek to belittle the musicianly qualities of John Philip Sousa and his entrancing rhythmic compositions, there was a good answer presented last evening at the Hippodrome, when he gave the second of his Sunday evening concerts. He can fill the largest hall or theatre in New York City to the doors. And it might be added that such a feat is within the power of only a few of our greatest,—perhaps two or three,—musicians or composers. There is little doubt but what these concerts are going to prove quite

as popular as is the regular week-day performance at the big Charles Dillingham house.—Morning "Telegraph," Oct. 11, 1915.

It may be noted that these criticisms contain an element of prophecy that has been verified during the long season. As the concerts progressed, new features were added, first from the soloists and musical numbers of the big show, "Hip-Hip-Hooray." Then the beautiful Charlotte, with the wonderful ice ballet and its entrancingly graceful music, were made a part of the programs.

On Nov. 6, Mr. Sousa's birthday was celebrated all over the country by orchestras in every city playing his latest march, "The New York Hippodrome," simultaneously, over two thousand musicians thus honoring the March King. At the Hippodrome it was made a special event, and Mr. Sousa was presented with a token from the 1,274 people comprising the Hippodrome organization.

The unique plan of having renowned artists as "guest stars" with Sousa was instituted on Nov. 28, and was followed with great success for several months. Among these "guest stars" were Madame Melba, Emmy Destinn, Olive Fremstad, Julia Culp, Maggie Teyte, Alice Nielsen, Sybil Vane, Tamaki Miura and Marguerite Ober, soprano soloists; Riccardo Martin, tenor; Anna Pavlowa and her wonderful company of dancers; Kathleen Parlow and David Hochstein, violinists; Ernest Schelling and Leo Ornstein, pianists; and many other artists whose names are in another list.

Always seeking to present new and novel features, the management was indefatigable in its efforts to

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

Some of the concerts were given as benefits for worthy purposes, in which many artists from Metropolitan successes from other theatres took part in conjunction with well known vaudeville stars. Among these were Billie Burke, Cyril Maude, Bert Williams, Sam Bernard, Nora Bayes, Maggie Cline, Will Rogers, Claire Rochester, and others.

Of the "Hip-Hip-Hooray" company from the Hippodrome, Belle Storey, Bert Smalley, Orville Harrold, Toto, Arthur Deagan, Nat Willis, Arthur Aldridge, Joseph Parsons, with the entire chorus, helped to make the programs attractive.

Other artists who have appeared in this series during the season are, Misses Grace Hoffman, Virginia Root, Sidonie Spera, Ruth McTammany, Luisa Villani, Bet-

tina Freeman, Pauline Donald, Haruko Onuki, and Ada Androva, sopranos; John O'Malley, Giuseppe Caudenzi, Giuliano Romani, tenors; Thomas Chalmers, J. H. Duffey, Otto Goritz, Geo. Baklahoff, Robert Maitland, baritones; William Hinshaw, Jose Mardones, Gaston Sergeant, basses; Ralph Brigham, Alfred Robyn, organists; Herma Menth, pianist; Misses Florence Hardeman, Susan Tompkins, Helen DeWitt Jacobs, Mary Zentay and Evelyn Starr, violinists; Beatrice Harrison, cellist; Miss Ruth Helen Davis and Alfred E. Henderson, in recitations; Herbert L. Clarke, Frank Simon and Bert Brown, cornetists; and a long list of others who have assisted at some of the benefit performances.

Mr. Sousa's programmed numbers for the band have included works from many composers, and it may be seen from the list of composers given here that he covered a vast territory in the field of music. Those represented on the programs of the season were: Berlioz, Thomas, Weber, Percy Grainger, Sarasate, Sullivan, Verdi, Dvorak, Nevin, Wagner, Smetana, Suppe, Mozart, Leoncavallo, Delibes, Rossini, Strauss, Herbert, Meyerbeer, Dukas, Gungl, Litolff, Koennemann, Puccini, Gounod, Rubinstein, Goldmark, Musin, Giordano, Liszt, Millocker, Drigo, Brahms, Mendelssohn, Grieg, Balie Wieniawski, Auber, Bizet, Charpentier, Donizetti, Massenet, Planquette, Flotow, Audran, Tschaikowsky, Glazounow, Mascagni, Paderewski, Kreisler, Offenbach, Ponchielli, Saint-Saens, Schubert, Handel, Chapi, Mehul, Clarke, Chopin, Moussorsky, Haydn, Lalo, Moszkowski, Lassen, Hubbell, Hager, Berlin, Brown and Sousa.

World 5/14/16

### BABY ELEPHANT IN AN AUTO.

#### Chin Chin Rides in Sousa's Car to the Armory.

The Hippodrome's contribution to Miss Anne Morgan's Shakespeare circus at the Seventy-first Regiment Armory last night was Chin-Chin, its baby elephant. But the trip to the circus from the big playhouse was not without incident. At 9:30, when the Toyland scene was ended and when R. H. Burnside ordered the baby elephant taken to the armory, it was discovered that no permit to pass along the streets had been secured from the Police Department. And it is against the law for an elephant to traverse the New York streets without authority.

As the scene in which Chin Chin was to participate was scheduled for 10 o'clock, no time was to be lost. John Philip Sousa graciously saved the situation by placing his large limousine automobile at the elephant's disposal. Chin Chin was bundled into the handsomely upholstered car and rode to the armory. She was able to make the trip most comfortably, as all of her body was nicely inside except her trunk; that rode on the running board.

Of course it broke all records in the matter of parades. Never in the United States—so far as such statistics are kept—has it been known that more than 92,000 persons paraded before to make known their beliefs.

In the matter of patriotic feeling it was beyond telling.

There was one big outstanding thing about it—the Flag. That was everywhere. It swung, large sized, in lazy curves, from the facades of the great Fifth Avenue buildings and the staffs surmounting them and the grand stands. It waved and fluttered from every hand. On each side that the eye might turn to, one saw nothing but the Red, White and Blue.

Next, perhaps, came the music to add to the ardor that marchers and spectators felt. The thump of drums, the shrill of fifes, the blare of brasses, all helped to stir up feeling, whether the tune was one of the old-time marches like "John Brown's Body" or one of the more formal compositions of J. Philip Sousa.



## IMITATING SOUSA.

A Popular Indoor Sport With the  
Mimics for Years.

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

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

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

the show. This was the beginning of the worldwide craze for Sousa imitations. The Great Lafayette, the vaudeville artist who was burned to death a few years ago in Edinburgh, was the next Sousa imitator. His was a most laughable caricature of the Sousa mannerisms, while Jones gave an absolute impersonation of the bandmaster in action.

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

## TOOTED A CLARINET AROUND THE WORLD

George Koehler Missed a Few  
Paris Cafes, but Was Knocked  
Out by a Lutfisk.

(By David W. Hazen.)

Lutfisk almost beat John Philip Sousa out of a clarinet soloist once upon a time. The "Stars and Stripes Forever" men were playing their way around the world, and spent two days in Christiania. Here the good people gave the bandmen so much to eat that the leader hurried them from the city before an epidemic of gout set in. But George Koehler enjoyed so many feasts of lutfisk that he will never again take a stockfish by the hand and say, "I'm mighty glad to meet you, old man."

After recovering from his attack of lutfiskitis, Koehler tried no more fancy foreign dishes on his way around the map. He had fared so well in Germany before going to Norway that he was in no condition to eat so heartily of the favorite dish, so the last concert in Christiania was given with the unhappy George saying things in his room at the hotel.

It was about seven years ago that the March King took his band for a little trip around the world. There were 68 in the party. The first stop was in London, where Sousa's marches are as popular as in New York. Three weeks were spent entertaining the Englishers at the Crystal Palace. At each concert the "Stars and Stripes Forever" was played, not only once but as often as four or five times an evening; then there would be yells for "Washington Post," "High School Cadets," "El Capitan" and other favorites. The people knew the marches of the American composer as well as in any city of his home land.

In honor of his great work in music, John Philip was presented with a medal by the musical societies of London before he left. This bit of gold is to be seen in the collection that the bandmaster wears when on full-dress parade.

Paris Was Glad to See 'Em.

Paris was as gay as she can be when the 68 visitors wearing little American flags reached the city. And there was nothing too good for the newcomers. The stay of several days could have been lengthened to several weeks, but other cities were clamoring for the "Stars and Stripes," so the capital of the French was bid adieu. Koehler says he is going back there some day and look over the few cafes he didn't have time to visit on his first trip.

In Berlin, Arthur Pryor, the world's greatest trombonist, was the center of attraction. The people would not believe that he could get the music out of an ordinary trombone that he played; they declared he must have some new mechanical device in the horn, but he handed it over to a committee of military band leaders, who took it apart before a great audience and found that it was like any trombone used in their bands. But this didn't affect the young Missourian a bit. He wore the same sized hat on the whole trip.

A week was spent in Berlin before the march men moved on to Hamburg. Here the people simply went wild over Sousa's marches; they didn't seem to want anything else at the concerts but the leader's own compositions. His earlier pieces took as well as his later successes, and the three days spent in this great seaport were three days of glory for the men from the New World.

Detectives Plentiful in Russia.

Then came the city of too much lutfisk, followed by a day in Copenhagen, and then to Russia. The Americans had more bitter experiences with seasickness on the Baltic than on the Atlantic, and if the players had been able to get away, Sousa would have made a triumphal entry

into the land of the czar sans bandsmen. Warsaw was the first stop, where a number of concerts were given, after which the "Stars and Stripes Forever" was played for cheering thousands in St. Petersburg. The visitors continued to wear their little American flags on their coats wherever they went, but the police watched them very closely.

"It seemed like every other man we met was a detective," said Koehler this morning. "Our passports were examined by ninety and nine officials, and we saw more different kinds of uniforms to the square yard in Russia than in any other country. We were amazed by the big churches in the large cities. But there was another thing that amazed us more. There seemed to be only two classes in Warsaw and St. Petersburg, the rich and the very poor. It made us tired to have to report at the police station every 24 hours, but I guess we would have been a whole lot more tired if we hadn't reported."

The cleanliness of the two cities greatly impressed the Sousans, while the dirty appearance of the small towns they passed through is also remembered. After ten days in Russia a special train was secured and the most famous band in the world started for the ocean of peace (in name only). The journey across Siberia was a slow one; the train could be held at little stations for from 8 to 16 hours waiting for something, no American knew what. A diner was carried part of the time, but some days the wandering musicians had to rely on railway lunch rooms for their daily bread. The players of brass and woodwind practiced in the baggage car, but there were no concerts given in convictland, not even at Vladivostok; Sousa feared there would not be enough tickets sold to bother about teaching the natives the beauties of his marches.

Japanese Gave a Royal Welcome.

George Ernest Frederick Koehler (he was right handy when names were plentiful), who will conduct the symphony orchestra that appears with "The Birth of a Nation" pictures, greatly enjoyed the days at Yokohama, Tokio and Nagasaki, but he was more impressed with Pekin and Shanghai than with the Japanese cities. But the Nipponese, whom the visiting orchestra conductor says are great lovers of music, gave the band the most wonderful welcome it received on the tour. This was the biggest surprise of the trip.

Manila was visited, and here the band folk were back again with Yankee ways and Yankee food and drink. A majority of the men with Sousa on that world tour were natives of "Stars and Stripes Forever" land, the Germans coming next in numbers. After a short stay on the islands, John Philip Sousa and his band started homeward landing in San Francisco and playing their way to New York. Here the solo clarinetist returned to his home in Minneapolis, where he plays a first violin in the symphony orchestra and conducts a band of his own.

And if you are going to invite Koehler out to dine while he is in town, do not have lutfisk on your bill of fare.

## News of The Theatres

Anna Pavlova said farewell to her New York admirers last night at the Hippodrome. After her final number a divertissement to Rubenstein's Valse Caprice, for which John Philip Sousa provided a special band arrangement, the house rose and cheered the charming danseuse. She was led to the center of the stage, by Volinine, where she said goodbye in the first speech she has ever made. Julia Hill, an American soprano who has achieved her greatest successes abroad, sang an aria from "Samson and Delilah." Haruko Onuki, the Japanese prima donna, offered "Madame Butterfly" and Tosti's "Goodbye." Sousa's Band included Rossini's "William Tell" overture; a new suite, "Dwellers in the Western World," and his own "Sheridan's Ride" among his selections reserving his popular marches as encore numbers.

The Boston Braves have sent John Philip Sousa a baseball with their autographs on it.



# ANNA PAVLOVA AT HIPPODROME

Dancer Says Farewell to Her New  
York Admirers and Makes  
Speech.

## MUSICAL NUMBERS CHARM

Program Is One of Great Variety.  
M. Volinine Is Cordially  
Received.

Anna Pavlova said farewell to her New York admirers last night at the Hippodrome in one of Charles Dillingham's notable Sunday night programs. Following the lead of John McCormack and Nellie Melba, Mlle. Pavlova elected to come to the Hippodrome at the close of her successful tour, which ended Saturday evening in Columbus, for one last adieu on this stage, which has already been the scene this season of many and important events. Of these, however, last night's splendid ovation must be given first place.

Upon previous visits by this dancer the Hippodrome audiences have shown their admiration for Pavlova, but last night's enthusiasm surpassed preceding demonstrations. Following so closely in the wake of the Diaghileff Ballet Russe engagement, the great audience seemed determined to establish the hold Pavlova has gained upon New York's affection, and after her final number, a new divertissement to Rubenstein's "Valse Caprice," for which John Philip Sousa had provided a special band arrangement, the house rose and cheered the danseuse.

### Makes a Speech.

After being led to the center of the stage by Volinine time and time again, she finally hushed the applause and said good-by in the first speech she has ever made.

The program which Mr. Dillingham arranged was full of variety, as, aside from the list provided by Mlle. Pavlova and the soloists and members of her Ballet Russe, which constituted the second part of the evening's bill, the first portion, devoted to Sousa's Band and two brilliant young sopranos, was diversified and attractive. The first of the vocalists was Julia Hill, an American soprano, who has achieved great success abroad. She made a deep impression on the audience. In her opening number, the aria from Saint-Saens's "Samson and Delilah," the beauty of her tones was matched by the niceties of her shadings and the intelligence of her interpretation. The second soloist, little Haruko Onuki, a Japanese prima donna, is exceedingly pretty and possesses a beautiful voice. Her numbers were happily chosen, too, as the aria from Puccini's "Madama Butterfly" and Tosti's "Good-by" were admirably suited.

### Sousa's Special Program.

Sousa's Band included Rossini's "William Tell" overture, a new suite, "Dwellers in the Western World," and his own "Sheridan's Ride" in his selections, reserving his popular marches as encore numbers.

After the intermission the scene was set for the divertissements of the Pavlova Ballet Russe and those of the premiere herself. The first was Liszt's "Hungarian Rhapsody," executed by ten members of the ballet.

Mlle. Pavlova chose two numbers assisted by Alexandre Volinine, "Pas de deux," by Drigo, and her final dance by Rubenstein, already referred to, and by special request she added the "Pavlova Gavotte," with Ivan Clustine. The star shared the honors last evening with M. Volinine, who appeared for the first time on the Hippodrome stage, having been prevented through an accident from participating in Pavlova's previous triumphs here.

Other dances which found favor last night were Schubert's "Moment Musical," performed with grace by Mlle. Plaskovietska, Butsova and Crombova, and the same author's "Scene Dansante," executed by Mlle. Kuhn and Plaskovietska, with Messrs. Vajinski and Lobliko.

Altogether the program provided an evening of rare charm and variety, and it clearly established the fact that Anna Pavlova is not only the world's greatest danseuse, but that she is New York's favorite one as well.

## NEW SOUSA MARCH DEDICATED TO HERALD

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

displayed during the performance of the work by Sousa's Band:—

In Remembrance of Sir Henry M. Stanley  
"In Darkest Africa."

Dedicated to the NEW YORK HERALD.  
—SOUSA.

The reference to Stanley was to recall the relief expedition which the HERALD sent under his direction to find Dr. David Livingstone, who was lost in the wilds of Africa in 1869. The music of the new piece was in Mr. Sousa's happiest vein, and it met with enthusiastic applause at the hands of the audience.

There were other interesting features at the Hippodrome last night. For the third and last time this season Pavlova, most graceful of Russian dancers, appeared there. It was her farewell appearance of the season. Saturday night her long tour closed, and she will rest now until next fall. Her numbers were for the most part familiar. With her dancing partner, Alexandre Volinine, she presented Drigo's "Pas de Deux" and Rubinstein's "Valse Caprice," and with Ivan Clustine she was seen in the ever popular "Pavlova" Gavotte of Lincke.

Several other dancers from Pavlova's Ballet Russe also were seen in ensemble numbers.

A new Japanese singer, Miss Haruka Onuki, daughter of a Seattle merchant who has been in this country since her third year, was heard in the familiar "One Fine Day" from "Madama Butterfly." Dressed in a pretty Japanese costume, she presented an attractive picture as she sang, and there was something appealing in her voice.

Eve Telegram 5/8/16

**A**NNA PAVLOVA said farewell to her New York admirers last night. Incidentally the incomparable dancer provided another wonderful night at the Hippodrome. After her final number, an exquisite new divertissement to Rubinstein's "Valse Caprice," for which John Philip Sousa had provided a special band arrangement, the house rose and cheered the danseuse. After being led to the centre of the stage by Volinine time and time again she finally hushed the applause and said goodby in the first speech she has ever made.

The programme included not only Mlle. Pavlova and the soloists and members of her Ballet Russe, but also Sousa's band and two brilliant young sopranos. The first of the vocalists was Julia Hill, an American, who has achieved her greatest successes abroad. In her opening number, the aria from Saint-Saens' "Samson and Delilah," the beauty of her tones was matched by the intelligence of her interpretation.

The second soloist proved a genuine surprise and delight in little Haruko Onuki, a Japanese prima donna, who is exceedingly pretty and possesses a charming voice. Her numbers were happily chosen, too, as the aria from Puccini's "Madama Butterfly" and Tosti's "Good-by" were admirably suited.

Eve World 5/8/16

Anna Pavlova was the star at the Hippodrome last night. This ethereal, wood-sprite, thistledown, swan-like fairy dancer maintained her reputation as the "incomparable." She was well supported by Alexandre Volinine and a capable company of a dozen. The singers were Julia Hill, who sang an aria from "Samson and Delilah," and Haruka Onuki, the little Japanese prima donna, who sang an aria from "Madama Butterfly." Both were well received, the latter with especial emphasis. Besides there was Sousa and his band in the March King's most popular works. Accompanying the Pavlova dances, the Hippodrome Orchestra was combined with Sousa's Band.

## Pavlova and Sousa.

The Hippodrome, under Dillingham, has seen some big and enthusiastic concert crowds but none have surpassed in enthusiasm the one that encircled Sousa and Anna Pavlova time and again last night. Then the diminutive star of the bill, the tiny Japanese Haruka Onuki, who sang "Madama Butterfly" here early in the season, was brought back as many times as her bigger and more famous compeers. The little woman's quaint ways caught the fancy of the crowd and despite her tiny frame she made her voice ring into the far corners of the Hippodrome, a feat many more robust singers have failed at.

Pavlova danced the favorite "Gavotte Pavlova," with Clustine, long her partner in this stately bit of gracefulness. As an encore she gave the butterfly dance, perhaps the cleverest of mimics in her repertoire, if one except the swan dance, which she has, unhappily, not given in New York for two years.

Volinine, who has scarcely been seen here for a year, owing to an illness, was her partner in a Pas de Deux by Drigo that brought great acclaim. Schubert's "Moment Musical," one of the prettiest of the Russian ballet's selections, followed, then came "Dance de Printemps" with half a dozen feminine graces in it, Schubert's "Scene Dansante" and for a farewell number for the season Pavlova and Volinine in "Valse Caprice."

Sousa played the famous "William Tell" overture, his own "Dwellers in the Western World" and "Sheridan's Ride," besides two short pieces in his characteristic snappy style, "Tango Girl" and "New York Hippodrome." All were heartily encored.

Globe 5/8/16

## AT THE HIPPODROME.

Another delightful entertainment pleased a huge audience at the Hippodrome last evening. Of course, Mr. Sousa and his band provided a brilliant basis for the entertainment and came in for their customary share of enthusiasm. The first soloist was Miss Julia Hill, the young New-York soprano, whose exceptional gifts of voice and temperament have been making such a strong impression this season. Miss Hill sang an air from "Samson et Dalila" with superb expressiveness. Recalled, she sang "Somewhere a Voice Is Calling." She was applauded rapturously. Another feature of the occasion was the singing of Miss Haruka Onuki, a little Japanese soprano, who, in Japanese robes, won great favor by her engaging delivery of an air from "Madama Butterfly" and Tosti's "Good-by." The last part of the programme was given over to Anna Pavlova and her assistant dancers, headed by Alexander Volinine. Once more Pavlova danced with entrancing lightness, grace, and variety of expression.

Times 5/8/16

## Pavlova at the Hippodrome.

Anna Pavlova danced again at the Hippodrome last night. Her tour with the Boston Opera Company came to an end Saturday night in Columbus and this is announced as her last appearance in New York this season. Alexandre Volinine was her partner in "Pas de deux," by Drigo, and in a new divertissement to Rubinstein's "Valse Caprice." She danced the popular Pavlova Gavotte with Ivan Clustine and there were numbers by the ballet and other soloists of her organization. Julia Hill, an American soprano; Haruko Onuki, Japanese prima donna, and Sousa's Band contributed to the program.

American 5/8/16

## PAVLOVA ENDS SEASON.

A GALA programme was offered at the Hippodrome last evening. Mlle. Anna Pavlova, the "incomparable" dancer exhibited her most fascinating graces for the last time this season, supported by Alexandre Volinine. Mlle. Pavlova executed a delightful "pas de deux" by Drigo, and a special arrangement of Rubinstein's "Valse Caprice."

Sharing honors with the Russian artists were the vocalists, Julia Hill and Haruka Onuki, and Sousa and his band.



Citizen (Berklyn) 5/8/16

## PAVLOWA'S FAREWELL.

**Miss Onuki Also Wins Honors at the Hippodrome.**

Anna Pavlova danced her farewell for the season at the Hippodrome last night and touched the highest point of her art in the gavotte bearing her own name, which she executed with Ivan Clustine. Her interpretation of Rubenstein's valse caprice was even more sensational, and closed a performance in which she and the members of her ballet Russe aroused the Hippodrome audience to unusual tributes of appreciation.

Pavlova, however, did not have an undisputed triumph, for in the first part of the concert Miss Haruka Onuki the Japanese prima donna, made a high bid for the evening's honors.

The programme was opened with the William Tell overtures, "The Storm," "The Calm" and "The Finale," played by Sousa's band in a style that fittingly prefaced a rare concert. As encores Mr. Sousa gave "El Capitan" and "Ragging the Scale." Miss Julia Hill then sang the aria from "Samson and Delilah," but was more popular in her encore, "Dreaming of You."

A series of character studies, depicting in music the life of the red man, the white man and the black man, was the next Sousa number, after which Miss Onuki, dressed in native costume, was brought out for the aria from "Madame Butterfly." Bowing in the custom of the Samuri women and seeming to be speaking to herself in thanks for her reception, Miss Onuki then sang brilliantly, increasing the enthusiasm by giving "The Little Gray Home in the West." Forced to respond once more, she sang Tosti's "Good-Bye," then modestly took her honors off the stage without kissing Mr. Sousa—as most prima donnas do.

A historical sketch, describing the "On the 5:15," and "The Stars and Stripes Forever," played by Sousa with what seemed new expressiveness, closed the first part. Pavlova reigned in the second and closed her season by pinning a wreath of permanency on her own title of "The Incomparable."

## MME. PAVLOWA AT THE HIPPODROME CONCERT

The principal feature in an exceptionally interesting programme at the Hippodrome concert last night was the dancing of Anna Pavlova, who finished her tour with the Boston Opera Company in Columbus last Saturday night. The performance last night was announced as her last appearance this season. Mme. Pavlova was assisted by Alexander Volinine in "Pas de Deux," by Drigo and in a new divertissement to Rubenstein's Valse Caprice. With Ivan Clustine she danced the popular Pavlova Gavotte, and interesting numbers were given by the ballet and soloists of her organization. Miss Julia Hill, soprano, sang the aria from "Samson and Delilah," by Saint-Saens, and Miss Haruka Onuki, the Japanese prima donna, sang Puccini's aria from "Madame Butterfly." The principal contribution to the programme by Sousa and his band was the overture from Rossini's "William Tell."

## PAVLOWA AT HIPPODROME

**Premiere Danseuse Farewells for the Season Before Great Crowd.**

Anna Pavlova, known to her friends as "the incomparable," danced her farewell for the season at the Hippodrome concert last night. Mme. Pavlova gave "Pas de Deux," by Drigo, assisted by Alexandre Volinine, and a new divertissement to Rubenstein's "Valse Caprice," for which John Philip Sousa provided a special band arrangement. By special request, the great dancer added the "Pavlova Gavotte," with Ivan Clustine.

Julia Hill, soprano, and Haruko Onuki, a Japanese prima donna, gave selections in the first half of the programme, and Mr. Sousa played some of his popular compositions, in addition to the "William Tell" overture.

Staat Zetung 5/8/16

## Hippodrome-Sonntagskonzert.

Herr Chas. Dillingham hat es verstanden, die Sonntagskonzerte des Hippodrome zu wirklichen Genüssen des Publikums zu gestalten, zu Genüssen, die an Vielfarbigkeit und Interesse nichts zu wünschen übrig lassen. Auch der gestrige Abend brachte ein so variiertes und reichhaltiges Programm, daß das Publikum, welches alle Räume des weiten Hauses dicht besetzt hielt, aus dem Entzücken gar nicht herauskam. Es galt dem Abschied von Anna Pavlova, der populären Primaballerina, für die diesjährige Saison, und die Künstlerin, welche bekanntlich die erste aller lebenden Tänzerinnen genannt werden muß, bot Unergleichliches und wurde mit wirklichem Enthusiasmus gefeiert. Sie tanzte drei Nummern, teils allein, teils im Verein mit den Herren Volinine und Clustine, und mußte nicht nur Zugaben leisten, sondern zum Schluß sogar eine kleine englische Ansprache halten, welcher Aufgabe sich die Künstlerin mit viel Erfolg unterzog. Neben ihr glänzten die übrigen großen Künstler ihres Ensembles.

Daneben gab es Sousa und seine Kapelle in einem ebenso geschmackvollen als unterhaltenden Programm und mehrere treffliche Sänger, so die Sopranistin Frä. Julia Hill, eine junge Amerikanerin, welche eine ungemein wohlthuende und frische Stimme entfaltete, und die bekannte japanische Diminutiv-Primadonna Frä. Haruki Onoki, welche in mehreren Arien von Puccini und Tosti sich einen sehr warmen Erfolg ersang.

## PAVLOWA MAKES SPEECH.

Anna Pavlova, the dancer, made her first speech last night, following her farewell appearance at the Hippodrome. So insistent did the audience become after she had danced that she was finally compelled to appear before the curtain and express her thanks and say goodbye. Her last number was a new divertissement to Rubinstein's Valse Caprice, for which John Philip Sousa had written a special band arrangement.

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

## Hippodrome.

Charles Dillingham's brilliant pageant "Hip Hip Hooray," started all over again this past week on its record-breaking run, with the introduction of new novelties and a complete new spring outfit at the Hippodrome. The great popularity of Sousa, of Charlotte, of Toto, of Toyland and all the other joyous features, continues to increase week after week.

## Stage Speech; the Shortest Ever? (J. H.)

Sousa has been credited with the shortest stage speech that we (at least) ever heard of.

We have it on the authority of an Irish newspaper man that one night when Sousa was performing in dear old Cork (if you know a wetter all-the-year-round spot on the ould soil, we'd like to hear the name of it), he was asked, and "sloothered," and coaxed for a speech; but, sure, the divil a bit of speechmaking is in his line at all, at all; and so he kept out of it as long as he could until at last the boys kept on clamoring for him at such a rate that he had to say something; and, says he, stepping up boldly aforeninst the audience, "Ladies and gentlemen, can you all hear me?" "Arrah, sure we can!" they all yelled out. "Well, then," says he, "I wish you all good night!" And with that he had bowed himself off the stage and out of the building before the gorseons had time to get their second wind with bewilderment, be japers!

Herald 5/10/16

## MUSICIANS AND THE HERALD

TO THE EDITOR OF THE HERALD:—

The issue of yesterday's NEW YORK HERALD, commemorating the eighty-first anniversary of that great newspaper's first publication, will command attention the world over. It is characteristic of the policy that has always challenged all others for first place, as it typifies the highest development of the use of printers' ink in every way.

The musical profession owes a great debt of gratitude to the NEW YORK HERALD for its liberal policy, its friendly encouragement and its influential support. Musicians and musical enterprises have no better friend than the NEW YORK HERALD.

JOHN PHILIP SOUSA.  
New York, May 8, 1916.

Musical America 5/6/16

Susan Thompson Medrow, a widely known Rochester violinist, who has been soloist with Sousa's Band for several seasons, has been engaged by Director-Manager W. H. Seely to organize and direct an orchestra of fifteen or sixteen pieces for the Piccadilly Photoplay Theater, which is under construction in that city.

Press 5/7/16

## HIPPODROME HAS MANY HEADLINERS

**Madame Melba, Emmy Destinn and John McCormack a Few of the Long List.**

Just now, when Anna Pavlova returns to the Hippodrome to say adieu for this season, it is of interest to review the series of Sunday concerts which has contributed so materially to the season's activity in this vast theatre.

The plan of having renowned artists as "guest stars" with Sousa and his band was instituted by Charles Dillingham on November 28, and was followed with a notable series. Among these "guest stars" were Mme. Melba, Emmy Destinn, Olive Fremstad, Julia Culp, Maggie Teyte, Alice Nielson, Sybil Vane, Anna Fitzlu, Tamaki Miura, Margathe Ober, Riccardo Martin, David Bispham, Anna Pavlova and her company of dancers, Kathleen Parlow, David Hochstein, Ernest Schelling, John McCormack and Leo Ornstein.

Even the domains of the "movies" were invaded, and Mary Pickford and Charlie Chaplin were co-artists with Sousa on special occasions. Mr. and Mrs. Vernon Castle appeared in their popular dances at two concerts, while another concert was devoted to a revival of the Harrigan and Hart successes and the music of Ireland.

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

Of the "Hip Hip Hooray" company in the Hippodrome, Charlotte, Belle Storey, Beth Smalley, Orville Harrold, Toto, Arthur Deagon, Nat Wills, Arthur Aldridge and Joseph Parsons appeared on various occasions.

Other artists who appeared in the series include Grace Hoffman, Virginia Root, Sidonie Spero, Ruth McTammany, Luisa Villani, Bettina Freeman, Pauline Donald, Haruko Onuki, Ada Androva, John O'Malley, Guiseppi Gaudenzi, Giuliano Romani, Thomas Chalmers, J. H. Duffey, Otto Goritz, George Baklaff and Robert Maitland.

Journal of Commerce 5/10/16

So many requests have been made for copies of the new Sousa march, "A Day in Camp at Plattsburg," by bandmasters who wish to play it in the preparedness parade next Saturday that Mr. Sousa has fifty copyists at work making manuscripts of the unpublished composition.



# SOUSA AT HIPPODROME AND SOUSA WITH GUN



**J**OHN PHILIP SOUSA, the world's famous bandmaster, is one of the most enthusiastic trapshooters in the amateur ranks. He has made the subject of connecting with the flying disks in mid air a study, until he is now a recognized authority in the game. Recently, in the course of a conversation, Sousa was reminiscing and stated a line of facts, also some personal experiences that will unquestionably be of interest to local sportsmen.

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

"Last but not least comes the 'punter,' the darkey who knows the swamps, the trails and the most likely places to find game. He is the type that amuses, disgusts, entertains, then finally wins one's admiration for his simplicity if more. He is agreeable at all times, never venturing an opinion that would in any way conflict with an idea you might advance.

"This is in every way descriptive of my punter 'Mose.' We were coming from a duck hunt, headed for my lodge. The water was high and we were in a big ditch with a ridge on either side. 'Mose' made a discovery. There was a marsh rabbit hiding under a small log on the bank. After some difficulty I located the rabbit and immediately started him for rabbit heaven, much to the gratification of 'Mose,' who knew he would fall heir to the animal. As a matter of fact, if there is anything a darkey loves on this earth outside of 'possum,' it is a marsh rabbit (cross between a jack rabbit and a cotton tail).

"Before reaching the lodge I killed several rabbits, and after each death

'Mose' had a paroxysm over my elegant shooting. Just before we arrived home, I saw a brace of blue-wing teal coming down wind. They certainly were making time. Just before reaching the boat they divided, one to the right and the other to the left. I shot first right and then left for as fine a double as I had ever made in my life. Freighted with satisfaction, I turned to 'Mose' for a word of commendation and approval. No comments from 'Mose.' Finally I suggested that I had made a nice double. 'Yes sah, but that shot you made on the rabbit was the grandest piece of shooting that I ever saw.' 'Mose' never could be interested in anything but my rabbit work."

Probably the most important happening in the shooting world since the formation of the National Rifle Association is the recent incorporation under the laws of Delaware of the American Amateur Trapshooters' Association, with John Philip Sousa, the famous March King at the Hippodrome, as its President, for the purpose of "promoting the sport of transhooting and for the advancement of the indi-



A Red Bank resident who is an enthusiastic ice-boat racer, almost became the victim of an untamed April Fool kiddie, on the famous first day of this month. The racing man spends quite a little time on his hobby of constructing ice-boats in miniature for models. He received a letter, March 31, purporting to come from the New York Hippodrome, asking him to please permit the management to use some of his models for exhibition purposes on the Hippodrome ice, over which the great Charlotte skims so wondrously every day. The Red Banker was tickled to death and cancelling all other engagements wrapped up half a dozen models to take to New York the following day—April First. Speaking to friend of his trip that night, he was surprised to see said friend look at him fixedly and then ask: "How will they move your models on the Hippodrome ice—with hot air?" Which was the very answer the joker had asked the Hippodrome management by letter to give to "a crazy inventor when he appeared with miniature ice boats for trial." The Red Bank man used the telephone—and unpacked his boats.

vidual shooter," and "pledged to the conservation and propagation of bird and game life." Coming as it does at the close of the most eventful year in the history of trapshooting, the announcement of the new association is particularly timely, and, though not at all unexpected by close followers of the sport, this latest development in the "clay pigeon" game has for the moment taken precedence over all other topics. Therefore, an explanation of the purpose and plans of the Association seems decidedly in order.

In the course of the last few years it has become more and more apparent that there is in this country a real need for an amateur association which will unite in one organization the half million sportsmen who find in trapshooting both a sport and a recreation. It is owing to the increasing sentiment that such an organization will prove of inestimable value to the sport and to the individual shooter that the American Amateur Trapshooters' Association has come into being.

The officers are: John Philip Sousa, President; Doctor Horace Betts, First Vice-President; C. W. Billings, Second Vice-President; Professor James L. Kellogg, Third Vice-President, and Stanley F. Withe, Secretary-Treasurer.

## THEN AGE HAS COME!

When baseball ceases to engage  
My mannish mind, when fair nymphs cloy  
Whom I may see upon the stage,  
No longer then am I a boy;  
When back lots offer no excuse  
For batting up a fly or two,  
When to a fair face I'm obtuse,  
Then age has come—the more's the rue!

Musical Courier 5/4/16

St Joseph Mo Gazette 5/30/16

Providence Journal 5/9/16

Thirteen truly is an unlucky number. Thirteen composers led Sousa's Band the other night at the Hippodrome, but none of them did as well as the fourteenth. The fourteenth was John Philip Sousa.

Twelve composers of American music stood behind John Philip Sousa as he conducted his famous band, recently at the jubilee concert celebrating the eleventh anniversary of the New York Hippodrome. The composers reproduced with more or less accuracy Sousa's characteristic method of directing.

A New York millionaire who recently died left a collection of jewelry that included 771 scarfpins, 141 brooches and 423 rings. When he was "dressed up" he must have presented an even more striking spectacle than John Philip Sousa with all his medals.